

**Department of English and Modern European Languages**  
**University of Lucknow**  
**M.A. English Two Year Programme**  
**(2025-26 onwards)**

Number of papers in each Semester shall be as follows.

Year	Semester	Course Code No.	Name of the Course	Credits	Remark	
1	Semester 1	ENGCC-101	British Literature (Chaucer to 16 <sup>th</sup> Century)	04	Core Course	
		ENGCC-102	British Literature (17 <sup>th</sup> and 18 <sup>th</sup> Centuries)	04	Core Course	
		ENGCC-103	British Literature (19 <sup>th</sup> Century)	04	Core Course	
		ENGCC-104	Introduction to Linguistics and Phonetics	04	Core Course	
		ENGCC-105	Bhasha Literature in Translation	02	Core Course	
			ENGVC-101	Intradepartmental Course (Disability Studies)	02	Value added course (credited)
			Semester Total		20	
	Semester II	ENGCC-206	British Literature (20 <sup>th</sup> century)	04	Core Course	
		ENGCC-207	Literary Theory and Criticism	04	Core Course	
		ENGCC-208	English Language Teaching	04	Core Course	
ENGCC-209		Indian Classical Literature	04	Core Course		
ENGCC-210		Indian Literature in English	02	Core Course		
			ENGIER- 201 A/B	Interdepartmental Course ENGIER 201(A): Communicative English OR ENGIER 201(B) : French Language (for students of other departments)	02	Interdepartm ental Course
		Semester Total		20		
2	Semester III	ENGCC-311	Contemporary Literary Theory	04	Core Course	
		ENGCC-312	Postcolonial Literature	04	Core Course	
		ENGCC-313	Translation: Theory and Practice	04	Core Course	
			ENGEL-314 A/B/C	ENGEL-314(A) American Literature OR ENGEL-314(B) New Literatures in English OR ENGEL-314(C) Literature and Films	04	Elective

		<b>ENGEL-315 A/B/C</b>	<b>ENGEL-315(A) Forms of Popular Literature OR ENGEL-315(B) Comparative Literature OR ENGEL-315(C) Indian Aesthetics and Poetics</b>	<b>02</b>	<b>Elective</b>
		<b>ENGIN-301</b>	<b>Internship</b>	<b>02</b>	<b>Internship/ Fieldwork</b>
		<b>Semester Total</b>		<b>20</b>	
	<b>Semester IV</b>	<b>ENGCC-416</b>	<b>Stylistics and Discourse Analysis</b>	<b>04</b>	<b>Core Course</b>
		<b>ENGEL-417 A/B/C</b>	<b>ENGEL 417(A): South Asian Literature in English OR ENGEL 417(B): Indian Diaspora and Cultural Studies OR ENGEL 417(C): Literature and Gender</b>	<b>04</b>	<b>Elective</b>
		<b>ENGEL-418 A/B/C</b>	<b>ENGEL-418(A): African and Caribbean Literature OR ENGEL-418(B): Canadian Literature OR ENGEL-418(C): Australian Literature</b>	<b>04</b>	<b>Elective</b>
		<b>ENGMT-401</b>	<b>Master Dissertation and Viva- Voce</b>	<b>08</b>	<b>Master Thesis</b>
		<b>Semester Total</b>		<b>20</b>	
		<b>Grand Total</b>		<b>80</b>	

**Abbreviations: ENG- English; ENGCC- Core Course; ENGVC- Value added Credited Course (Intradepartmental); ENGIER- Interdepartmental Course; ENGEL- Elective; ENGIN- Internship; ENGMT-Master Thesis**

**SEMESTER I**  
**Paper: ENGCC-101**  
**British Literature (Chaucer to 16th Century)**

**(04 Credits)**

**Course Outcomes:**

After the completion of the course, students will be able to:

- Develop an understanding of the concept, spread and impact of Renaissance
- Assess how Renaissance ideas revolutionised the entire Europe
- Recognise the impact of discovery of new lands and circulation of new ideas across Europe
- Identify the shift of the worldview towards humanism post Renaissance and Reformation
- Compare the similarities between the Renaissance and contemporary ideas

**Unit I:**

a) Social and Intellectual Background

1. Renaissance
2. Reformation
3. Beginning of colonialism

b) Prose:

1. Thomas Moore: "Of their Slaves and of their Marriages" from *Utopia*
2. Francis Bacon: "Of Ambition"\*  
"Of Revenge"\*  
"Of Travel"\*

**Unit II: Poetry**

1. Geoffrey Chaucer: The General Prologue to *The Canterbury Tales*\*
2. Edmund Spenser: *The Faerie Queene* (Book I)
3. Philip Spenser: *Astrophel and Stella* (Sonnet 1 and 2)

**Unit III: Drama: Elizabethan (I)**

1. Thomas Kyd: *The Spanish Tragedy*
2. Christopher Marlowe: *Doctor Faustus*\*

**Unit IV: Drama: Elizabethan (II)**

1. Thomas Dekker: *The Shoemaker's Holiday*
2. Ben Jonson: *The Alchemist*\*

**Unit V: Drama: Elizabethan (III)**

1. William Shakespeare: *Hamlet*\*  
*The Tempest*\*

**Recommended Readings:**

- Albert, Edward. *A History of English Literature*. Oxford University Press, 2017.
- Alexander, Michael J. *A History of English Literature*. Palgrave Macmillan, 2000.
- Bloom, Harold (Ed.). *William Shakespeare: Bloom's Modern Critical Views*. Chelsea House Publishers, 2003.
- Compton- Rickett, Arthur. *A History of English Literature*. Forgotten Books, 2019.
- Daiches, David. *A Critical History of English Literature*. Supernova Publishers, 2010.
- Ford, Boris. *The Pelican Guide to English Literature*. Penguin Books, 1963.
- Nayar, Pramod K. *A Short History of English Literature*. Amity University, 2018.
- Poplawski, Paul (Ed.). *English Literature in Context*. Cambridge University Press, 2018.
- Trivedi, R.D. *A Compendious History of English Literature*. S. Chand, 2018.



- Trivedi, R.D. *A Compendious History of English Literature*. S. Chand, 2018.

**Paper: ENGCC-103**  
**British Literature (19th Century)**

(04 Credits)

**Course Outcomes:**

After the completion of the course, students will be able to:

- Develop an understanding of the philosophy of Romanticism and how it was impacted by the revolutions in Europe
- Appraise the emergence of female narratives in art and literature
- Interpret the meaning of ‘Victorian Compromise’ and the ‘Victorian paradox’
- Recognise the impact of Industrial Revolution, Darwinism and Colonization etc.
- Identify the cause of the emergent societal problems like pollution, population explosion, urbanization, etc.

**Unit I:**

(a) Social and Intellectual Background

1. The context of Romanticism
2. The context of the Industrial revolution
3. Empire and Ideology
4. Victorianism and Contemporary Society

(b) Prose

1. Matthew Arnold: *Culture and Anarchy*
2. Thomas Carlyle: “Signs of the Times”

**Unit II: Prose**

1. John Stuart Mill: *The Subjection of Women*
2. John Ruskin: “Unto this Last”
3. Walter Pater: Preface and Conclusion to *The Renaissance Studies in Art of Poetry*

**Unit III: Poetry (I)**

1. William Wordsworth: “Tintern Abbey”\*
2. Samuel Taylor Coleridge: “The Rime of the Ancient Mariner”\*
3. John Keats: “Ode to Autumn”\*
4. George Gordon Byron: “She Walks in Beauty”\*, “Youth and Age”\*
5. Percy Bysshe Shelley: “To a Skylark”\*

**Unit IV: Poetry (II)**

1. Elizabeth Barrett Browning: “The Cry of the Children”
2. Alfred Lord Tennyson: “In Memorium”
3. Robert Browning: “Prospice”\*
4. Matthew Arnold: “The Scholar Gypsy”\*

**Unit V: Fiction**

1. Jane Austen: *Mansfield Park*
2. Emily Bronte: *Wuthering Heights*
3. Thomas Hardy: *Tess of D’Urbervilles*

**Recommended Readings:**

- Albert, Edward. *A History of English Literature*. Oxford University Press, 2017.
- Alexander, Michael J. *A History of English Literature*. Palgrave Macmillan, 2000.
- Bloom, *Bloom’s Modern Critical Views: Victorian Poets*. Chelsea House Publishers, 2011.
- Bristow, Joseph. *The Cambridge Companion to Victorian Poetry*. Cambridge University Press, 2000.
- Compton- Rickett, Arthur. *A History of English Literature*. Forgotten Books, 2019.
- Cronin, R. *A Companion to Victorian Poetry*. Wiley-Blackwell, 2007.
- Daiches, David. *A Critical History of English Literature*. Supernova Publishers, 2010.
- David, Deirdre (Ed.). *The Cambridge Companion to Victorian Novel*. Cambridge University Press, 2000.
- Ford, Boris. *The Pelican Guide to English Literature*. Penguin Books, 1963.
- Nayar, Pramod K. *A Short History of English Literature*. Amity University, 2018.
- Poplawski, Paul (Ed.). *English Literature in Context*. Cambridge University Press, 2018.
- Trivedi, R.D. *A Compendious History of English Literature*. S. Chand, 2018.

**Paper: ENGCC - 104**  
**Introduction to Linguistics and Phonetics**

**(04 Credits)**

**Course Outcomes:**

After the completion of the course, the students will be able to:

- Extend their knowledge of the origin, development and the use of languages
- Discover the relationship between language and culture
- Develop the art of deducing the spellings from the pronunciation/sound of the word
- Use the correct pronunciation of the words
- Identify the differences in language, dialects and other varieties of languages

**Unit I: General Linguistics**

1. What is Language/Origin and Development of Human Language  
Properties/Characteristics of Human Language
2. Linguistics as a Science
3. Models of Linguistic Analysis

**Unit II: English Phonetics and Phonology**

1. The Speech Mechanism
2. Phonemes and Allophones
3. Description and Classification of Vowels and Consonants

**Unit III: Types of Transcription**

1. Strong and Weak forms
2. Syllable
3. Word Accent, Stress and Rhythm in Connected Speech
4. Intonation in English

**Unit IV: English Morphology**

1. Introduction to Morphology
2. Morphemes and Allomorphs
3. Processes of Word Formation

**Unit V: Syntax**

1. Structure of the Noun Phrase and Verb Phrase
2. Meaning of Auxiliary
3. Types of Clauses and Sentences

**Recommended Readings:**

- Greenbaum, Sidney, and Randolph Quirk. *A Student's Grammar of English Language*. Longman, 2010.
- Leech, Geoffrey (Ed.). *Meaning and the English Verb*. Longman, 1987
- Syal, Pushpinder and D V Jindal. *An Introduction to Linguistics: Language, Grammar and Semantics*. Prentice Hall of India, 2002
- Thakur, Damodar. *Linguistics Simplified*. Bharti Bhavan, 1999.

**Paper: ENGCC-105**  
**Bhasha Literature in Translation**

(02 Credits)

**Course Outcomes:**

After the completion of the course students will be able to:

- Understand a diverse range of modern Indian literature originally written in various Indian languages
- Study the role and importance of translation in making regional literature accessible to a wider audience.
- Gain insights into different cultural contexts and social realities of India through the translated works.
- Engage with various social, political, and cultural issues reflected in the selected literary works.

**Unit I: Poetry I**

1. Suryakant Tripathi Nirala: "She Breaks Stones"\* (Woh Todti Pathhar) (Hindi)
2. Popati Hiranandani: "Husband"\* (Sindhi)
3. Sri Sri: "From Some People Laugh, Some People Cry" \*(A Prose Poem)  
(Telugu)
4. Amrita Pritam: "The Creative Process"\* (Punjabi)
5. Subramania Bharti: "Wind 9"\* (Tamil)

**Unit II: Poetry II**

1. Raghuveer Narayan: "Foreigner"\* (Batohiya) (Bhojpuri)
2. M. Gopal Krishna Adiga: "Do Something Brother" \*(Kannada)
3. Savithri Rajeevam: "A Pair of Glasses" \*(Malayalam)
4. Sitanshu Yashaschandra: "The Ocean"\* from *Jatayu* (Gujarati)

**Unit III: Short Story**

1. Rabindranath Tagore: "Kabuliwala" (Bengali)
2. Nirmal Verma: "Guest for a Day" from *Indian Errant* tr. Prasenjit Gupta (Hindi)
3. Indira Goswami: "The Empty Chest" (Assamese)
4. Rajinder Singh Bedi: "Lajwanti" (Urdu)

**Unit IV: Novel**

1. G.V. Krishna Rao: *Puppets* (Telugu)
2. Ismat Chughtai: *Tehri Lakeer* (Urdu)
3. Mahasweta Devi: *Mother of 1084* (Bengali)

**Unit V: Drama**

1. Vijay Tendulkar: *Ghasiram Kotwal* (Marathi)
2. Badal Sircar: *Evam Indrajeet* (Bengali)
3. Habib Tanveer: *Charandas Chor* (Hindi/ Chattisgarhi)

**Recommended Readings:**

- Chandran, Mini. "Into Bhasha and English: Comparative Study of Bhasha and English Translation in India". *Comparative Literature Studies*. Vol. 53, No. 2, 2016, pp. 359-376.
- Das, Bijay Kumar. *A Handbook of Translation Studies*. Atlantic Publishers, 2005.
- Ramakrishnan, E.V. *The Cultural Poetics of Bhasha Literature in Theory and Practice*. Orient BlackSwan, 2024.
- Raveendran, P.P. *Under the Bhasha Gaze: modernity and Indian Literature*. Oxford University Press, 2023

**Paper: ENGVC- 101**  
**Disability Studies (Intradepartmental Course)**

(02 Credits)

**Course Outcomes:**

The paper introduces core concepts and themes in the field of Disability Studies. the course will not only explore Disability as a form of difference, but will encourage policy of inclusion in a global context.

After the completion of this course, students will be able to:

- Develop an awareness of disability as a socio-cultural construct.
- Develop an analytical framework for evaluating representations of disability in literature and culture.
- Examine and critique ableism and disablism as the ideological concepts which shape social institutions, professions, government policies and other narratives.
- Develop an understanding of social role valorization.
- Develop insight into the key concepts of disability.
- Develop an in depth understanding of Indian perception of Disability.
- Illustrate improved skills in working with people with disabilities.

**Unit I: Understanding Disability**

Definition- An Evolving Phenomenon, History of Disability with special reference to India

**Unit II: Models of Disability**

Medical Model of Disability and Social Model of Disability

**Unit III: Key Concepts**

Ableism, Disablism, Disability Activism, Dependency, Interdependency, Ostracization, Eugenics, Disability Pride

**Unit IV: Social Role Valorization**

1. Definition
2. Devaluation
3. Role Perceptions
4. Stigmatization

**Unit V: Literature and Disability**

1. Mahesh Dattani's *Tara*
2. Jerry Pinto's *Em and the Big Hoom*
3. Dharamvir Bharti's "Gulki Banno"

**Recommended Readings:**

- Balasundaram, Pramila. *Sunny's Story*. ISPCK, 2016.
- Berger, James. *The Disarticulate: Language, Disability and the Narratives of Modernity*. New York University Press, 2014.
- Dattani, Mahesh. *Tara: A Play in Two Acts*. Ravi Dayal Publishers, 1995.
- Davis, Lennard J. *The Disability Studies Reader*. Routledge, 2013
- Ghai, Anita. *Rethinking disability in India*. SAGE, 2018
- Mahanta, Banibrata. *Disability Studies: An Introduction*. Yking Books, 2016.
- Siebers, Tobin. *Disability Theory*. University of Michigan Press, 2011.
- Thomson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. Columbia University Press, 1997.
- Wendell, Susan. "The Social Construction of Disability". *The Rejected Body: Feminist Philosophical Reflections on Disability*, Routledge, 2013.
- Wolfensberger, Wolf. *A Brief Introduction to Social Role Valorization*. Presses Valor Press, 2013.

**SEMESTER II**  
**Paper: ENGCC- 206**  
**British Literature (20<sup>th</sup> Century)**

(04 Credits)

**Course Outcomes:**

After the completion of this course, students will be able to:

- Develop a working knowledge of cultural and historical contexts of 20<sup>th</sup> century English (British)
- Identify and describe distinct literary characteristics of the 20<sup>th</sup> century novel.
- Write critical essays/ article using MLA guidelines.
- Appraise the ideas related to 20<sup>th</sup> century English novels and communicate them during discussion in the class room and other group activities/ seminars.
- Identify research topics.

**Unit I:**

- (a) Social and Intellectual Background
  1. First World War and the Second World War
  2. Modernism
- (b) Prose:
  1. Jean Paul Sartre: *Existentialism and Human Emotions*
  2. Albert Camus: *The Myth of Sisyphus* Chapters I and IV

**Unit II: Poetry (I)**

1. Gerard M. Hopkins: "The Windhover"\*
2. W. B. Yeats: "Sailing to Byzantium"\*, "Easter 1916"
3. T. S. Eliot: *The Waste Land*\*
4. Wilfred Owen: "Futility"\*
5. W. H. Auden: "In Memory of W. B. Yeats"\*

**Unit III: Poetry (II)**

1. Stephen Spender: "Auden's Funeral"\*
2. Dylan Thomas: "Do Not GO Gentle into That Good Night"\*
3. Philip Larkin: "The Whitsun Weddings"\*
4. Ted Hughes: "Snowdrop"\*
5. Seamus Heaney: "Digging"\*

**Unit IV: Fiction**

1. Virginia Woolf: *To the Lighthouse*
2. D. H. Lawrence: *Women in Love*
3. James Joyce : *A Portrait of the Artist as a Young Man*

**Unit V: Drama**

1. Samuel Beckett: *Waiting for Godot*
2. Harold Pinter: *The Homecoming*
3. Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

**Recommended Readings:**

- Albert, Edward. *A History of English Literature*. Oxford University Press, 2017.
- Alexander. Michael J. *A History of English Literature*. Palgrave Macmillian, 2000.
- Bradshaw, D. *The Blackwell Companion to Modernist Literature and Culture*. Wiley-Blackwell, 2008.
- Compton- Rickett, Arthur. *A History of English Literature*. Forgotten Books, 2019.
- Daiches, David. *A Critical History of English Literature*. Supernova Publishers, 2010.
- Ford, Boris. *The Pelican Guide to English Literature*. Penguin Books, 1963.
- Nayar, Pramod K. *A Short History of English Literature*. Amity University, 2018.
- Poplawski, Paul (Ed.). *English Literature in Context*. Cambridge University Press, 2018.

**Paper: ENGCC- 207**  
**Literary Theory and Criticism**

**Course Outcomes:****(04 Credits)**

After the completion of the course, Students will be able to:

- Develop an overview of the critical theories since classical times
- Apply the critical theories to literary texts
- Recognise the relevance of the theories in the social context
- Develop the art of critical thinking

**Unit I: Classical Theory**

1. Aristotle: *Poetics*\*
2. Longinus: *On the Sublime*

**Unit II: Indian Aesthetics**

1. Indian Literary theories with special reference to the theories of Rasa, Dhvani, Vakrokti and Auchiya
2. Indian Intellectual Tradition

**Unit III: Renaissance, Neoclassical and Victorian**

1. Sir Philip Sidney: *An Apology for Poetry*
2. John Dryden: *An Essay of Dramatic Poesie*
3. Matthew Arnold: *The Study of Poetry*

**Unit IV: Introduction to Classical Theory and New Criticism**

1. M. H, Abrams: "Orientation to Classical Theories"
2. Thomas Stearne Eliot: "Tradition and the Individual Talent"\*

**Unit V: Feminism and Deconstruction**

1. Elaine Showalter: "Towards a Feminist Poetics"\*
2. Jacques Derrida: "Structure, Sign and Play in the Discourse of Human Sciences"

**Recommended Readings:**

- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2002.
- Lodge, David. *Twentieth Century Literary Criticism: A Reader*. Longman, 1972.
- Rice, Philip and Patrica Waugh, (Eds.). *Modern Literary Theory: A Reader*, 4th Ed. Bloomsbury USA Academic, 2001.
- Rivkin, Julie, and Michael Ryan, (Eds.) *Literary Theory: An Anthology*, 3rd edition. Wiley-Blackwell, 2017.
- Sharma, Rajesh. *Canon after Deconstruction*. Adhyan Publishers.

**Paper: ENGCC-208**  
**English Language Teaching**

(04 Credits)

**Course Outcomes:**

- After the completion of the course, students will be able to:
- Identify the barriers in the teaching English as the second language
- Illustrate the various methods of teaching English and recognise the advantages and disadvantages of each
- Apply appropriate tools and techniques for teaching English in India Use English in other fields
- Evaluate the development of English/ English studies in India

**Unit I: ELT in India and Theories of Learning**

1. English in India- Past, Present and Future
2. Problems of Teaching English in India
3. Theories of Language Acquisition
4. Learner Factors

**Unit II: Methods of Teaching**

1. Grammar- Translation Method
2. Direct Method
3. Audio-lingual method

**Unit III: Communicative Language Teaching**

1. Structural Approach
2. Communicative Language Teaching
3. The Silent Way
4. Notional-functional Approach

**Unit IV: Techniques in ELT**

1. Contrastive and Error Analysis
2. Use of Teaching Aids
3. Study Skills and Reference Skills

**Unit V: English for Specific Purposes**

1. English for Specific Purposes
2. Register and Features of some Register Types
3. The Register of Literature

**Recommended Readings:**

- Aggarwal, J.C. *Development of Education System in India*. Shipra Prakashan, 2012.
- Harmer, Jeremy. *The Practice of English Language Teaching: Teachers at Work*. Pearson Longman, 2015.
- Larsen-Freeman, Diane, and Marti Anderson. *Techniques & Principles of Language Teaching*. Oxford University Press, 2012.
- Parrott, Martin. *Grammar for English Language: Teachers*. Cambridge University Press, 2010.
- Swan, Michael. *Practical English Usage*. Oxford University Press, 2005.

**Paper - ENGCC- 209**  
**Indian Classical Literature**

(4 Credits)

**Course Outcomes:**

After the completion of the course, students will be able to:

- Acquire a comprehensive understanding of the unique conceptual and theoretical foundations of the classical Indian aesthetic tradition
- Critically analyze different social and cultural issues presented in classical texts.
- Understand and engage with the Indian Epic tradition.
- Understand the concept of Dharma and the heroic in Indian Classical Drama.
- Develop artistic and aesthetic sensibilities as well as imaginative and creative faculties.
- Identify the relevance and scope of different thematic concerns of Indian classical texts in contemporary everyday life.

**Unit I: Vedic Tradition**

1. *Rigveda*, “Agnisutra 1-9”, tr. H.H. Wilson
2. *Kathopnishad*, Chapter 1, Valli 2 – 18,19,20
3. *Gita*, Chapter 2, Verse 47, 48, 49, 50

**Unit II: Epic Tradition**

1. *The Ramayana*, “Sundarkaand”, Chapter 15, Hanuman sees Sita
2. *The Mahabharata*, “The Dicing”

**Unit III: Tamil Literature**

1. “Introduction” to *Tolkappiyam*, tr. D. Murugan
2. Poems 1-10, *Kurunthokai*, tr. C. Rajeshwari

**Unit IV: Sanskrit Drama**

1. Kalidasa: *Abhijnanasakuntalam*
2. Bhasa: *Pratima Natakam*

**Unit V: Contemporary Indian Classics**

1. Rabindranath Tagore: *Geetanjali* (Poems 1-5)
2. Shankaracharya: *Vivek Chudamani* (1-10)
3. Sri Aurobindo: “The Ideal Spirit of Poetry” from *The Future Poetry*, Part II

**Recommended Readings:**

- Aurobindo, Sri. *The Future Poetry*. Nesma Books, 2000.
- Devy, G.N. (Ed.). *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan, 2002.
- Kundu, Tanmoy, and Ujjwal K. Panda (Eds.). *Indian Classical Literature: Critical Essays*. Routledge India, 2024.
- Tiwary, R.S. *A Critical Approach to Classical Indian Poetics*. Chaukhanbha Orientalia, 1984.

**Paper: ENGCC-210**  
**Indian Literature in English**

**(02 Credits)**

**Course Outcomes:**

After the completion of the course, students will be able to:

- Develop an acquaintance with writers and works of Indian Writings in English
- Recognise the cultural milieu of the post and the pre- independence era
- Appraise the evolution of Indian culture from traditional to modern Identify new research areas in the purview of Indian writings

**Unit I: Non-Fictional Prose**

1. Shashi Tharoor: *An Era of Darkness*
2. Sri Aurobindo: "The Renaissance in India" from *The Renaissance in India and Other Essays*.
3. Meenakshi Mukherjee : "Nation, Novel, Language" from *The Perishable Empire: Essays on Indian Writings in English*

**Unit II: Poetry (I)**

1. Sarojini Naidu: "Palanquin Bearers"\*
2. Nissim Ezekiel: "Goodbye Party for Miss. Pushpa T.S."\* "Background Casually"\*
3. Keki N. Daruwalla: "The Ghaghra in Spate"\*
4. A. K. Ramanujan: "Small Scale Reflections on a Great House"\*

**Unit III: Poetry (II)**

1. Kamala Das : "The Dance of the Eunuchs"\* "The Stone Age"\*
2. Dom Moraes : "Bells for William Wordsworth"\* "Letter to My Mother"\*
3. Mamta Kalia : "Tribute to Papa"\* "Made for Each Other"\*

**Unit IV: Drama**

1. Girish Karnad: *Hayavadana*
2. Manjula Padmanabhan: *Lights Out*
3. Mahesh Dattani: *Bravely Fought the Queen*

**Unit V: Fiction**

1. Ahmed Ali: *Twilight in Delhi*
2. Ruth Praver Jhabvala: *Heat and Dust*
3. Salman Rushdie: *Midnight's Children*

**Recommended Readings:**

- Iyengar, K. R. S. *Indian Writings in English*. Sterling Publications Pvt. Ltd. 2019.
- King, Bruce. *Modern Indian Poetry in English*. OUP, 2005.
- Naik, M.K. *A History of Indian English*. Sahitya Akademi, 2009.
- ---. *Perspectives on Indian Fiction in English*. Abhinav Publications, 1985.
- Prasad, G.J.V. *Continuities in Indian English Poetry: Nation Language Form*. Pencraft International, 1999.
- Spivak, Gayatri C. *In Other Worlds: Essays in Cultural Politics*. Routledge, 2006.

**Paper: ENGIER-201(A)**  
**(Interdepartmental Course)**  
**Communicative English**

**(02 Credits)**

**Course Outcomes:**

After the completion of the course, students will be able to:

- Identify various text types ,and comprehend them
- Write correct and plain English
- Apply reading techniques like skimming and scanning
- Use and comprehend a reasonable vocabulary and reinforce their language proficiency
- Express an ability to communicate effectively
- Use the knowledge to work on multidisciplinary teams
- Use the knowledge to mediate between technology/business and a common audience
- Extend their knowledge of contemporary issues.

**Unit I: Reading/ Listening**

How to Read Practical Reading with Comprehension of a Play, Story, Essay, Poem, and reading on Internet, How to listen Practical Listening (Unit 1-5)

**Unit II: Writing**

How to write, Remedial Grammer- Parts of Speech with emphasis on Article, Prepositions and Verb, Phrase, Clause and Sentence, Punctuation, Writing-Paragraph, Letter Writing, Short Essay, Precis Writing, Report Writing, Short Proposal Writing

**Unit III: Speaking**

How to Speak, (pronunciation, accent and vocabulary building etc., With a person-Language in situation, in a group, in public, in a meeting.

**Unit IV: Understanding Communication Process**

1. Critical Thinking, Speaking and Writing
2. Workplace communication needs- politically correct/ gender sensitive use of language
3. Creative research Strategies
4. Document production and related presentation

**Unit V: Technical Writing**

1. Technical writing and technical presentation (use of internet, power point presentations etc.,)
2. Project Report Writing/ Academic writing/Academic and Research writing

**Recommended Readings:**

- Glendinning, Eric H. *Professional English in Use Medicine*. Cambridge University Press. 2007
- Higgins, Jessica .*10 Skills for Effective Business Communication: Practical Strategies from the World's Greatest Leaders*. Callisto Media, 2018.
- Paltridge, Brian. *Handbook of English for Specific Purposes*. Wiley Blackwell, 2013.
- Singh, R. P. *Professional Communication*. Oxford University Press. 2002.

**Paper: ENGIER 201(B)**  
**French Language**

**(02 Credits)**

**Course Outcomes:**

After the completion of the course, students will be able to:

- Recognize the foreign language.
- Develop knowledge of basic grammar and syntactic rules.
- Develop familiarity with the foreign culture.
- Develop basic spoken efficiency of the foreign language.
- Develop writing proficiency with respect to the scope of the curriculum.

**Course Description:** The Proficiency Course in the languages are designed to provide the non-native speakers with a basic understanding of the spoken and the written aspects of the languages at large. The course includes a basic level syllabus that provides a general introduction to the cultural aspects of social manners, dressing, cuisine, places and people associated with the foreign language under study. The course is particularly designed for students with no prior encounter with the language and is thus ideal for those interested in learning a new language. It provides an equal emphasis on the spoken and the written dimensions of the language and is accordingly supplemented with a suitable curriculum and teaching faculty.

**Unit I: Reception (Listening and Reading)**

**Unit II: Production and Interaction (Spoken and Writing)**

**Unit III: Comprehension and Composition (I)**

1. Remedial Grammar
2. Vocabulary Building

**Unit IV: Comprehension and Composition (II)**

Reading Comprehension

**Unit V: Composition**

1. Paragraph writing
2. Letter writing
3. Short Essay

**Recommended Readings:**

- Le Nouveau Sans Frontises Part-I
- Mathurin Dondo (O.U.P.)- Modern French Course
- Le Nouveau Bescherelle- L, Art de conjuguer (Hatier)
- Dictionary-Larousse de Poche (Larousse)
- S.P. Singh-Le Cours de la Language francaise en hindi.

**SEMESTER -III**  
**Paper: ENGCC-311**  
**Contemporary Literary Theory**

**(04 Credits)**

**Course Outcomes:**

After the completion of the course, students will be able to:

- Develop an overview of the contemporary critical theories
- Apply the critical theories to literary texts
- Assess the relevance of the theories in the social context
- Develop critical thinking

**Unit I: Russian Formalism and Myth Criticism**

1. Victor Shklovsky: "From Art as Technique"
2. M. M. Bakhtin: "Discourse in the Novel" from *The Dialogic Imagination*
3. Northrop Frye : "Myth, Fiction and Displacement"

**Unit II: Neo Marxism and Feminism**

1. Louis Althusser : From Ideology and the State Apparatuses
2. Hélène Cixous: "Castration or Decapitation?"

**Unit III: Reader- Response Theory**

1. Stanley Fish : "Is There a Text in this Class?"
2. Wolfgang Iser : From "The Reading Process"

**Unit IV: Psychoanalysis and Gender Studies**

1. Jacques Lacan : "The Mirror Stage as Formative of the I as Revealed in the Psychoanalytic Experience"
2. Judith Butler: "Performative Acts and Gender Constitution."

**Unit V: Postmodernism and Deconstruction**

1. Roland Barthes: "The Death of the Author"
2. Paul de Mann : "Resistance to Theory"

**Recommended Readings:**

- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2002.
- Lodge, David. *Twentieth Century Literary Criticism: A Reader*. Longman, 1972.
- Rice, Philip and Patricia Waugh, (Eds.). *Modern Literary Theory: A Reader*, 4th Ed. Bloomsbury USA Academic, 2001.
- Rivkin, Julie, and Michael Ryan, (Eds.) *Literary Theory: An Anthology*, 3rd edition. Wiley-Blackwell, 2017.

**Paper: ENGCC-312**  
**Postcolonial Literature**

(04 Credits)

**Course Outcomes:**

After the completion of the course, students will be able to:

- Recognise the difference in colonial and post- colonial sensibilities
- Develop an understanding of the post- colonial theory
- Evaluate texts on the basis of post- colonial tenets
- Appraise the importance and efforts to decolonize
- Develop an understanding of Indian Colonial History and struggle against it

**Unit I: Prose (I)**

1. Edward Said : Chapter 17- “Reflections on Exile” (From *Reflections on Exile and Other Literary and Cultural Essays*)
2. Ngũgĩ wa Thiong’o: Chapters 1 and 2 from *Decolonizing the Mind*
3. B. Ashcroft, G. Griffiths and H. Tiffin: “Cutting the Ground: Critical Models of Post Colonial Literatures” from *The Empire Writes Back*

**Unit II: Prose (II)**

1. Namvar Singh: “Decolonising the Indian Mind”
2. Harish Trivedi: Chapter IX and X from *Colonial Transactions*
3. Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”

**Unit III: Fiction**

1. Premchand: *Karmabhumi*
2. Shashi Tharoor: *The Great Indian Novel*

**Unit IV: Poetry**

1. Arun Kolatkar: “The Bus”, “The Priest” and “An Old Woman” from *Jejuri*\*
2. Dilip Chitre: “The View from Chinchpokli”\*, “At Midnight in the Bakery at the Corner”\*
3. Eunice de Souza: “Transcend Self, You Say”\*, “de Souza Prabhu”\*
4. Meena Alexander: “Migrant Memory”\*, “Birthplace with Buried Stones”\*

**Unit V: Drama**

1. Girish Karnad: *The Fire and the Rain*
2. Asif Currimbhoy : *Goa*
3. Datta Bhagat: *Whirlpool*

**Recommended Readings:**

- Ashcroft, Bill, et.al. *Post-Colonial Studies Reader*. Routledge, 1995
- Bhabha, Homi K. “Cultures in Between”. *Questions of Cultural Identity*. Edited by Stuart Hall and Paul de Gay, Sage, 2011.
- Ramsey-Kurz, Helga, and Geetha Ganapathy-Dor (Eds.). *Projection of Paradise: Ideals Elsewhere in Postcolonial Migrant Literature*. Brill Academic Pub, 2011.
- Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson, 2008

**Paper: ENGCC-313**  
**Translation: Theory and Practice**

(04 Credits)

**Course Outcomes:**

After the completion of the course, students will be able to:

- Recognise the nature and scope of Translation
- Develop familiarity with the concept equivalent and loss and gain in translation
- Develop understanding of different theories of translation
- Use this knowledge to translate any text with greater conviction

**Unit I: The Nature and Scope of Translation**

1. Discipline, Inter-discipline or Multi Discipline?
2. Concept of Translation in the West and in the Indian Tradition
3. The Early History of Discipline
4. Ganesh N. Devy: "Literary History and Translation- An Indian View"

**Unit II: Issues in Translation**

1. Theoretical Background- Types of Translation, Process, Importance of Translation, Fields of Translation, Technical terms, Problems of translation- Decoding and Recoding, Principles of Equivalence, Problem of Loss and Gain
2. Problem of Untranslatability
3. Limits of Translation
4. Vetting and Evaluation

**Unit III: Translation Theories (I)**

1. Vinay Dharwadker: "A.K. Ramanujan's Theory and Practice of Translation"
2. Walter Benjamin: "The Task of the Translator"

**Unit IV: Translation Theories (II)**

1. Eugene Nida: "Principles of Correspondence"
2. Andre Lefevere: Ch. 5: "Translation: Ideology. "On the Construction of Different Anne Franks" from *Translation Rewriting and the Manipulation of Literary Fame*

**Unit V: Translation Practice**

**Recommended Readings:**

- Bassnett, Susan, and Harish Trivedi. *Postcolonial Translation: Theory and Practice*. Routledge, 1998.
- Venuti, Lawrence (Ed.). *The Translation Studies*. Routledge, 2021.

**Paper: ENGEL-314(A)**  
**American Literature**

**(04 Credits)**

**Course Outcomes:**

After the completion of the course, students will be able to:

- Appraise the idea of multiculturalism in America
- Compare and contrast the various sociological theories of American cultural milieu
- Develop an understanding of the acclimatization issues of Asian diaspora, slavery, Native American dissent, Chicano migration and Jewish problem in America
- Recognise and reflect the social problems in America
- Interpret the inter- generational issues that exist in diasporic communities

**Unit-I:**

- Social and Intellectual Background
- Multi- Ethnic Literatures
- Native American Literature
- Asian- American Literature
- Jewish Literature
- Chicano Literature

**Unit II: Poetry**

1. Wallace Stevens: "Thirteen Ways of Looking at a Black Bird"
2. J.M. Langston Hughes: "Harlem"\*
3. Allen Ginsberg: "A Supermarket in California"
4. Adrienne Rich: "Diving Into the Wreck"
5. Sylvia Plath: "Daddy", "Lady Lazarus"\*

**Unit-III: Drama**

1. Edward Albee: *Who's Afraid of Virginia Woolf?*
2. Sam Shepard: *Buried Child*
3. David Henry Hwang: *Golden Child*

**Unit IV: Fiction/Short Story (Early Writers)**

1. Edgar Allen Poe: From *Tales of Mystery and Imagination*, "The Fall of the House of Usher", "The Pit and the Pendulum"
2. Henry James: *The American*
3. William Faulkner: *The Sound and the Fury*

**Unit V: Fiction/Memoir (Contemporary Writers)**

1. Toni Morrison: *Beloved*
2. Linda Hogan: *The Woman Who Watches over the World*
3. Amy Tan: *The Bonesetter's Daughter*

**Recommended Readings:**

- Bercovitch, Sacvan. *The Cambridge History of American Literature, Vol. 8, 1940- 1995*. Cambridge University Press, 1999.
- Gray, Richard. *A History of American Literature*. Wiley-Blackwell, 2012.
- Halleck, Reuben Post. *History of American Literature*. Notion Press, 2019.
- Krasner, David (Ed.) *A Companion to Twentieth Century American Drama*. Blackwell Companions, 2007.
- Salomon, Frank, and Stuart B. Schwartz. *The Cambridge History of the Native Peoples of Americas*. Cambridge University Press, 1999.

**Paper: ENGEL-314(B)**  
**New Literatures in English**

**(04 Credits)**

**Course Outcomes:**

After the completion of the course, students will be able to:

- Develop an understanding of the various connotations of the term “New Literatures” and difference from other terms like Commonwealth Literature etc.
- Evaluate the social and cultural milieu of the nation’s writing “New Literatures”
- Identify the similarities and differences between the New Literatures from different parts of the world.
- Analyse the impact of the colonial activity and the coping mechanisms of different countries
- Interpret the different ways of assertion of national identity post colonization

**Unit I: African and Caribbean Literature**

1. V.S. Naipaul: *A House for Mr. Biswas*
2. Chinua Achebe: *Arrow of God*
3. Wole Soyinka: *Kongi’s Harvest*

**Unit II: Australian Literature**

1. A.D. Hope: “Australia”\*, “Death of the Bird”\*
2. Patrick White: *Voss*
3. Judith Wright: “The Company of Lovers”\*, “Woman to Man”\*

**Unit III: Indian English Literature (Poetry)**

1. Jayanta Mahapatra: “The Lost Children of America”\*
2. A.K. Ramanujan: “The Striders”\*
3. Eunice de Souza: “Bequest”\*, “Advice to Women”\*

**Unit IV: Indian English Literature (Fiction)**

1. Shashi Deshpande: *That Long Silence*
2. Amitav Ghosh: *Sea of Poppies*

**Unit V: Canadian Literature**

1. George Ryga: *The Ecstasy of Rita Joe*
2. Margaret Atwood: *Surfacing*
3. Earle Birney: “The Bear on the Delhi Road”\*, “Bushed”\*
4. Dennis Lee: “Cadence, Country, Silence: Writing in Colonial Space”

**Recommended Readings:**

- Goodwin, Ken. *A History of Australian Literature*. Palgrave Macmillian, 1986.
- Iyengar, K. R. S. *Indian Writings in English*. Sterling Publications Pvt. Ltd. 2019.
- Juneja, Renu. *Caribbean Transactions: West Indies Culture in Literature*. Macmillian, 1996.
- Naik, M.K. *A History of Indian English*. Sahitya Akademi, 2009.
- New, W.H. *A History of Canadian Literature*. McGill-Queen’s University Press, 2003.

**Paper: ENGEL-314(C)**  
**Literature and Films**

**(04 Credits)**

**Course Outcomes**

After the completion of the course, students will be able to:

- Develop an understanding of the technical terminology associated with film studies
- Interpret films as text and evaluate them critically
- Appraise the process of adaptation of texts into films
- Recognise the nuances of cinematography
- Assess various film genres and their characteristics

**Unit I: Basic Concepts (I)**

Film Language, Structure and Meaning

Time in Cinema:

Physical Time- Time variation within a shot, Accelerated motion, slow motion, stopped motion, Montage and Physical time, the flash back.

Psychological Time - Suspense, Rhythm and Tempo,

Dramatic Time

Space in the Cinema: Scale, Shooting angle, Depth, Cutting, Camera movement and framing.

Mise en scène, Characteristics: Performance and Movement, Décor, Costume, Makeup, Props etc.

Cinematography: Lighting, Dramatic Use of Colour and Special Effects

The Fifth Dimension: Sound

(Analytical Categories of Film Sound)

**Unit II : Basic Concepts (II)**

1. Film Editing and Styles
2. Theories of Montage:
3. French Style American Style
4. Soviet Style (reference to Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov and Lev Kuleshov)
5. Genre Studies: Chick flick, war, Gangster/Crime, Comedy, Biopics, Drama/Suspense/Thriller, Romance, Sci-Fi, Disaster, Epic/Historical, Guy films, Musicals, Horror, Action, Adventure etc. (06 Hours) History of Films and Uses of Films.

**Unit III : Film Theory**

The Auteur Theory, Adaptation Theory, Film Semiotics, Psychoanalytic Film Theory, Feminist Film Theory

Film Theorists (Basic introduction to the following):

Hugo Munsterberg, Béla Balázs, Sergei Mikhailovich Eisenstein, Rudolf Arnheim, André Bazin, Christian Metz, Laura Mulvey, Linda Hutcheon

**Unit IV: Adaptation of Literature to Film**

Framework of Adaptation Theory

1. Analysis of Novel, Short Fiction and Drama/ Theatre in Adaptation with reference to the following cinematic versions:
2. Macbeth (Directed by Jack Gold for BBC Series)
3. Maqbool (adaptation of Macbeth in Hindi directed by Vishal Bharadwaj)
4. Throne of Blood (adaptation of Macbeth in Japanese and directed by Akira Kurosawa)
5. Romeo and Juliet (Directed by Baz Luhrmann) (Directed by Franco Zeffirelli) (Directed by Renato Castellani)
6. Hamlet (Directed and performed by Laurence Olivier, 1948) (Directed by Franco Zeffirelli with Mel Gibson, 1990) (Directed and performed by Kenneth Branagh, 1996)
7. Haider (adaptation of Shakespeare's Hamlet directed by Vishal Bharadwaj)
8. Utsav (adaptation of the play Mricchakatika (The Little Clay Cart) by Sudraka)

directed by Girish Karnad)

9. Pather Panchali (based on the novel by Bibhutibhushan Bandopadhyay directed by Satyajit Ray)
10. Betrayal (based on the play by Harold Pinter and directed by David Jones)
11. Angels in America (based on the play by Tony Kushner and directed by Mike Nichols)
12. Midnight's Children (based on the novel by Salman Rushdie and directed by Deepa Mehta)
13. Oscar and Lucinda (based on the novel by Pater Carey and directed by Gillian Armstrong)
14. Phantom of the Opera (based on the work of French Writer Gaston Leroux and stage musical by Andrew Lloyd Weber)

Films will be selected from this list in consultation with the students.

### Unit V: Art, Literature and Films

- Film/ Cinema as Art (Reality and Artistic Creation)
- Film as Literature
- Understanding Film Texts (Meaning and Experience)
- Approaches to Film Criticism: (Journalistic, Humanistic, Auteuristic, Genre, Social Science, Historical, Ideological/ Theoretical Approach)

Practical Criticism: Analysis of select films from the following (in consultation with the students):

The Hours (Adapted from the novel by Michael Cunningham, directed by Stephen Daldry, based on the life of Virginia Woolf) Khaamosh Paani (Directed by Sabiha Sumar)

Tom and Viv (Based on the life of T.S. Eliot)

Gandhi (Directed by Richard Attenborough, based on the life of (Mahatma Gandhi) What Dreams May Come (Based on the novel by Richard Matheson, directed by Vincent Ward)

Jodha Akbar (Directed by Ashutosh Gowariker) Dahan (Directed by Rituparno Ghosh)

Tamas (based on the novel by Bhisham Sahani directed by GovindNihalani) Meghe Dhaka

Tara (based on the novel by Shaktipada Rajguru and directed by Ritwik Ghatak)

Ek Din Pratidin (based on the novel Beej by Ramapada Chowdhury and directed by Mrinal Sen)

Rang De Basanti (Directed by Om Prakash Mehra)

Iris (Based on the life of Iris Murdoch, directed by Richard Eyre and adapted from the novel by John Bayley)

### Recommended Readings:

- Albrecht-Crane, Christa, and Dennis Ray Cutchins (Eds.). *Adaptation Studies: New Approaches*. Fairleigh Dickinson University Press, 2010.
- Arnheim, Rudolf. *Film as Art*. University of California Press, 2006.
- Asaduddin, M., and Anuradha Ghosh (Eds.). *Filming Fiction: Tagore, Premchand, and Ray*. Oxford University Press, 2012.
- Aycockand, Wendell, and Michael Schoenecke (Eds.). *Film and Literature: A Comprehensive Approach to Adaptation*. Texas Tech University Press, 1988.
- Bluestone, George. *Novels in Film*. John Hopkins University Press, 1957.
- Bordwell, David, and Kristine Thomson. *Film Art: An Introduction*. McGraw-Hill Education, 2012.
- Boyum, Joy Gould (Ed.). *Double Exposure: Fiction into Film*. Berkley, 1989.
- Cartmell, Deborah, and Imelda Whelehan (Eds.). *Adaptations: From Text to Screen, Screen to Text*. Routledge, 1999.
- Chapple, Freda, and Chiel Kattenbelt (Eds.). *Intermediality in Theatre and Performance: 2 (Themes in Theatre)*. Editions Rodopi B.V., 2006.
- Cutchins, Dennis Ray, et al. (Eds.). *Redefining Adaptation Studies*. Scarecrow Press, 2010.
- Henderson, M.J. *A Concise Companion to Shakespeare on Screen*. Blackwell Publishing, 2005.
- Holderness, Graham. *Visual Shakespeare and the Moving Image: The Plays on Films and Television*. University of Hertfordshire Press, 2001.

- Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2012.
- Jackson, Russell (Ed.). *The Cambridge Companion to Shakespeare on Film*. Cambridge University Press, 2000.
- Knopf, Robert. *Theatre and Film: A Comparative Anthology*. Yale University Press, 2004.
- Leitch, Thomas (Ed.). *The Oxford Book of Adaptation Studies*. OUP USA, 2020.
- Loshitzky, Yosefa (Ed.). *Spielberg's Holocaust: Critical Perspectives on Schindler's List*. Indiana University Press, 2000.
- Monaco, James. *How to Read a Film: The Art, Technology, Language, History, and Theory of Films and Media*. Oxford University Press, 1981.
- Raw, Lawrence (ed.). *Translation, Adaptation and Transformation*. Bloomsbury, 2013.
- Saunders, Julie. *Adaptation and Appropriation*. Routledge, 2015.
- Veronique Bragard, et al. (Eds.). *Portraying 9/11: Essays on Representation in Comics, Literatures, Film and Theatre*. McFarland, 2011.
- Zatlin, Phyllis. *Theatrical Translation and Film Adaptation: A Practitioner's Approach*. Multilingual Matters, 2005.

**Paper: ENGEL-315(A)**  
**Forms of Popular Literature**

(02 Credits)

**Course Outcomes:**

- After the completion of the course, students will be able to:
- Develop an understanding of the term 'Popular Literature'
- Recognise the plausible dystopian vision of the science fiction writers if science is not handled with care
- Discover the art of enhancing their travel experiences
- Assess the manoeuvrings of child's psyche
- Develop inquisitive thinking and become more observant as detective fiction readers

**Unit I: Graphic Fiction**

1. Sarnath Banerjee: *Corridor*
2. Art Spiegelman: *Maus*
3. Amitav Ghosh: *Jungle Nama*

**Unit II: Science Fiction**

1. Mary Shelley: *Frankenstein*
2. H.G. Wells: *The Time Machine*
3. Cormac McCarthy: *The Road*

**Unit III: Detective/ Suspense Fiction**

1. Arthur Conan Doyle: *The Hound of the Baskervilles*
2. Agatha Christie: *The Murder of Roger Ackroyd*
3. Ian Fleming: *From Russia with Love*

**Unit IV: Travel Narrative**

1. Anees Jung: *Unveiling India*
2. Vikram Seth: *From Heaven Lake*
3. William Dalrymple: *City of Djinn*

**Unit V: Children's Fiction**

1. Roald Dahl: *Charlie and the Chocolate Factory*
2. Ruskin Bond: *A Room on the Roof*
3. Salman Rushdie: *Haroun and The Sea of Stories*

**Recommended Readings:**

- Aries, Philippe. *Centuries of Childhood: A Social History of Family Life*. Trans. by Robert Baldick, Alfred A. Knopf. 1962.
- Ashley, Mike. *The Time Machines: The Story of the Science-Fiction Pulp Magazines from the Beginning to 1950*. Liverpool University Press, 2000.
- Booker, M. Keith. *Dystopian Literature: A Theory and Research Guide*. Greenwood Press, 1994.
- Bradford, Clare, et al. *New World Orders in Contemporary Children's Literature: Utopian Transformations*. Palgrave Macmillan, 2008.
- Charles Rzepka and Lee Horsley (Eds). *A Companion to Crime Fiction*. Wiley Blackwell Publication, 2010.
- Dechêne, Antoine. *Detective Fiction and the Problem of Knowledge*. Palgrave MacMillan, 2018.
- Hunt, Peter, (Ed.). *An Introduction to Children's Literature*. Oxford University Press, 2009.
- ---. *Children's Literature: Blackwell Guides to Literature*. Blackwell Publishers Ltd, 2001.
- ---. *Children's Literature: The Development of Criticism*. Routledge, 1990.
- ---. *Criticism, Theory, and Children's Literature*. Blackwell, 1991.
- ---. *Understanding Children's Literature*. 2nd ed. Routledge, 2009.
- James, Allison, and Alan Prout (Eds). *Constructing and Reconstructing Childhood: Contemporary Issues in the Sociological Study of Childhood*. Routledge, 2010.
- James, Edward, and Farah Mendlesohn. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.

- Lem, Stanisław, and Franz Rottensteiner. *Microworlds: Writings on Science Fiction and Fantasy*. Edited by. Mariner Books, 1986.
- Lindsay, Claire. "Travel Writing and Postcolonial Studies." *The Routledge Companion to Travel Writing*. Routledge, 2015.
- Moylan, Tom. *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*. Westview Press, 2000.
- Nodelman, Perry. *The Hidden Adult: Defining Children's Literature*. Hopkins University Press, 2008.
- Pandurang, Mala, Vikram Seth: *Multiple Locations, Multiple Affiliations*. Rawat Publications, 2001.
- Rollyson, Carl E. (Ed.). *Critical Survey of Mystery and Detective Fiction*. Volume 1. California: Salem Press INC, 2008.
- Singh, V.P. *Mountain Travelogues on the Himalaya and Tibet*. Pilgrims Publishing, 2012.
- Tara , Maya. *Conmergence: An Anthology of Speculative Fiction*. Misque Press, 2010.

**Paper- ENGEL-315(B)**  
**Comparative Literature**

(02 Credits)

**Course Outcomes:**

After the completion of the course, students will be able to:

- Develop the knowledge of the various fields of study which come under the ambit of comparative literature
- Assess the interconnections between the texts to compare and contrast them
- Recognise the tenets of conducting comparative analysis
- Apply the comparative methodology to texts.

**Unit I: Comparative Literature**

1. Definition and Scope
2. Development of the Discipline
3. Problems and Methods in Comparative Literature

**Unit II: Theories of Comparative Literature**

1. Susan Bassnett: *Comparative Literature: A Critical Introduction* ("Introduction", Chapter I)  
"Reflections on Comparative Literature in The Twenty-First Century"
2. Sisir Kumar Das: "Comparative Literature in India: A Historical Approach"
3. Amiya Dev: "Towards Comparative Indian Literature"

**Unit III: Prose**

1. Sigmund Freud: "Daydreaming and Literature"
2. E. Balibar and P. Matheray: "Literature as an Ideological Form"
3. Paul de Mann: "The Epistemology of Metaphor"

**Unit IV: Autobiography**

1. Rassundari Devi: *Amar Jiban (My Life)*
2. Maya Angelou: *I Know Why the Caged Bird Sings*
3. Anne Frank: *The Diary of Anne Frank*

**Unit V: Drama**

1. Aristophanes: *The Frogs*
2. Sudrak: *Mricchakatika (The Little Clay Cart)*
3. Luigi Pirandello: *Six Characters in Search of an Author*

**Recommended Readings:**

- Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell Pub, 1993.
- Das, Bijay Kumar. *Comparative Literature*. Atlantic Publishers and Distributors, 2012.
- Dominguez, Cesar, et.al. *Introducing Comparative Literature- New Trends and Applications*. Routledge, 2014.
- Zepetnek, Steven Totosy de, Tutun Mukherjee (Eds.). *Companion to Comparative Literature, World Literature and Comparative Cultural Studies*. Cambridge University Press, 2013.

**Paper: ENGEL-315(C)**  
**Indian Aesthetics and Poetics**

(02 Credits)

**Course Outcomes:**

After taking the course, the students shall be able to:

- Analyze the fundamental concepts of Indian poetics
- Demonstrate an understanding of the key aesthetic theories of Indian philosophy,
- Evaluate the application of Indian poetics and aesthetics in various art forms, including literature, music, dance, and visual arts
- Identify and explain the key differences between Indian and Western aesthetic traditions
- Apply critical thinking and research skills to the study of Indian poetics and aesthetics, including the ability to analyze and interpret primary and secondary sources

**Unit I**

1. Overview of Indian poetics: Definition, scope, and significance
2. K R Srinivasa Ayengar: "Indian Poetics and Western Aesthetics: Some Reflections"
3. K Ayyappa Paniker: "Indian Poetics and Modern Hermeneutics"

**Unit II**

1. Kavya
2. Rasa theory: Evolution, Classification, and Application
3. Dhvani theory: Concept, Types, and Examples
4. Alankara theory: Ornaments of speech and their functions
5. Vakrokti
6. Auchitya

**Unit III**

1. Bharata's *Natyashastra* (Chapter 7)
2. Dandin's *Kavyadarsha* (Chapter 1)

**Unit IV**

1. Bhamaha's *Kavyalankara* (Chapter 1)
2. "Introduction" to Udbhata's *Kavyalankara Sara Samgraha*
3. "Introduction" to *The Dhvanyaloka of Anandavardhana with the Locana of Abhinavgupta*

**Unit V**

1. Panini's *Ashtadhyayi* "Maheshwar Sutra" (Notes on the origin of Devnagari)

**Recommended Readings:**

- Aurobindo, Sri. *The Renaissance in India and Other Essays on Indian Culture*. Pondicherry: Aurobindo Ashram, 1997
- Bhamaha. *Kavyalankara*. Translated by C. Sankara Rama Sastri, The Sri Balamanorama Press, 1956.
- Dharwadker, Vinay. *The Collected Essays of A. K. Ramanujan*. Oxford, 2004.
- Ghosh, Manmohan (Trans.) *Bharatmuni: The Natyashastra*. The Royal Asiatic Society of Bengal, 1950
- Ingalls, Daniel H.H. *The Dhvanyaloka of Anandavardhana with the Locana of Abhinavgupta*. Translated by Daniel H.H. Ingalls, et al, Harvard University Press, 1990.
- Krishnamoorthy, K. (Ed.). *Anandavardhana. Dhvanyaloka*. Motilal Banarasidas, 1974
- Kushwaha, M.S. (Ed.). *Indian Poetics and Western Thought*. Argo, 1988.
- Seturaman, V. S. *Indian Aesthetics: An Introduction*. Macmillan, 1992.
- Shastri, V.P.R. R. *Kavyadarsa of Dandin*. Bhandarkar Oriental Research Institute, 1970.
- Udbhata. *Kavyalamkara-Sara-Samgraha*. Edited by Naraya Daso Banhatti, Bombay Educational Service, 1925.
- <https://gyaandweep.com/learn/sanskrit/maheshwarasutra/>

**Paper- ENGIN - 301**  
**Internship**

**(02 Credits)**

The students will write 04 Term-Papers on English Studies for the Internship under the supervision of the faculty members of the department of the University and colleges. The external expert appointed by the university shall evaluate the internship work in 100 marks.

**SEMESTER IV**  
**Paper: ENGCC-416**  
**Stylistics and Discourse Analysis**

**(04 Credits)**

**Course Outcomes:**

After completion of the course, students will be able to:

- Examine the language of literature i.e, the style and contexts of any text
- Develop the ability to attempt the practical criticism of any text
- Recognise and associate the stylistic patterns of the texts

**Unit I: Language of Literature (I)**

1. Style, Stylistics- Nature and Scope
2. Linguistics, Literary Criticism and Stylistics
3. Language of Literature
4. Foregrounding and Interpretation: Various types of Deviations, Parallelism, Repetitions etc.

**Unit II: Language of Literature (II)**

1. Figurative Language: A Detailed Study of Figures of Speech
2. Rhythm and Metre
3. Stanza Forms

**Unit III: Discourse Analysis**

1. Introduction to Discourse Analysis
2. Text and Discourse
3. Notions of Textuality- Coherence and Cohesion

**Unit IV: Pragmatics and Meaning in Interaction**

1. Concept of Pragmatics
2. The Co-operative Principles
3. Conversational Principles
4. Politeness Principles
5. Speech Acts

**Unit V: Practical Analysis of Unseen Poems or/and Prose Passages**

**Recommended Readings:**

- Jeffries, Lesley. *Critical Stylistics: The Power of English*. Palgrave Macmillian, 2009.
- Leech, Geoffrey N., and Michael H. Short. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Routledge, 2007.
- Toolan, Michael (Ed.). *Language, Text and Context: Essays in Stylistics*. Routledge, 2018.
- Widdowson, Henry. *Stylistics and the Teaching of Literature*. Routledge, 2016.

**Paper: ENGEL-417(A)**  
**South Asian Literature in English**

(04 Credits)

**Course Outcomes:**

After the completion of the course, students will be able to:

- Develop the understanding of the concept of SAARC
- Interpret the inter- national ties between SAARC nations
- Develop an appreciation of the different countries without prejudices
- Develop an understanding of the intrinsic struggles of each nation
- Use this knowledge to extend scope for research ideas

**Unit I: Political and Cultural Background**

- Colonial Legacy
- Partition Trauma
- Social Hierarchies
- Gender Roles
- Migration and Diaspora

**Unit II: India**

1. Nayantara Sehgal: *Rich Like Us*
2. Agha Shahid Ali: "Postcard from Kashmir"\* , "The Dacca Gauzes"\*
3. Manjula Padmanabhan: *Harvest*

**Unit III: Pakistan and Bangladesh**

1. Kamila Shamsie: *Broken Verses*
2. Zulfikar Ghose: "The Loss of India"\*
3. Kishwar Naheed: "I Am Not That Woman"\*
4. Monica Ali: *Brick Lane*

**Unit IV: Bhutan and Nepal**

1. Kunzang Choden: *The Circle of Karma*
2. Manjushree Thapa: *Forget Kathmandu: An Elegy for Democracy*
3. Samrat Upadhyay: *Arresting God in Kathmandu*

**Unit V: Sri Lanka and Afghanistan**

1. Anne Ranasinghe: "July 1983"\* , and "Plead Mercy"\*
2. Khaled Hosseini: *The Kite Runner*
3. Nadia Anjuman: Poems "Smoke Bloom," "Divine Beauty," "My Garden,"\*  
by the poet in the book *Load Poems Like Guns: Women's Poetry from Herat, Afghanistan* Ed. Farzana Marie
4. Shyam Selvadurai: *Funny Boy*

**Recommended Readings:**

- Ashcroft, Bill, et al. *The Post Colonial Studies Reader*. Routledge, 2006.
- Balme, Christopher B. *Decolonizing the Stage: Theatrical Syncretism and Post-Colonial Drama*. Oxford University Press, 1999.
- Biswas, Siddharta. *Theatre Theory and Performance: A Critical Interrogation*. Cambridge Scholars Publishing, 2017.
- Crow, Brian, et al. *An Introduction to Post-Colonial Theatre*. Cambridge University Press, 1996.
- Gilbert, Helen (Ed.). *Postcolonial Plays: An Anthology*. Routledge, 2001.
- Gilbert, Helen, and Joanne Tompkins. *Post-Colonial Drama: Theory, Practice, Politics*. Routledge, 1996.
- Gilligan, Carol. *In a Different Voice: Psychological Theory and Women's Development*. Harvard University Press, 2016.
- Gnanamony, S.Robert. *Literary Polyrythms : New Voices in New Writings in English*. Sarup & Sons Publishers, 2005.
- Hall, Stuart, and Paul du Gay (Eds.). *Questions of Cultural Identity*. Sage Publications, 2006.
- Hogan, Patrick Colm, and Lalita Pandit (Eds.). *Literary India: Comparative Studies in*

- Aesthetics, Colonialism, and Culture*. State University of New York Press, 1995.
- Khan, Hafiza Nilofar. *Treatment of a Wife's Body in the Fiction of Indian Sub-Continental Muslim Women Writers*. Proquest, 2011.
  - Ramsey-Kurz, Helga, and Geetha Ganapathy-Dor (Eds.). *Projection of Paradise: Ideals Elsewhere in Post- colonial Migrant Literature*. Brill Academic Pub, 2011.
  - Reddy, Sheshalatha. *British Empire and the Literature of Rebellion: Revolting Bodies, Laboring Subjects*. Palgrave Macmillian, 2017.
  - Zaidi, Nishat. *Agha Shahid Ali*. Sahitya Akademi, 2014.

**Paper: ENGEL-417(B)**  
**Indian Diaspora and Cultural Studies**

(04 Credits)

**Course Outcomes:**

After the completion of the course students will be able to:

- Gain a solid understanding of key concepts and theories related to diaspora, migration, and transnationalism.
- Develop a comprehensive understanding of the historical, political, economic, and socio-cultural contexts surrounding the South Asian diaspora.
- Explore the dynamic multiplicity of diasporic identity and culture.
- Examine issues of transplantation, transformation, persistence, and accommodation.
- Analyze gendered narratives within the South Asian diaspora.
- Critically analyze recurring themes in diaspora literature, such as homeland, identity, displacement, hybridity, and cultural negotiation.
- Comprehend the thematic processes of the insertion of local/national into the global.

**Unit I: Prose**

1. William Safran: "Diasporas in Modern Societies: Myths of Homeland and Return"
2. Salman Rushdie: "Imaginary Homelands"
3. Vijay Mishra: "Introduction" to *The Literature of the Indian Diaspora*
4. Jeremy Poynting: "East Indian Women in the Caribbean: Experience, Image, and Voice"
5. Brinsley Samaroo: "Two Abolitions: African Slavery and East Indian Indentureship"

**Unit II: Poetry**

1. Meena Alexander: "Where do you come from?", "Blue Lotus"
2. David Dabydeen: "Caliban", "Coolie Odyssey"
3. Mahadai Das: "They Came in Ships", "Beast"
4. Arnold Itwaru: Excerpts from "Shattered Songs", "We have Survived"

**Unit III: Drama**

1. Dev Virahsawmy: *Toufann: A Mauritian Fantasy*
2. Uma Parameswaran: *Trishanku*
3. Rajesh Kumar Manjhi: *Girmitiya Bharatvanshi*

**Unit IV: Novel & Short Stories**

1. Cyril Dabydeen: "Mother of Us All"
2. Rooplall Monar: "Massala Maraj"
3. Ramabai Espinet: *The Swinging Bridge*
4. Lakshmi Persaud: *Raise the Lanterns High*

**Unit IV: Memoir & Autobiography**

1. Totaram Sanadhya: "The Story of the Haunted Lines"
2. Gaiutra Bahadur: *Coolie Woman: The Odyssey of Indenture*
3. Brij V. Lal: *On the Other Side of Midnight: A Fijian Journey*

**Recommended Readings:**

- Lahiri, Himadri. *Diaspora Theory and Transnationalism*. Orient Blackswan, 2019.
- Lal, Brij V. (ed.). *The Encyclopedia of the Indian Diaspora*. Editions Didier Millet, 2006.
- ---. *Chalo Jahaji: On a Journey through Indenture in Fiji*. ANU Press. 2012.
- ---. *Girmitiyas: The Origins of Fiji Indians*. The Journal of Pacific History, 1983.
- Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.
- Thiong'o, Ngũgĩ wa. *Decolonising the Mind: the Politics of Language in African Literature*. Heinemann, 1986.
- Tinker, Hugh. *A New System of Slavery: The Export of Indian Labour Overseas 1830-1920*. OUP, 1974.

**Paper: ENGEL-417(C)**  
**Literature and Gender**

(04 Credits)

**Course Outcomes:**

After the completion of the course, students will be able to:

- Identify the difference between sex and gender
- Recognise the basic ideas of gender studies and types of feminism
- Appraise the foundational ideas of the feminist philosophy
- Develop an understanding of the various challenges faced by women in different settings
- Develop more sensitivity to the gender discrimination around them

**Unit I: Key Concepts**

1. Patriarchy
2. Difference between Sex and Gender
3. Androgyny
4. Types of Feminism
5. Womanism
6. Ecriture Feminism
7. Gynocriticism
8. Ecofeminism

**Unit II: Feminist Literary Criticism**

1. Virginia Woolf: "A Room of One's Own"
2. Simone De Beauvoir: "Introduction" to *The Second Sex*
3. Sandra Gilbert and Susan Gubar: "The Queen's Looking Glass: Female Creativity, Male Images of Women, and the Metaphor of Literary Paternity" from *The Madwoman in the Attic*

**Unit III: Short Story/ Essay/Memoir/Autobiography/Drama**

1. Rashid Jahan: Behind the Veil (One Act Play)
2. Mahadevi Verma: Essay 1 and 2 from *Links in the Chain (Srinkhala Ki Kariyan)*
3. Maxine Hong Kingston: *The Woman Warrior*

**Unit IV: Poetry**

1. Maya Angelou: "Phenomenal Woman"\* , "Still I Rise"\*
2. Carol ann Duffy: "Little Red Cap"\* , "Standing Female Nude"\*
3. Suniti Namjoshi: "The Unicorn"\*
4. Sujata Bhatt: "A Story for Pearse", "Ajwali Ba"\*

**Unit V: Fiction**

2. Begum Rokeya: *Sultana's Dream*
3. Anita Desai: *Fire on the Mountain*
4. Anita Rau Badami: *Tamarind Men*

**Recommended Readings:**

- Bhatia, Nandi. *Performing Women/ Performing Womenhood: Theatre, Politics and Dissent in North India*. OUP, 2010.
- Burton, Antoinette. *Dwelling in the Archive: Women Writing House, Home and History in the Late Colonial India*. OUP, 2003.
- de Souza, Eunice. *Purdah An Anthology*. OUP, 2004.
- Devi, Mahasweta. *Breast Stories*. Seagull Books, 1997
- Engels, Frederick. *The Origin of the Family, Private Property and the State*. Penguin, 1985.
- Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic–The Woman Writer and the Nineteenth–Century Literary Imagination*. Yale University Press, 2000.
- Griffin, Gabriele. *A Dictionary of Gender Studies*. Oxford University Press, 2017.
- Millet, Kate. *Sexual Politics*. University of Illinois Press, 2000.
- Moi, Toril. *Textual/ Sexual Politics: Feminist Literary Theory*. Methuen, 1985.
- Sarkar, Tanika. *Hindu Wife, Hindu Nation: Community, Religion and Cultural Nationalism*. Orient Blackswan Private Limited, 2003.
- Shiva, Vandana. *Staying Alive: Women, Ecology and Survival in India*. Kali for Women,

- o 1988.
- Tharu, S and K Lalita. *Women Writing in India: 600 B.C. to the Present* Vol.1, OUP, 1993.
- Uniyal, Ranu. *The Fiction of Margaret Drabble and Anita Desai: Women and Landscape*. Creative Books, 2000.
- Walters, Margaret. *Feminism: A Very Short Introduction*. Oxford University Press, 2006.

**Paper: ENGEL-418 (A)**  
**African and Caribbean Literature**

**(04 Credits)**

**Course Outcomes:**

After the completion of the course, the students will be able to:

- Develop an understanding of a range of postcolonial discourses emerging from African and Caribbean regions
- Appraise issues arising from colonialism, independence and diasporic migration in these areas.
- Analyze how race, class, gender, history and identity are presented and problematized in the literary texts of African and Caribbean writers
- Develop the knowledge of how to contextualize postcolonial writing in terms of its historical and geographical specificities.

**Unit-I: Social and Intellectual Background**

- The history and culture of Africa and Caribbean regions
- Negritude
- Apartheid
- Gender issues
- Diaspora
- Orature

**Unit II: Poetry**

1. Gabriel Okara: “You Laughed and Laughed and Laughed”\*  
“The Mystic Drum”\*
2. Dennis Brutus: “A Common Hate Enriched Our Love and Us”\*
3. Edward Braithwaite: “Tizzic”\*
4. Derek Walcott: “A Far Cry from Africa”\*
5. Wole Soyinka: “Dedication”\*
6. Mervyn Morris: “Literary Evening, Jamaica”\*

**Unit III: Prose**

1. George Lamming: *In the Castle of My Skin*
2. Jamaica Kincaid : *A Small Place*
3. Caryl Phillips : *Crossing the River*

**Unit IV: Fiction**

1. Jean Rhys: *Voyage in the Dark*
2. Chinua Achebe: *No Longer at Ease*
3. Ngũgĩ wa Thiong'o: *Petals of Blood*

**Unit V: Drama**

1. Athol Frugard: *Sizwe Banzi is Dead*
2. Wole Soyinka : *A Dance of the Forests*
3. Femi Osofisan: *Once Upon Four Robbers*

**Recommended Readings:**

- Donnell, Alison, and Sarah L. Welsh (Eds.). *The Routledge Reader in Caribbean Literature*. Routledge, 2020.
- Fanon, Frantz. *The Wretched of the Earth*. Penguin Modern Classics, 2001.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Columbia University Press, 2019.
- Juneja, Renu. *Caribbean Transactions: West Indian Culture and Literature*. Macmillian Caribbean, 1996.
- Narsimhaiah, C.D. (Ed.). *An Anthology of Commonwealth Poetry*. Macmillian India, 2008.
- Thiong'o, Ngugi wa. *Decolonizing the Mind: The Politics of Language in African Literature*. Pearson Education Limited, 1986.

**Paper: ENGEL-418(B)**  
**Canadian Literature**

**(04 Credits)**

**Course Outcomes:**

- After the completion of the course, students will be able to:
- Develop an understanding of the Canadian ethos
- Analyse the question of identity in Canadian context
- Develop knowledge of the historical and political struggle in Canada
- Appraise the diasporic experience in Canada

**Unit I: Social and Intellectual Background**

1. Brief History of Canada Development of various literary forms in Canadian Literature
2. Contemporary Canadian Literature

**Unit-II: Prose**

1. Catharine Parr Traill : “Letter IX”, From *The Backwoods of Canada*
2. Susanna Moodie : “Brian, The Still Hunter” From *Roughing It in the Bush*
3. Marshal McLuhan : “The Mechanical Bride” from *The Mechanical Bride: Folkore of Industrial Man*
4. M.G. Vassanji : “Am I a Canadian Writer”

**Unit III: Poetry**

1. Susanna Moodie : “Indian Summer”\*
2. Dorothy Livesay : “Waking in the Dark”\*
3. A.L. Purdy : “The Country North to Belleville”\*
4. D.G. Jones : “The River: North of Guelph”\*
5. Margaret Atwood : “Progressive Insanities of a Pioneer”\*

**Unit IV: Fiction**

1. Michael Ondaatje : *The English Patient*
2. Rohinton Mistry : *Such a Long Journey*

**Unit V: Drama**

1. Allison McWood : *Shakespeare’s Brain*
2. Marie Clements : *The Unnatural and Accidental Women*

**Recommended Readings**

- New, W.H. *A History of Canadian Literature*. New Amsterdam Books, 1992.
- Singh, R.P. *Mosaic to Salad Bowl: Essays on Canadian Literature*. Bookshelf, 2011.
- ---. *Canadian Literature*. Sublime, 2025.

**Paper: ENGEL-418(C)**  
**Australian Literature**

**(04 Credits)**

**Course Outcomes:**

After the completion of the course, students will be able to:

- Recognize the tensions between the Aborigines and the European settlers
- Develop an appreciation for the natural landscape and mysticism of Australia
- Appraise the writers and texts representing Australian culture
- Develop an understanding of the current political and cultural issues in Australia
- Review the ravaging of the Australian landscape during the early years of European Settlements

**Unit I: Major Literary Terms and Concepts**

1. Egalitarianism
2. National Identity
3. Aboriginality
4. Mateship
5. Geographical and Socio-cultural Concerns

**Unit II: Short Story/ Memoir/Autobiography**

1. Patrick White: *Flaws in the Glass: A Self Portrait*
2. David Malouf: "The Only Speaker of His Tongue"
3. Germaine Greer: *Daddy, We Hardly Knew You*

**Unit III: Poetry**

1. James McAuley: "Invocation"\*  
"To Any Poet"\*
2. Vincent Buckley: "Burning the Effects"\*  
"Fellow Traveller"\*
3. Peter Porter: "Your Attention, Please"\*  
"Competition is "healthy"\*
4. Dorothy Porter: "Crete"\*

**Unit IV: Drama**

1. Jack Davis : *The Dreamers*
2. Peter Kenna : *A Hard God*
3. David Williamson : *Emerald City*

**Unit V: Fiction**

1. Thomas Keneally: *Schindler's Ark*
2. Sally Morgan: *My Place*
3. Christopher Koch: *Across the Sea Wall*

**Recommended Readings:**

- Brisbane, Katherine (Ed.). *Plays of the 70s*. Currency Press, 1998.
- Schafer, Elizabeth, and Peta Tait (Eds.). *Australian Women's Drama: Texts and Feminisms*. Currency Press, 1997.

**ENGMT -401**  
**Dissertation**

(08 Credits)

The topics for the Dissertation of both the university and the colleges who run Post Graduate in English will have to be approved by the Head/Principal/In-Charge of the Department/University/Colleges in the beginning of Semester IV.

The division of marks will be as follows:

Dissertation – 100 Marks

Viva-Voce – 100 Marks

The external examiners will evaluate the dissertation and conduct the viva-voce on the University/ College premises.