



**DR. BHIM RAO AMBEDKAR UNIVERSITY  
AGRA**

\*

**SYLLABUS FOR M.A. ENGLISH**

**Semesters IX and X**

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**As per the Guidelines of the National Education Policy  
2020**

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### Semester-Wise Titles of Papers for M.A. (English)

Course	Sem	Course Code	Title of Paper	Theory/ Practical	Paper Type	Credits
M.A.	IX	A040901T	History and Principles of Literary Criticism	Theory	Core	4
M.A.	IX	A040902T	An Introduction to American Literature	Theory	Core	4
M.A.	IX	A040903T	Research Methodology	Theory	Core	4
M.A.	IX	A040904T Or A040905T	World Literature in Translation: Theory and Texts Or Fundamentals of English Language	Theory	Elective	4
M.A.	IX	A040706R	Research Project	Research	Core	4

100 Marks for Theory Paper: 25/75 (CIE: 25 + University Examination: 75)

100 Marks for Research Project: 75/25 (Report/Dissertation: 75 + Research Paper [Refer FYUP Ordinance para 7 pp 5-6]).

The Research Project will be progressive, and it will continue in Semester X.

Total Credits = 20 (4 + 4 + 4 + 4 + 4) = 20 Credits

### Semester-Wise Titles of Papers for M.A. (English)

Course	Sem	Course Code	Title of Paper	Theory/ Practical	Paper Type	Credits
M.A.	X	A041001T	Indian Writing in English	Theory	Core	4
M.A.	X	A041002T Or A041003T	Women's Writings: Texts and Contexts Or Introduction to Film Studies	Theory	Elective	4
M.A.	X	A041004T	Modern Literary Trends and Theories	Theory	Core	4
M.A.	X	A041005T Or A041006T	Dalit Literature Or Children's Literature	Theory	Elective	4
M.A.	X	A041007R	Research Project	Research	Core	4

100 Marks for Theory Paper: 25/75 (CIE: 25, University Examination: 75)

100 Marks for Research Project: 75/25 (Report/Dissertation: 75 + Research Paper [Refer FYUP Ordinance para 7 pp 5-6]).

The Research Project, which started in Semester IX, will continue in Semester X.

Total Credits = 20 (4 + 4 + 4 + 4 + 4) = 20 Credits

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: IX</b>
<b>Course Code: A040901T</b>	<b>Course Title: History and Principles of Literary Criticism</b>	<b>Paper I</b>

### Course Outcomes

A sound knowledge of literary criticism is essential for learners to appreciate works of art, including poetry, drama, fiction, and other genres. Postgraduate students must be familiar with the fundamental principles of criticism and the core traditions of the English literary canon. This syllabus is designed to serve that purpose by introducing students to the classical foundations of criticism through Aristotle and Longinus, the Renaissance and Neoclassical contributions of Philip Sidney and Dryden, and the influential voices of the Romantic and Victorian eras, such as Wordsworth, Coleridge, and Arnold. It further engages with modern and postmodern critics, including T. S. Eliot, I. A. Richards, and Edward Said, thereby equipping students with diverse critical perspectives to analyse literature independently.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>Greek and Roman Theory</u></b> (i) Aristotle: <i>Poetics</i> (Translation by S.H. Butcher) (ii) Longinus: <i>On the Sublime</i>	15
<b>Unit – II</b>	<b><u>Renaissance and Neo-Classical Literary Theory</u></b> (i) Philip Sidney: <i>An Apology for Poetry</i> (The Defence of Poesy) (ii) Dryden: <i>Essay on Dramatic Poesy</i>	15
<b>Unit – III</b>	<b><u>Romantic &amp; Victorian Criticism</u></b> (i) Wordsworth: <i>Preface to Lyrical Ballads</i> (ii) Matthew Arnold: <i>Culture and Anarchy</i>	15
<b>Unit – IV</b>	<b><u>Modern &amp; Post-Modern Theory</u></b> (i) I.A. Richards: <i>Principles of Literary Criticism</i> (ii) Roland Barthes: <i>The Death of the Author</i> (iii) Jean-François Lyotard: <i>The Postmodern Condition</i>	15

### Recommended / Suggested Readings

1. Atkins J.W.H.: *Literary Criticism in Antiquity* (initially published in 1934), Taylor and Francis Group, Routledge, 2021
2. Barry, Peter: *Beginning Theory: An Introduction to Literary and Cultural Theory*, Viva Books, 2010.
3. Daiches, David: *Critical Approaches to Literature*, Longman, 1981.
4. Habib, M.A.R.: *Literary Criticism from Plato to the Present*, Wiley Blackwell, 2011.
5. Nayer, Pramod K., *Contemporary Literature and Cultural Theory: from Structuralism to Eco-Criticism*, Pearson, 2009.
6. Scott James, Rolfe Arnold: *The Making of Literature*, Books Way, 2012
7. Wellek, Rene: *A History of Modern Criticism, 1750-1950*, Yale University Press, 1986.
8. Wimsatt, William H. and Cleanth Brooks: *Literary Criticism: A Short History*, Taylor and Francis, 2021
9. Wordsworth, B.: *Judgement in Literature*, Wentworth Press, 2016.

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: IX</b>
<b>Course Code: A040902T</b>	<b>Course Title: Introduction to American Literature</b>	<b>Paper II</b>

### Course Outcomes

Upon successful completion of the course, students will be able to understand the depth and diversity of Modern American Literature, taking into account the history and culture of the United States. It will enable the students to evaluate the thoughts, beliefs, customs, struggles, and visions of American writers. The students will be made to develop a range of different critical approaches to Modern American Literature. They will be capable of framing arguments effectively in both speech and writing at an advanced level. The students will develop a vision of American poetry and the democratic values popular in America. The course will introduce students to the concept and dimensions of the new theatre emerging in America. They will also come to know about the elements of novel, autobiography, and non-fiction, as well as major literary genres and their importance for scholarly analysis.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – I</b>	<b>Poetry</b> <b>Walt Whitman:</b> (i) <i>O'Captain! My Captain!</i> (ii) <i>Song of the Open Road</i> <b>Emily Dickinson:</b> (i) <i>Because I could not Stop for Death</i> (ii) <i>I heard a Fly buzz when I died.</i> <b>Robert Frost:</b> (i) <i>The Road Not Taken</i> (ii) <i>Stopping by Woods on a Snowy Evening</i>	10
<b>Unit – II</b>	<b>Drama</b> <b>Eugene O'Neill: <i>The Hairy Ape</i>, Or August Wilson: <i>The Piano Lesson</i></b>	20
<b>Unit – III</b>	<b>Novels</b> <b>Mark Twain: <i>Adventures of Huckleberry Finn</i>, Or William Faulkner: <i>The Sound and the Fury</i></b>	20
<b>Unit – IV</b>	<b>Non-Fictional Prose</b> <b>R.W. Emerson: <i>Self-Reliance</i>, Or James Baldwin: <i>Notes of a Native Son</i></b>	10

### Recommended / Suggested Readings

- Berlin, Normand: *Eugene O'Neill*, London, Macmillan, 1982.
- Cox, James M.: *Robert Frost, A Collection of Critical Essays*, Englewood Cliffs, Prentice Hall, 1962.
- Elam, Harry J. Jr. *The Past as Present in the Drama of August Wilson*. University of Michigan Press, 2006
- Hoffman, D.G., ed.: *American Poetry and Poetics*, New York, Doubleday and Company, Inc., 1962.
- Mallikarjun Patil.: *William Faulkner (Life and Works)*, Authors Press, New Delhi, 2012.
- McNeill, Helen: *Emily Dickinson*, Virago/Pantheon Pioneers, New York, 1986.
- Miller, James E.: *Walt Whitman*, College University Press, New Harem, 1962.
- Quinn, A.H.: *A History of American Drama from the Civil War to the Present Day*, Appleton-Century-Crofts, New York, 1936.

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: IX</b>
<b>Course Code: A040903T</b>	<b>Course Title: Research Methodology</b>	<b>Paper III</b>

### Course Outcomes

To tap, develop, and enhance the research potential and aptitude of the post-graduate students is, without doubt, a desirable objective and highly coveted aim of the whole curriculum. To ensure that the research carried out remains logical and systematic, sound training of learners in research methodology is essential. Research is of paramount importance in all walks of life, without exception, especially so for post-graduate students who are expected to write their dissertations and indulge in research projects of a progressive nature throughout their studies. Research unlocks the unknown facts, lets one explore the world around from different perspectives, and fuels a deeper understanding. The present learning module encompasses all the key challenges that the researchers face- from initiation of a research idea to the ultimate culmination in publication, from formulation of a research question to proper study design, from possible resources of finding data to the sifting of the high quality/low quality data, from proper analysis to sagacious interpretation, and ultimately to the development of potent discerning and writing skills.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>Research Methodology: Definition and Dimensions</u></b> Concept of Research, Types of Research–Literary and Scientific- Research in Social Sciences, Action Research, Selection of Topic, Hypothesis, Organisation of Synopsis, Review of Literature, Ethics in Research	15
<b>Unit – II</b>	<b><u>Research Resources Selection, Organisation, and Analysis of Material</u></b> (i) Selection and Analysis of Research Resources. (ii) Primary and Secondary Sources in Research. (iii) Access to the library for the collection of data (iv) Types of Research Resources: Print Media, Electronic Media, Web Links, Digital Library, Selection and Analysis of Resources. (v) Collection of Material for Research, Taking notes, Thesis Statement, Proposed design of Research Project. (vi) Designing of Draft, Writing, Revision, and Editing of Material, Research Dynamics – Clarity, Unity, Coherence, Organisation, and Development, Point of View.	15
<b>Unit – III</b>	<b><u>Writing of a Research Paper and Thesis</u></b> Preparing the final draft, Organisation of Material, Growth and Evolution of Thought, Plagiarism, Citation and References, Abbreviations and Proofreading.	15
<b>Unit – IV</b>	<b><u>Various Styles in Thesis Writing/Research Paper, and Publication</u></b> (i) Types of Style, Consistency in Style, MLA Style, Sheet Conventions, Consistency, Documentation, Footnotes, Endnotes, Accuracy and Correctness, Computer Application.	15

	(ii) Organisation of Bibliography. (iii) Types of Journals and Procedure of Publication	
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### **Recommended / Suggested Readings**

1. Cheryl N. Poth, John W. Creswell: *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, SAGE Publications Inc., 1997.
2. Gilbert & Joseph: *MLA Handbook for Writers of Research Papers*, 9<sup>th</sup> edition, The Modern Language Association of America, 2018.
3. J. David Creswell & John W. Creswell: *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*, SAGE Publications, 2017.
4. Judith Bell: *Doing Your Research Project (Open up Study Skills)*, Open University Press, 2010.
5. Moore, Robert Hamilton: *Handbook of Effective Writing*, Hold Rinehart and Winston, New York, 1965.
6. O'Leary Zina: *The English Guide to Doing Your Research Project*, SAGE South Asia, 2011
7. Sharan B. Merriam & Elizabeth J. Tisdell: *Qualitative Research: A Guide to Design and Implementation*, John Wiley & Sons, 2015.
8. Wayne, C. Booth, Joseph Williams & Gregory C. Colomb: *The Craft of Research*, University of Chicago Press, 2016

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: IX</b>
<b>Course Code: A040904T</b>	<b>Course Title: World Literature in Translation: Theory and Texts</b>	<b>Paper IV</b>

### **Course Outcomes**

Translated literature opens the door to the reader of a particular language to comprehend different notions, viewpoints, and perspectives enshrined in the works of other languages. In this learning module, students will be introduced to the concept of 'English Literature in Translation' through the study of works by various world writers translated into English. The course will develop learners' familiarity with the cultural, linguistic, and social nuances of different language literatures. It will equip them with critical and analytical skills to respond to texts in various languages of the world. It will help them overcome language barriers in appreciation of 'good' literature. The course will provide them with a plethora of sublime thoughts existing in different languages. It will provide insight to make a comparative assessment of the literature. It will help students learn the art of translation and enhance their literary skills.

<b>Credit: 4</b>		<b>Paper: Elective</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>The Nature and Scope of Translation</u></b> (i) Concept of Translation in the West and Indian Tradition (ii) Types and Process of Translation, Importance of Translation in a multilingual world, <i>word-for-word</i> and <i>sense-for-sense</i> Translation and cultural mediation. (iii) Problems of Translation, Loss and Gain in translation, Translation vs. Transcreation, Decoding and Recoding.	10
<b>Unit – II</b>	<b><u>Poetry and Short Stories:</u></b> <b>Poetry: Charles Baudelaire:</b> (i) The Albatross and (ii) Correspondence <b>Short Story: Jorge Luis Borges:</b> The Garden of Forking Paths	15

Unit – III	<b>Drama:</b> Vijay Tendulkar: <i>Silence! The Court is in Session</i>	15
Unit – IV	<b>Novel:</b> Leo Tolstoy: <i>War and Peace</i>	20

#### **Recommended / Suggested Readings**

1. Barbara Stoler Miller: *Theatre of Memory*, Columbia University Press, 1984. Devy, G.N.: *Translation Theory: An Indian Perspective*, Routledge India, 2015.
2. Barbara Stoler Miller: *Theatre of Memory*, Columbia University Press, 1984
3. Bijay Kumar Das: *A Handbook of Translation Studies*, Atlantic Publishers and Distributors Pvt. Ltd. 2005.
4. Lawrence, Venuti (ed.): *The Translation Studies*, Routledge, Oxfordshire, England, 2000.
5. Mani Rao (trans.): *Kalidas for the 21<sup>st</sup> Century Reader*, Aleph Book Company, New Delhi, 2014.
6. Matthew Reynolds: *Translation: A Very Short Introduction*, Oxford University Press, USA, 2016
7. Nandi, Uday Kumar: *Translation Studies: An Introduction*, Ababil Books, 2022
8. Postgate, J.P.: *Translation and Translations; Theory & Practice*, G. Bell and Sons, London, 1992.
9. Susan Bassnett and Harish Trivedi: *Postcolonial Translation: Theory & Practice*, Taylor and Francis Books India Pvt. Ltd., New Delhi, 1999.
10. Walter Benjamin: *The Task of the Translator*, Grin Verlag, 2018.

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: IX</b>
<b>Course Code: A040905T</b>	<b>Course Title: Fundamentals of English Language</b>	<b>Paper IV</b>

#### **Course Outcomes**

Every language is like a unique species, and it has its own way of constructing words, phrases, and sentences to convey ideas. A proper training in the linguistics of the English language is essential to consolidate or advance students' previous experiences and to enable them to use the language more effectively. The course entitled 'Fundamentals of English Language' will, without a doubt, enhance their oral presentations, increase their reading speed, and improve their comprehension of academic articles. Their vocabulary will certainly be enriched, and their ability to write academic papers, research articles, and theses will be noticeably nourished. This training will improve and widen their employment opportunities in international workplaces. The module ensures a significant improvement in their cognitive abilities and will undoubtedly enhance their confidence in specific communicative contexts.

<b>Credit: 4</b>		<b>Paper: Elective</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – I</b>	<b>History and Varieties of English</b> (i) Historical Development of the English Language: (a) Old English, (b) Middle English, and (c) Modern English (ii) Standard English and Received Pronunciation (iii) World Englishes: British, American, Indian, African, etc. (iv) Pidgins, Creoles, and English as a Global/Lingua Franca language.	15
<b>Unit – II</b>	<b>Introduction to Linguistics and Semantics</b>	15

	(i) Language vs. communication (ii) Branches of Linguistics: Phonetics, Phonology, Semantics and Pragmatics (iii) Meaning: Lexical, Grammatical and Contextual (iv) Synonymy, Antonymy, Polysemy, Homonymy and Hyponymy	
<b>Unit – III</b>	<b>Morphology and Syntax</b> (i) Morphemes: Free, Bound, Derivational and Inflexions. (ii) Word Formation Process: Back-Formation, Blending, Compounding, Clipping, Affixation. (iii) Syntax: Phrase, Clause and Sentence Types.	15
<b>Unit – IV</b>	<b>Phonology</b> (i) Organs of Speech and the Air-Stream Mechanism (ii) Vowels, Consonants, Letters, Sound and Phonetic Transcription (iii) Phonemes and Allophones, Word Accent, Rhythm, and Intonation (iv) Received Pronunciation and Indian English Pronunciation	15

#### **Recommended / Suggested Readings**

1. Ahuja, B.N. and S.S. Chhabra: *Editing*, Surjeet, 2005.
2. Balasubramaniam, T.: *Introduction to Phonetics for Indian Students*, A Workbook, Macmillan Publishers India Limited, 2000.
3. Bansal, R.K. and Harrison: *Spoken English for India*, OUP, 1971.
4. O'Connor, J.D.: *Phonetics*, Penguin, 1982
5. Gimson, A.C.: *An Introduction to the Pronunciation of English*, ELBS, 1970.
6. Hudson Richard A.: *Sociolinguistics*, Cambridge University Press, 2nd edition, University College, London, 1993.
7. Jones, Daniel: *Everyone's Pronouncing Dictionary*, ELBS, 1977.
8. Quirk, Randolph and Sidney Greenbaum: *A University Grammar of English*, Pearson, 2018.
9. Syal, Pushpinder & D.V. Jindal: *An Introduction to Linguistics: Language, Grammar and Semantics*, PHI Learning, 2004.
10. Yadu Rajan, K.S.: *Structure, Style and Usage*, OUP, 2005.

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: IX</b>
<b>Course Code: A040906R</b>	<b>Course Title: Research Project</b>	<b>Paper V</b>
<b>Credit: 4</b>	<b>Paper: Core</b>	
<b>Max Marks: 75 / 25</b>	<b>Minimum Passing Marks: 36</b>	

1. The research project started in Semester IX will continue in Semester X. The final assessment will be at the end of Semester X.
2. At the end of Semester X, the Research Report/Dissertation will be submitted to the College/University.
3. The 100 Marks Research Project (Research Report/Dissertation: 75 + Research Paper: 25) will be jointly evaluated by the Research Supervisor and External Examiner nominated by the university.
4. Students have to publish a Research Paper or a Book Chapter (ISBN) during Semesters VII and VIII. In the event of non-publication of a Research Paper (as per UGC Guidelines), a Patent, or a Book Chapter (ISBN), a mark of 75 will be awarded; however, the maximum marks will remain 100.



- 25 Marks will be awarded for presenting two papers in a National/International Seminar/Conference.
- Patent/Research Paper/Book Chapter published jointly with the Supervisor and a group of students (maximum 4) will also be acceptable.
- Grades awarded in Research Project paper in Graduate, Graduate (Honours with Research), Postgraduate, and PGDR programmes will be used in the calculation of CGPA.

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: X</b>
<b>Course Code: A041001T</b>	<b>Course Title: Indian Writing in English</b>	<b>Paper I</b>

### Course Outcomes

Indian Writing in English has come a long way since the publication of *The Travels of Dean Mahomet in 1794*. The first unit of the present paper discusses the poems of the pioneers Nissim Ezekiel and A.K. Ramanujan-the, the poets who are remarkable for their diversity in themes and techniques. These poets strike an incredible balance between their cultural moorings and the use of the English language. The dramas penned by Girish Karnad and Mahesh Dattani would make the learners realise that dramas are meant not to be read in leisure but to be watched on stage. The learners are also offered a wide choice, ranging from R.K. Narayan and Raja Rao. The objective of the module is to familiarise students with the Indian landscape. The inclusion of non-fictional prose by Nirad C. Chaudhary aims to teach P.G. students philosophical and deterministic views of culture and politics, promising to help them transcend their local status and acquire a global identity.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – I</b>	<b>Poetry</b> Nissim Ezekiel: (i) <i>Enterprise</i> (ii) <i>The Visitor</i> (iii) <i>Poet, Lover, Birdwatchers</i> Jayant Mahapatra (i) <i>Hunger</i> (ii) <i>India Summer</i> Gieve Patel: (i) <i>On Killing a Tree</i> (ii) <i>Postmortem</i>	10
<b>Unit – II</b>	<b>Drama</b> Girish Karnad: <i>Tughlaq</i> Or Mahesh Dattani: <i>Dance Like a Man</i>	20
<b>Unit – III</b>	<b>Fiction</b> R.K. Narayan: <i>The Guide</i> , Or Anita Desai: <i>Cry the Peacock</i>	20
<b>Unit – IV</b>	<b>Non-Fictional Prose</b> A.K. Ramanujan: <i>Is there an Indian way of thinking? An informal essay</i>	10

### Recommended / Suggested Readings

- Agrawal, K.A.: *Indian Writing in English: A Critical Study*, Atlantic Publishers and Distributors, New Delhi, 2021.
- Iyenger, K.R. Srinivasa: *Indian Writing in English*, Stosius Inc./ Advent Books Division, 1984.
- Mehrotra, A.K.: *A Concise History of Indian Literature in English*, Orient BlackSwan, 2017.
- Mukherjee, Tutun. *The Dramatic World of Girish Karnad*. In *Modern Indian Drama in English: A Selection of Critical Essays*. Pencraft International, 2006.
- Mukherji, Meenakshi: *The Twice Born Fiction: Themes and Techniques of Indian Novel in English*, Pencraft International, 2011.

6. Narasimhaiah C.D.: *Moving Frontiers of English Studies in India*, S. Chand & Company Ltd., New Delhi, 2002.
7. Parmeswaran, Uma: *Study of Representative Indo-English Novelists*, Vikas Publishing House Pvt. Ltd., 1976.
8. Parthasarthy R. (ed.): *Ten Twentieth Century Indian Poets*, OUP, Delhi, 2004.
9. Sinha, RCP: *The Indian Autobiographies in English*, S. Chand & Company Ltd., New Delhi, 1992.
10. Trikha, Manorama: *Post Colonial Indian Drama in English*, Pencraft International, 2010

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: X</b>
<b>Course Code: A041002T</b>	<b>Course Title: Women's Writing: Texts and Context</b>	<b>Paper II</b>

### Course Outcomes

Upon the successful completion of the module, students will be able to comprehend, analyse, and critique literary and theoretical texts, as well as trends, to understand the role gender plays in our individual and collective lives. They will be able to understand the discourses around feminism and masculinity studies. They will also be made familiar with how the patriarchal power structures function in the oppression of the sexes. Their acquaintance with concepts like sex, gender, race, class, sexuality and ethnicity will undoubtedly contribute to their understanding of the way women throughout the world are resisting and refuting the oppressive socio-cultural orders, and also how they are striving to reinvent and reshape a world of their own, of their dreams and desires.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>Theoretical Framework of Feminist Discourse in Literature</u></b> (i) Simone de Beauvoir: <i>The Second Sex</i> : Introduction (ii) Judith Butler: <i>Gender Trouble: Feminism and the Subversion of Identity</i> , (Routledge, 1990 edition): Introduction & Chapter 1	20
<b>Unit – II</b>	<b><u>Women's Poetry</u></b> Sylvia Plath: (i) <i>Daddy</i> , (ii) <i>Lady Lazarus</i> Kamla Das: (i) <i>An Introduction</i> , (ii) <i>The Old Playhouse</i> Margaret Atwood: (i) <i>This is a Photograph of Me</i> , (ii) <i>Siren Song</i>	10
<b>Unit – III</b>	<b><u>Women's Fiction</u></b> Toni Morrison: <i>Beloved</i> , Or Shashi Deshpande: <i>That Long Silence</i>	20
<b>Unit – IV</b>	<b><u>Feminist Prose and Criticism</u></b> Virginia Woolf: <i>A Room of One's Own</i> Or Gayatri Chakravorty Spivak: <i>Can the Subaltern Speak?</i>	10

### Recommended / Suggested Readings

1. Bardwick, Judith M.: *Psychology of Women: A Study of Bicultural Conflicts*, Harper and Row, New York, 1971.
2. de Souza, Eunice: *Nine Indian Woman Poets: An Anthology*, Oxford University Press, Delhi
3. Harish, Ranjana: *Indian Women's Autobiographies*, New Delhi, Arnold, 1994.
4. Jerilyn Fisher & Ellen S. Silber (eds.): *Women in Literature: Reading through the Lens of Gender*, Greenwood Press, 2003.

5. King, Bruce: *New Women Poets: Modern Indian Poetry in English*, New Delhi, Oxford University Press, 1988.
6. Lizbeth, Goodman: *Literature and Gender*, Routledge, 1996.
7. Showalter, Elaine: *A Literature of Their Own*, London, Virago, 1999.
8. Shrivastava, Sharad: *New Women in Indian English Fiction*, Delhi, Creative Books, 2003.
9. Nair, Rukmini Bhaya. *The Poetry of Kamala Das: A Study in Feminine Identity*. *Indian Literature*, vol. 29, no. 1, 1986, pp. 91–98.
10. Virginia Blain, Isabel Grundy, Patricia Clements: *The Feminist Companion to Literature in English: Women Writers from the Middle Ages to the Present*, Yale University Press, 1990

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: X</b>
<b>Course Code: A041003T</b>	<b>Course Title: Introduction to Film Studies</b>	<b>Paper II</b>

### Course Outcomes

On the successful completion of this module, the students will be able to comprehend, analyse, and critique cinema both as an art form and as a cultural text. They will gain an understanding of key theories of film, the language of cinema, and the interdisciplinary nature of film studies. They will learn to situate films within their historical, social, and political contexts while appreciating the aesthetic qualities of cinema. Through exposure to a variety of traditions—from classical Hollywood to world cinema and Indian cinema—students will be equipped to critically engage with issues such as ideology, representation, identity, and spectatorship. This course will also prepare them to read films as cultural narratives that reflect, reinforce, and challenge social realities.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – I</b>	<b>Film Language and Technique</b> <ul style="list-style-type: none"> <li>• Mise-en-scène: setting, costume, lighting, and performance.</li> <li>• Cinematography: camera angles, shots, framing, colour.</li> <li>• Editing: montage, continuity, pacing, rhythm.</li> <li>• Sound: diegetic, non-diegetic, music, silence.</li> <li>• Semiotics of film: signs, codes, symbols.</li> </ul>	15
<b>Unit – II</b>	<b>Theories and Approaches in Film Studies</b> <ul style="list-style-type: none"> <li>• Auteur Theory, Genre Theory, Feminist Film Theory, and Marxist Film Criticism.</li> <li>• Psychoanalytic, Structuralist, and Post-Structuralist Approaches.</li> <li>• Postcolonial and Queer Theories in Film.</li> </ul>	15
<b>Unit – III</b>	<b>Film and Cultural Contexts</b> <ul style="list-style-type: none"> <li>• Cinema as a socio-political text.</li> <li>• Film and Ideology: class, caste, race, gender, sexuality.</li> <li>• Representation of nation, community, and identity in cinema.</li> <li>• Popular culture and mass communication.</li> </ul>	15
<b>Unit – IV</b>	<b>Film History and Movements</b> <ul style="list-style-type: none"> <li>• Early Cinema and Classical Hollywood.</li> <li>• German Expressionism/ Italian Neorealism, French New Wave.</li> </ul>	15

	<ul style="list-style-type: none"> <li>• Indian Film History: Silent Era, Studio Era, New Indian Cinema, Parallel Cinema.</li> <li>• Contemporary Trends: Globalisation, Digital Cinema, OTT platforms.</li> </ul>	
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### **Recommended / Suggested Reading**

1. Andrew, Dudley. *Concepts in Film Theory*. Oxford University Press, 1984.
2. Bazin, André. *What Is Cinema?* Vols. I & II. University of California Press, 2005.
3. Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. McGraw-Hill, latest edition.
4. Braudy, Leo, and Marshall Cohen, eds. *Film Theory and Criticism*. Oxford University Press, 1999.
5. Monaco, James. *How to Read a Film: Movies, Media, and Beyond*. Oxford University Press, 2009.
6. Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 16, no. 3, 1975.
7. Nichols, Bill. *Introduction to Documentary*. Indiana University Press, 2001.
8. Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Oxford University Press, 1998.
9. Rajadhyaksha, Ashish, and Paul Willemen. *Encyclopaedia of Indian Cinema*. British Film Institute, 1994.
10. Vasudevan, Ravi S. *Making Meaning in Indian Cinema*. Oxford University Press, 2000.
11. Eisenstein, Sergei. *Film Form: Essays in Film Theory*. Harcourt, 1977.
12. Metz, Christian. *Film Language: A Semiotics of the Cinema*. University of Chicago Press, 1991.
13. Stam, Robert. *Film Theory: An Introduction*. Wiley-Blackwell, 2000.
14. Deleuze, Gilles. *Cinema 1: The Movement-Image*. University of Minnesota Press, 1986.
15. Deleuze, Gilles. *Cinema 2: The Time-Image*. University of Minnesota Press, 1989.
16. hooks, bell. *Reel to Real: Race, Sex, and Class at the Movies*. Routledge, 1996.
17. Kuhn, Annette. *Women's Pictures: Feminism and Cinema*. Routledge, 1994.
18. Benshoff, Harry, and Sean Griffin. *Queer Images: A History of Gay and Lesbian Film in America*. Rowman & Littlefield, 2006.
19. Shohat, Ella, and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. Routledge, 1994.
20. Gokulsing, K. Moti, and Wimal Dissanayake. *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books, 2004.
21. Dwyer, Rachel. *Bollywood's India: Hindi Cinema as a Guide to Modern India*. Reaktion Books, 2014.
22. Kabir, Nasreen Munni. *Bollywood: The Indian Cinema Story*. Channel 4 Books, 2001.

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: X</b>
<b>Course Code: A041004T</b>	<b>Course Title: Modern Literary and Cultural Theories</b>	<b>Paper III</b>

### **Course Outcomes**

This study will inform students about contemporary literary theories and their applications in literary analysis and criticism. After the successful completion of the module, they will not only come to know what the critical literary theories are, but also understand how to apply them effectively. Still, they will also have a clear understanding of the arguments supporting and opposing each theory, as well as its respective strengths and weaknesses. They will be able to differentiate between the assumptions and methods of different theoretical approaches, and simultaneously apply them to the interpretation or analysis of various literary works.

Credit: 4		Paper: Core
Maximum Marks: 25+75 (CIE + External)		Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation
		No. of Lectures
Unit – I	<b>Introduction to Literary Terms: -</b> (i) Structuralism (ii) Russian Formalism (iii) Multiculturalism (iv) New Historicism (v) Psychoanalysis (vi) Deconstruction (x) Eco-criticism	10
Unit – II	<b>Introduction to the Literary and Cultural Theories: -</b> (i) Jacques Derrida (iii) Michael Foucault (iii) Sigmund Freud (iv) Ferdinand de Saussure (v) Roland Barthes (vi) Roman Jakobson (vii) Frantz Fanon	10
Unit – III	<b>Literary Theories I</b> Feminism: Concepts, Canons and Dimensions Post-Colonialism: Concept, Ideology and Critical Framework	20
Unit - IV	<b>Literary Theories II</b> Psycho-Analysis: Dimensions and Theoretical Framework Marxism: Concept, Ideology, and Critical Framework	20

#### Recommended / Suggested Readings

1. Barry, Peter: *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester University Press, Manchester, 1995
2. Bart Jason Moore-Gilbert: *Postcolonial Theory: Contexts, Practices, Politics*, London, Verso, 1997
3. Eagleton, Terry: *The Illusions of Postmodernism*, Oxford, Blackwell, 1996
4. Loomba, Ania: *Colonialism/Postcolonialism*, Routledge, New York, 1998.
5. Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2010
6. Raman Selden, Peter Widdowson, Peter Brooker: *A Reader's Guide to Contemporary Literary Theory*, Routledge, New York, 2013.
7. Eagleton, Terry. *Literary Theory: An Introduction*. 3rd ed., Blackwell, 2008.
8. Waugh, Patricia: *Literary Theory and Criticism*, Oxford University Press, 2006.
9. Young, Robert: *Postcolonialism: A Historical Introduction*, Oxford Blackwell, 2011.

Programme / Class: M.A.	Year: V	Semester: X
Course Code: A041005T	Course Title: Dalit Literature	Paper IV

#### Course Outcomes

Influenced by post-structuralist theories, including feminism, Marxism, marginalisation, and the subversion of hegemonic discourse, a powerful genre called the 'Literature of Protest and Action' has emerged. In India, the term 'Dalit' has become central to contemporary academic discourse, especially in social sciences and literature. Dalit literature is pan-Indian in scope, transcending linguistic and regional barriers, and reflects a history of oppression, resistance, and identity assertion. Incorporating this literature into higher education is essential to help students engage with issues of deprivation, inequity, and resistance through micro-level epistemological and ethnographic lenses. Rich in oppositional aesthetics, language, and mythology, Dalit literature offers a multi-layered

narrative of pain, revolt, and resilience. The proposed syllabus aims to foster a holistic understanding of Dalit voices and their alternative literary expression.

Credit: 4		Paper: Elective
Maximum Marks: 25+75 (CIE + External)		Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation
		No. of Lectures
Unit – I	<b><u>Concept, Ideology, and Dimensions of Dalit Literature</u></b> (i) Sharan Kumar Limbale: <i>Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations</i>	15
Unit – II	<b><u>Dalit Poetry</u></b> (i) Nandeo Dhasal: <i>Mandir</i> (Trans. by Dilip Chitre) (ii) P Sivakami: <i>Prisoner of Caste</i> (Trans. by Lakshmi Holmstrom) (iii) Arjun Kamble: <i>Yesterday, They Have Announced</i> (iv) Neerav Patel: <i>It Would Have Been Better If I Were Illiterate</i>	10
Unit – III	<b><u>Dalit Fiction</u></b> (i) Baburao Bagul: <i>When I hid My Caste</i> (Trans. Jerry Pinto) Or (ii) Bama: <i>Vendetta</i> (Trans. Malini Seshadri)	15
Unit – IV	<b><u>Dalit Autobiographies</u></b> (i) Om Prakash Valmiki: <i>Joothan</i> (Trans. Arun Prabha Mukherjee) Or (ii) Sharankumar Limbale: <i>Akkarmashi</i> (The Outcaste)	20

#### **Recommended / Suggested Readings**

1. Ambedkar B.R.: *Annihilation of Caste*, Dalit Classic Series-1, New Delhi, Blumoon Books.
2. Bagul, Baburao. *When I Hid My Caste*. Translated by Jerry Pinto, Speaking Tiger, 2018
3. Challiah S. & Dr. Brijender Singh. *Dalit Literature: Journey from Repression to Resistance* (eds.), Kalpaz Publication, 2019.
4. Dhasal, Namdeo. *Mandir: Poet of the Underworld*, translated by Dilip Chitre, Navayana, 2007.
5. Guha, Ranjeet & Gayatri Chakravarty Spivak (eds.): *Selected Subaltern Studies*, OUP, Delhi, 1989.
6. Guru, Gopal. *Dalit Women Talk Differently. Economic and Political Weekly*, vol. 35, no. 33, 2000, pp. 2548–2550.
7. Kamble, Arjun, translator. *Yesterday, They Have Announced. Poisoned Bread: Trans. from Modern Marathi Dalit Literature*, ed. by Arjun Dangle, Orient Longman, 1992, pp. 251–255.
8. Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated by Alok Mukherjee, Orient BlackSwan, 2004.
9. Prajapati, Abhishek. *Indian Dalit Literature*, Akhand Publishing House, 2020.
10. Prasad, Amar Nath, and M.B. Gaijan. *Dalit Literature: A Critical Exploration: (eds.)*, New Delhi, Sarup & Sons, 2007
11. Randhawa, Harbir Singh Randhawa. *Dalit Literature: Contents, Trends and Concerns* (ed.): Sarup Books Publishers Pvt. Ltd., New Delhi, 2010
12. Rege, Sharmila. *Writing Caste/Gender: Reading Dalit Women's Testimonios*. Zubaan, 2006
13. Sivakami, P. *Prisoner of Caste*. The Oxford India Anthology of Tamil Dalit Writing, edited by Ravikumar and R. Azhagarasan, Oxford University Press, 2012, pp. 362–363.
14. Zelliott, Eleanor. *From Untouchable to Dalit: Essays on the Ambedkar Movement*, New Delhi, Manohar Publishers, 2006.

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: X</b>
<b>Course Code: A041006T</b>	<b>Course Title: Children's Literature</b>	<b>IV</b>

### Course Outcomes

Children's Literature, though vital, is often overlooked in Indian university curricula. This PG course introduces students to its key sub-genres while linking creative writing with critical literary analysis. It offers a conceptual understanding of the genre's history and evolution from oral traditions to modern texts. Students will examine changing notions of childhood through Romantic, Freudian, and Poststructuralist theories and explore various forms, including fables, fairy tales, fantasy, realism, and picture books. The course also analyses the narrative and pedagogical roles of children's literature, focusing on ideology, power, and representations of innocence, gender, class, race, and authority. Through close reading of canonical and contemporary global texts, students will explore multiculturalism, folklore, resistance, empathy, and social justice in literature for children and young adults.

<b>Credit: 4</b>		<b>Paper: Elective</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 36 (External: 27). Students must obtain a minimum of 27 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>Foundations of Children's Literature:</u></b> (i) Historical emergence and evolution of Children's Literature. (ii) What is a child? Theorising childhood (Romantic, Freudian, Poststructuralist perspectives). (iii) Genres and forms: Fables, fairy tales, nursery rhymes, school stories, picture books, fantasy, realism. (iv) Ideology and children's literature (didacticism, innocence, subversion).	10
<b>Unit – II</b>	<b><u>Novels - Classic Children's Texts and Cultural Politics:</u></b> (i) Lewis Carroll – <i>Alice's Adventures in Wonderland, Or</i> (ii) C.S. Lewis – <i>The Lion, The Witch and The Wardrobe</i>	20
<b>Unit – III</b>	<b><u>Short Stories - Modern and Contemporary Narratives:</u></b> (i) Mahasweta Devi – <i>The Why-Why Girl</i> (ii) Isaac Bashevis Singer – <i>Zlateh the Goat</i> (iii) Oscar Wilde – <i>The Selfish Giant</i> (iv) Ruskin Bond – <i>The Blue Umbrella</i>	15
<b>Unit – IV</b>	<b><u>Poems and Picture Books:</u></b> (i) Edward Lear – <i>The Owl and the Pussy-Cat</i> (ii) Lewis Carroll – <i>The Walrus and the Carpenter</i> (iii) Mini Shrinivasan – <i>Muniya's Lunch</i> (iv) Jataka Tales (By Amar Chitra Katha) – <i>The Monkey and the Crocodile</i>	15

### Recommended / Suggested Readings

1. Hahn, Daniel: *The Oxford Companion to Children's Literature*, Oxford University Press, 2015.
2. Hunt, Peter: *Understanding Children's Literature*, Routledge, 2005.

3. Reynolds, Kimberley: *Children's Literature: A Very Short Introduction*, Oxford University Press, 2015.
4. Rudd, David: *Reading the Child in Children's Literature*, Macmillan Education, U.K. 2013.
5. Rudd, David: *The Routledge Companion to Children's Literature*, Routledge, 2010.
6. Oberstein, Lesnik: *Children's Literature: New Approaches*, Palgrave Macmillan, 2004.
7. Cadden, Michael: *Telling Children's Stories: Narrative, Theory and Children's Literature*, University of Nebraska, 2011.
8. B. Kidd, Kanneth: *Theory for Beginners: Children's Literature as Critical Thought*, Fordham University Press, 2020.
9. McGillis, Roderick: *The Nimble Reader: Literary Theory and Children's Literature*, Twayne Publishers Inc., U.S. 1996.
10. Nikolajeva, Maria: *Aesthetic Approaches to Children's Literature: An Introduction*, Scarecrow Press, 2005.
11. Khorana, Meena: *The Indian Subcontinent in Literature for Children and Young Adults: An Annotated Bibliography of English-Language Books*, Greenwood Press, 1991.
12. Banerjee, Suchismita: *Contemporary Children's Literature in India: New Trajectories*, Journal of Children's Literature 2.2 (July 2008), Thrissur: Children's Lit. Association of India, p. 6-25.

<b>Programme / Class: M.A.</b>	<b>Year: V</b>	<b>Semester: X</b>
<b>Course Code: A041005R</b>	<b>Course Title: Research Project</b>	<b>Paper V</b>
<b>Credit: 4</b>	<b>Paper: Core</b>	
<b>Max Marks: 75 / 25</b>	<b>Minimum Passing Marks: 36</b>	

1. The research project started in Semester IX will continue in Semester X. The final assessment will be at the end of Semester X.
2. At the end of Semester X, the Research Report/Dissertation will be submitted to the College/University.
3. The 100 Marks Research Project (Research Report/Dissertation:75 + Research Paper: 25) will be jointly evaluated by the Research Supervisor and the External Examiner nominated by the university.
4. Students have to publish a Research Paper or a Book Chapter (ISBN) during Semesters VII and VIII. In the event of non-publication of a Research Paper (as per UGC Guidelines), a Patent, or a Book Chapter (ISBN), marks will be awarded from 75 only; however, the maximum marks will remain 100.
5. 25 Marks will be awarded for presenting two papers in a National/International Seminar/Conference.
6. Patent/Research Paper/Book Chapter published jointly with the Supervisor and a group of students (maximum 4) will also be acceptable.
7. Grades awarded in Research Project paper in Graduate, Graduate (Honours with Research), Postgraduate, and PGDR programmes will be used in the calculation of CGPA.





To be  
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**DR BHIM RAO AMBEDKAR UNIVERSITY  
AGRA**

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**FOUR-YEAR UNDERGRADUATE PROGRAMME  
ENGLISH SYLLABUS  
Semesters I to VIII**

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**As per the Guidelines of the National  
Education Policy 2020**

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**Effective from Session 2025-26**

*Handwritten signatures:*  
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H. Singh  
A. Singh

National Education Policy-2020  
Syllabus for (BA English Major/Minor) Dr. BRA University, Agra

**Semester-wise Title of the Papers in BA (English)**

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
B.A. 1	I	A040101T	English Prose and Writing Skills	Theory	06
B.A. 1	II	A040201T	English Poetry	Theory	06
B.A. 2	III	A040301T	British and American Drama	Theory	06
B.A. 2	IV	A040401T	Indian Literature in Translation	Theory	06
B.A. 2	IV	A040402R	Research Project	Research	03
B.A. 3	V	A040501T	Classical Literature & History of English Literature	Theory	05
B.A. 3	V	A040502T	English Fiction	Theory	05
B.A. 3	VI	A040601T	Indian & New Literatures in English	Theory	05
B.A. 3	VI	A040602T	Literature in Films and Media Studies Or Media and Journalistic Writing	Theory	05
		A040603T			

*Handwritten signatures and initials:*  
A. Singh, Singh, no, J. Singh, 2, J. Singh

**Semester-Wise Titles of Papers for B.A. (Honours)**

Year	Sem	Course Code	Title of Paper	Theory/ Practical	Paper Type	Credits
B.A. IV (Hons)	VII	A040701T	English Prose from Bacon to the Present Time	Theory	Core	4
B.A. IV (Hons)	VII	A040702T	Poetry from Chaucer to Pre-Romantics	Theory	Core	4
B.A. IV (Hons)	VII	A040703T	Sixteenth and Seventeenth Century English Drama	Theory	Core	4
B.A. IV (Hons)	VII	A040704T	English Fiction	Theory	Core	4
B.A. IV (Hons)	VII	A040705T	New Literatures in English	Theory	Core	4

Marks 100 Each Paper = 25/75 (CIE = 25, University Examination = 75)

Total Credits = 20 (4 + 4 + 4 + 4 + 4) = 20 Credits

**Semester-Wise Titles of Papers for B.A. (Honours)**

Year	Sem	Course Code	Title of Paper	Theory/ Practical	Paper Type	Credits
B.A. IV (Hons)	VIII	A040801T	Classical & Biblical Literature	Theory	Core	4
B.A. IV (Hons)	VIII	A040802T	English Poetry from the Romantic Age to the Present Time	Theory	Core	4
B.A. IV (Hons)	VIII	A040803T	Modern English Drama	Theory	Core	4
B.A. IV (Hons)	VIII	A040804T	Twentieth Century Literature	Theory	Core	4
B.A. IV (Hons)	VIII	A040805T	South Asian Literature	Theory	Core	4

Marks 100 Each Paper = 25/75 (CIE = 25, University Examination = 75)

Total Credits = 20 (4 + 4 + 4 + 4 + 4) = 20 Credits

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### Semester-Wise Titles of Papers for B.A. (Honours with Research)

Year	Sem	Course Code	Title of Paper	Theory/ Practical	Paper Type	Credits
B.A. IV (Hons)	VII	A040701T	English Prose from Bacon to the Present Time	Theory	Core	4
B.A. IV (Hons)	VII	A040702T	Poetry from Chaucer to the Neo-Classicals	Theory	Core	4
B.A. IV (Hons)	VII	A040703T	Sixteenth and Seventeenth Century English Drama	Theory	Core	4
B.A. IV (Hons)	VII	A040704T	English Fiction	Theory	Core	4
B.A. IV (Hons)	VII	A040705R	Research Project	Research	Core	4

100 Marks for Theory Paper: 25/75 (CIE: 25 + University Examination: 75)

100 Marks for Research Project: 75/25 (Report/Dissertation: 75 + Research Paper [Refer FYUP Ordinance para 7 pp 5-6]).

The Research Project will be of a progressive nature, and it will continue in Semester VIII.

Total Credits = 20 (4 + 4 + 4 + 4 + 4) = 20 Credits

### Semester-Wise Titles of Papers for B.A. (Honours with Research)

Year	Semester	Course Code	Title of Paper	Theory/ Practical	Paper Type	Credits
B.A. IV (Hons)	VIII	A040801T	Classical & Biblical Literary Texts	Theory	Core	4
B.A. IV (Hons)	VIII	A040802T	English Poetry from the Pre-Romantics to the Present	Theory	Core	4
B.A. IV (Hons)	VIII	A040803T	Modern English Drama	Theory	Core	4
B.A. IV (Hons)	VIII	A040804T	Twentieth Century Literature	Theory	Core	4
B.A. IV (Hons)	VIII	A040805R	Research Project	Research	Core	4

100 Marks for Theory Paper: 25/75 (CIE: 25, University Examination: 75)

100 Marks for Research Project: 75/25 (Report/Dissertation: 75 + Research Paper [Refer FYUP Ordinance para 7 pp 5-6]).

The Research Project, which started in Semester VIII, will continue in Semester VIII.

Total Credits = 20 (4 + 4 + 4 + 4 + 4) = 20 Credits

**Syllabus developed for Four-Year Undergraduate Program (FYUP) by:**

S.No.	Name	Designation	Department	College/ University
1.	Dr. A. K. Singh	Professor (Convener)	English	R.B.S. College, Agra
2.	Dr. Digvijay Singh	Associate Professor	English	R.B.S. College, Agra
3.	Dr. Shikha Malviya	Associate Professor	English	S.B.B. Degree College, Kosikalan
4.	Dr. Isaac A. K. Ghosh	Associate Professor	English	St. John's College, Agra
5.	Dr. Meera Singh	Assistant Professor	English	B.D.K. Mahavidyalaya, Agra
6.	Dr. Yatendra K. Nigam	Assistant Professor	English	R.B.S. College, Agra
7.	Dr. Narendra K. Yadav	Assistant Professor	English	Shri Chitragupt College, Mainpuri

External Experts				
1.	Dr. Anupam Shukla	Professor	Department of English	D.A.V. College, Kanpur
2.	Prof. S. K. Sharma	Professor	Department of English	Allahabad University, Allahabad

**DR BHIM RAO AMBEDKAR  
UNIVERSITY  
AGRA**

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**THREE-YEAR B.A. ENGLISH SYLLABUS  
Semesters I to VI**

\*

**In Accordance with  
Four-Year Undergraduate  
Programme**

\*

**As per the Guidelines of the  
National Education Policy  
2020**

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**Effective from Session 2025-26**

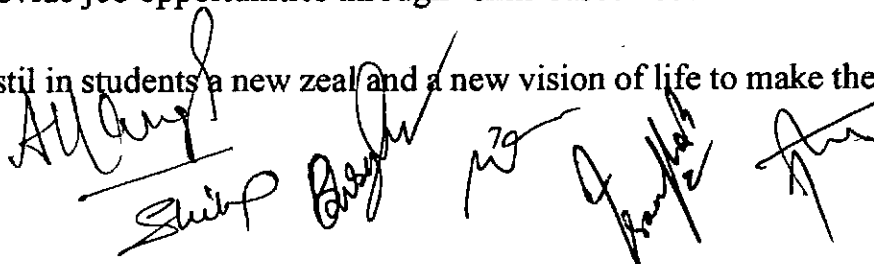
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*Chief*  
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### **Subject Pre-requisites**

- Open to all

### **Program Outcomes (PO)**

- The program aims to:
- ❖ Introduce Students to the Indian Knowledge System (IKS).
- ❖ Introduce Students to Classical Indian Literature.
- ❖ Develop an appreciation of the English language and its connotations and interpret and appreciate the didactic purpose of literature.
- ❖ Take cognisance of the historical, social, and cultural context of each literary work, thereby making connections between literature and society and appreciating literature's ability to stimulate feeling.
- ❖ Sensitise students to the aesthetic, cultural, and social aspects of literature.
- ❖ Present an extensive view of the cultural and social patterns of the society in specific times and situations in which it flourished by covering all walks of human life: rational, irrational, carnal, and emotional.
- ❖ Make the students aware of literature written/translated in English-speaking countries like the UK/USA.
- ❖ Develop a more complex understanding of the history, literature, narrative techniques, drama techniques, kinds of fiction and drama existing in Britain, America, and India.
- ❖ Augment the understanding of fundamental tenets of classical literature.
- ❖ Develop an understanding of the various connotations of the term "New Literatures" and the difference from other terms like Commonwealth Literature, etc.
- ❖ Develop an insight regarding the idea of world literature and the pertinent issues of feminism, racism, and diasporic relocations.
- ❖ Provide job opportunities through "skill-based" courses.
- ❖ Instil in students a new zeal and a new vision of life to make them better citizens.



Handwritten signatures of faculty members, including a prominent signature that appears to be 'Allan' and others with initials like 'Shub', 'B', '79', 'J', and 'A'.

- ❖ Recreate a response through creative indulgences like script-writing and dialogue writing, and be able to exploit his/her creative potential through online media like blogging.
- ❖ Engaging students with various strategies of drafting and revising, style of writing and analytical skills, diagnosing and developing scholarly methodologies, and use of language as a means of creative expression will make them effective thinkers and communicators.
- ❖ Demonstrate comprehension of and listen to aural and visual information.
- ❖ Comprehend and contextualise contemporary films adapted from literature to describe objectively their importance and usefulness for society while analysing their plot and characters.
- ❖ Comprehend translation as a helpful bridge between various linguistic regions
- ❖ Assist students in the development of intellectual flexibility, creativity, and cultural literacy so that they may engage in lifelong learning
- ❖ Acquire basic skills to pursue translation as a research career.
- ❖ Introduce the learners to the nuances of the changing media scenario in terms of the production of media content
- ❖ Inculcate in them the skills of reporting, editing, and feature writing in print media to have a career perspective in media and journalism.
- ❖ Deepen knowledge in English literature for higher studies.
- ❖ To help the students prepare for competitive exams.
- ❖ Create a possibility to emerge as prospective writers, editors, content developers, teachers, etc.

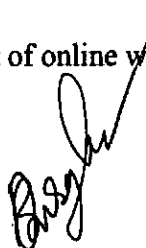
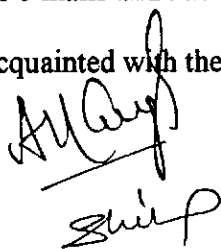


## **B.A. I (Certificate in English)**

### **Programme Specific Outcomes (PSO)**

The learners will be able to:

- ❖ Understand the growth of Indian literature in English and appraise the evolution of Indian culture from traditional to modern.
- ❖ Develop an understanding of the basic poetic and prose devices to read, identify, and analyse various literary forms of poetry and prose.
- ❖ Understand the nuances of poetic language, structure, and composition of ideas in Indian English Prose.
- ❖ Through the study of prose and short fiction, students will develop their critical thinking skills and comprehend life skills. They will also develop their creativity by enhancing their writing skills.
- ❖ Get enhanced/enriched vocabulary to demonstrate a significant modification in comprehensive skills and writing techniques.
- ❖ Be acquainted with the representative poets and writers from the 16th century to the 20th century.
- ❖ Develop an understanding of the philosophy of Romanticism and how the revolutions in Europe impacted it.
- ❖ Interpret the meaning of 'Victorian Compromise' and the 'Victorian paradox' and appraise the different aspects of the Age of Reason.
- ❖ Be familiar with the rules and procedures of Practical Criticism.
- ❖ Analyse in detail how a key individual event or idea is introduced, illustrated, and elaborated in a text.
- ❖ Develop knowledge of literary, cultural, and historical contexts of 20th & 21st-century literature in English.
- ❖ Be acquainted with the basic knowledge of computers and the general processing of various Microsoft applications.
- ❖ Investigate and understand the role of computers in developing students' performance in the English Language through computer-assisted learning.
- ❖ Framing official letters, like preparing CVs, filing FIRs, RTIs, and complaints.
- ❖ Create e-mails and navigate web browsers.
- ❖ Get acquainted with the art of online writing.



Programme/Class: CERTIFICATE		Year: I	Semester: I	Subject: ENGLISH
Course Code: - A040101T		Paper I: English Prose and Writing Skills		
<b>Course Outcomes:</b> After completing the English Prose and Writing Skills course, students will be able to:				
<ul style="list-style-type: none"><li>• Developing an understanding of the Indian Knowledge System (IKS) through the Ramayana and the Bhagavad Gita.</li><li>• A general idea about Indian Classical Literature.</li><li>• Understand Indian English Writing as a new form of Indian culture and voice and the contributions of various authors to its growth.</li><li>• Understand the formal qualities of a text, including the intricacies of structure, stylistics, and figurative elements.</li><li>• Analyse the differences in prose techniques of writers like Addison, Lamb, and Bacon.</li><li>• Make use of word choices, word order, figurative language, and imagery to convey meaning and emotion.</li><li>• Identify the writings of classic prose and short story writers like Chekhov, Maupassant, and O' Henry.</li><li>• Understand the prominence of logic and reason in 18th-century British literature.</li><li>• Describe literary terms related to prose.</li><li>• To gain a broad exposure to eminent writers like Woolf, Anita Desai, and M.R. Anand.</li><li>• Understand the social, historical, and political backgrounds of short story writers like Anton Chekhov through the elaborate and allegorical descriptions in the prescribed text.</li><li>• Identify the content, language, style, tone, and structure of essays and short stories.</li><li>• Comprehend the culture, author's biography, and historical context of prescribed prose works.</li><li>• Perform basic functions of a word processor, Excel spreadsheet, and PowerPoint presentation practically.</li><li>• Do online communication like content writing and blogging.</li><li>• Do official communication by writing letters and complaint letters.</li><li>• Explore their creative genius in creating blogs and personal websites for vocational purposes.</li></ul>				
Credits: 06		Paper: Core		
Maximum Marks: 25+75 (CIE + External)		Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation		
Total Number of Lectures-Tutorials-Practical (in hours per week): 6-0-0				
Unit	Topic			No. of Lectures
I	Ancient Indian Literature (Indian Knowledge System) The Mahabharata by Ved Vyas: The Eklavya Episode The Ramayana by Valmiki/Valin Vadh Episode Or			10

	Tamil Ramayana of Kamban by C Rajagopalachari: <i>Bharat Milap</i>	
II	<b>An Introduction to Indian Writing in English:</b> Contributions of Rabindranath Tagore, R.K. Narayan, Mulk Raj Anand, Raja Rao, Sarojini Naidu, and Kamala Markandeya.	11
III	<b>Elements of Short Story:</b> Plot, Characterisation, Narrative Technique, and Structure. <b>Types of Prose &amp; Prose Style:</b> <b>Fictional Prose:</b> Autobiography, Biography, Memoir, Travelogue, etc. <b>Non-Fictional Prose:</b> Periodical Essay, Formal Essay, Personal Essay, etc.	10
IV	<b>Prose Devices:</b> Theme; Point of View; Sentence Pattern: Imagery; Tone or Mood; Analogy, Anecdote; Antithesis; Aphorism; Diction; Inversion; Humour, and Pathos.	12
V	<b>Short Stories:</b> 1. O'Henry- <i>The Last Leaf</i> 2. W.W. Jacobs- <i>The Monkey's Paw</i> 3. Guy de Maupassant- <i>The Necklace</i>	12
VI	<b>Short Stories:</b> 1. M.R. Anand- <i>The Barber's Trade Union</i> 2. R.K. Narayan- <i>An Astrologer's Day</i> 3. Ruskin Bond- <i>A Face in the Dark</i>	12
VII	<b>Prose:</b> 1. Francis Bacon- <i>Of Truth</i> 2. Charles Lamb- <i>A Bachelor's Complaint of the Behaviour of Married People</i> 3. Virginia Woolf- <i>Shakespeare's Sister</i>	12
VIII	<b>Computer &amp; Writing skills in English:</b> 1. PowerPoint Presentation 2. Letter writing- formal, informal/ Letters of Inquiry/ Complaints, Grievance Redressal Letters & Right to Information (RTI).	11

#### Suggested Readings:

Ahluwalia, JP., "Modern News Structure in Print Media and Electronic Media," Adyayan Publishers, New Delhi, 2007.

Daiches, D., "A Critical History of English Literature", Supernova Publishers, 2010.

Compton-Rickett, A., "A History of English Literature," Nabu Press, 2010.

Chambers, E., "The Development of English Prose", Oxford University Press, London, 1957.

Boulton, M., "The Anatomy of Prose", Kalyani, New Delhi, 1982.

Berman, J., "A Companion to Virginia Woolf", John Wiley and Sons, 2016.

Kalam, A.P.J., "Ignited Minds: Unleashing the power within India" Penguin, 2014.

*[Handwritten signatures and marks]*

Sen A., "Tagore and His India", The New York Review of Books, 1997.

Dorner, J., "Writing for the Internet", Oxford University Press, New York, 2002.

Majumdar, P.K., "Commentary on the Consumer Protection Act", Prentice Hall, New Delhi, 1992.

Norton, P., "Introduction to Computers", Tata McGraw-Hill, New Delhi, 2005.

Rajagopalachari, C. *Bharat Milap: From the Tamil Ramayana of Kamban*. 2nd ed., Publications Division, Ministry of Information and Broadcasting, Govt. of India, 1967.

Read, H., "English Prose Style", Pantheon, New York, 1981.

Walker, H., "English Essays and Essayists", J.M. Dent and Sons Ltd., London, 1928.

Williams, W.E., "A Book of English Essays", Penguin Books, Harmondsworth, 1948.

<http://www.gutenberg.org/files/3090/3090-h/3090-h.htm>

<https://www.youtube.com/embed/Cb71braalm4>

<https://rtionline.gov.in/index.php>

<http://consumerhelpline.gov.in/consumer-rights.php>

[www.jaagore.com/know-your-police/procedure-of-filing-fir](http://www.jaagore.com/know-your-police/procedure-of-filing-fir)

[www.consumercomplaints.in/municipal-corporation-of-delhi-b100274](http://www.consumercomplaints.in/municipal-corporation-of-delhi-b100274)

Programme/Class: <b>CERTIFICATE</b>	Year: <b>FIRST</b>	Semester: <b>SECOND</b>	Subject: <b>ENGLISH</b>
Course Code: - A040201T	Course Title: English Poetry		

**Course Outcomes:**

After completing the English Poetry course, students will be able to:

- Upon completion of this course, students will be able to:
- Understand basic poetry terminology and elements.
- Comprehend word, phrase, and sentence meaning in context.
- Analyse a poem's underlying meaning using its elements.
- Identify representative poets and writers from the 16th to 20th centuries.
- Recognise poetic devices, mood, atmosphere, voice, stanzaic form, rhyme, and meter.
- Understand metaphysical and neoclassical poetry.
- Appreciate simplicity and lucidity in the romantic poets' expression.
- Understand literary terms used by Victorian poets.
- Analyse the conflict between faith and doubt in Victorian society.
- Discuss the significance of a literary period by analysing the effects of significant events.
- Understand the difference between reason, imagination, literature, and revolution.
- Listen to the voice from the margins.

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Credits: 06		Paper: Core Compulsory
Maximum Marks: 25+75 (CIA + External)		Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation
Total Number of Lectures-Tutorials-Practical (in hours per week): 6-0-0		
Unit	Topic	No. of Lectures.
I	<b>Forms of Poetry:</b> 1. The Sonnet 2. The Elegy 3. The Ode 4. The Epic 5. The Ballad 6. The Lyric 7. The Dramatic Monologue 8. Allegory	10
II	<b>Poetic Terminology:</b> 1. The Heroic Couplet 2. Blank Verse 3. The Spenserian Stanza 4. Terza Rima 5. The Quatrains 6. The Rhyme Royal	10
III	<b>Poetic Devices:</b> Structure, Tone, Theme, Rhythm, Rhyme Scheme, Kinds of Metre, Stressed and Unstressed Syllables, Figures of Speech, Irony, Inversion, Negative Capability, Juxtaposition, Willing Suspension of Disbelief.	10
IV	1. William Shakespeare-Let Me Not to the Marriage of True Minds (Sonnet No. 116) 2. John Donne- Presence in Absence. 3. John Milton- On His Blindness 4. Alexander Pope- Essay on Man	12
V	1. Thomas Gray- Elegy Written in a Country Churchyard 2. William Wordsworth- The World is Too Much with Us 3. Robert Browning- "The Prospice"	14
VI	1. Alfred Lord Tennyson- Break, Break, Break 2. Matthew Arnold- Dover Beach 3. WB Yeats- The Lake Isle of Innisfree	12
VII	1. Nissim Ezekiel- Goodbye Party for Miss Pushpa T. S. 2. Bertolt Brecht- General, Your Tank is a Powerful Vehicle 3. Maya Angelou- Still I Rise, 4. Ada Cambridge- An Answer	12
VIII	<b>Critical Appreciation of Poems:</b> Title, Meter, Diction, Style, and Use of Poetic Devices	10

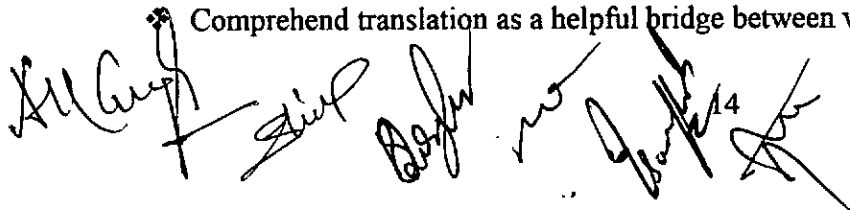
**Suggested Readings:**

- Abrams, M.H. & Harpham, G.G., "A Glossary of Literary Terms", Cengage Learning, Delhi, 2015.
- Abrams, M.H., "English Romantic Poets", Oxford University Press, New York, 1975.
- Bhattacharyya, A., "Studies in English Rhetoric and Prosody", Books Way, New Delhi, 2014.
- Boulton, M., "The Anatomy of Poetry", Kalyani, New Delhi, 1979.
- Bowra, C.M., "The Romantic Imagination", Oxford University Press, Delhi, 1961.
- Chandler, J. (ed.), "The Cambridge History of English Romantic Literature", Cambridge University Press, Cambridge, 2009.
- Gardner, H., "The Metaphysical Poets", Penguin Classics, Delhi, 1960.
- Murry, J.M., "The Problems of Style", Oxford University Press, London, 1922.
- Shakespeare, W., "Shakespeare's Sonnets-Arden Shakespeare", Bloomsbury, UK, 2013.

**B.A. II [Diploma in English]****Programme Specific Outcomes (PSO)**

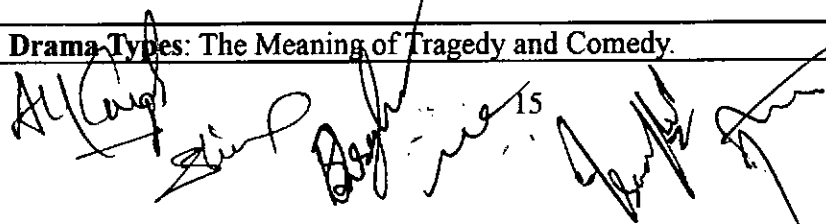
**The learners will be able to:**

- ❖ Understand the fundamental theories, principles, and history of translation, including key concepts like equivalence, fidelity, and translatability
- ❖ Comprehend and learn to critically and aesthetically analyse works in British & American drama
- ❖ Recognise the elements of drama and analyse and identify the plot types, character analysis, thematic explanations, and settings, and understand the structure of a play, and learn the dramatic devices used in writing a play.
- ❖ Analyse and evaluate different dramas by discussing the significance of the literary age of the particular text and by analysing the effects of significant events of that period
- ❖ Understand the social and artistic movements that shaped the British and American drama and theatre
- ❖ Comprehend the dramatic techniques to understand the development of drama in America
- ❖ Understand the process of communicating and interpreting human experiences through literary representation using historical contexts and disciplinary methodologies.
- ❖ Comprehend translation as a helpful bridge between various linguistic regions



- ❖ Demonstrate sensitivity to cultural nuances and ethical issues in translation, including representation, power dynamics, and identity.
- ❖ Understand the history and significance of translation in the Indian context
- ❖ Recognise the nature and scope of translation
- ❖ Help the students recognise the distinct shift from Eurocentric literature to Indian literature in translation
- ❖ Provide students with a taste of diverse literary practices from different regions and sections of India.
- ❖ Identify and use some of the technology tools for translation.
- ❖ Collaborate effectively in translation projects, demonstrating teamwork, time management, and reflective practice.

<b>Programme/Class: DIPLOMA</b>	<b>Year: II</b>	<b>Semester: III</b>	<b>Subject: ENGLISH</b>
<b>Course Code: - A040301T</b>	<b>Paper I: British And American Drama</b>		
<b>Course Outcomes:</b> After completing the British and American Drama course, students will be able to: <ul style="list-style-type: none"><li>• Develop an understanding of various types of drama &amp; related literary terms</li><li>• Learn the core elements of structure, such as exposition, complication, and resolution or denouement</li><li>• Trace the origin and growth of drama in England and America.</li><li>• Comprehend the political, economic, social, and intellectual background leading to the rise of drama in England and America.</li><li>• Analyse and appreciate the representative works of British and American Drama</li><li>• Comprehend the general features of Shakespearean plays</li><li>• Develop an interest in Shakespearean language and his use of images, supernatural elements, music, and word play</li><li>• Demonstrate the ability to contextualise the works of American dramatists, interpret the thematic and stylistic elements of the plays, and appreciate their literary worth, social relevance, and timeless appeal.</li><li>• Comprehend the trends in modern drama through the study of poetic drama and problem plays.</li></ul>			
<b>Credits: 06</b>	<b>Paper: Core</b>		
<b>Maximum Marks: 25+75 (CIE + External)</b>	<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>		
<b>Total Number of Lectures-Tutorials-Practical (in hours per week): 6-0-0</b>			
<b>Unit</b>	<b>Topic</b>		<b>No. of Lectures</b>
<b>I</b>	<b>Drama-Types: The Meaning of Tragedy and Comedy.</b>		<b>05</b>



	Drama and its types, One-Act Play, Screen Play, Radio Play	
II	<b>Elements of Drama:</b> Authorial Intrusion; Cacophony; Circumlocution; Conflict; Diction; Epilogue; Epithet; Euphemism; Euphony; Malapropism	05
III	<b>Literary Terms (Drama):</b> Flashback; Foil; Foreshadowing; Hubris; Hyperbaton; Motif; Nemesis; Periphrasis; Portmanteau; Prologue; Epilogue	05
IV	<b>Literary Terms (Drama):</b> Unity of Time, Place & Action; Setting; Spoonerism; Stage direction; Syntex; Theme; Understatement; Reliability	05
V	<b>British Drama (Detailed):</b> William Shakespeare - <i>Othello</i>	18
VI	<b>British Drama (Non-Detailed):</b> G.B. Shaw – <i>Arms and the Man</i> Oscar Wilde- <i>The Importance of Being Earnest</i>	18
VII	<b>American Drama (Detailed):</b> Edward Albee- <i>The Zoo Story</i>	16
VIII	<b>American Drama (Non-Detailed):</b> Tennessee Williams - <i>A Streetcar Named Desire</i> Arthur Miller – <i>All My Sons</i>	18

#### Suggested Readings:

Bogard, T. & Oliver, W., "Modern Drama: Essays in Criticism", Oxford University Press, New York, 1965.

Brooks, V. W., "The Writer in America", E.P. Dutton and Co., Inc., New York, 1953.

Cohn, R., "Currents in Contemporary Drama", Indiana University Press, Bloomington, 1969.

Golden, W.C., "A Brief History of English Drama from the Earliest to the Latest Times". Forgotten Books, London, 2018.

Kernan, A.B., "The Modern American Theatre", Prentice Hall, New Jersey, 1967.

Kitchin, L., "Drama in Sixties", Faber and Faber, London, 1966.

Nicoll, A., "A History of English Drama", Cambridge University Press, Cambridge, 2009.

<https://www.youtube.com/embed/whvEeYQ3ZKg>

<https://www.youtube.com/embed/NtsBzRd7Mcs>

<https://www.youtube.com/embed/ReOOYnlj2ml>

<https://www.youtube.com/embed/oA78Lh7RGv4>

<https://www.youtube.com/embed/ajmt0BLnI14>

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Programme/Class: DIPLOMA	Year: II	Semester: IV	Subject: ENGLISH
Course Code: - A040401T	Paper I: Indian Literature in Translation		
<b>Course Outcomes:</b>			
After completing the English Literature in Translation course, students will be able to:			
<ul style="list-style-type: none"><li>• Develop a comparative perspective to study the texts.</li><li>• Understand the history of translation and various forms of translation.</li><li>• Analyse the translation tools to make use of technology like computers and mobile phones in the process of translation.</li><li>• Attain accessibility to regional literary forms</li><li>• Contextualise the texts of Faiz Ahmed Faiz, Amrita Pritam, and Tagore in their respective social and cultural milieu.</li><li>• Develop an insight into the philosophy of Kabir through his verses</li><li>• Gain a historical vision of the partition trauma and the contemporary issues of the tribal people through the writings of Mahasweta Devi.</li><li>• Develop an insight into Indian familial conflicts and social evils</li><li>• Enhance job opportunities by fostering translation skills</li><li>• Understand Indian consciousness and review the past through translated texts.</li><li>• Introduction to Google Translate and Artificial Intelligence tools.</li><li>• Pros and cons of using Google Translate and Artificial Intelligence tools.</li><li>• Precautions when using various translation tools.</li></ul>			
Credits: 06		Paper: Core	
Maximum Marks: 25+75 (CIE + External)	Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation		
Total Number of Lectures-Tutorials-Practical (in hours per week): 6-0-0			
Unit	Topic		No. of Lectures
I	Introducing Translation: 1. A Brief History and Significance of Translation in a Multilingual and Multicultural Society Like India. 2. Literal translation Versus Free translation. 3. Cultural barriers in translations and non-translatable terms.		08
II	Using Tools of Technology for Translation: 1. Google, Artificial Intelligence, and other tools of Translation. 2. Translating Different Kinds of Texts. 3. Knowledge of Common Works of Translation.		06

III	<b>Fiction:</b> Rabindranath Tagore, <i>The Home and the World</i> , Tr. Surendranath Tagore <b>OR</b> Amrita Pritam, <i>Pinjar: The Skeleton and Other Stories</i> , tr. Khushwant Singh (New Delhi: Tara Press, 2009)	18
IV	<b>Poetry:</b> Faiz Ahmed Faiz- <i>Do Not Ask</i> <b>OR</b> Kabir: The English Writings of Rabindra Nath Tagore (1994, Vol.1 Ed. Sisir Kumar Das, Sahitya Academy, Verses- 1,2, 8,12, 53, 69)	11
V	<b>Short Fiction:</b> Premchand- <i>Deliverance</i> <b>Or</b> Mahasweta Devi- <i>The Hunt</i>	12
VI	<b>Drama:</b> Mohan Rakesh- <i>Adhe Adhure</i> (Halfway House) <b>Or</b> Vijay Tendulkar- <i>Sakharam Binder</i>	15
VII	<b>Translation Practice:</b> One Passage for Translation (Hindi to English)	10
VIII	<b>Translation Practice:</b> One Passage for Translation (English to Hindi)	10

#### Suggested Readings:

Chaudhuri, Sukanta, "Translation and Understanding", OUP, New Delhi.

Gargesh, R. & Goswami, K.K., "Translation and Interpreting: Reader and Workbook", Orient Longman, New Delhi, 2007.

Kiernan Victor Gordon (tr.); "Poems by Faiz" Oxford University Press, 1971/2000.

Lakshmi, H., "Problems of Translation", Booklings Corporation, Hyderabad, 1993.

Toury, G., "Translation Across Cultures", Bahri Publications, New Delhi, 1984.

Tendulkar, V., "Sakharam Binder", OUP, 1992.

Five plays: Tendulkar, Vijay, 1928-2008: Free Download, Borrow, and Streaming: Internet Archive

<https://www.youtube.com/embed/DNohmWH210Y>

<https://www.youtube.com/embed/UmDqN7zWPhs>

<https://smartenglishnotes.com/2022/01/10/do-not-ask-of-me-my-love-summary-analysis-theme-and-solved-questions>

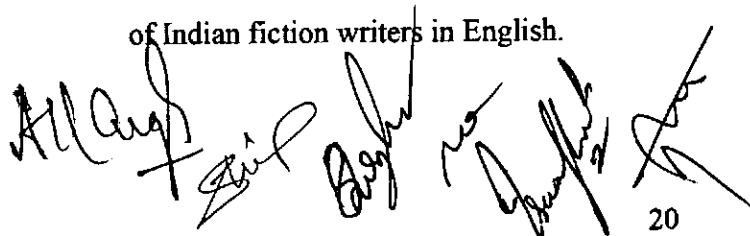
<b>Programme/Class: DIPLOMA</b>	<b>Year: II</b>	<b>Semester: IV</b>	<b>Subject: ENGLISH</b>
<b>Course Code: - A040402R</b>	<b>Paper II: Research Project</b>		
<b>Course Outcomes:</b>			
After completing the Research Project, students should reflect on their ability to engage critically with texts, themes, and contexts while showcasing originality and scholarly rigour.			
<ul style="list-style-type: none"><li>• <b>Focused Topic:</b> Choose a straightforward, specific research question or thesis that contributes to the understanding of a literary text, genre, period, author, or theoretical approach.</li><li>• <b>Contextual Knowledge:</b> Demonstrate a strong understanding of the historical, cultural, and intellectual contexts relevant to your research.</li><li>• <b>Critical Analysis:</b> Offer well-reasoned interpretations and arguments, supported by textual evidence. Avoid mere summaries—focus on more profound insights.</li><li>• <b>Engagement with Scholarship:</b> Integrate academic criticism and secondary sources to support and challenge your arguments. Show your familiarity with existing debates in the field.</li><li>• <b>Original Contribution:</b> Aim to bring a fresh perspective, whether through exploring an understudied text, applying a new theoretical lens, or questioning established viewpoints.</li><li>• <b>Methodology:</b> Clarify your approach, whether you're using literary theory, comparative analysis, or interdisciplinary methods.</li><li>• <b>Structure &amp; Clarity:</b> Present your ideas in a coherent, logical format, with well-organised sections and explicit language.</li><li>• <b>Citation &amp; Academic Integrity:</b> Cite all sources properly using the appropriate academic style (e.g., MLA, APA), and ensure your work is free from plagiarism.</li></ul>			
<b>Credits: 03</b>			<b>Paper: Core</b>
<b>Maximum Marks: (100) Dissertation Writing + Viva Voce on Dissertation</b>			<b>Minimum Pass Marks: 33</b>
<b>Total Number of Lectures-Tutorials-Practical (in hours per week): 0-0-6</b>			
<ol style="list-style-type: none"><li>1. At the end of Semester IV, the Research Report/Dissertation will be submitted to the College/University.</li><li>2. The 100 Marks Research Project will be jointly evaluated by the Research Supervisor and the External Examiner nominated by the university.</li><li>3. Grades awarded in Research Project paper in Graduate, Graduate (Honours with Research), Postgraduate, and PGDR programmes will be used in the calculation of CGPA.</li></ol>			

## **B.A. III [Degree in English]**

### **Programme Specific Outcomes (PSO)**

The learners will be able to:

- Comprehend and analyse how English literature has evolved through the centuries, establishing a perception of its literary history in chronological order.
- Develop an appreciation for Western classical literature.
- Generate awareness of the problems of interpreting Indian Culture via the English Language and acquaintance with the work of significant Indian writers of Poetry, Prose, Fiction, and Drama.
- Develop an acquaintance with the works, themes, styles, and sensibilities of the writers from Europe, North and South America, Canada, and Africa.
- Exhibit strong oral and written communication skills in English and regional languages.
- Present ideas clearly through essays, presentations, debates, and discussions.
- Recognise the evolution of specific thematic trends reflected in the narrative and linguistic experimentation of the writers of 'New Literatures'.
- Appraise the emergence of female narratives in art and literature.
- Understand the distinctive features of novels, shorter fiction, and essays, and relate the texts and contexts to real life.
- Get a holistic idea of the distinctive features of Indian fiction Writing in English.
- Develop a comprehensive knowledge of British and Indian fiction through the works of different representative writers of different ages, and do a comparative study into classics as well as Popular fiction in contemporary India.
- Trace the development of Indian writing in English and understand various characteristics of Indian literature in English.
- Examine and present a review or critical appraisal of adaptations of textual narratives into film so that they may choose an alternative career in dramatics, film-making, review, and writing.
- Get acquainted with different cultures, myths, and social conventions through the reading of selected novels of Britain, America, and India.
- Learn human values and behavioural patterns from the prescribed novels and develop an understanding of the human race.
- Exposed to the unflattering portrayal of the contemporary Indian society through popular works of Indian fiction writers in English.



<b>Programme/Class: DEGREE</b>	<b>Year: III</b>	<b>Semester: V</b>	<b>Subject: ENGLISH</b>
<b>Course Code: - A040501T</b>	<b>Paper I: Classical Literature &amp; History of English Literature</b>		

**Course Outcomes:**

After completing the History of English Literature, students will be able to:

- Develop an understanding of the historical background of Greek and Roman literature and history
- Recognise the great works of unparalleled classical writers like Plato, Homer, and Sophocles
- Develop an understanding of the evolution of English Literature, the concept, causes, and impact of the Renaissance and Reformation
- Trace the origin and development of English drama through Miracle and Morality plays and the plays of the University Wits
- Develop an acquaintance with major religious, political, and social movements from the 15th to the 20th century and their influence on English literature
- Comprehend the basic difference and special characteristics of the significant literary tendencies of various ages and develop familiarity with major literary works by British writers in the fields of Poetry, Drama, and Fiction
- Understand the characteristics of Elizabethan and Metaphysical poetry and special features of the neoclassical age and its literature
- Identify the reasons for the emergence of prose and novels and the decline of drama in England in the 18th century
- Comprehend the role of the French Revolution in the evolution of Romanticism in English literature
- Interpret the characteristics of the Victorian age and the growth of literature in the age
- Appreciate the unique characteristics of the poetry of the Pre-Raphaelites and the Naughty-Nineties
- Comprehend the trends in the poetry, drama, and fiction of 20th-century English literature.

<b>Credits: 05</b>	<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIE + External)</b>	<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>

**Total Number of Lectures-Tutorials-Practical (in hours per week): 5-0-0**

<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>
<b>I</b>	<b>Homer- The Iliad (Book 1) Or Plautus- Pot of Gold</b>	<b>13</b>
<b>II</b>	<b>The Age of Chaucer Development of Literary Forms, The Revival of Learning, Development of English Drama, Miracle and Morality Plays</b>	<b>12</b>

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III	<b>The Age of Elizabeth:</b> Pre-Shakespearean Drama, University Wits, Elizabethan Poetry, Elizabethan Drama, Metaphysical Poetry	13
IV	<b>From the Puritan Age to the Restoration Age:</b> The Puritan Movement, The Major Transition Poets, The Major Restoration Dramatist, The Age of Satire	12
V	<b>From the Augustan Age to the Romantic Age:</b> Periodical Essays, The Revival of Romanticism, Development of Novels, The Romantic Age, Romantic Poetry, Historical Novels, Gothic Novels	13
VI	<b>From the Victorian Age to the Modern Age:</b> Major Poets, Novelists, and their works. Pre-Raphaelites, Aesthetes, and Decadence Movement	12

#### **Suggested Readings:**

Albert, E., "History of English Literature", Oxford University Press, London, 2015.

Alexander, Michael. *A History of English Literature*. Palgrave Macmillan, 2013.

Blanning, Tim. *The Romantic Revolution: A History*. Modern Library, 2010.

Childs, Peter. *Modernism and the Post-Colonial: Literature and Empire 1885-1939*. Bloomsbury, 2007.

Cuddon, J.A., "Dictionary of Literary Terms and Literary Theory", Penguin Books, London, 1999.

Daiches, David. *A Critical History of English Literature*. Ronald Press Co., 1960.

Drabble, M. (ed.), "The Oxford Companion to English Literature", Oxford University Press, Oxford, 1996.

Hudson, William Henry. *A History of English Literature*. Biblio Life, 2008.

Harmon & Holman., (ed.), "A Handbook to English Literature", Prentice Hall, New York, 1996.

Long, William J. *History of English Literature*. Allyn and Bacon, 1909.

Prasad, B., "A Background to the Study of English Literature", Trinity Press, New Delhi, 2014

Trivedi, R.D. *A Compendious History of English Literature*. Vikas Publishing House, 2009.

Programme/Class: DEGREE		Year: III	Semester: V	Subject: ENGLISH
Course Code: - A040502T		Paper II: English Fiction		
<b>Course Outcomes:</b> After completing the English Fiction course, students will be able to:				
<ul style="list-style-type: none"><li>• Trace the development of English fiction from the 18th century to the modern period and understand its literary, historical, and cultural contexts.</li><li>• Develop an understanding of the growth of novel forms and their various types</li><li>• Enhance their reading and understand how to represent their experience and ideas critically, creatively, and persuasively through the medium of the English language.</li><li>• Get acquainted with different cultures, myths, and social conventions through the reading of selected novels of Britain, America, and India.</li><li>• Learn human values and behavioural patterns from the prescribed novels and develop an understanding of the human race.</li><li>• Exposed to the unflattering portrayal of the contemporary Indian society through popular works of Indian fiction writers in English.</li><li>• Interpret and critically analyse themes, characters, and narrative strategies in selected novels and short stories.</li><li>• Examine how fiction addresses issues such as identity, gender, class, empire, morality, and the human condition.</li><li>• Compare narrative forms and stylistic features of different authors and genres within fiction.</li><li>• Apply relevant literary theories and critical perspectives while engaging with fictional texts.</li><li>• Develop coherent arguments and present literary insights effectively in oral discussions and academic writing.</li><li>• Reflect on the role of fiction as a mirror and critic of society, fostering empathy, imagination, and ethical reasoning.</li></ul>				
Credits: 05		Paper: Core		
Maximum Marks: 25+75 (CIE + External)		Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation		
Total Number of Lectures-Tutorials-Practical (in hours per week): 5-0-0				
Unit	Topic			No. of Lectures
I	Literary Terms and Trends in Fiction: 1. Plot, Characterisation, Narrative Technique & Structure, Elements of the novel. 2. Picaresque Novel, Historical Novel, Gothic Novel, Epistolary Novel, Regional Novel, Domestic Novel.			05
II	Fiction and Its Forms: Detective Novel, Sci-Fi, Meta-Fiction, Utopian, Fiction, Dystopian Fiction, Mythological Fiction, Campus Fiction. Space Fiction, Chick Lit, Junk Fiction			05

III	<b>British Fiction:</b> <b>Charles Dickens- <i>A Tale of Two Cities</i>, Or George Orwell- 1984</b>	17
IV	<b>British Fiction:</b> <b>Jane Austen- <i>Pride and Prejudice</i>, Or Aldous Huxley- <i>Brave New World</i></b>	17
V	<b>American Fiction:</b> <b>Toni Morrison-<i>The Bluest Eye</i>, Or Ernest Hemingway- <i>The Old Man and the Sea</i></b>	17
VI	<b>Indian Fiction:</b> <b>R.K. Narayan- <i>The Guide</i>, Or Kiran Desai- <i>The Inheritance of Loss</i></b>	14

### Suggested Reading:

Abrams, M.H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed., Cengage Learning, 2015.

Austen, Jane. *Pride and Prejudice*. Edited by Pat Rogers, Cambridge University Press, 2006.  
Bloom, H., "Toni Morrison's *The Bluest Eye*", Chelsea House, 1999.

Bradbury, Malcolm, and James McFarlane, editors. *Modernism: A Guide to European Literature 1890-1930*. Penguin Books, 1991.

Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 2016.

Childs, Peter. *Modernism and the Post-Colonial: Literature and Empire 1885-1939*. Bloomsbury, 2007.

Da Sousa Correa, Delia, and W. R. Owens, editors. *The Handbook to Literary Research*. Routledge, 2010.

Forster, E.M., "Aspects of the Novel", Penguin, London, 2005.

Toliver & Calderwood, "Perspectives on Fiction", Oxford University Press, New York, 1970.

Wynne-Davies, M., "The Bloomsbury Guide to English Literature", Prentice Hall, New York, 1990,

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<https://www.youtube.com/embed/4IHTINVHK8>

<https://www.youtube.com/embed/a4JH8ssrAFY>

<https://www.youtube.com/embed/HJJIXOS3J8>

<https://www.youtube.com/embed/6q9EhDrUgQ>

<https://www.youtube.com/embed/2vNX-zkC-E>

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Programme/Class: DEGREE		Year: III	Semester: VI	Subject: ENGLISH
Course Code: - A040601T		Paper I: Indian & New Literature in English		
Course Outcomes:				
After completing the English Prose and Writing Skills course, students will be able to:				
<ul style="list-style-type: none"><li>• Develop an understanding of the themes, styles, and poetic sensibilities of poets like Toru Dutt, Nissim Ezekiel, Jayant Mahapatra, and Keki N. Daruwala.</li><li>• Critically analyse the drama as a medium of exploration of existing social issues and prejudices through the work of dramatists like Mahesh Dattani and Asif Currimbhoy.</li><li>• Understand the socio-cultural-political conditions of contemporary India as explored in the fiction of writers like Kamala Markandeya.</li><li>• Analyse and evaluate the difference in the theme and background of the works of Indian writers in English and the English writers already studied in the previous years.</li><li>• Demonstrate, through discussion and writing, an understanding of significant cultural and societal issues presented in Indian English Literature.</li><li>• Appraise the values and issues arising from colonialism.</li><li>• Familiarise themselves with the similar (yet different) socio-historic conditions reflected in the literature of the various colonies.</li><li>• Comprehend how 'New Literatures' incorporates very different literary products, each with its own cultural, social, and geographical specificity.</li><li>• Comprehend and analyse the poetic discourses of poets like Pablo Neruda, Margaret Atwood, Judith Wright, Patrick White, and Sujata Bhatt and the variations in their themes, styles, and responsiveness.</li><li>• Address the identity issues and marginalisation through a study of the works of Indira Goswami and Naipaul.</li></ul>				
Credits: 05		Paper: Core		
Maximum Marks: 25+75 (CIE + External)		Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation		
Total Number of Lectures-Tutorials-Practical (in hours per week): 5-0-0				
Unit	Topic			No. of Lectures
I	Introduction to New Literature in English and Terminology: (i) The Term 'New Literature' in English: Meaning and Scope. (ii) Explaining the Terms Canon, Post-Colonialism, Post-Modernism, Globalisation, World Literature, Comparative Literature			05
II	Poetry: (i) Chinua Achebe – <i>Refugee Mother and Child</i> (ii) Derek Walcott – <i>A Far Cry from Africa</i> (iii) Oodgeroo Noonuccal (formerly Kath Walker) – <i>We Are Going</i>			10
III	Non-Fictional Prose: Alice Walker – <i>In Search of Our Mothers' Garden</i> (Essay 1 from part III) Or Frantz Fanon – <i>Black Skin, White Mask</i> (Chapter 4)			15

IV	<b>Short Stories:</b> <b>Jhumpa Lahiri- <i>The Third and Final Continent</i></b> <b>Or</b> <b>Nadine Gordimer- <i>The Ultimate Safari</i></b>	15
V	<b>Fiction:</b> <b>Arundhati Roy- <i>The God of Small Things</i></b> <b>Or</b> <b>Margaret Atwood- <i>The Handmaid's Tale</i></b>	15
VI	<b>Drama:</b> <b>Mahesh Dattani- <i>Seven Steps Around the Fire</i> Or</b> <b>Tara</b>	15

#### Suggested Readings:

Abrams, M.H., and Geoffrey Galt Harpham. A Glossary of Literary Terms. 11th ed., Cengage Learning, 2015

Atwood, Margaret. *The Handmaid's Tale*. McClelland and Stewart, 1985

Boehmer, E., "Empire Writing: An Anthology of Colonial Literature 1870-1918", Oxford University Press, Oxford, 1998.

Chinweizu, I., "Decolonising the African Mind", Pero, Lagos, 1987.

Gordimer, Nadine. *Jump and Other Stories*. Bloomsbury Publishing, 2012.

Lahiri, Jhumpa. *The Third and Final Continent*. In *Interpreter of Maladies*, Mariner Books, 1999, pp. 173-198.

Gordimer, Nadine. *The Ultimate Safari*. In *Jump and Other Stories*, Farrar, Straus and Giroux, 1991, pp. 87-101

Ngugi wa, T., "Homecoming: Essays on African and Caribbean Literature, Culture and Politics", Heinemann Educational Books, London, 1972.

Fanon, Frantz, "Black Skin, White Masks", Perseus Books Group, Revised edition, 2007.

Rowland, S.W., "Post-colonising the Commonwealth: Studies in Literature and Culture", Laurier University Press, Ontario, 2000.

Roy, Arundhati. *The God of Small Things*. India Ink, 1997.

Walker, Alice. "One Child of One's Own: A Meaningful Digression within the Work(s)." In *Search of Our Mothers' Gardens: Womanist Prose*, Harcourt Brace Jovanovich, 1983, pp. 369-380.

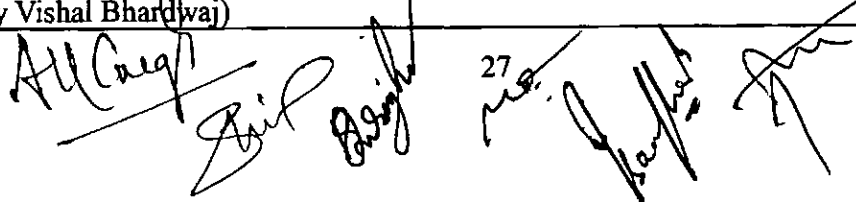
Department of English (DU), "The Individual and Society" First ed., Pearson Publisher, 2010.

Department of English (DU), "Modern Indian Literature", Oxford University Press, New Delhi, 2022.

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Programme/Class: DEGREE		Year: III	Semester: VI	Subject: ENGLISH
Course Code: - A040602(A)T		Paper II: Literature in Films & Media Studies		
<b>Course Outcomes:</b> <ul style="list-style-type: none"><li>• Understand and critically analyse the interplay between cinematic techniques and literary narratives, tracing how literature is adapted and reinterpreted through film.</li><li>• Examine thematic, cultural, and ideological concerns shared by literature and cinema, including issues of gender, class, caste, nationhood, and identity.</li><li>• Demonstrate familiarity with the language of cinema—mise-en-scène, cinematography, editing, sound—and apply these concepts in comparative analysis with literary texts.</li><li>• Evaluate adaptations of literary works into films by analysing the transformation in form, narrative structure, characterisation, and point of view.</li><li>• Develop interdisciplinary perspectives by connecting theoretical readings from film and literary criticism to textual and cinematic case studies.</li><li>• Construct informed, analytical arguments in written and oral form, reflecting on the aesthetic, historical, and political dimensions of both literary texts and films.</li><li>• Engage with Indian and global cinematic traditions about classical and contemporary literature, broadening cultural and critical understanding.</li><li>• Critically analyses cinematic adaptations of literary texts, recognising the interplay between literature and visual culture.</li><li>• Understand and evaluate narrative techniques in both literary and filmic forms, including plot structure, character development, symbolism, and thematic representation.</li><li>• Examine cinema as a cultural and ideological text, understanding how films reflect and shape socio-political realities in various historical contexts.</li><li>• Enhance communication and analytical writing skills through interpretation, discussion, and critical evaluation of texts and films.</li><li>• Appreciate the aesthetics of film and literature, fostering a deeper engagement with both artistic forms as tools of human expression.</li></ul>				
Credits: 05		Paper: Core		
Maximum Marks: 25+75 (CIE + External)		Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation		
Total Number of Lectures-Tutorials-Practical (in hours per week): 5-0-0				
Unit	Topic			No. of Lectures
I	History of Early Films: Brief History of Invention of Camera and Cinematograph, Films by Lumiere Brothers, Kinetoscope, Early Indian Cinema, Feature Films, Documentary Films, Adaptation and Appropriation, Gaze Theory.			13
II	Film Genres: Action, Adventure, Comedy, Crime, Drama, Epic, Horror, Musical, Sci-Fi, War, Mythological, Animated, Children, Cult, Documentary, Erotic, Silent, Biopics, Detective, Film Noir, Romance, Sports, Fantasy, Supernatural, Thriller.			13
III	William Shakespeare - <i>Othello</i> and its adaptation <i>Omkara</i> (2006 film, directed by Vishal Bhardwaj)			12



IV	Chetan Bhagat – <i>Five Point Someone</i> and its adaptation <i>3 Idiots</i> (2009 film, directed by Rajkumar Hirani)	12
V	George Bernard Shaw- <i>Pygmalion</i> and its Adaptation <i>My Fair Lady</i> (1964 film directed by George Cukor)	15
VI	<b>Major Film Movements:</b> (i) Expressionism      (ii) Montage Theory      (iii) Neo-realism (iv) New India Cinema   (v) Pan-Indian Film	10

**Suggested Readings:**

Bhattacharyya, Sangita. *Revisiting Shakespeare in Bollywood: Vishal Bhardwaj's Omkara as Othello*. *Literary Herald*, vol. 2, no. 3, 2016, pp. 557–564.

Bhagat, Chetan. *Five Point Someone: What Not to Do at IIT*. Rupa Publications, 2004.

Desmet, Christy. *Omkara and the Aesthetics of Violence*. *Shakespeare and World Cinema*, edited by Mark Thornton Burnett, Cambridge University Press, 2013, pp. 157–174.

Deshpande, Aniruddha. *Caste in Cinema: Vishal Bhardwaj's Omkara and the Politics of Representation*. *Journal of South Asian Popular Culture*, vol. 11, no. 2, 2013, pp. 161–174

Dix, Andrew, "Beginning Film Studies", Viva Books, New Delhi, 2010.

Elliott, Kamilla. *Rethinking the Novel/Film Debate*. Cambridge: Cambridge University Press, 2003

Hutcheon, L., "A Theory of Adaptation", Routledge, New York, 2006.

John, M.D. & Hawkes, P., "Adaptation: Studying Film and Literature", McGraw-Hill, New York, 2005.

McFarlane, B., "Novel to Film: An Introduction to the Theory of Adaptation", Clarendon Press, UK, 1996,

Mishra, Pankaj. "The IITian as Hero: Reading Chetan Bhagat's Fiction." *The Caravan*, 15 July 2010.

Nayar, Pramod K. *Contemporary Indian Fiction in English: Critical Essays*. Pearson, 2011.

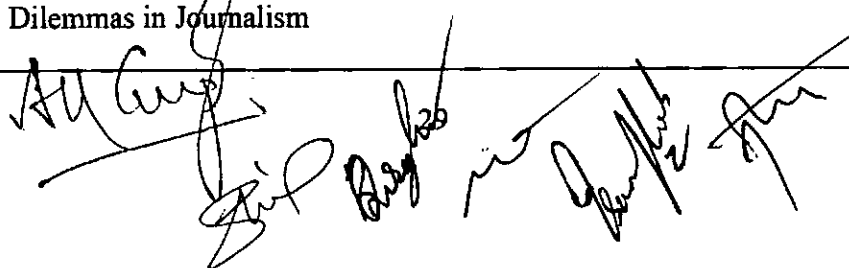
Sanders, Julie. *Adaptation and Appropriation*. London: Routledge, 2006

Mulvey, Laura. *Visual and Other Pleasures*. Bloomington: Indiana University Press, 1989

Thomas, L., *Adaptation Studies at Crossroads*, "Adaptation", Cambridge University Press, Cambridge, 2007.

Trivedi, Poonam. *Filmi Shakespeare. India's Shakespeare: Translation, Interpretation and Performance*, edited by Poonam Trivedi and Dennis Bartholomeusz, University of Delaware Press, 2005, pp. 148–163.

Programme/Class: <b>DEGREE</b>	Year: <b>THIRD</b>	Semester: <b>SIXTH</b>	Subject: <b>ENGLISH</b>
Course Code: - <b>A040602(B)T</b>	Course Title: <b>Media And Journalistic Writing</b>		
<b>Course Outcomes</b> After completing the <i>Media and Journalistic Writing</i> course, students will be able to: <ul style="list-style-type: none"><li>• Demonstrate an understanding of the principles, ethics, and functions of media and journalism in contemporary society.</li><li>• Identify and apply the key elements of news writing, including accuracy, clarity, balance, and objectivity.</li><li>• Trace the historical development of journalism and its evolution in print, broadcast, and digital platforms.</li><li>• Analyse the political, economic, social, and cultural contexts that influence media practices and journalistic discourse.</li><li>• Critically evaluate different types of journalistic writing such as news reports, features, editorials, and investigative pieces.</li><li>• Develop practical skills in reporting, interviewing, editing, and headline writing for diverse media platforms.</li><li>• Contextualise media texts within theoretical frameworks, interpret their thematic and stylistic aspects, and assess their impact on audiences.</li><li>• Understand and assess emerging trends in digital journalism, including multimedia storytelling, citizen journalism, and the role of social media in shaping public opinion.</li></ul>			
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>		
Maximum Marks: <b>25+75</b> (CIA + External)	Minimum Pass Marks: <b>33 (External: 25)</b> . Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation		
Total Number of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0</b>			
Unit	Topic	No. of Lectures	
I	<b>Introduction to Media and Journalism:</b> Definition and Scope of Media; Functions of Journalism; History and Evolution of Print, Radio, Television, and Digital Media; Role of Media in Society; Press Freedom and Ethics	12	
II	<b>News Reporting and Writing:</b> Basics of News; News Values; Structure of News Story (5Ws & 1H, Inverted Pyramid); Types of Leads; Hard News vs. Soft News; Feature Writing; Interview Techniques	12	
III	<b>Editing and Proofreading:</b> Role of the Editor; Headline Writing; Editing for Clarity, Accuracy, and Brevity; Style Sheets; Use of Quotations; Caption Writing.	13	
IV	<b>Media Laws and Ethics:</b> Press Council of India; Right to Information; Defamation and Contempt of Court; Copyright and Plagiarism; Codes of Ethics; Fake News and Misinformation; Ethical Dilemmas in Journalism	13	



V	<b>Digital and Convergent Media:</b> Online Journalism; Blogging, Vlogging, and Podcasts; Social Media Journalism; Data Journalism; Multimedia Storytelling; Citizen Journalism; Challenges in the Digital Age	13
VI	<b>Practical Component:</b> News Writing Exercises; Report Writing; Feature Article Drafting; Mock Press Conferences; Preparing News Bulletins; Content Creation for Digital Platforms.	12

**Suggested Readings:**

- Bruce, T., *Introduction to Journalism*, Sage Publications, London, 2016.
- Franklin, B., *Newszak and News Media*, Edward Arnold, London, 1997.
- Keeble, R. L., *The Newspapers Handbook*, Routledge, London, 2001.
- Mencher, M., *News Reporting and Writing*, McGraw-Hill, Boston, 2010.
- Kamath, M. V., *Professional Journalism*, Vikas Publishing House, New Delhi, 1980.
- Parthasarathy, R., *Basic Journalism*, Macmillan, Chennai, 1997.
- Rayudu, C. S., *Media and Communication Management*, Himalaya Publishing House, Mumbai, 2008.
- Aggarwal, V. B., & Gupta, V. S., *Handbook of Journalism and Mass Communication*, Concept Publishing Company, New Delhi, 2001.
- Hodgson, F. W., *Modern Newspaper Practice*, Focal Press, Oxford, 2004.
- Stephenson, J., & Reese, S., *Concepts of Mass Communication: Journalism, Advertising and Public Relations*, Longman, New York, 1997.
- McQuail, D., *McQuail's Mass Communication Theory*, Sage Publications, London, 2010.
- Allan, S., *Online News: Journalism and the Internet*, Open University Press, Buckingham, 2006.
- Rajan, N., *Journalism in India: History, Growth, Development*, Sterling Publishers, New Delhi, 2007.
- Plaisance, P. L., *Media Ethics: Key Principles for Responsible Practice*, Sage Publications, Los Angeles, 2009.
- Briggs, A., & Burke, P., *A Social History of the Media: From Gutenberg to the Internet*, Polity Press, Cambridge, 2009.

**DR. BHIM RAO  
AMBEDKAR UNIVERSITY  
AGRA**

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**ONE YEAR B.A. (HONORS) ENGLISH SYLLABUS  
Semesters VII and VIII**

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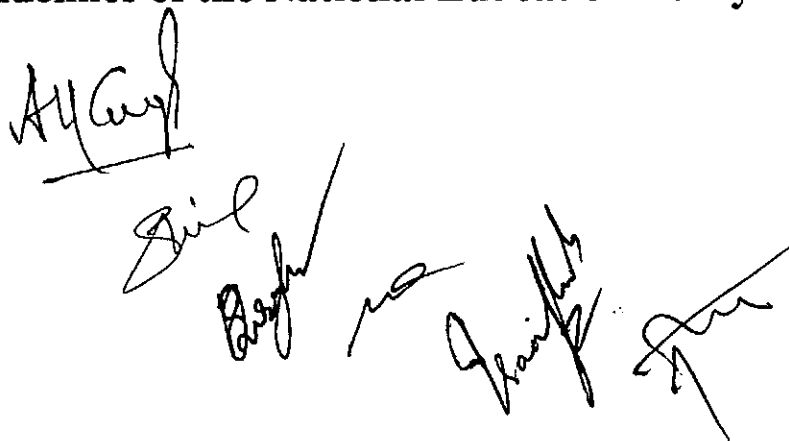
**In Accordance with  
Four-Year Undergraduate Programme**

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**One Year B.A. (Honours)  
or  
One Year B.A. (Honours with Research)  
Semesters VII and VIII**

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**As per the Guidelines of the National Education Policy 2020**



## **B.A. IV (Honours) in English (With and Without Research) Programme Specific Outcomes (PSO)**

The learners will be able to:

- Analyse the development of English prose across centuries, focusing on changes in style, argumentation, and rhetorical strategies.
- Evaluate the works of prominent prose writers such as Bacon, Addison, Lamb, Orwell, and Woolf in historical and cultural contexts.
- Demonstrate an understanding of philosophical, journalistic, autobiographical, and critical prose forms.
- Trace the historical evolution of English poetry from Middle English through the Renaissance to the Augustan period.
- Interpret the works of Chaucer, Spenser, Donne, Milton, Dryden, and Pope, exploring themes, forms, and stylistic innovations.
- Recognise the poetic devices, metrical patterns, and ideological contexts shaping early English verse.
- Understand narrative strategies, characterisation, and thematic concerns in the works of authors like Defoe, Austen, Dickens, Joyce, and Rushdie.
- Critically evaluate fiction as a response to socio-political issues such as class, empire, gender, and identity.
- Demonstrate familiarity with foundational Western texts such as The Iliad, The Odyssey, The Aeneid, and selected Biblical narratives.
- Analyse themes like fate, divine justice, heroism, and morality across Greco-Roman and Biblical traditions.
- Explore the literary and cultural influence of classical and biblical texts on English literature and thought.
- Understand the progression of English poetry from the Pre-Romantics through Romanticism, Victorianism, Modernism, and Postmodernism.
- Analyse the works of poets such as Blake, Wordsworth, Tennyson, Eliot, Auden, and Larkin concerning changing aesthetic and political paradigms.
- Evaluate significant developments in 20th-century English drama with emphasis on realism, absurdism, and political theatre.
- Analyse the dramatic works of Shaw, Beckett, Pinter, and Osborne with attention to dialogue, character, and social critique.
- Understand the evolution of theatre conventions and the dramatisation of existential, psychological, and ideological issues.
- Engage critically with the diverse literary movements of the 20th century, including modernism, postmodernism, and postcolonialism.
- Analyse texts across genres—fiction, poetry, drama—by authors such as Woolf, Joyce, Eliot, Achebe, and Plath.
- Explore themes of war, fragmentation, identity, alienation, and cultural hybridity in 20th-century literature.



<b>Programme / Class:</b> B.A. (Hons with Research) & B.A. (Hons without Research)		<b>Year: IV</b>	<b>Semester: VII</b>
<b>Course Code:</b> A040701T	<b>Course Title:</b> English Prose from Bacon to the Present Time		<b>Paper I</b>

### Course Outcomes

After the completion of the course, the students will be familiarised with the rise and growth of English prose through the ages. They will become competent enough to imbibe the ethics and aesthetics of prose writings from the 16<sup>th</sup> century to the 20<sup>th</sup> century. They will find themselves capable of understanding the techniques and varieties of prose styles in different eras, and will develop skills to appreciate the devices and tools used by the writers in their texts, and will be able to contextualise them.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIA + External)</b>		<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>
<b>Topic</b>		<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>Renaissance Prose</u></b> <b>Francis Bacon:</b> (i) <i>Of Wisdom for a Man's Self</i> , (ii) <i>Of Revenge</i> , (iii) <i>Of Studies</i> , (iv) <i>Of Youth and Age</i>	18
<b>Unit – II</b>	<b><u>New Classical Prose</u></b> <b>Joseph Addison:</b> (i) <i>The Spectator's Account of Himself</i> (ii) <i>On Ghosts and Apparitions</i> <b>Richard Steele:</b> (i) <i>Of The Club</i> (ii) <i>On the Shame and Fear of Poverty</i>	18
<b>Unit – III</b>	<b><u>Romantic Prose</u></b> <b>Charles Lamb:</b> (i) <i>Witches, and Other Night Fears</i> , (ii) <i>A Dissertation Upon Roast Pig</i> <b>William Hazlitt:</b> (i) <i>On the Pleasure of Hating</i> (ii) <i>On the Ignorance of the Learned</i>	18
<b>Unit – IV</b>	<b><u>Essays of the Modern Times</u></b> <b>A.G. Gardiner:</b> (i) <i>On Saying 'Please'</i> (ii) <i>On a Cheap Substitute</i> <b>R.L. Stevenson:</b> (i) <i>On the Enjoyment of Unpleasant Places</i> (ii) <i>An Apology for Idlers</i>	18

### Recommended / Suggested Readings

1. Ford, Boris (ed.): *The New Pelican Guide to English Literature*, Vol. 1 to 7, Penguin Books.
2. Rickett, Arthur Compton: *A History of English Literature*, Dodge Publishing Co., 1912.
3. Sanders, Andrew: *The Short Oxford History of English Literature*, (3<sup>rd</sup> edition), New Delhi, OUP, 2005.
4. Walker, Hugh: *English Essay and Essayists*, New York, Dutton, 1915.
5. Walker, Hugh: *Literature of the Victorian Era*, Cambridge, 1910.
6. Legouis and Cazamian: *A History of English Literature*, J.M. Dent & Sons, 1961.
7. Chambers, E.: *The Development of English Prose*, London, OUP, 1920.
8. Collins, A. S.: *English Literature of the Twentieth Century*, University Tutorial Press, London, 1960.

<b>Programme / Class:</b> <b>B.A. (Hons with Research) &amp; B.A. (Hons without Research)</b>		<b>Year: IV</b>	<b>Semester: VII</b>
<b>Course Code:</b> <b>A040702T</b>	<b>Course Title:</b> <b>Poetry from Chaucer to Pre-Romantics</b>		<b>Paper II</b>

### Course Outcomes

The study of the course will impart firsthand knowledge to the students of the political, economic, social, and intellectual background of the growth of English as a language and as a tool suitable for literary production. The learners will be made to study representative literary works, which will acquaint them with the literary movements, preferred genres, and literary forms. They will feel inspired to go for further investigations into shifting paradigms of poetic compositions from the Chaucerian Age to the Elizabethan, from the Restoration to the Neo-Classical, and to the Transitional Age of the Pre-Romantics.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Max Marks: 25 / 75</b>		<b>Minimum Passing Marks: 40</b>
<b>Topic</b>		<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>The Beginning</u></b> <b>Geoffrey Chaucer: <i>The Prologue to the Canterbury Tales</i></b>	12
<b>Unit – II</b>	<b><u>Belated Elizabethan Poet</u></b> <b>John Milton: <i>Paradise Lost</i> Book I</b>	15
<b>Unit – III</b>	<b><u>Metaphysical Poetry</u></b> <b>John Donne: <i>Death Be Not Proud</i>,</b> <b>Andrew Marvell: <i>To His Coy Mistress</i></b>	15
<b>Unit – IV</b>	<b><u>Neo-Classical Poetry</u></b> <b>Alexander Pope: <i>The Rape of the Lock</i></b>	18

### Recommended / Suggested Readings

1. Chaucer, Geoffrey. *The Canterbury Tales*. Edited by Jill Mann, Penguin Classics, 2005.
2. Drew, Elizabeth A.: *Poetry: A Modern Guide to Its Understanding and Enjoyment*, W.W. Norton, 1959.
3. Donne, John, and Andrew Marvell. "Death Be Not Proud" and "To His Coy Mistress." In *The Norton Anthology of English Literature*, edited by Stephen Greenblatt, vol. 1, 10th ed., W. W. Norton, 2018, pp. 1376–1381.
4. Erskine-Hill, Howard. *The Augustan Idea in English Literature*. Faber & Faber, 1983.
5. Milton, John. *Paradise Lost*. Edited by Alastair Fowler, 2nd ed., Longman, 2007
6. Pope, Alexander. *The Rape of the Lock*. Edited by Cynthia Wall, Bedford/St. Martin's, 1998
7. Willey, Basil: *The Seventeenth Century Background*, Doubleday, 1953.

<b>Programme / Class:</b> <b>B.A. (Hons with Research) &amp; B.A. (Hons without Research)</b>		<b>Year: IV</b>	<b>Semester: VII</b>
<b>Course Code: A040703T</b>	<b>Course Title:</b> <b>Sixteenth &amp; Seventeenth Century English Drama</b>		<b>Paper III</b>

### Course Outcomes

The course has been structured to educate students on the growth and development of dramatic art through various stages of English Literature. The course will accelerate their capacity to comprehend the generic difference between tragedy and comedy and to assimilate the timeless values inherent in the compositions of the stalwarts like Marlowe, Shakespeare, Dryden, and Congreve. The teachings of these masters are sure to foster empathy and critical thinking potential. It will make them realise how liturgical the University of Wits gave drama a proper shape and form, how it blossomed forth in the hands of Shakespeare, and how the Restoration dramatists allowed the genre to divorce all prior restraints, paving the path for the emergence of newer and more lively theatrical trends.

<b>Credit: 4</b>		<b>Paper: Core</b>	
<b>Maximum Marks: 25+75 (CIA + External)</b>		<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>	
<b>Topic</b>			<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>Pre-Shakespearean Drama:</u> Christopher Marlowe: <i>The Tragic History of the Life and Death of Doctor Faustus</i></b>		15
<b>Unit – II</b>	<b><u>Shakespearean Tragedy:</u> William Shakespeare: <i>The Tragedy of Hamlet</i></b>		15
<b>Unit - III</b>	<b><u>Satirical Comedy:</u> Ben Johnson: <i>Volpone</i></b>		15
<b>Unit – IV</b>	<b><u>Restoration Comedy:</u> William Congreve: <i>The Way of the World</i></b>		15

### Recommended / Suggested Readings

1. Boulton, Marjorie: *The Anatomy of Drama*: Ludhiana, Kalyani Publishers, 1979.
2. Bradley, A.C.: *Shakespearean Tragedy*, Macmillan, 1992.
3. Dobree, Bonamy: *The Restoration Comedy, 1660-1720*, London, OUP, 1924.
4. Esslin, Martin: *The Theatre of the Absurd*, London, Penguin, 1980.
5. Ford, Boris (ed.). *The New Pelican Guide to English Literature*, Vol. 2-3 and 7-8, London: Penguin, 1998.
6. Fyfe, Hamilton W.: *Aristotle's Art of Poetry: A Greek View of Poetry and Drama*, London, OUP, 1957.
7. Leech, Clifford: *Tragedy*, Critical Idiom Series, Methuen University Paperbacks, 1950.
8. Styan, J.L.: *Elements of Drama*, Cambridge, CUP, 1960.
9. Allardyce, Nicoll: *British Drama*, Harrap, 1962.

<b>Programme / Class:</b> <b>B.A. (Hons with Research) &amp; B.A. (Hons without Research)</b>		<b>Year: IV</b>	<b>Semester: VII</b>
<b>Course Code: A040704T</b>	<b>Course Title:</b> <b>English Fiction</b>		<b>Paper IV</b>

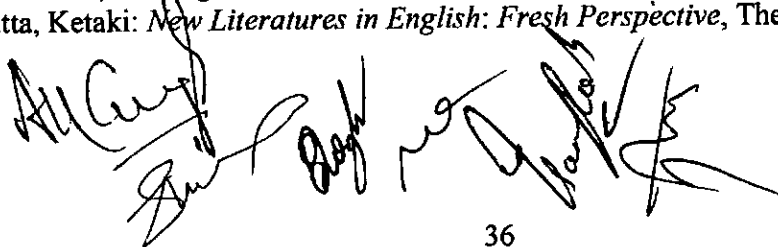
### Course Outcomes

The course will introduce the learners to the history of the novel form and its conventions, from its beginning to modern times. It will provide them with a comprehensive knowledge of the distinguished accomplishments of major novelists – from Fielding who gave a gentle form and proper shape to the genre, to Jane Austen and Emily Brontë, regarded as two queens of the novel-writing in the Romantic Age, to Dickens and Hardy, the two great Victorian giants, to the experiments of the craft both in terms of themes and techniques in the 20<sup>th</sup> century. The course encompasses within its fold. After completing the course, students will be adequately initiated, familiarised with, and trained to analyse and appreciate the prismatic world of English fiction.

<b>Credit: 4</b>		<b>Paper: Core</b>	
<b>Maximum Marks: 25+75 (CIA + External)</b>		<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>	
			<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>Picaresque Novel</u></b> <b>Daniel Defoe: <i>Moll Flanders</i>, Or      Henry Fielding: <i>Tom Jones</i></b>		15
<b>Unit – II</b>	<b><u>Romantic Novels</u></b> <b>Jane Austen: <i>Emma</i>, Or      Emily Brontë: <i>Wuthering Heights</i></b>		15
<b>Unit – III</b>	<b><u>Victorian Novel</u></b> <b>Charles Dickens: <i>David Copperfield</i> Or Thomas Hardy: <i>Tess of the D'Urbervilles</i></b>		15
<b>Unit – IV</b>	<b><u>20<sup>th</sup> Century Novel-I</u></b> <b>D.H. Lawrence: <i>Sons and Lovers</i> Or Ernest Hemingway: <i>A Farewell to Arms</i></b>		15

### Recommended / Suggested Readings

1. Allen, Walter: *The English Novel*, Dutton, 1954.
2. Brooks and Warren: *Understanding Fiction*, Prentice Hall, 1959.
3. Eagleton, Terry: *The English Novel: An Introduction*, Wiley-Blackwell, 2004.
4. Forster, E.M.: *Aspects of the Novel*, London, A. Arnold, 1949.
5. Lukacs, George: *The Theory of the Novel*, London, Merlin, 1971.
6. Sagar, Keith: *The Art of D.H. Lawrence*, Cambridge, CUP, 1966.
7. Walt, Ian: *The Rise of the Novel*, Penguin, 1957.
8. Church, Richard: *The Growth of the English Novel*, University Paperbacks by Methuen, 1961.
9. Baker, Earnest A.: *History of English Novels*, 9 Volumes, Barnes & Noble, 1967.
10. Narasimhaiah, C.D. (ed.): *The Awakened Conscience: Studies in Commonwealth Literature*, New Delhi, Sterling, London, Heinemann, 1978.
11. Dutta, Ketaki: *New Literatures in English: Fresh Perspective*, The Book World, 2011.



<b>Programme / Class:</b> <b>B.A. (Hons without Research)</b>		<b>Year: IV</b>	<b>Semester: VII</b>
<b>Course Code: A040705T</b>	<b>Course Title:</b> <b>New Literatures in English</b>		<b>Paper V</b>

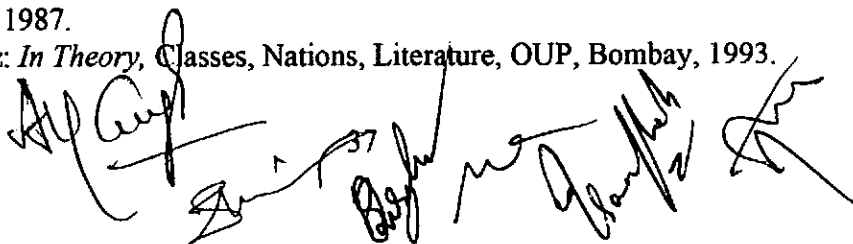
### Course Outcomes

The study of New Literatures in English is concerned with colonial and post-colonial writings that emerged in former British colonies, including parts of Africa, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, New Zealand, and others. In this module, students will be able to appreciate all literary works under New Literatures in English as part of English Literature. The students will be able to understand the global relevance, significance and resonance of New Literatures written in English today. They will be able to analyse and evaluate the postcolonial aspects of the literary works written in English. The learners will become competent enough to appreciate the contribution of translation studies to New Literatures in English. They will be rendered capable of critically analysing the relevance of the works of New Literatures in English in the light of globalisation. They will be able to refine their understanding of the adaptability of different forms of the English language, spoken and written, in various countries as an outcome of regular reading of New Literatures in English.

<b>Credit: 4</b>		<b>Paper: Elective</b>
<b>Maximum Marks: 25+75 (CIA + External)</b>		<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit - I</b>	<b><u>Introduction to New Literatures</u></b> (i) Concept and Scope of New Literatures (ii) Prominent Themes in New Literatures	15
<b>Unit - II</b>	<b><u>Australian Literature (Poetry)</u></b> (i) William Charles Wentworth: <i>The Wild Colonial Boy</i> (ii) Ada Cambridge: <i>An Answer</i> (iii) Judith Wright: <i>Woman to Man</i> (iv) Les Murray: <i>Meaning of Existence</i>	15
<b>Unit - III</b>	<b><u>Canadian Literature (Fiction)</u></b> (i) Margaret Atwood: <i>Surfacing</i> (ii) Michael Ondaatje: <i>The English Patient</i>	15
<b>Unit - IV</b>	<b><u>Non-Fictional Prose</u></b> (i) Alice Walker: <i>In Search of Our Mother's Gardens Section II</i> (ii) Richard Wright: <i>Native Son</i>	15

### Recommended / Suggested Readings

1. Nathalie Cooke: *Margaret Atwood: A Critical Companion*, Greenwood Press, London, 2014.
2. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin: *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, London, Routledge, 1989.
3. Bhabha, Homi K. (ed.): *Nation and Narration*, New York, Routledge and Kegan Paul, 1990.
4. Lash, Scott & Urry, John: *The End of Organised Capitalism*, Cambridge, Polity Press, 1993.
5. WaThiong'O, N.: *Decolonising the Mind: The Politics of Language in African Literature*, Harare, ZPH, 1987.
6. Ahmad, Aijaz: *In Theory, Classes, Nations, Literature*, OUP, Bombay, 1993.



<b>Programme / Class:</b> <b>B.A. (Hons with Research) &amp; B.A. (Hons without Research)</b>		<b>Year: IV</b>	<b>Semester: VIII</b>
<b>Course Code: A040801T</b>	<b>Course Title:</b> <b>Classical &amp; Biblical Literary Texts</b>		<b>Paper I</b>

### Course Outcomes

The purpose of the learning module is to introduce the P.G. students to the nature and application of Classical and Biblical texts and traditions in English Literature. The central premise of this course is that writers are also readers and, as such, the construction of their texts is a previous experience of some other literature. The module aims to provide learners with opportunities to experience, firsthand, some of the literary forms, themes, and characteristic sensibilities of the foundational texts of Western civilisation from ancient Greece, Rome, and Israel, which provide meaningful contexts for English literary texts. At the completion, the students would begin to recognise, describe, and assess the range of significance these traditions have, and have had, for English readers and writers. The structure is designed to allow maximum flexibility in studying relevant English texts alongside the products of different periods, authors, sources, genres, and thematic/theological concerns.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIA + External)</b>		<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>
		<b>No. of Lectures</b>
<b>Unit – 1</b>	<b>Greek Tragedy: Sophocles' <i>Antigone</i> (Law vs Morality, Individual Conscience vs State Conscience, Fate and Family Loyalty)</b>	<b>15</b>
<b>Unit – 2</b>	<b>Latin Comedy: Plautus's <i>Miles Gloriosus</i> (The Braggart Soldier)</b>	<b>15</b>
<b>Unit – 3</b>	<b>Old Testament (King James Version): The Book of Job: The Great Debate of the Problem of Suffering.</b>	<b>15</b>
<b>Unit – 4</b>	<b>New Testament (King James Version): The Gospel of Mathew: Ethics &amp; Parables.</b>	<b>15</b>

### Recommended/Suggested Readings

1. Bowra, C.M.: *Sophoclean Tragedy*, OUP, 1944.
2. Kirkwood, G.M.: *A Study of Sophoclean Drama*, Cornell University Press, 1967.
3. Kitto, H.D.F.: *Greek Tragedy*, Methuen & Co., 1961.
4. Graves, Robert: *Greek Tragedy - A Literary Study*, Methuen & Co., 1973.
5. The Aeneid (Barnes & Noble Classics), Christopher Pearse Cranch & Sarah Spence, 2007
6. A Companion to Vergil's Aeneid and its Traditions, Wiley-Blackwell, 2010
7. Craig S. Keener – *A Commentary on the Gospel of Matthew*, Eerdmans Publishing Co., 1999
8. John E. Hartley – *The Book of Job (New International Commentary on the Old Testament)* (1988)

<b>Programme / Class:</b> <b>B.A. (Hons with Research) &amp; B.A. (Hons without Research)</b>		<b>Year: IV</b>	<b>Semester: VIII</b>
<b>Course Code: A040802T</b>	<b>Course Title: English Poetry from the Romantic Age to the Present Time</b>		<b>Paper II</b>

### Course Outcomes

Starting with the practitioners of the poetic craft belonging to the Romantic Age-with the sublime poetry of Wordsworth, influential (though a bit controversial) poetry of Coleridge, Shelley's radical poetry that reflects beauty, passion, love, imaginative as well as highly creative political liberty, that of the last and perhaps best of the Romantics, Keats, the course leads the students to the poetry of Victorian giants like Tennyson, Browning and Arnold, and ultimately tutors them into the variegated poetry of the 20<sup>th</sup> century masters who evade any particular label. The course will equip students to learn, appreciate, and admire the ever-changing poetic idioms of the rich world of English poetry.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIA + External)</b>		<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>
<b>Topic</b>		<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>Pre-Romantic Poetry</u></b> <b>William Collins: <i>Ode to Evening</i></b> <b>Oliver Goldsmith: <i>The Deserted Village</i></b>	12
<b>Unit – II</b>	<b><u>Romantic Poetry</u></b> <b>William Wordsworth: <i>Tintern Abbey</i></b> <b>P.B. Shelley: <i>Ode to the West Wind</i></b>	15
<b>Unit – III</b>	<b><u>Victorian Poetry</u></b> <b>Alfred Lord Tennyson: <i>The Lady of Shalott Or</i></b> <b>Matthew Arnold: <i>The Scholar Gypsy</i></b>	15
<b>Unit – IV</b>	<b><u>Twentieth Century Poetry</u></b> <b>W.B. Yeats: <i>Sailing to Byzantium</i></b> <b>Wilfred Owen: (i) <i>Anthem for Doomed Youth</i> (ii) <i>Dulce et Decorum Est</i></b>	18

### Recommended / Suggested Readings

1. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
2. Bloom, Harold, editor. *William Collins*. Chelsea House Publishers, 1986.
3. Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. Harcourt, 1947.
4. Fairer, David, editor. *Eighteenth-Century Poetry: An Annotated Anthology*. 3rd ed., Wiley-Blackwell, 2014.
5. Bentley, G. R. *The Romantic View of Poetry: A Study in the Romantic Tradition from Collins to Wordsworth*. University of New Mexico Press, 1964.
6. Rasenthan, M.L. *The Modern Poets: A Critical Introduction*. London: Constable, 1965.
7. Stead, C.K. *Pound, Yeats, Eliot and the Modernist Movement*. London: Macmillan, 1986.
8. Walker, Hugh, *Literature of the Victorian Era*. Cambridge, 1910.
9. Weston, Jessie. *From Ritual to Romance*. Dover Publications, 2011.
10. Sharma, Ram Bilas: *19<sup>th</sup> Century Poets*, Anamika, 1991,

<b>Programme / Class:</b> <b>B.A. (Hons with Research) &amp; B.A. (Hons without Research)</b>		<b>Year: IV</b>	<b>Semester: VIII</b>
<b>Course Code: A040803T</b>	<b>Course Title:</b> <b>Modern English Drama</b>		<b>Paper III</b>

### Course Outcomes

English drama suffered a deep decline during the Victorian Age, but it was revived with great force in the 20<sup>th</sup> century. Over the course of about six decades, it witnessed a plethora of diverse trends and currents. In modern times, it emerged with novel possibilities and fulfilled the gap between stage and page. Modern dramatists moved away from the ornate style of Elizabethan and Jacobean drama and composed their works under the lens of irony, naturalism, and realism. They tried to make their dramas closely resemble real-life events. The present learning module aims to equip students with the skills to comprehend, appreciate, and analyse the diverse canons and commitments of dramatic artists worldwide, and introduce them to the world of innovative cinematographic techniques used on stage by theatre practitioners.

<b>Credit: 4</b>		<b>Paper: Core</b>	
<b>Maximum Marks: 25+75 (CIE + External)</b>		<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>	
<b>Topic</b>			<b>No. of Lectures</b>
<b>Unit – I</b>	<b>G.B. Shaw: <i>Man and Superman</i>, Or John Galsworthy: <i>Justice</i></b>		15
<b>Unit – II</b>	<b>John Osborne: <i>Look Back in Anger</i>, Or Henrik Ibsen: <i>A Doll's House</i></b>		15
<b>Unit – III</b>	<b>Harold Pinter: <i>The Birthday Party</i> Or Samuel Beckett: <i>Waiting for Godot</i></b>		15
<b>Unit – IV</b>	<b>Badal Sircar: <i>Basi Khabar</i> Or Habib Tanvir: <i>Agra Bazaar</i></b>		15

### Recommended / Suggested Readings

1. Bhattacharya, Nandini. *Habib Tanvir's Agra Bazar: De-elasticising Indian Theatre*. *Journal of Dramatic Theory and Criticism*, vol. 19, no. 2, 2005, pp. 63–80
2. Dharwadker, Aparna Bhargava. *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. University of Iowa Press, 2005.
3. Esslin, Martin Julius. *The Theatre of the Absurd*, Pelican Books, Penguin, 1973.
4. Freeman, Michael. *Justice and the Just Society: A Critical Essay on the Work of John Galsworthy*. Routledge, 1993
5. Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge U Press, 2002.
6. Joseph, Chiari. *Landmarks of Contemporary Drama*, Gordion Press, 1971.
7. Raymond, Williams. *Modern Tragedy*, Broadview Press, 2006.

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<b>Programme / Class:</b> <b>B.A. (Hons with Research) &amp; B.A. (Hons without Research)</b>		<b>Year: IV</b>	<b>Semester: VIII</b>
<b>Course Code: A040804T</b>	<b>Course Title:</b> <b>Twentieth Century Literature</b>		<b>Paper IV</b>

### Course Outcomes

This paper focuses exclusively on the 20th century, a period marked by global upheavals, rapid change, and radical innovation in literary form and thought. Building on 19th-century realism and naturalism—drawing from figures like Ibsen, Dickens, Zola, and Eliot—it reflects a shift toward literature as a space for critical engagement with the core issues of modern life. Influenced by events such as world wars, industrialisation, and the decline of human values, writers explored themes of alienation, fragmentation, and identity loss through experimental techniques. The module aims to familiarise learners with the diverse literary strategies and devices of the era, emphasising the portrayal of individuals as fractured selves. It also introduces key literary terms and concepts that defined this transformative century in literature.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIA + External)</b>		<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>
<b>Topic</b>		<b>No. of Lectures</b>
<b>Unit – I</b>	<b><u>20<sup>th</sup> Century Poetry</u></b> <b>W.H. Auden: (i) <i>The Shield of Achilles</i> (ii) <i>The Unknown Citizen</i></b> <b>Ted Hughes: (i) <i>Jaguar</i> (ii) <i>Hawk Roosting</i></b> <b>Dylan Thomas: (i) <i>Do Not Go Gentle into that Good Night</i> (ii) <i>Fern Hill</i></b>	15
<b>Unit – II</b>	<b><u>20<sup>th</sup> Century Plays</u></b> <b>Jean Paul Sartre: <i>The Flies</i> Or</b> <b>Bertold Brecht: <i>Mother Courage and Her Children</i></b>	15
<b>Unit – III</b>	<b><u>Twentieth Century Novels</u></b> <b>Joseph Conrad: <i>Heart of Darkness</i> Or</b> <b>William Golding: <i>Lord of the Flies</i></b>	15
<b>Unit – IV</b>	<b><u>Twentieth Century Short Stories</u></b> <b>Roald Dahl: <i>Lamb to the Slaughter</i>, Somerset Maugham: <i>The Luncheon</i></b>	15

### Recommended / Suggested Readings

1. Blamires, Harry: *A Guide to Twentieth Century Lit. in English*, Routledge, London, 2020.
2. Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic*. Edited and translated by John Willett, Hill and Wang, 1964.
3. Calder, Robert L. *W. Somerset Maugham and the Quest for Freedom*. Heinemann, 1972.
4. Flynn, Thomas. *Sartre and Existentialism: The Philosophy of Jean-Paul Sartre*. Routledge, 2006.
5. Rosenthal, M.L.: *The Modern Poets: A Critical Introduction*, London, Constable, 1965.
6. Cox, C.B.: *Dylan Thomas: A Collection of Critical Essays (20<sup>th</sup> Century Views)*, Prentice Hall, 1966.
7. Bloom, Harold: *William Golding's Lord of the Flies: Bloom's Guides*, Infobase Publishing, 2010.
8. Thomas, G. West: *Ted Hughes*, Methuen, London, 1985
9. Wilson, A. N. *The Dark Side of Roald Dahl. The Atlantic*, Sept. 1990

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<b>Programme / Class: B.A. (Hons without Research)</b>		<b>Year: IV</b>	<b>Semester: VIII</b>
<b>Course Code: A040805T</b>	<b>Course Title: South Asian Literature</b>		<b>Paper V</b>

### Course Outcomes:

This course offers an in-depth exploration of South Asian literature, focusing on its historical evolution, cultural diversity, and socio-political contexts. Through a range of texts from across the region, students will critically engage with themes such as colonialism, postcolonialism, identity, gender, caste, class, nationalism, and migration. They will examine various genres—fiction, poetry, drama, and non-fiction—and understand how these forms reflect and shape cultural and political discourses. The course emphasises contextual analysis, encouraging students to assess how literature portrays and constructs individual and collective identities. By the end, learners will develop a nuanced appreciation of South Asian literary traditions and acquire critical and analytical skills relevant to academic and professional settings.

<b>Credit: 4</b>		<b>Paper: Core</b>
<b>Maximum Marks: 25+75 (CIA + External)</b>		<b>Minimum Pass Marks: 33 (External: 25). Students must obtain a minimum of 25 marks out of 75 marks in the External evaluation</b>
<b>Topic</b>		<b>No. of Lectures</b>
<b>Unit – I</b>	<b>Sri Lankan Literature -</b> Novel: Michael Ondaatje: <i>The English Patient</i> Short Story: Alagu Subramaniam: <i>Professional Mourners</i> Poetry: (i) Jean Arasanayagam: 1958..71..77..81..83 (ii) Yasmine Gooneratna: <i>Elegy for a Lost Land</i>	15
<b>Unit – II</b>	<b>Bangladeshi Literature –</b> Novel: Monica Ali: <i>Brick Lane</i> Short Story: Rokeya Sakhawat Hossein: <i>Sultana's Dream</i> Poetry: (i) Jasimuddin: <i>Field of the Embroidered Quilt</i> (ii) Kaiser Haq: <i>Pariah</i>	15
<b>Unit – III</b>	<b>Nepalese and Bhutanese Literature –</b> Novel (Nepal): Manjushree Thapa: <i>The Tutor of History Or</i> Novel (Bhutan): Kunzang Choden: <i>The Circle of Karma</i> Short Story (Nepal): <i>The Gurkha's Daughter</i> Poetry (Nepal): O.P. Bhupishcheran: (i) <i>We</i> (ii) <i>My Country's History seems Wrong to me</i>	15
<b>Unit – IV</b>	<b>Afghan and Pakistani Literature –</b> Novels: Mohsin Hamid: <i>The Reluctant Fundamentalist Or</i> Khaled Hosseini: <i>The Kite Runner</i> Short Story: Saadat Hasan Manto: <i>Toba Tek Singh</i> Poetry: (i) Taufiq Rafat: <i>Word from the East</i> (ii) Alamgir Hashmi: <i>Sunrise at Midnight</i>	15

### Recommended / Suggested Reading

1. Thomas Barfield – *Afghanistan: A Cultural and Political History*, Princeton, 2022
2. Zubeda Jalalzai & David Jefferess (Eds.) – *Globalising Afghanistan: Terrorism, War, and the Rhetoric of Nation Building*, Duke University Press, 2011
3. Mushirul Hasan – *Partition Narratives*, <https://www.jstor.org>, 2002

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4. **Ayesha Jalal** – *The Pity of Partition: Manto's Life, Times, and Work Across India-Pakistan-Bangladesh*, Princeton University Press, 2013
5. **Anisuzzaman** – *Identity, Religion, and Recent History: Studies on Bangladesh*,
6. **Nira Wickramasinghe** – *Sri Lanka in the Modern Age: A History of Contested Identities*, 2006
7. **Jonathan Spencer** – *Sri Lanka: History and the Roots of Conflict*, Routledge, 2015
8. **Michael Hutt (Ed.)** – *Himalayan Voices: An Introduction to Modern Nepali Literature*, Motilal Banarsidass, 1993
9. **Karma Phuntsho** – *The History of Bhutan* (Comprehensive historical and cultural analysis), Haus Publishing, 2014

<b>Programme / Class: B.A. (Hons with Research)</b>		<b>Year: IV</b>	<b>Semester: VIII</b>
<b>Course Code:</b> <b>A040805R</b>	<b>Course Title:</b> <b>Research Project</b>		<b>Paper V</b>
<b>Credit: 4</b>	<b>Paper: Core</b>		
<b>Maximum Marks: 25+75</b>	<b>Minimum Pass Marks: 33</b>		

1. The research project started in Semester VII will continue in Semester VIII. The final assessment will be at the end of Semester VIII.
2. At the end of Semester VIII, the Research Report/Dissertation will be submitted to the College/University.
3. The 100 Marks Research Project (Research Report/Dissertation:75 + Research Paper:25) will be jointly evaluated by the Research Supervisor and the External Examiner nominated by the university.
4. Students have to publish a Research Paper or a Book Chapter (ISBN) during Semesters VII and VIII. In case of non-publication of Research Paper (As per UGC Guidelines), Patent or a Book Chapter (ISBN) mark will be awarded from 75 only; however, the maximum marks will remain 100.
5. 25 Marks will be awarded for presenting two papers in a National/International Seminar/Conference.
6. Patent/Research Paper/Book Chapter published jointly with the Supervisor and a group of students (maximum 4) will also be acceptable.
7. Grades awarded in Research Project paper in Graduate, Graduate (Honours with Research), Postgraduate, and PGDR programmes will be used in the calculation of CGPA.