

**Shri Rawatpura Sarkar University,  
Raipur**



**Examination Scheme & Syllabus**

**for**

**B.A. English (Hons.)**

**Semester (I)**

(Effective from the session: 2021-22)



**Faculty of Arts & Humanities**  
**Shri Rawatpura Sarkar University, Raipur**

**B.A. English(Hons.)**

**Semester-(I)**

**Examination Scheme**

**(Effective from the session: 2021-22)**

S.N	Paper Code	Th/Pr	Name of Paper	Type Of Paper	Teaching Hours Per Week				Examination Scheme				Total Marks
					L	T	P	TC	Theory		Practical		
									Ex.	In.	Ex.	In.	
1	BAENG(H) 101	Th	HISTORY OF LITERATURE AND PHILOLOGY	Core	4	1		5	70	30			100
2	BAENG(H) 102	Th	EUROPEAN CLASSICAL LITERATURE	Core	4	1		5	70	30			100
3	BAENG(H) 103	Th	INDIAN WRITING IN ENGLISH	Core	4	1		5	70	30			100
4	BAT105	Th	Hindi	Hindi	3	1		4	70	30			100
5	BATCP101	Th	Communicative English	AECC	3	1		4	70	30			100
<b>Total Contact Hrs. Per Week: 16</b>				<b>Total Credit: 23</b>				<b>Grand Total Marks: 500</b>					

**Program Objective:-**

English Literature courses in the Department of English expose students to a wide range of writing from British, American and Anglophone traditions. It helps students explore how writers use the creative resources of language-in fiction, poetry, nonfiction prose, and drama-to explore the entire range of human experience. Students are expected to strive, to be imaginative, rhetorically dexterous, and technically proficient and as a result, to gain a deeper insight into life. With the introduction of new syllabus under CBCS from this year, which promotes a new thematic framework where classical Indian Bhasa literature share space with contemporary literary crosscurrents, UG syllabus at Shri Rawatpura Sarkar University will help students build skills of analytical and interpretive argument, and become careful and critical readers. Again, students' engagement with various strategies of drafting and revising, style of writing and analytical skills, diagnosing and developing scholarly methodologies, use of language as a means of creative expression, will make them effective thinkers and communicators — qualities which are crucial for choosing careers in our information-intensive society.

**Program Specific Objective: -**

1. Reading: Students will gain awareness about the best literary traditions of the world. By learning how others live and handle their lives, one becomes connected with the world in a way we might not otherwise experience. They will discover that they are part of a huge conglomerate of human thought and emotion. All the great texts that a student of English honours will get chance to study will expand their range of experience. They can gain courage and strength by living vicariously through well-developed characters. Through reading students will have an awareness for various perspectives. This will also expand their range of experience and in the process they will learn to be more empathetic toward the plights of others.
2. Literature, Nation and Tradition: The current syllabus in the UG level will provide students an opportunity to know India's age old literary and cultural tradition through their exposure to Sanskrit texts and modern Indian vernacular literature in translation. How reading literature in English can be an effective means to address the complex issues of identity, nationalism, historical tradition in Indian context, is a new focus area of the present course.
3. Awareness about Culture and History: Students gain an understanding of the relations between culture, history and texts. They learn to use texts as a gateway to various cultural traditions and

interpret them in their historical contexts. How a literary text can appear as an ideal platform to locate dominant and marginalized voices of a society, is an important focus of the under-graduate literature programme.

4. Gaining of Critical Insight: An exposure to various social and cultural traditions and through the reading of representative texts from different periods help a student gain a critical insight about the reality as a whole. With the help of their Knowledge of various critical theories it is expected that they will be able to construct their own meaning about the reality and his historical situations.

5. Issue of Sexuality and Gender: Literature course teaches a student to believe that one's own sense of identity is not enough to persuade the rest of the world to agree. Human beings are no longer bound by such binary concepts as male-female or masculine-feminine. They will learn that sex is a biological concept based on biological characteristics, whereas gender deals with personal, societal and cultural perceptions of sexuality. Appropriation of literary texts as tools of cultural study will help students to challenge centuries of social tradition and scientific belief which promote such and other types of differentiations.

6. Writing skills and Process: Students will be able to recognize and comprehend different varieties of English language and develop a writing style of their own. English honours students should be aware also that textual analysis can be extended with profit to political, journalistic, commercial, technical, and web-based writing. It is expected that their exposure to the ideas of variety of writers and their cultural backgrounds, will have a bearing in their own literary styles. With the development of their writing skills and finesse of style there will be a possibility of them emerging as perspective writers, editors, content developers, teachers etc.

7. Means of Effective Communication: Study of literature is intertwined with the study of language . Learning various language patterns, sentence structures and dialogue forms can help one in real life in effectively communicating with others. English is the language of science, computers, diplomacy, and tourism. Knowing English increases students' chances of getting a good job in future.

#### **PROGRAMME OUTCOME:**

The Department of English of SRU seeks to foster the intellectual development of its students by encouraging study of literature and writing. The Department strives to make its pass and honours programme students familiar with a wide range of works of British writers in particular and World literature in general with a special focus on Indian writings in English. The issues of culture, history, gender, race, ethnicity, politics are addressed and negotiated in the process of imparting knowledge of English literature in its pluralistic forms.



**B.A. ENGLISH(Hons.)  
Semester-(I)  
2021-22**

<b>Course Title</b>	<b>HISTORY OF LITERATURE AND PHILOLOGY</b>				
<b>Course Code</b>	<b>BAENG(H)101</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>4</b>	<b>1</b>		<b>5</b>	
<b>Prerequisites</b>	HISTORY OF LITERATURE AND PHILOLOGY				
<b>Course objectives</b>	The objective of this course is to enable students to describe how literature influences the social and political history of each period. Identify the literary, cultural, historical, political influence of fictional works in the literary world. Differentiate accents of British English and American English and also understand the different influences of other languages on English leading to its development.				
<b>Course Contents</b>	<p><b>UNIT – I</b> Old English Heroic Poetry, Old English Prose and Chaucer. Elizabethan Sonnets, University Wits and Ben Jonson. Restoration Comedy of Manners and Eighteenth Century Novels.</p> <p><b>UNIT – II</b> Pre-Romantic Poetry and Romantic Non-fiction Prose. Victorian Novel and the Pre-Raphaelites</p> <p><b>UNIT – III</b> Modern Novel: Joseph Conrad, Virginia Woolf, James Joyce Modern Poetry: T.S. Eliot, W.B. Yeats, Dylan Thomas Modern Drama: Samuel Beckett, Harold Pinter, John Osborne</p> <p><b>UNIT – IV</b> Latin Influence, Scandinavian Influence, French Influence, Americanism</p> <p><b>UNIT – V</b> Consonant Shift and Word Formation Processes (Shortening, Back-formation, Derivations)</p>				
<b>Course outcomes</b>	To be able to describe how literature influences the social and political history of each period.				
<b>Text Books</b>	Andrew Sanders: The Short Oxford History of English Literature Otto Jespersen: Growth and Structure of the English Language				



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<b>Reference Books</b>	1- Edward Albert: History of English Literature 2- Michael Alexander: A History of English Literature. 3- C.L. Wren: The English Language
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<b>Course Title</b>	<b>EUROPEAN CLASSICAL LITERATURE</b>
<b>Course Code</b>	<b>BAENG(H)102</b>



**B.A. ENGLISH(Hons.)  
Semester-(I)  
2021-22**

Course Credits	L	T	P	TC	
	4	1		5	
<b>Prerequisites</b>	Introduction to European classical literature				
<b>Course objectives</b>	Read and understand about the rich classical texts from European cultures. Trace the nature of influence that all the classical texts have on modern English literatures both in British and Indian writings in English.				
<b>Course Contents</b>	<p><b>UNIT – I</b> Background study- the epic, comedy and tragedy in classical dram. the Athenian city state, catharsis and mimesis, satire, literary cultures in Augustan Rome.</p> <p><b>UNIT – II</b> Homer, The Iliad (Books I and II) translated by E.V. Rieu</p> <p><b>UNIT – III</b> Ovid, Selections from Metamorphosis, 'Bacchus' (Book III) Plautus, Pot of Gold, translated by E.F. Watling</p> <p><b>UNIT – IV</b> Sophocles, Oedipus the King, in The Three Theban Plays, translated by Robert Fagles.</p> <p><b>UNIT – V</b> The Athenian city state, catharsis and mimesis, satire, literary cultures in Augustan Rome.</p>				
<b>Course outcomes</b>	Interpret these texts from contemporary points of view.				
<b>Text Books</b>	S.H. Butcher, Aristotle's Theory of Poetry and Fine Art, New Delhi: Kalyani Publishers				
<b>REFERENCE BOOKS</b>	Aristotle/Horace/Longinus: Classical Literary Criticism, Translated with an Introduction by T.S. Dorsch, London: Penguin Books.				

<b>Course Title</b>	<b>INDIAN WRITING IN ENGLISH</b>
<b>Course Code</b>	<b>BAENG(H)103</b>



**B.A. ENGLISH(Hons.)**  
**Semester-(I)**  
**2021-22**

Course Credits	L	T	P	TC	
	4	1		5	
<b>Prerequisites</b>	Introduction to the Indian Writing in English.				
<b>Course objectives</b>	Trace the development of history of Indian English literature from its beginning to the present day.				
<b>Course Contents</b>	<p><b>UNIT – I</b></p> <p>Henry Louis Vivian Derozio, 'To India, My Native Land' Toru Dutt, 'Our Casuarina Tree' Kamala Das, 'Introduction'</p> <p><b>UNIT – II</b></p> <p>A.K. Ramanujam, 'River' Nissim Ezekiel, 'Enterprise' Jayanta Mahapatra, 'Dawn at Puri'</p> <p><b>UNIT – III</b></p> <p>Rohinton Mistry, 'Swimming Lessons' Ruskin Bond, 'Eyes Are Not Here'</p> <p><b>UNIT – IV</b></p> <p>Mulk Raj Anand, 'Two Lady Rams'</p> <p><b>UNIT – V</b></p> <p>Mahesh Dattani, <i>Bravely Fought the Queen</i></p>				
<b>Course outcomes</b>	Demonstrate, through discussion and writing, an understanding of significant cultural and societal issues presented in Indian English literature.				
<b>Text Books</b>	Bravely fought the queen by Mahesh Dattani.				
<b>REFERENCE BOOKS</b>	Bruce King, 'Introduction', in Modern Indian Poetry in English Arvind Krishna Mehrotra, A Concise History of Indian Writing in English				





**B.A. ENGLISH(Hons.)  
Semester-(I)  
2021-22**

<b>Course Title</b>	<b>COMMUNICATIVE ENGLISH</b>				
<b>Course Code</b>	<b>BATCP101</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>2</b>	<b>1</b>		<b>3</b>	
<b>Prerequisites</b>	Use of English in day to day life				



**B.A. ENGLISH(Hons.)**  
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**2021-22**

<b>Course objectives</b>	<ul style="list-style-type: none"><li>● At the completion of the course student shall be able to:<ol style="list-style-type: none"><li>1. Understand the behavioral needs for a Pharmacist to function effectively in the areas of pharmaceutical operation</li><li>2. Communicate effectively (Verbal and Non Verbal)</li><li>3. Effectively manage the team as a team player</li><li>4. Develop interview skills</li></ol></li></ul>
<b>Course Contents</b>	<p><b>UNIT – I</b></p> <p><b>Key Concepts</b></p> <p>Process and Elements of Communication: context of communication; the speaker/writer and the listener/reader; Medium of communication; Principles of communication (7 C's of communication); Barriers in communication, effective communication; Communication in organization.</p> <p><b>UNIT – II</b></p> <p><b>Writing</b></p> <p>Selecting material for expository, descriptive, and argumentative pieces; Resume; covering letter, Elements of letter writing and style of writing, business letters: Quotation and Tenders; Basics of Informal and Formal Reports-technical report writing, lab report; Précis writing.</p> <p><b>UNIT – III</b></p> <p><b>Reading</b></p> <p>Effective Reading; reading different kinds of texts for different purposes; reading between the lines. Comprehension of Unseen Passages.</p> <p>Grammar in use: Errors of Accidence and syntax with reference to Parts of Speech; Agreement of Subject and Verb; Tense and Concord; Use of connectives, Question tags. Voice and Narration. Indianism in English: Punctuation and Vocabulary, Building (Antonym, Synonym, Verbal Analogy and One Word Substitution).</p> <p><b>UNIT – IV</b></p> <p><b>Speaking</b></p> <p>Achieving desired clarity and fluency; effective speaking; task-oriented, inter-personal, informal and semi-formal speaking. Meetings, Seminar, Conferences, Interviews, Presentation, Audio-visual communication.</p> <p><b>UNIT – V</b></p> <p><b>Listening</b></p> <p>Achieving ability to comprehend material delivered at relatively fast speed; comprehending spoken material in Standard, Indian English, British English and American English; Intelligent listening in situations. Advantages of listening. Hearing and Listening; Essentials of Good Listening. Use of Modern Communication Devices; Telephonic Conversation.</p>



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<b>Course outcomes</b>	<ul style="list-style-type: none"> <li>This course student will be able to understand the literatures for presenting the real extract of the subject to the society.</li> </ul>
<b>Text Books</b>	<ol style="list-style-type: none"> <li>Sharma RC &amp; Mohan K – "Business Corresponding and Report Writing", Tata McGraw Hill, New Delhi, 1994.</li> <li>Alok Jain, P S Bhatia &amp; A M Shiekh – "Professional Communication Skills; S. Chand &amp; Company Ltd. 2005.</li> <li>Rajendra Pal and JS Korlahalli – "Essentials of Business Communication", Sultan Chand &amp; Sons, 1997.</li> <li>A guide to Correct English – Oxford University Press, Ely House, London W.I., Latest Edition. (For UnitIII)</li> </ol>
<b>Reference Books</b>	<ol style="list-style-type: none"> <li>Fiske, john – "Introduction to Communication Studies", Rotledge London,1990.</li> <li>Geoffrey Leech &amp; Jan Svartvik – "A Communicative Grammar of English", ELBS Longman, England.</li> <li>Bill Scott – "The Skills of Communicating", Jaico Publishing House, Mumbai,2004.</li> <li>Gartside L- "Model Business Letters", Pitman, London,1992.</li> <li>Krishna Mohan &amp; N. P. Singh – "Speaking English Effectively"; MacMillan India, New Delhi; 2001.</li> </ol>

<b>Course Title</b>	<b>fgUnhHkk'kk</b>			
<b>Course Code</b>	<b>BAT105</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	<b>3</b>	<b>1</b>		<b>4</b>
<b>Prerequisites</b>	i=kpkjikB~;Øe ds vUrxZrfgUnhHkk'kk dh egRrk			
<b>Course objectives</b>	<ul style="list-style-type: none"> <li>fo"oLrjijfgUnhHkk'kk ls lacaf/krHkkjr ds Hkk'kkbZfgrksadkslajf{krvkSj c&lt;+koknsukvkSjblslkfgR; esafufgrekuoh; ewY;ksadksLFkkfirdjukAdfolEesyu] fgUnhHkk'kk; IEesyuvkSjfgUnhfnolvkfnfntSlsdk;ZØeksa dk vk;kstudjdsfgUnhHkk'khizoklhdk ,d lkFkykus ds fy;siz;kldjukA</li> </ul>			
<b>Course Contents</b>	<b>bdkbZ&amp;1</b> iYyou] i=kpkj] rFkkvuqkn ,oaijHkkf'kr "kCnkoyhA			



**B.A. ENGLISH(Hons.)**  
**Semester-(I)**  
**2021-22**

	<p><b>bdkbZ&amp;2</b>          eqgkojs&amp;yksdkssfDr;kij] “kCnk”kqf/n] okD;k”kqf/n] “kCnKkulk;kZ;okph] foykse] vusdkFkhZ] leJzqr ¼lekukspfjr½ vusd “kCnks ds fy, ,d “kCnA</p> <p><b>bdkbZ&amp;3</b>          nsoukxjhfyih dh fo”ks’krk] nsoukxjhfyih ,oaekud :iA</p> <p><b>bdkbZ&amp;4</b>          dEl;qVjesafgUnh dk vuqiz;ksx] fgUnhesainukeA</p> <p><b>bdkbZ&amp;5</b>          fgUnhvifBr] la{ksi.kfgUnh es laf{klrhj.kA</p>
<p><b>Course outcomes</b></p>	<ul style="list-style-type: none"> <li>● ;g ikB~;Øefo kfFkZ;ksa ds fy;sfgUnhO;kdj.kvkSjfgUnh “kCnkoyh ds chp ,d u;klaca/k LFkkfirdjusesa l{kegksxkA</li> </ul>
<p><b>Text Books</b></p>	<p>1- Hkkjrh;rk ds Lojlk/ku&amp; /kuat; oekZe- iz- xzaFkvdknehA          2- UkkxjhfyihvkSjfgUnh&amp;vuarpkS/kjh&amp;xzaFkvdknehiVukA</p>
<p><b>Reference Books</b></p>	<p>1- i=kpkj&amp; MkW0 fcUnwvxzoky          2- ikfjHkkf’kd “kCnkofydqNleL;k,a&amp; MkW0 HkksykukFkfrokh</p>



**B.A. ENGLISH(Hons.)  
Semester-(I)  
2021-22**

SEMESTER-II

**II Semester**

S.N.	Course Code	Th/P.	Subject	Types of Course	Teaching hrs. per week			TC	Examination Scheme				Total Marks
					L	T	P		Theory		Practical		
									EX	IN	EX	IN	
1	BAENG(H)104	Th	BRITISH POETRY AND DRAMA (14TH – 17TH CENTURY)	Core	4	1		5	70	30			100
2	BAENG(H)105	Th	AMERICAN LITERATURE	Core	4	1		5	70	30			100
3	BAENG(H)106	Th	POPULAR LITERATURE	Core	4	1		5	70	30			100
4	AECC	Th	EVS	AECC	3	1		4	70	30			100
5	MIL	Th	MIL	AECC	3	1		4	70	30			100
<b>Total Credit: 23</b>								<b>Total Marks: 500</b>					



**B.A. ENGLISH(Hons.)**  
**Semester-(I)**  
**2021-22**

<b>Course Title</b>	<b>BRITISH POETRY AND DRAMA (14TH – 17TH CENTURY)</b>				
<b>Course Code</b>	<b>BAENG(H)104</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>4</b>	<b>1</b>		<b>5</b>	
<b>Prerequisites</b>	Introduction of 14 <sup>th</sup> to 17 <sup>th</sup> century British poetry and drama including renaissance.				
<b>Course objectives</b>	<ol style="list-style-type: none"><li>1. To introduce the student to British poetry and drama from the age of Chaucer to the age of pope.</li><li>2. To comprehend the development of trends in British drama and poetry</li><li>3. To view British literature in its socio-cultural and political contexts.</li><li>4. To understand the theme, structure and style in British poetry and drama.</li></ol>				
<b>Course Contents</b>	<b>UNIT – I</b>  <b>Poetry</b> Geoffrey Chaucer, ' <i>Wife of Bath's Prologue</i> ' Edmund Spenser, ' <i>One Day I Wrote Her Name</i> '				



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**Semester-(I)**  
**2021-22**

	<p><b>UNIT – II</b></p> <p><b>Poetry</b></p> <p>William Shakespeare, Sonnet 18 William Shakespeare, Sonnet 130</p> <p><b>UNIT – III</b></p> <p><b>Poetry</b></p> <p>John Donne, 'The Good Morrow' Andrew Marvell, 'To His Coy Mistress'</p> <p><b>UNIT – IV</b></p> <p><b>Drama</b></p> <p>Christopher Marlowe, <i>Edward II</i> William Shakespeare, <i>Macbeth</i></p> <p><b>UNIT – V</b></p> <p><b>Drama</b></p> <p>William Shakespeare, <i>Twelfth Night</i> William Shakespeare, <i>As You Like It</i></p>
<b>Course outcomes</b>	<ol style="list-style-type: none"><li>1. Students would have got exposure to the features of Shakespearean Tragedy and other Elizabethan dramatists such as Marlowe and Webster</li><li>2. They would have gained insight into the growth and development of British drama.</li><li>3. Students would have understood the socio-political context of the period from 14th century -17th centuries.</li></ol>
<b>Text Books</b>	<ol style="list-style-type: none"><li>5. William Shakespeare, Sonnets – Rama Brothers Publication</li><li>6. John Donne Poems - Rama Brothers Publication</li><li>7. William Shakespeare, <i>Macbeth</i> - Rama Brothers Publication</li><li>8. William Shakespeare, <i>As You Like It</i> - Rama Brothers Publication</li></ol>
<b>Reference Books</b>	<ol style="list-style-type: none"><li>1. Pico Della Mirandola, excerpts from the Oration on the Dignity of Man, in <i>The Portable Renaissance Reader</i>, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.</li><li>2. John Calvin, 'Predestination and Free Will', in <i>The Portable Renaissance Reader</i>, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.</li><li>3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in <i>Book4 of The Courtier</i>, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.</li><li>4. Philip Sidney, <i>An Apology for Poetry</i>, in D.J. Enright and Ernst D. Chickera eds. <i>English Critical Texts</i>, Delhi: OUP</li></ol>



**B.A. ENGLISH(Hons.)  
Semester-(I)  
2021-22**

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<b>Course Title</b>	<b>American Literature</b>
<b>Course Code</b>	<b>BAENG(H)105</b>
<b>Course Credits</b>	<b>L</b>   <b>T</b>   <b>P</b>   <b>TC</b>
	<b>4</b>   <b>1</b>     <b>5</b>
<b>Prerequisites</b>	An introduction to the American literary texts and analysis.
<b>Course objectives</b>	To acquire knowledge about American literature, its cultural themes, literary periods and key artistic features. This course aims at introducing learners to the domain of Literatures as a discipline and examines the fundamental components of it. The syllabus enables learners to read, interpret and evaluate texts through the study of literature in English.
<b>Course Contents</b>	<b>UNIT – I</b> Robert Frost, 'After Apple Picking' Walt Whitman, 'O Captain, My Captain' <b>UNIT – II</b> Sylvia Plath, 'Daddy' Langston Hughes, 'Harlem to be Answered' Edgar Allan Poe, 'To Helen' <b>UNIT – III</b> Ernest Hemingway, The Old Man and the Sea <b>UNIT – IV</b> Edgar Allan Poe, 'The Purloined Letter' F. Scott Fitzgerald, 'The Crack-up' William Faulkner, 'Dry September' <b>UNIT – V</b> Arthur Miller, Death of A Salesman





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<b>Course outcomes</b>	To understand the various aspects of American society through a critical examination of the literary texts representing different periods and cultures.
<b>Text Books</b>	Arthur Miller, Death of A Salesman Ernest Hemingway, The Old Man and the Sea
<b>Reference Books</b>	<ol style="list-style-type: none"><li>1. Hector St John Crevecoeur, 'What is an American', (Letter III) in Letters from an American Farmer (Harmondsworth: Penguin, 1982) pp. 66–105.</li><li>2. Frederick Douglass, A Narrative of the life of Frederick Douglass (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.</li><li>3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in Walden (Oxford: OUP, 1997) chap. 12.</li><li>4. Ralph Waldo Emerson, 'Self Reliance', in The Selected Writings of Ralph Waldo Emerson, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).</li></ol>



**B.A. ENGLISH(Hons.)**  
**Semester-(I)**  
**2021-22**

<b>Course Title</b>	<b>POPULAR LITERATURE</b>				
<b>Course Code</b>	<b>BAENG(H)106</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>4</b>	<b>1</b>		<b>5</b>	
<b>Prerequisites</b>	The course introduces students to the idea of 'popular literature' and stresses its importance within modern culture.				
<b>Course objectives</b>	The paper will trace the emergence of a mass printing culture from the nineteenth century onwards, and the rise of genres such as Literature for Children, Detective Fiction, Science Fiction, and Graphic Fiction. The course introduces students to the idea of 'popular literature' and stresses its importance within modern culture.				
<b>Course Contents</b>	<p><b>UNIT – I</b> Lewis Carroll, 'Through the Looking Glass',</p> <p><b>UNIT – II</b> Agatha Christie, The Murder of Roger Ackroyd J.K. Rowling--The Philosopher's Stone (Harry Potter Series)</p> <p><b>UNIT – III</b> Shyam Selvadurai—Funny Boy Ray Bradbury, 'A Sound of Thunder', in A Sound of Thunder and Other Stories.</p> <p><b>UNIT – IV</b> Herge-Tintin in Tibet Isaac Asimov, 'Nightfall', in Isaac Asimov: The Complete Short Stories. Vol I.</p> <p><b>UNIT – V</b> J.K. Rowling--The Philosopher's Stone (Harry Potter Series)</p>				
<b>Course outcomes</b>	Demonstrating conceptual and textual understanding in tests and exams. Help them engage with debates about the canonical and non-canonical, and hence investigate the category of literary and non-literary fiction.				
<b>Text Books</b>	Alice's Adventures in Wonderland and Through the Looking Glass, ed. Hugh Haughton (Penguin Classics: London, 1998).				



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	<p>Isaac Asimov: The Complete Short Stories. Vol I. (New York: Broadway Books, 1990) pp. 334-62.          A Sound of Thunder and Other Stories. (New York: William Morrow, 2005).          Agatha Christie, The Murder of Of Roger Ackroyd          J.K. Rowling--The Philosopher's Stone (Harry Potter Series)</p>
<p><b>Reference Books</b></p>	<p>1.Sumathi Ramaswamy, 'Introduction', in Beyond Appearances?: Visual Practices and Ideologies in Modern India (Sage: Delhi, 2003) pp. xiii–xxix.          2. Leslie Fiedler, 'Towards a Definition of Popular Literature', in Super Culture: American Popular Culture and Europe, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.          3. Felicity Hughes, 'Children's Literature: Theory and Practice', English Literary History, vol. 45, 1978, pp. 542–61.</p>

**III Semester**

S.N.	Course Code	Th/P.	Subject	Types of Course	Teaching hrs. per week			TC	Examination Scheme				Total M
					L	T	P		Theory		Practical		
									EX	IN	EX	IN	



**B.A. ENGLISH(Hons.)  
Semester-(I)  
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												<b>ar ks</b>
1	BAENG(H)107	Th	BRITISH POETRY AND DRAMA (17TH – 18TH CENTURY)	Core	4	1		5	70	30		100
2	BAENG(H)108	Th	BRITISH LITERATURE (18TH CENTURY)	Core	4	1		5	70	30		100
3	BAENG(H)109	Th	BRITISH ROMANTIC LITERATURE	Core	4	1		5	70	30		100
4	SEC 1	Th	Computer Fundamental	SEC 1	3	1		4	70	30		100
5	Open Elective	Th	Opted from other Discipline	Open Elective	3	1		4	70	30		100
<b>Total Credit: 23</b>									<b>Total Marks: 500</b>			

<b>Course Title</b>	<b>BRITISH POETRY AND DRAMA (17TH – 18TH CENTURY)</b>				
<b>Course Code</b>	<b>BAENG(H)107</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>4</b>	<b>1</b>		<b>5</b>	



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<b>Prerequisites</b>	Introduction of 17 <sup>th</sup> & 18 <sup>th</sup> century British poetry and drama.
<b>Course objectives</b>	To acquaint students with the Jacobean and the 18th century British poetry and drama To understand the two significant weapons of satire i.e. irony and humour To make out different kinds of poetry i.e. metaphysical poetry, cavalier poetry and heroic poetry. To understand different features of Neoclassicism and its influence on English society.
<b>Course Contents</b>	<p><b>UNIT – I</b>  <b>Poetry</b>  John Milton, <i>Paradise Lost, Book I</i></p> <p><b>UNIT – II</b>  <b>Poetry</b>  Alexander Pope, <i>The Rape of the Lock, Canto I</i></p> <p><b>UNIT – III</b>  <b>Poetry</b>  William Blake , <i>The Tiger</i></p> <p><b>UNIT – IV</b>  <b>Drama</b>  John Webster, <i>The Duchess of Malfi</i></p> <p><b>UNIT – V</b>  <b>Drama</b>  Aphra Behn, <i>The Rover</i></p>
<b>Course outcomes</b>	<ol style="list-style-type: none"> <li>1. Students would have widened their idea about the comedy of manners and restoration comedy.</li> <li>2. .Students would have grasped the major theme of satiric poems that belong to 17th -18th century.</li> <li>3. Students would have comprehended different types of humor and Congreve’s comedy of humors.</li> <li>4. Students would have understood the concept of metaphysical poetry and its various features.</li> </ol>
<b>Text Books</b>	John Milton, <i>Paradise Lost, Book I</i> - Rama Brothers Publication Alexander Pope, <i>The Rape of the Lock, Canto I</i> - Rama Brothers Publication John Webster, <i>The Duchess of Malfi</i> - Rama Brothers Publication
<b>Reference Books</b>	<ol style="list-style-type: none"> <li>1. The Holy Bible, Genesis, chaps. 1–4, The Gospel according to St. Luke, chaps. 1–7 and 22–4.</li> <li>2. Niccolo Machiavelli, <i>The Prince</i>, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.</li> <li>3. Thomas Hobbes, selections from <i>The Leviathan</i>, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.</li> <li>4. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in</li> </ol>



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	The Norton Anthology of English Literature, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.
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<b>Course Title</b>	<b>BRITISH LITERATURE (18TH CENTURY)</b>			
<b>Course Code</b>	<b>BAENG(H)108</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	<b>4</b>	<b>1</b>		<b>5</b>
<b>Prerequisites</b>	An introduction to the British literary of the 18 <sup>th</sup> century.			
<b>Course objectives</b>	It is designed to represent a comprehensive study of texts both in the Augustan period and in the later eighteenth century, often called the age of sensibility. Encourage an extended discussion on the meanings of disability in the early modern period through the Enlightenment.			



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<b>Course Contents</b>	<p><b>UNIT – I</b></p> <p>Samuel Johnson, 'London' Thomas Gray, Elogy Written in A Country Churchyard</p> <p><b>UNIT – II</b></p> <p>William Congreve, The Way of the World</p> <p><b>UNIT – III</b></p> <p>Jonathan Swift, Gulliver's Travels (Book 4)</p> <p><b>UNIT – IV</b></p> <p>Joseph Addison, 'Sir Roger at Home' and 'Sir Roger at Church'</p> <p><b>UNIT – V</b></p> <p>John Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8, from An Essay concerning Human Understanding (1689), Chap 1 Book II, ed. John Nidditch (Oxford: Clarendon Press, 1975) pp. 104-108.</p>
<b>Course outcomes</b>	This is a survey course covering a variety of genres in eighteenth-century England, including both canonical and new writings within a history of ideas.
<b>Text Books</b>	An Essay concerning Human Understanding (1689), Chap 1 Book II, ed. John Nidditch (Oxford: Clarendon Press, 1975) pp. 104-108 Jonathan Swift, Gulliver's Travels (Book 4) William Congreve, The Way of the World
<b>Reference Books</b>	<ol style="list-style-type: none"><li>1. Jeremy Collier, A Short View of the Immorality and Profaneness of the English Stage (London: Routledge, 1996).</li><li>2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in Literature and Social Order in Eighteenth-Century England, ed. Stephen Copley (London: Croom Helm, 1984).</li><li>3. Samuel Johnson, 'Essay 156', in The Rambler, in Selected Writings: Samuel Johnson, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7</li></ol>



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<b>Course Title</b>	<b>BRITISH ROMANTIC LITERATURE</b>			
<b>Course Code</b>	<b>BAENG(H)109</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	<b>4</b>	<b>1</b>		<b>5</b>
<b>Prerequisites</b>	This paper focuses on the Romantic period of English literature and covers a historical span of about 40 years (1789-1830)			
<b>Course objectives</b>	Introduce students to the Romantic period in English literature, a period of lasting importance, since it serves as a critical link between the Enlightenment and Modernist literature.			
<b>Course Contents</b>	<b>UNIT – I</b> William Blake, 'The Lamb' and 'The Tyger' William Wordsworth, 'Tintern Abbey'			





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	<p><b>UNIT – II</b></p> <p>Samuel Taylor Coleridge, 'Kubla Khan' Percy Bysshe Shelley, 'Ode to the West Wind' and 'To a Skylark'</p> <p><b>UNIT – III</b></p> <p>John Keats, 'Ode to a Nightingale' and 'Ode to Autumn'</p> <p><b>UNIT – IV</b></p> <p>Charles Lamb, 'Dream Children', 'The Superannuated Man'</p> <p><b>UNIT – V</b></p> <p>Mary Shelley, Frankenstein</p>
<b>Course outcomes</b>	Expressing concepts through writing and how to think critically and write with clarity. Writing essay length assignments and demonstrating conceptual and textual understanding in tests and exams.
<b>Text Books</b>	Mary Shelley, Frankenstein William Wordsworth, 'Preface to Lyrical Ballads', in D.J. Enright and Ernst D. Chickera eds. English Critical Texts, Delhi: OUP John Keats, 'From the Letters', in D.J. Enright and Ernst D. Chickera eds. English Critical Texts, Delhi: OUP
<b>Reference Books</b>	Jean-Jacques Rousseau, 'Preface' to Emile or Education, tr. Allan Bloom (Harmondsworth: Penguin, 1991). Samuel Taylor Coleridge, Biographia Literaria, Chapters XIV and XVII, in D.J. Enright and Ernst D. Chickera eds. English Critical Texts, Delhi: OUP



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**IV Semester**

S.N.	Course Code	Th/P.	Subject	Types of Course	Teaching hrs. per week			TC	Examination Scheme				Total Marks
					L	T	P		Theory		Practical		
									EX	IN	EX	IN	
1	BAENG(H)110	Th	19TH CENTURY BRITISH LITERATURE	Core	4	1		5	70	30			100
2	BAENG(H)111	Th	MODERN EUROPEAN DRAMA	Core	4	1		5	70	30			100
3	BAENG(H)112	Th	POSTCOLONIAL LITERATURE	Core	4	1		5	70	30			100
4	SEC 2	Th	Opted from Discipline Core paper	SEC	3	1		4	70	30			100
5	Open Elective	Th	Opted from other Discipline	Open Elective	3	1		4	70	30			100
<b>Total Credit: 23</b>								<b>Total Marks: 500</b>					



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<b>Course Title</b>	<b>19TH CENTURY BRITISH LITERATURE</b>				
<b>Course Code</b>	<b>BAENG(H)110</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>4</b>	<b>1</b>		<b>5</b>	
<b>Prerequisites</b>	Introduction of 19 <sup>th</sup> century British Literature.				
<b>Course objectives</b>	To expose the students to the literature produced in Britain in the 19th century. To make the students aware of acquiring knowledge on Victorian and late Victorian period. To understand the literary terms used by the Victorian poets.				
<b>Course Contents</b>	<b>UNIT – I</b> <b>Poetry</b> Lord Tennyson, ' <i>Ulysses</i> ' Christina Rossetti, ' <i>The Goblin Market</i> '  <b>UNIT – II</b> <b>Poetry</b> Robert Browning, ' <i>My Last Duchess</i> ' Matthew Arnold, ' <i>Dover Beach</i> '  <b>UNIT – III</b> <b>Poetry</b> Jane Austen, ' <i>Pride and Prejudice</i> ' <b>UNIT – IV</b>  <b>Novel</b>				



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	Thomas Hardy, <i>The Mayor of Casterbridge</i>  <b>UNIT – V</b> Charles Dickens, <i>Oliver Twist</i>
<b>Course outcomes</b>	<ol style="list-style-type: none"><li>1. Students would have understood the prevailing controversy between science and religion in Victorian era.</li><li>2. Students would have comprehended the concept of marriage and sexuality and its impact on the then society.</li><li>3. Students would have understood the theme, plot, character and social milieu of the 19th century novels.</li></ol>
<b>Text Books</b>	Robert Browning Poetry Collection - Rama Brothers Publication Jane Austen, <i>Pride and Prejudice</i> - Rama Brothers Publication Thomas Hardy, <i>The Mayor of Casterbridge</i> - Rama Brothers Publication Charles Dickens, <i>Oliver Twist</i> - Rama Brothers Publication
<b>Reference Books</b>	<ol style="list-style-type: none"><li>1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in A Reader in Marxist Philosophy, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.</li><li>2. Charles Darwin, 'Natural Selection and Sexual Selection', in The Descent of Man in The Norton Anthology of English Literature, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Northon, 2006) pp. 1545–9.</li><li>3. John Stuart Mill, 'The Subjection of Women' in Norton Anthology of English Literature, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.</li></ol>



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**2021-22**

<b>Course Title</b>	<b>MODERN EUROPEAN DRAMA</b>			
<b>Course Code</b>	<b>BAENG(H)111</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	<b>4</b>	<b>1</b>		<b>5</b>
<b>Prerequisites</b>	Exposure to modern European Drama to expand the understanding of theatre as a form of art.			
<b>Course objectives</b>	Students should be able to apply critical and theoretical approaches to the reading and analysis of literary and cultural texts in multiple genres.			
<b>Course Contents</b>	<b>UNIT – I</b> Henrik Ibsen, Ghosts OR A Doll's House <b>UNIT – II</b> Bertolt Brecht, The Good Woman of Szechuan <b>UNIT – III</b> Samuel Beckett, Waiting for Godot <b>UNIT – IV</b> Eugene Ionesco, Rhinoceros <b>UNIT – V</b> The theatre of Absurd, Tragedy and Heroism in Modern European Drama			
<b>Course outcomes</b>	On completion of the course, the students should be familiar with the plays of master- dramatists and will have developed the ability to appreciate and evaluate various types of plays.			
<b>Text Books</b>	Samuel Beckett, Waiting for Godot Bertolt Brecht, The Good Woman of Szechuan Henrik Ibsen, Ghosts OR A Doll's House Eugene Ionesco, Rhinoceros			



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**Reference  
Books**

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.



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<b>Course Title</b>	<b>POSTCOLONIAL LITERATURE</b>				
<b>Course Code</b>	<b>BAENG(H)112</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>4</b>	<b>1</b>		<b>5</b>	
<b>Prerequisites</b>	An introduction to creative writing in English from countries formerly colonised by Britain.				
<b>Course objectives</b>	The course explores recent literary fiction, within the context of local histories, politics and cultural patterns, and their relations and reactions to colonial and neo-colonial forces.				
<b>Course Contents</b>	<p><b>UNIT – I</b></p> <p>Pablo Neruda, 'Tonight I Can Write'  Derek Walcott, 'A Far Cry from Africa'</p> <p><b>UNIT – II</b></p> <p>David Malouf, 'Revolving Days'  Mamang Dai, 'The Voice of the Mountain'</p> <p><b>UNIT – III</b></p> <p>Chinua Achebe, Things Fall Apart</p> <p><b>UNIT – IV</b></p> <p>Gabriel Garcia Marquez, Chronicle of a Death Foretold</p> <p><b>UNIT – V</b></p> <p>Ama Ata Aidoo, 'The girl who can'</p>				
<b>Course outcomes</b>	Think critically about these texts in relation to postcolonial theory. Situating these works in their larger cultural contexts. Develop interpretative skills of close reading.				
<b>Text Books</b>	1. Frantz Fanon, 'The Negro and Language', in Black Skin, White Masks, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27. 2. Ngugi wa Thiong'o, 'The Language of African Literature', in Decolonising the Mind (London: James Curry, 1986) chap. 1, sections 4–6. 3. Chinua Achebe, Things Fall Apart 4. Gabriel Garcia Marquez, Chronicle of a Death Foretold				
<b>Reference Books</b>	.1. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in Gabriel Garcia Marquez: New Readings, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987) 2. 'Postcolonial Criticism' in Peter Barry, Beginning Theory, Chennai: T.R. Publications 3. Ania Loomba, Colonialism/Postcolonialism, London and New York: Routledge				



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**V Semester**

S.N.	Course Code	Th/P.	Subject	Types of Course	Teaching hrs. per week			TC	Examination Scheme				Total Marks	
					L	T	P		Theory		Practical			
									EX	IN	EX	IN		





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1	BAENG(H)113	Th	FEMINIST LITERATURE	Core	4	1		5	70	30			100
2	BAENG(H)114	Th	BRITISH LITERATURE: EARLY 20TH CENTURY	Core	4	1		5	70	30			100
3	DSE 1	Th	MODERN INDIAN WRITING IN ENGLISH TRANSLATION	DSE	4	1		5	70	30			100
4	Open Elective	Th	Opted from other Discipline	Open Elective	3	1		4	70	30			100
5		Project	Minor Project					8			70	30	100
<b>Total Credit: 27</b>									<b>Total Marks: 500</b>				

<b>Course Title</b>	<b>FEMINIST LITERATURE</b>				
<b>Course Code</b>	<b>BAENG(H)113</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>4</b>	<b>1</b>		<b>5</b>	



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<b>Prerequisites</b>	This paper focuses on those stories, poems, plays, novels, autobiographies, and theoretical writings that most clearly articulate the struggle to define experiences, and challenge patriarchal constructs.
<b>Course objectives</b>	This paper focuses on writings by women, about women. Since women are always defined in relation to men in a structurally patriarchal society, women writing about their experiences and identities are almost always writing about their community, since they do not have the privilege to write about themselves as individuals inhabiting a certain position in society.
<b>Course Contents</b>	<p><b>UNIT – I</b></p> <p>Emily Dickinson, 'I cannot live with you' Elizabeth Barrett Browning, 'How do I love thee' Eunice De Souza, 'Advice to Women'</p> <p><b>UNIT – II</b></p> <p>Alice Walker, Color Purple Mary Wollstonecraft, A Vindication of the Rights of Woman, Chapters I &amp; II</p> <p><b>UNIT – III</b></p> <p>Emily Bronte, Wuthering Heights</p> <p><b>UNIT – IV</b></p> <p>Charlotte Perkins Gilman- 'The Yellow Wallpaper'</p> <p><b>UNIT – V</b></p> <p>Katherine Mansfield, 'Bliss'</p>
<b>Course outcomes</b>	Help students understand the social construction of woman by patriarchy; • Examine feminism's concerns of equality with men; • Highlight the structural oppression of women; • Foreground resistance by women; • discuss women's writing as an act of resistance and of grasping agency; • facilitate an understanding of the body of woman and its lived experience; and • help students engage with the heterogeneity of the oppression of women in different places, historically and socially.
<b>Text Books</b>	Charlotte Perkins Gilman- 'The Yellow Wallpaper' Emily Bronte, Wuthering Heights Alice Walker, Color Purple



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<b>Reference Books</b>	<p>. 1. Virginia Woolf, <i>A Room of One's Own</i> (New York: Harcourt, 1957) chaps. 1 and 6.</p> <p>2. Simone de Beauvoir, 'Introduction', in <i>The Second Sex</i>, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.</p> <p>3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in <i>Recasting Women: Essays in Colonial History</i> (New Delhi: Kali for Women, 1989) pp. 1–25.</p> <p>4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in <i>Contemporary Postcolonial Theory: A Reader</i>, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97</p> <p>5. 'Feminist Criticism' in Peter Barry, <i>Beginning Theory</i>, Chennai: T.R. Publications</p>
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<b>Course Title</b>	<b>BRITISH LITERATURE: EARLY 20TH CENTURY</b>			
<b>Course Code</b>	<b>BAENG(H)114</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	<b>4</b>	<b>1</b>		<b>5</b>



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<b>Prerequisites</b>	This paper provides a broad view of 20th century British literature, both in terms of time and genre.
<b>Course objectives</b>	The transition from 19th century literary and artistic methods and forms to the growth of modernism in England cannot be understood without referring to similar developments on the continent. The course is also designed to include critical perspectives on questions of war, the nature of art, and the relationship between individuals and the State in the 20th century.
<b>Course Contents</b>	<b>UNIT – I</b> T.S. Eliot, 'The Love Song of J. Alfred Prufrock' <b>UNIT – II</b> W.B. Yeats, 'The Second Coming' Wilfred Owen, 'Spring Offensive' <b>UNIT – III</b> Joseph Conrad, Heart of Darkness <b>UNIT – IV</b> D.H. Lawrence, Sons and Lovers <b>UNIT – V</b> George Bernard Shaw, Pygmalion
<b>Course outcomes</b>	<ul style="list-style-type: none"><li>• Develop an understanding among students of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20th century;</li><li>• help students comprehend the path-breaking and avant-garde forms of literary expression and their departures from earlier forms of representations;</li><li>• facilitate an understanding of the impact of the two world wars on literary expression and the various political/ideological positions of the European intelligentsia vis-à-vis the phenomenon; and</li><li>• create an awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20th century.</li></ul>
<b>Text Books</b>	George Bernard Shaw, Pygmalion D.H. Lawrence, Sons and Lovers Joseph Conrad, Heart of Darkness
<b>Reference Books</b>	1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in The Modern Tradition, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63. 2. T.S. Eliot, 'Tradition and the Individual Talent', in D.J. Enright and Ernst D. Chickera eds. English Critical Texts, Delhi: OUP 3. Raymond Williams, 'Introduction', in The English Novel from Dickens to Lawrence (London: Hogarth Press, 1984) pp. 9–27. 4. Raymond Williams, 'Introduction', in Drama from Ibsen to Brecht, Penguin, 1973



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DSE (ANY TWO FROM DSE-A AND ANY ONE FROM DSE-B- Applicable in Semester V&VI for Honours students, BA Plain will choose one from DSE-A and one from DSE-B)

DSE-A1 – MODERN INDIAN WRITING IN ENGLISH TRANSLATION

DSE-A2 – LITERARY THEORY

DSE-A3 – PARTITION LITERATURE

DSE-B1 – LITERARY CRITICISM

DSE-B2 – CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT

DSE-B3 – AUTOBIOGRAPHY

<b>Course Title</b>	<b>MODERN INDIAN WRITING IN ENGLISH TRANSLATION</b>
<b>Course Code</b>	<b>ENG-DSE-A1</b>



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Course Credits	L	T	P	TC	
		4	1		5
<b>Prerequisites</b>	This course offers a choice selection of significant modern Indian literary works, produced in regional languages, from writers ranging from Tagore to Salma in English translation.				
<b>Course objectives</b>	The course offers in miniature a “salad bowl” (Ashis Nandy) of Indian literary works in translation that illustrate the complexities of Indian identities, and encourages students to probe concepts such as modernism, regionalism, the contemporary, and representations of history, class, and gender in modern Indian writing in translation.				
<b>Course Contents</b>	<p><b>UNIT – I</b></p> <p>Munshi Prem Chand, 'The Shroud'  Fakir Mohan Senapati, 'Rebati'</p> <p><b>UNIT – II</b></p> <p>Ismat Chughtai, 'The Quilt'</p> <p><b>UNIT – III</b></p> <p>Rabindranath Tagore, 'Light, oh where is the light?' (Gitanjali XXVII) and 'When my play was with thee' (Gitanjali XCVII) G.M. Muktibodh, 'The Void' Amrita Pritam, 'I say unto Waris Shah'</p> <p><b>UNIT – IV</b></p> <p>Vijay Tendulkar, Silence! The Court is in Session</p> <p><b>UNIT – V</b></p> <p>Rabindranath Tagore, The Home and the World</p>				
<b>Course outcomes</b>	<p>To understand the multifaceted nature of cultural identities in the various Indian literatures through indigenous literary traditions.</p> <ul style="list-style-type: none"> <li>• To compare literary texts produced across Indian regional landscapes to seek similarities and differences in thematic and cultural perspectives.</li> <li>• To explore images in literary productions that express the writers sense of their society.</li> </ul>				
<b>Text Books</b>	<p>Rabindranath Tagore, The Home and the World  Vijay Tendulkar, Silence! The Court is in Session</p>				
<b>Reference Books</b>	<p>1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, Indian Literature, no. 151 (Sept./Oct. 1992).  2. B.R. Ambedkar, 'Annihilation of Caste' in Dr. Babasaheb Ambedkar: Writings and Speeches, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.</p>				



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	3. Sujit Mukherjee, 'A Link Literature for India', in Translation as Discovery (Hyderabad: Orient Longman, 1994) pp. 34–45. 4. G.N. Devy, 'Introduction', from After Amnesia in The G.N. Devy Reader (New Delhi: Orient BlackSwan,2009) pp. 1–5.
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<b>Course Title</b>	<b>LITERARY THEORY</b>			
<b>Course Code</b>	<b>ENG-DSE-A2</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	4	1		5
<b>Prerequisites</b>	<b>Literary theory enables a broad appreciation of global literature</b>			
<b>Course objectives</b>	Reading a text through the lens of literary theory provides a new perspective to better understand literature, learn more about different authors' intentions, and generally improve the quality of literature for both authors and readers.			
<b>Course Contents</b>	<b>UNIT – I</b>  Antonio Gramsci, 'The Formation of the Intellectuals' from The Prison Notebooks <b>UNIT – II</b>  Virginia Woolf, 'A Room of One's Own'  <b>UNIT – III</b>			



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	<p>Louis Althusser, 'Ideology and Ideological State Apparatuses' in Lenin and Philosophy and Other Essays</p> <p><b>UNIT – IV</b></p> <p>Mahatma Gandhi, 'Passive Resistance' in Hind Swaraj and Other Writings</p> <p><b>UNIT – V</b></p> <p>Rabindranath Tagore, 'Nationalism in India', in Nationalism, with an Introduction by Ramachandra Guha, New Delhi: Penguin Books.</p>
<b>Course outcomes</b>	Literary theory helps readers gain a deeper understanding while reading literature by drawing on a critical theory to gain further insight into literary texts.
<b>Text Books</b>	<p>Rabindranath Tagore, 'Nationalism in India', in Nationalism, with an Introduction by Ramachandra Guha, New Delhi: Penguin Books.</p> <p>Mahatma Gandhi, 'Passive Resistance' in Hind Swaraj and Other Writings</p> <p>Virginia Woolf, 'A Room of One's Own'</p>
<b>Reference Books</b>	<p>1. Terry Eagleton, Literary Theory: An Introduction (Oxford: Blackwell, 2008).</p> <p>2. Peter Barry, Beginning Theory, Chennai: T.R. Publications, 1999.</p>

<b>Course Title</b>	<b>PARTITION LITERATURE</b>				
<b>Course Code</b>	<b>ENG-DSE-A3</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	4	1		5	
<b>Prerequisites</b>	<b>The objective of the course is to familiarize the students with the emergence and growth of Indian Writing in English in the context of colonial experience.</b>				
<b>Course objectives</b>	The course will discuss issues concerning Indian Writing in English such as the representation of culture, identity, history, constructions of nation, (post)national and gender politics, cross-cultural transformations.				
<b>Course Contents</b>	<p><b>UNIT – I</b></p> <p>Amitav Ghosh, The Shadow Lines</p> <p><b>UNIT – II</b></p> <p>Khuswant Singh—Train to Pakistan</p> <p><b>UNIT – III</b></p> <p>Faiz Ahmad Faiz, 'For Your Lanes, My Country', in In English: Faiz Ahmad Faiz, A Renowned Urdu Poet, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.</p>				





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	<p>Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in <i>Translating Partition</i>, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.</p> <p><b>UNIT – IV</b></p> <p>Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, <i>Bengal Partition Stories: An Unclosed Chapter</i>, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72. b)</p> <p><b>UNIT – V</b></p> <p>Sa'adat Hasan Manto, 'Toba Tek Singh', in <i>Black Margins: Manto</i>, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20. d)</p> <p>Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in <i>Stories about the Partition of India</i> ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.</p>
<b>Course outcomes</b>	The student will be appreciating Partition Literature; Nation-Nationalism; Counter Discourse; Subalternity; Identity Movements.
<b>Text Books</b>	Amitav Ghosh, <i>The Shadow Lines</i> Khuswant Singh— <i>Train to Pakistan</i>
<b>Reference Books</b>	Ritu Menon and Kamla Bhasin, 'Introduction', in <i>Borders and Boundaries</i> (New Delhi: Kali for Women, 1998). Sukrita P. Kumar, <i>Narrating Partition</i> (Delhi: Indialog, 2004). Urvashi Butalia, <i>The Other Side of Silence: Voices from the Partition of India</i> (Delhi: Kali for Women, 2000). Sigmund Freud, 'Mourning and Melancholia', in <i>The Complete Psychological Works of Sigmund Freud</i> , tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.



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<b>Course Title</b>	<b>LITERARY CRITICISM</b>				
<b>Course Code</b>	<b>ENG-DSE-B1</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>4</b>	<b>1</b>		<b>5</b>	
<b>Prerequisites</b>	This course is an inquiry into the functions and characteristics of good literature as well as the principles and techniques of criticism. Students will learn to criticize individual works meaningfully. Critiques of selected pieces are presented for discussion.				
<b>Course objectives</b>	This course aims to develop student's ability to understand and to criticize a literary piece. To equip them knowledge of key forms and terminology of literary criticism, to ability to read the writings of literary scholars and critics with understanding and judicious appreciation; to acquire basic theoretical concepts underlying contemporary approaches to literature and the major differences between them; to develop the ability to conduct literary research according to established procedures and use such research effectively and responsibly; to develop with them the ability to write a critical essay that states a clear thesis and supports it persuasively, and to integrate literary research with personal ideas				
<b>Course Contents</b>	<b>UNIT – I</b>				
	William Wordsworth, 'Preface' to the Lyrical Ballads				
	<b>UNIT – II</b>				
	Samuel Taylor Coleridge, Biographia Literaria, Chapters XIII and XIV				
	<b>UNIT – III</b>				



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	Virginia Woolf, 'Modern Fiction' <b>UNIT – IV</b> T.S. Eliot, 'Tradition and the Individual Talent' <b>UNIT – V</b> Deconstructionist Criticism: The Rhodora by Ralph Waldo Emerson.
<b>Course outcomes</b>	By the time of completion of this course, the students will be able to:  <ol style="list-style-type: none"><li>1. explain the meaning, elements, and characteristics of literature;</li><li>2. demonstrate skills in understanding literary piece;</li><li>3. examine the techniques of early literary criticisms; and</li><li>4. Describe the principles and steps in writing a well-organized literary analysis.</li></ol>
<b>Text Books</b>	1 . C.S. Lewis: Introduction in An Experiment in Criticism, Cambridge University Press 1992 2. M.H. Abrams: The Mirror and the Lamp, Oxford University Press, 1971
<b>Reference Books</b>	Rene Wellek, Stephen G. Nicholas: Concepts of Criticism, Connecticut, Yale University 1963 Taylor and Francis Eds. An Introduction to Literature, Criticism and Theory, Routledge, 1996



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<b>Course Title</b>	<b>CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT</b>				
<b>Course Code</b>	<b>ENG-DSE-B2</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>4</b>	<b>1</b>		<b>5</b>	
<b>Prerequisites</b>	Students will study a selection of novels and/or short stories that focus on women's lives and reflect on what it means to be a woman and feminist from various sexual, racial, class, and national perspectives.				
<b>Course objectives</b>	This course offers basic understanding of concepts like, Sex and Gender; Women's Liberation Movement; Feminisms; Women and the Canon; Gynocriticism with reference to the appropriate texts.				
<b>Course Contents</b>	<p><b>UNIT – I</b> History of Women's Movement in India (pre-independence and postindependence)</p> <p><b>UNIT – II</b> Social Construction of Gender</p> <p><b>UNIT – III</b> Women and Law: Domestic Violence, Female Foeticide,</p> <p><b>UNIT – IV</b> Sexual Harassment Dalit Women and Double Marginalisation</p> <p><b>UNIT – V</b> Kate Millet 'Sexual Politics'</p>				
<b>Course outcomes</b>	After completing the course the students come to know some of the developments, themes, and narrative strategies of women writing. Student can analyse literary texts through the perspectives of gender, knowing the central points of a selection of feminist theory, and can use it as a context for reading literary texts.				
<b>Text Books</b>	'Feminist Criticism' in Peter Barry, Beginning Theory, Chennai: T.R. Publications, 1999. Kate Millet, Sexual Politics, New York: Doubleday, 1970. Ann Oakley, Sex, Gender and Society, London: Temple Smith, 1972.				



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<b>Reference Books</b>	Ray Raka, Fields of Protest: Women's Movements in India, New Delhi: Kali for Women, 2000. The Sexual Harassment of Women at Workplace, (Prevention, Prohibition and Redressal) Bare Act, New Delhi: Universal, 2014.
<b>Course Title</b>	<b>AUTOBIOGRAPHY</b>
<b>Course Code</b>	<b>ENG-DSE-B3</b>
<b>Course Credits</b>	L T P TC
	4 1 5
<b>Prerequisites</b>	Covers the study of biographies, autobiographies, memoirs, and journals as works of literature.
<b>Course objectives</b>	Compare and contrast the ways in which a perceiving, living individual (the "subject") is treated in biography, autobiography, and other literary genres such as poetry, fiction, and journalism.
<b>Course Contents</b>	<p><b>UNIT – I</b> Rabindranath Tagore, My Reminiscences, Chapters 1-15, New Delhi: Rupa &amp; Co.</p> <p><b>UNIT – II</b> Mahatma Gandhi, Autobiography or the Story of My Experiments with Truth, Part I, Chapters 1 to 8</p> <p><b>UNIT – III</b> Binodini Dasi, My Story and Life as an Actress, pp 61-83, New Delhi: Kali for Women</p> <p><b>UNIT – IV</b> Nirad C. Chaudhuri, Autobiography of an Unknown Indian, Book I, Mumbai: Jaico Publishing House</p> <p><b>UNIT – V</b> Berger, John. The Success and Failure of Picasso.</p>
<b>Course outcomes</b>	Recognize how an author's own ideology shapes reality in an autobiography or biography, including how it raises questions about truth, factuality, objectivity, and subjectivity.
<b>Text Books</b>	James Olney, 'A Theory of Autobiography' in Metaphors of Self: The Meaning of Autobiography (Princeton: Princeton University Press, 1972) pp. 3-50.
<b>Reference Books</b>	<p>Laura Marcus, 'The Law of Genre' in Auto/biographical Discourses (Manchester: Manchester University Press, 1994) pp. 229-72.</p> <p>Linda Anderson, 'Introduction' in Autobiography (London: Routledge, 2001) pp.1-17.</p> <p>Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in Life/Lines: Theorizing Women's Autobiography, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.</p>



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SEC (A1 IS COMPULSARY AND CHOOSE ANY ONE PAPER FROM THE REST)

SEC-A1 – COMPUTER FUNDAMENTAL (COMPULSARY)

SEC-A2 – TRANSLATION STUDIES

SEC- A3- CREATIVE WRITING

SECA4- ACADEMIC WRITING AND COMPOSITION

<b>Course Title</b>	<b>TRANSLATION STUDIES</b>				
<b>Course Code</b>	<b>ENG-SECA2</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	3	1		4	
<b>Prerequisites</b>	Introduction of Translation studies in English Literature.				
<b>Course objectives</b>	To make the students aware of acquiring knowledge on Translation studies in English Literature.				
<b>Course Contents</b>	<b>UNIT – I</b> Importance of translation in a multi-linguistic and multi-cultural society <b>UNIT – II</b> Literal translation <b>UNIT – III</b> Free translation  <b>UNIT – IV</b> Transcreation				
<b>Course outcomes</b>	Students would have understood the Importance of translation in a multi-linguistic and multi-cultural society, Literal translation, Free translation .				
<b>Text Books</b>	Jyoti Bhattacharya, Transcreations: Some Experiments on Tagore Songs, Kolkata: Gangchil				
<b>REFERENCE BOOKS</b>	1.Mona Baker, In Other Words: A Coursebook on Translation, Routledge, 2001. 2. I.C. Catford, A Linguistic Theory of Translation, London: OUP, 1965. 3. Ravinder Gargesh and Krishna Kumar Goswami eds. Translation and Interpreting: Reader and Workbook, New Delhi: Orient Longman, 2007. 4. Sukanta Chaudhuri, Translation and Understanding, New Delhi: OUP				



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<b>Course Title</b>	<b>CREATIVE WRITING</b>				
<b>Course Code</b>	<b>ENG-SECA3</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>3</b>	<b>1</b>		<b>4</b>	
<b>Prerequisites</b>	Introduction of Creative Writing in English Literature.				
<b>Course objectives</b>	To make the students aware of creative writing.				
<b>Course Contents</b>	<b>UNIT – I</b> What is creative writing?  <b>UNIT – II</b> Modes of creative writing W  <b>UNIT – III</b> Writing Short Story / Poetry  <b>UNIT – IV</b>  Preparing for publication  <b>UNIT – V</b>  Actual creative writing – poem or short story				
<b>Course outcomes</b>	Students would have knowledge of creative writing in development of personality and creativity, different modes of publishing & different modes of publishing.				
<b>Text Books</b>	Anjana Neira Dev et al, Creative Writing: A Beginner's Manual, New Delhi: Pearson, 2009				
<b>REFERENCE BOOKS</b>	David Morley and Philip Neilsen eds., The Cambridge Companion to Creative Writing				

<b>Course Title</b>	<b>ACADEMIC WRITING AND COMPOSITION</b>				
<b>Course Code</b>	<b>ENG-SECA4</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	



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	<b>3</b>	<b>1</b>	<b>4</b>	
<b>Prerequisites</b>	Introduction of Academic writing and Composition.			
<b>Course objectives</b>	To make the students aware of creative writing.			
<b>Course Contents</b>	<b>UNIT – I</b> Writing process  <b>UNIT – II</b> Introduction to academic writing Summarising and paraphrasing  <b>UNIT – III</b> Citing Sources  <b>UNIT – IV</b> Writing Critical Appreciation  <b>UNIT – V</b> Writing Summary/Substance with a Critical Note			
<b>Course outcomes</b>	Students would aware about Academic writing and Composition, Writing Critical Appreciation , and much more.			
<b>Text Books</b>	Anjana Neira Dev et al, Creative Writing: A Beginner's Manual, New Delhi: Pearson, 2009			
<b>REFERENCE BOOKS</b>	David Morley and Philip Neilsen eds., The Cambridge Companion to Creative Writing			

**Generic Elective (GE) Subject Papers for B.A. English Programme**

**ENGLISH:**

GE1- MEDIA AND COMMUNICATION

GE2- LANGUAGE, IMAGINATION AND CREATIVITY

GE3- GENDER & HUMAN RIGHTS

GE4- ACADEMIC WRITING & COMPOSITION





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<b>Course Title</b>	<b>MEDIA AND COMMUNICATION</b>				
<b>Course Code</b>	<b>ENG-GE1</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>3</b>	<b>1</b>		<b>4</b>	
<b>Prerequisites</b>	The program in Communication and Media Studies is an integral part of Goucher's 21st century vision for liberal arts education.				
<b>Course objectives</b>	Students are grounded in media and cultural history and are provided with the means to master communication in contemporary media. They are challenged to develop a critical perspective and make ethical judgments about contemporary and future media issues.				
<b>Course Contents</b>	<p><b>UNIT – I</b> Forms of Mass Communication Topics for Student Presentations: a. Case studies on current issues Indian journalism b. Performing street plays c. Writing pamphlets and posters, etc.</p> <p><b>UNIT – II</b> Advertisement 1. Types of advertisements 2. Advertising ethics 3. How to create advertisements/storyboards Topics for Student Presentations: a. Creating an advertisement/visualization b. Enacting an advertisement in a group c. Creating jingles and taglines</p> <p><b>UNIT – III</b> Mass Communication and Globalization</p> <p><b>UNIT – IV</b> Media Writing 1. Scriptwriting for TV and Radio 2. Writing News Reports and Editorials 3. Editing for Print and Online Media Topics for Student Presentations: a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio b. Writing news reports/book reviews/film reviews/TV program reviews/interviews c. Editing articles d. Writing an editorial on a topical subject</p> <p><b>UNIT – V</b> Introduction to Cyber Media and Social Media 1. Types of Social Media 2. The Impact of Social Media 3. Introduction to Cyber Media</p>				



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<b>Course outcomes</b>	Students will leave the Communication and Media Studies program as lifelong learners, ethical and critical problem solvers, innovative and effective creators and communicators across media forms, and independent intelligent people who view life in historical context, with inclusive multicultural perspective, and with a critical understanding of power in society.
<b>Text Books</b>	Media and Communication Book by Paddy Scannell
<b>Reference Books</b>	Media and Culture: An Introduction to Mass Communication Book by Richard Campbell The Media of Mass Communication Book by John Vivian

<b>Course Title</b>	<b>LANGUAGE, IMAGINATION AND CREATIVITY</b>			
<b>Course Code</b>	<b>ENG-GE2</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	<b>3</b>	<b>1</b>		<b>4</b>
<b>Prerequisites</b>	This course aims to provide participants with different strategies, tools and ideas tailored to their needs and realities in order to inspire students' creativity and motivation through innovative and interactive teaching methods based on experiential learning.			
<b>Course objectives</b>	In our pursue of preparing students for real world careers and challenges and equipping them with 21st-century skills, we often forget that as educators, we have a duty to dream and create spaces where everyone has the opportunity to bring out the best in themselves.			
<b>Course Contents</b>	<b>UNIT – I</b> Plain Language and Figurative Language (Use of Figures of Speech)			



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	<p><b>UNIT – II</b></p> <p>Language of Poetry with reference to select poems: William Wordsworth: 'Three Years She Grew', Lord Tennyson: 'Break Break Break'</p> <p><b>UNIT – III</b></p> <p>Henry Louis Vivian Derozio: 'To India, My Native Land', Rabindranath Tagore: 'Gitanjali 50',</p> <p><b>UNIT – IV</b></p> <p>Creative use of Language: Writing Story, Advertisement Matters</p> <p><b>UNIT – V</b></p> <p>Travelogues</p>
<b>Course outcomes</b>	The aim of this training is to raise confidence and broaden knowledge in educators and teachers in adopting different techniques and methods of encouraging their students to become more creative and develop their critical thinking and problem solving skills. In this way, we will be effectively preparing them to be manager and directors of their own future, a constantly changing reality where they will be able to successfully apply their 21st century competences to take on complex and open-ended challenges.
<b>Text Books</b>	Geoffrey N. Leech, A Linguistic Guide to English Poetry
<b>Reference Books</b>	Bose and Sterling, Rhetoric and Prosody

<b>Course Title</b>	<b>Gender and human rights</b>				
<b>Course Code</b>	<b>ENG-GE3</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>3</b>	<b>1</b>		<b>4</b>	
<b>Prerequisites</b>	This course offers students an opportunity to learn the basic history and discourse of women's human rights.				
<b>Course objectives</b>	The course will begin by providing historical, conceptual and theoretical insights into how the gender perspective over time has developed within human rights discourses.				
<b>Course Contents</b>	<b>UNIT – I</b>				
	<i>History of International Human Rights Movements &amp; Gender Movements, Conventions and Agencies</i>				
	<b>UNIT – II</b>				
	<i>Human Rights Violation and their Redressal</i>				



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	<p><b>UNIT – III</b> <i>Literature and Human Rights</i></p> <p><b>UNIT – IV</b> <i>Gender Rights Violation and their Redressal</i></p> <p><b>UNIT – V</b> <i>Gender and Literature.</i> <i>Selected text –</i> <i>Mulk Raj Anand, Untouchable.</i></p>
<b>Course outcomes</b>	<i>The Learning Goals for this course include understanding how to use gender analytics as a tool for academic research and for practices of social change as well as seeing the complexity and variety of differently gendered lives around the globe. Students will be able to identify, analyze, and critique the formation of social, economic, and political hierarchies grounded in gender and sexuality intersecting with race, ethnicity, culture and nationality.</i>
<b>Text Books</b>	<i>Geoffrey N. Leech, A Linguistic Guide to English Poetry</i>
<b>Reference Books</b>	<i>Bose and Sterling, Rhetoric and Prosody</i>

<b>Course Title</b>	<b>ACADEMIC WRITING &amp; COMPOSITION</b>				
<b>Course Code</b>	<b>ENG-GE4</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>3</b>	<b>1</b>		<b>4</b>	
<b>Prerequisites</b>	<i>Focuses on critical reading and strategies for varying writing style, tone, and form for multiple purposes and audiences.</i>				
<b>Course objectives</b>	<i>In this course, students will learn and practice the strategies and processes that successful writers employ as they work to accomplish specific purposes. In college, these purposes include comprehension, instruction, entertainment, persuasion, investigation, problem-resolution, evaluation, explanation, and refutation. In addition to preparing students for academic communication, this core-curriculum course prepares students to use writing to realize professional and personal goals.</i>				
<b>Course Contents</b>	<p><b>UNIT – I</b> <i>Introduction to the Writing Process</i></p> <p><b>UNIT – II</b> <i>The Mechanics of Writing</i> <i>Academic Writing: Text Structures</i></p>				



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	<p><b>UNIT – III</b></p> <p><i>Critical Thinking: Syntheses, Analyses and Evaluation</i> <i>Writing in One's Own Words: Summarizing and Paraphrasing</i></p> <p><b>UNIT – IV</b></p> <p><i>Citation and documentation as per current MLA style.</i></p> <p><b>UNIT – V</b></p> <p><i>Editing for Style</i></p>
<b>Course outcomes</b>	Generate effective compositions using various methods for critical thought, for the development of ideas, for the arrangement of those ideas to achieve a specific rhetorical goal, for the application of an appropriate style, and for revision and editing; demonstrate understanding of the ways that language and communication shape experience, construct meaning, and foster community; analyze and describe rhetorical contexts and use such descriptions to increase the efficacy of communicative acts.
<b>Text Books</b>	A Handbook For Academic Writing and Composition by Nzanmongi Jasmine Patton (Contributor), Prerna Malhotra (Contributor), Rajkumari Smejita Devi (Contributor), Sanam Khanna (Contributor), Shatarupa Sinha (Contributor), Swati Pal (Contributor), Anjana Neira Dev (Editor) MLA Handbook for Writers of Research Papers
<b>Reference Books</b>	<i>Developing Composition Skills: Academic Writing ...</i> <i>Book by Mary K. Ruetten</i> <i>Academic Writing for Graduate Students: Essential Tasks and Skills</i> <i>Book by Christine B. Feak and John Swales</i>



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**OPEN ELECTIVE PAPERS**

OP1- MEDIA AND COMMUNICATION

OP2- LANGUAGE, IMAGINATION AND CREATIVITY

OP3- GENDER & HUMAN RIGHTS

OP4- ACADEMIC WRITING & COMPOSITION

OP4- CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT

OP5- TEXT AND PERFORMANCE

<b>Course Title</b>	<b>MEDIA AND COMMUNICATION</b>				
<b>Course Code</b>	<b>ENG-OP1</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>3</b>	<b>1</b>		<b>4</b>	
<b>Prerequisites</b>	<i>The program in Communication and Media Studies is an integral part of Goucher's 21st century vision for liberal arts education.</i>				
<b>Course objectives</b>	<i>Students are grounded in media and cultural history and are provided with the means to master communication in contemporary media. They are challenged to develop a critical perspective and make ethical judgments about contemporary and future media issues.</i>				
<b>Course Contents</b>	<b>UNIT – I</b>				
	<i>Forms of Mass Communication Topics for Student Presentations: a. Case studies on current issues Indian journalism b. Performing street plays c. Writing pamphlets and posters, etc.</i>				
	<b>UNIT – II</b>				
	<i>Advertisement</i>				



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	<p>1. <i>Types of advertisements</i> 2. <i>Advertising ethics</i> 3. <i>How to create advertisements/storyboards</i> <i>Topics for Student Presentations: a. Creating an advertisement/visualization b. Enacting an advertisement in a group c. Creating jingles and taglines</i></p> <p><b>UNIT – III</b> <i>Mass Communication and Globalization</i></p> <p><b>UNIT – IV</b> <i>Media Writing</i> 1. <i>Scriptwriting for TV and Radio</i> 2. <i>Writing News Reports and Editorials</i> 3. <i>Editing for Print and Online Media</i> <i>Topics for Student Presentations: a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio</i> <i>b. Writing news reports/book reviews/film reviews/TV program reviews/interviews c. Editing articles d. Writing an editorial on a topical subject</i></p> <p><b>UNIT – V</b> <i>Introduction to Cyber Media and Social Media</i> 1. <i>Types of Social Media</i> 2. <i>The Impact of Social Media</i> 3. <i>Introduction to Cyber Media</i></p>
<b>Course outcomes</b>	<p><i>Students will leave the Communication and Media Studies program as lifelong learners, ethical and critical problem solvers, innovative and effective creators and communicators across media forms, and independent intelligent people who view life in historical context, with inclusive multicultural perspective, and with a critical understanding of power in society.</i></p>
<b>Text Books</b>	<p><b><i>Media and Communication</i></b> <i>Book by Paddy Scannell</i></p>
<b>Reference Books</b>	<p><b><i>Media and Culture: An Introduction to Mass Communication</i></b> <i>Book by Richard Campbell</i> <b><i>The Media of Mass Communication</i></b> <i>Book by John Vivian</i></p>



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<b>Course Title</b>	<b>LANGUAGE, IMAGINATION AND CREATIVITY</b>			
<b>Course Code</b>	<b>ENG-OP2</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	<b>3</b>	<b>1</b>		<b>4</b>
<b>Prerequisites</b>	This course aims to provide participants with different strategies, tools and ideas tailored to their needs and realities in order to inspire students' creativity and motivation through innovative and interactive teaching methods based on experiential learning.			
<b>Course objectives</b>	In our pursue of preparing students for real world careers and challenges and equipping them with 21st-century skills, we often forget that as educators, we have a duty to dream and create spaces where everyone has the opportunity to bring out the best in themselves.			
<b>Course Contents</b>	<b>UNIT – I</b> <i>Plain Language and Figurative Language (Use of Figures of Speech)</i> <b>UNIT – II</b> <i>Language of Poetry with reference to select poems: William Wordsworth: 'Three Years She Grew', Lord Tennyson: 'Break Break Break'</i> <b>UNIT – III</b> <i>Henry Louis Vivian Derozio: 'To India, My Native Land', Rabindranath Tagore: 'Gitanjali 50',</i> <b>UNIT – IV</b> <i>Creative use of Language: Writing Story, Advertisement Matters</i> <b>UNIT – V</b> <i>Travelogues</i>			
<b>Course outcomes</b>	<i>The aim of this training is to raise confidence and broaden knowledge in educators and teachers in adopting different techniques and methods of encouraging their students to become more creative and develop their critical thinking and problem solving skills. In this</i>			





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	<i>way, we will be effectively preparing them to be manager and directors of their own future, a constantly changing reality where they will be able to successfully apply their 21st century competences to take on complex and open-ended challenges.</i>
<b>Text Books</b>	<i>Geoffrey N. Leech, A Linguistic Guide to English Poetry</i>
<b>Reference Books</b>	<i>Bose and Sterling, Rhetoric and Prosody</i>

<b>Course Title</b>	<b>Gender and Human Rights</b>				
<b>Course Code</b>	<b>ENG-OP3</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>3</b>	<b>1</b>		<b>4</b>	
<b>Prerequisites</b>	This course offers students an opportunity to learn the basic history and discourse of women's human rights.				
<b>Course objectives</b>	The course will begin by providing historical, conceptual and theoretical insights into how the gender perspective over time has developed within human rights discourses.				
<b>Course Contents</b>	<b>UNIT – I</b> <i>History of International Human Rights Movements &amp; Gender Movements, Conventions and Agencies</i> <b>UNIT – II</b> <i>Human Rights Violation and their Redressal</i> <b>UNIT – III</b> <i>Literature and Human Rights</i> <b>UNIT – IV</b> <i>Gender Rights Violation and their Redressal</i> <b>UNIT – V</b> <i>Gender and Literature.</i> <i>Selected text –</i> <i>Mulk Raj Anand, Untouchable.</i>				
<b>Course outcomes</b>	The Learning Goals for this course include understanding how to use gender analytics as a tool for academic research and for practices of social change as well as seeing the complexity and variety of differently gendered lives around the globe. Students will be able to identify, analyze, and critique the formation of social, economic, and political hierarchies grounded in gender and sexuality intersecting with race, ethnicity, culture and nationality.				
<b>Text Books</b>	Geoffrey N. Leech, A Linguistic Guide to English Poetry				



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<b>Reference Books</b>	Bose and Sterling, Rhetoric and Prosody
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<b>Course Title</b>	<b><i>ACADEMIC WRITING &amp; COMPOSITION</i></b>			
<b>Course Code</b>	<b>ENG-OP4</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	<b>3</b>	<b>1</b>		<b>4</b>
<b>Prerequisites</b>	Focuses on critical reading and strategies for varying writing style, tone, and form for multiple purposes and audiences.			
<b>Course objectives</b>	In this course, students will learn and practice the strategies and processes that successful writers employ as they work to accomplish specific purposes. In college, these purposes include comprehension, instruction, entertainment, persuasion, investigation, problem-resolution, evaluation, explanation, and refutation. In addition to preparing students for academic communication, this core-curriculum course prepares students to use writing to realize professional and personal goals.			
<b>Course Contents</b>	<b>UNIT – I</b> <i>Introduction to the Writing Process</i> <b>UNIT – II</b> <i>The Mechanics of Writing</i> <i>Academic Writing: Text Structures</i> <b>UNIT – III</b> <i>Critical Thinking: Syntheses, Analyses and Evaluation</i> <i>Writing in One's Own Words: Summarizing and Paraphrasing</i> <b>UNIT – IV</b> <i>Citation and documentation as per current MLA style.</i> <b>UNIT – V</b> <i>Editing for Style</i>			
<b>Course outcomes</b>	Generate effective compositions using various methods for critical thought, for the development of ideas, for the arrangement of those ideas to achieve a specific rhetorical goal, for the application of an appropriate style, and for revision and editing; demonstrate understanding of the ways that language and communication shape experience, construct meaning, and foster community; analyze and describe rhetorical contexts and use such descriptions to increase the efficacy of communicative acts.			
<b>Text Books</b>	A Handbook For Academic Writing and Composition by Nzanmongi Jasmine Patton (Contributor), Prerna Malhotra (Contributor), Rajkumari Smejita Devi (Contributor), Sanam Khanna (Contributor), Shatarupa Sinha (Contributor), Swati Pal (Contributor), Anjana Neira Dev (Editor) MLA Handbook for Writers of Research Papers			



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<b>Reference Books</b>	Developing Composition Skills: Academic Writing ... Book by Mary K. Ruetten Academic Writing for Graduate Students: Essential Tasks and Skills Book by Christine B. Feak and John Swales
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<b>Course Title</b>	<b><i>CONTEMPORARY INDIA: WOMEN AND EMPOWRMENT</i></b>			
<b>Course Code</b>	<b>ENG-OP5</b>			
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>
	<b>3</b>	<b>1</b>	<b></b>	<b>4</b>
<b>Prerequisites</b>	Understand the need and programmes of women empowerment and development.			
<b>Course objectives</b>	Create a level of understanding about the impact of women empowerment on the quality of life, for herself and community. Students will be able to develop an understanding the role of women in the society.			
<b>Course Contents</b>	<p><b>UNIT – I</b>            Definition, Concept, Historical Perspectives in Women Empowerment</p> <p><b>UNIT – II</b>            Types of women’s empowerment – social, economic, political and psychological            Culture and women: Patriarchy, Social cultural practices.</p> <p><b>UNIT – III</b>            Employment, Health, Education            Governance and rural and urban development            Environment and climate change</p> <p><b>UNIT – IV</b>            Women and Indian Constitutional provisions and Rights.</p> <p><b>UNIT – V</b>            Legal Rights - Hindu Marriage Act, PC &amp; PNDT Act, Dowry Prohibition Act, Hindu Succession Act and Domestic Violence Act.            Need for legal literacy for women and Legal Redressal system.</p>			
<b>Course outcomes</b>	Developing an insight on the issues of women's health, environment and the constitutional provisions available for women's rights and safety. Develop sound knowledge about various government initiatives and civil society organizations and media for promotion of empowering women.			
<b>Text Books</b>	Bhasin, Kamla (2000). Understanding Gender. New Delhi. Kaali for Women. Goel, A, Kaur, A and Sultana, A (2006). Violence against women: Issues and Perspectives. New Delhi, Deep& Deep Publishers.			



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<p><b>Reference Books</b></p>	<p>Arunachalam. J (2005), Women’s Equality – A Struggle for Survival: Gyan Publishing House, New Delhi 7 13. Kamala, S. &amp; Singh, U. K. (2008), Towards Legal Literacy : Oxford University Press,New Delhi Parvin, R.M. (2005), Empowerment of Women – Strategies and Systems for Gender Justice: Dominant Publishers and Distributors, New Delhi Selvam, S. (2005), Empowerment and Social Development – Issues in Community Participation: Kanishka Publishers, Distributors, New Delhi.</p>
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<b>Course Title</b>	<b><i>TEXT AND PERFORMANCE</i></b>				
<b>Course Code</b>	<b>ENG-OP6</b>				
<b>Course Credits</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>TC</b>	
	<b>3</b>	<b>1</b>		<b>4</b>	
<b>Prerequisites</b>	A study of folk traditions in theatre				
<b>Course objectives</b>	Knowledge of the history of theatre and its traditions in India and the West; theatre studies and performance.				
<b>Course Contents</b>	<b>UNIT – I</b> Ananda Lal, “ A Historiography of Modern Indian Theatre” <b>UNIT – II</b> Shakuntala: Kalidasa <b>UNIT – III</b> Raymond Williams, “Argument: Text and Performance” <b>UNIT – IV</b> Rustom Bharucha Theatre and the World: Performance and the Politics of Culture <b>UNIT – V</b> A Doll’S House: Henrik Ibsenssss				
<b>Course outcomes</b>	It will acquaint the students with the rise of modern theatre in the pre- and post-independence period in India, while also familiarising them with folk theatrical traditions.				
<b>Text Books</b>	Bhasin, Kamla (2000). Understanding Gender. New Delhi. Kaali for Women. Goel, A, Kaur, A and Sultana, A (2006). Violence against women: Issues and Perspectives. New Delhi, Deep& Deep Publishers.				
<b>Reference Books</b>	Arunachalam. J (2005), Women’s Equality – A Struggle for Survival: Gyan Publishing House, New Delhi 7 13. Kamala, S. & Singh, U. K. (2008), Towards Legal Literacy : Oxford University Press,New Delhi Parvin, R.M. (2005), Empowerment of Women – Strategies and Systems for Gender Justice: Dominant Publishers and Distributors, New Delhi Selvam, S. (2005), Empowerment and Social Development – Issues in Community Participation: Kanishka Publishers, Distributors, New Delhi.				