

**Department of English**  
**Bhagat Phool Singh Mahila Vishwavidyalaya, Khanpur Kalan, Sonapat, Haryana**

**SCHEME & SYLLABUS**

**M.A. English (02 Years) (w.e.f. 2015-16)**

**Programme Outcomes:**

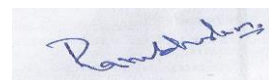
The programme is designed and taught to achieve the following outcomes:

1. Advanced understanding of rhetoric, literary theories and criticism
2. Gaining specialization in select areas of English literature and language
3. Capacity to develop critical discourse on contemporary socio-cultural-political problems
4. Gaining pedagogical practices and perspectives on teaching literature
5. Understanding literature as an interdisciplinary area

**Programme Specific Outcomes:**

1. Demonstrate knowledge of literary terms, major periods, authors, genres, and theories
2. Demonstrate knowledge of “best practices” regarding research, writing, teaching, and the academic profession of literary studies
3. Develop complex reading, writing, and research skills
4. Demonstrate argumentative skills which enable students to defend interpretations and research practices by using textual material, secondary sources, and literary theory
5. Develop electronic media skills
6. Be able to participate in the profession of literary studies through conferences & publications
7. Demonstrate an appreciation for both canonical and non-canonical works
8. Demonstrate an appreciation for literary theory
9. Demonstrate an understanding of and appreciation for the academic literary profession

**Passing Criteria :** In order to qualify (pass) a Course the student has to score 40% in the external examination and 40% in the aggregate of external and internal examination.



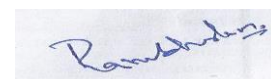
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**Scheme of Examination for the 1<sup>st</sup> Semester:**

Sr. No.	Course Code	Course Name	Credits L+(T+P)	Maximum Marks		
				Internal	External	Total
1	DOE 2101	Language and Linguistics	06 (05+01)	20	80	100
2	DOE 2103	British English Literature 1340-1625	06 (05+01)	20	80	100
3	DOE 2105	British English Literature 1625-1700	06 (05+01)	20	80	100
4	DOE 2107	Western Literary Theory and Criticism	06 (05+01)	20	80	100
5	FFA/FRA/FGA-100	Audit Course	03	20	80	100
Total Contact Hours/Credits			27 (23+4)	80	320	400

**Scheme of Examination for the 2<sup>nd</sup> Semester:**

Sr. No.	Course Code	Course Name	Credits L+(T+P)	Maximum Marks		
				Internal	External	Total
1	DOE 2102	Language Acquisition and Teaching Methods	06 (05+01)	20	80	100
2	DOE 2104	British Literature 1700-1790	06 (05+01)	20	80	100
3	DOE 2106	British Literature 1798-1830	06 (05+01)	20	80	100
4	DOE 2108	Indian Poetics	06 (05+01)	20	80	100
Total Contact Hours/Credits			24 (20+4)	80	320	400



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**Scheme of Examination for the 3<sup>rd</sup> Semester:**

Sr. No.	Course Code	Course Name	Credits L+(T+P)	Maximum Marks		
				Internal	External	Total
1	DOE 2201	Applied Linguistics	06 (05+01)	20	80	100
2	DOE 2203	British Literature 1837-1901	06 (05+01)	20	80	100
3	DOE 2205	British Literature 1901-1945 (Part 1)	06 (05+01)	20	80	100
4	DOE 2207	Contemporary Literary Theory	06 (05+01)	20	80	100
Total Contact Hours/Credits			24 (20+4)	80	320	400

**Scheme of Examination for the 4<sup>th</sup> Semester:**

Sr. No.	Course Code	Course Name	Credits L+(T+P)	Maximum Marks		
				Internal	External	Total
1	DOE 2202	Cultural Studies	06 (05+01)	20	80	100
2	DOE 2204	British Literature 1901-1945 (Part II)	06 (05+01)	20	80	100
3	-----	Optional Course I	06 (05+01)	20	80	100
4	-----	Optional Course II	06 (05+01)	20	80	100
Total Contact Hours/Credits			24 (20+4)	80	320	400



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## Detailed Syllabus:

### SEMESTER - I

#### Course I: Language and Linguistics (Course Code: DOE 2101)

##### Course Objectives:

1. Basic introduction to the terms and concepts in linguistics
2. To understand nature and scope of language
3. Understanding different dimensions of linguistics
4. To sensitize the students to correlate language and literature

##### Course Outcomes:

1. Students understand nature and function of language
2. Students will understand the changing shape of English over time and space, and the science behind language acquisition, processing and communication.
3. Better understanding the structure and components of language
4. Understand the growth of modern linguistics, branches of linguistics and varieties of language

##### Unit I:

**Language** – Its nature and functions; Influence of language philosophers; Ferdinand de Saussure's concepts: langue and parole, syntagmatic and paradigmatic relationships, synchronic and diachronic; Bloomfield's contribution

##### Unit II:

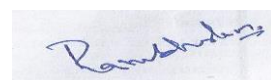
**Study of Language** – Historical, comparative, descriptive approaches and the growth of modern linguistics. Branches of linguistics; Varieties of language

##### Unit III:

**Levels of Linguistic Analysis (Sound & Lexis)** – Organs of speech, description and classification of speech sounds, IPA system, phonemes, allophones, minimal pairs, transcription; Morphology and word formation

##### Unit IV:

**Levels of Linguistic Analysis (Syntax & Semantics)** – Grammar, Development of theories of grammar – traditional, structural, phrase structure rules, transformational generative grammar; Introduction to Semantics, Types of Meaning — Denotation, Connotation, Social, Emotive, Collective, Thematic, Inferential.



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**Suggested Readings:**

1. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Macmillan, 2007.
2. Culler, Jonathan. *Saussure*. London: Fontana Modern Classics, 1978.
3. Crystal, D. *Linguistics*. Harmondsworth: Penguin, 1980.
4. Fromkin, Rodman and Hyams, *An Introduction to Language*. Seventh Edition. Thomson/Heinele, 2002.
5. Krishnaswamy and Verma. *Modern Linguistics*. New Delhi: O.U.P. 1988.
6. Lyons, J. *Language and Linguistics*. Cambridge: C.U.P., 1982.
7. ---. *Chomsky*, London: Fontana Modern Classics, 1983. Palmer. F. *Grammar*. Cambridge: C.U.P., 1983.
8. Radford, A. *Linguistics: An Introduction*. Cambridge: Cambridge Univ. Press, 1999.
9. Syal, Pushpinder and D.V. Jindal. *Introduction to Linguistics, Grammar and Semantics*. Revised Edition, New Delhi: Prentice-Hall of India, 2007.
10. Rosenbaum, Roderick A. and Peter S. Jacobs. *English Transformational Grammar*. Blaisdell, 1968.
11. Sethi, J. and P.V. Dhamija. *A Course in Phonetics and Spoken English*. Second Edition. New Delhi: PHI, 2010.
12. Yule, G. *The Study of Language*. Cambridge: Cambridge Univ. Press. 2009.

**Instructions to the Paper Setter:**

The paper shall be of 80 marks. The paper should be strictly set according to the prescribed syllabus.

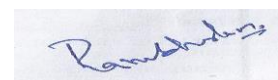
1. This paper shall have nine questions in all. All the questions will be of 16 marks each. The student shall have to attempt five questions.

2. Question No. 1 will be compulsory. It will be designed to test the student's close knowledge of the prescribed texts/topics. Students shall have to attempt four out of eight short-notes, to be answered in 250 words each. The notes shall be made on context/terms/concepts.

(4x4=16 Marks)

3. In case of Question No. 2 to 9, two questions from each of the four prescribed units shall be set. Questions shall be so designed as to ensure that all the prescribed topics are studied. Questions may be split into subparts and may involve exercises/analysis type questions. The students shall have to attempt four questions selecting not more than one from each unit.

(16x4=64Marks)



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**Course II: BRITISH LITERATURE-1340 to 1625 (Course Code: DOE 2103)****Course Objectives:**

1. To introduce the salient features of British literature
2. Facilitating critical understanding of socio-cultural discourses in literature
3. To introduce relevant literary terms
4. Enabling the learners to critically appreciate contemporary life through literary expressions

**Course Outcomes:**

1. Students gain knowledge of these literary periods and the trends of each
2. Know about Social, Political and literary background of the given period
3. Grasp the shift of English literature from the Middle Ages to the Renaissance
4. Analyze the genres of poetry, prose and drama in the larger socio-political and religious contexts of the time

**Unit - I**

Geoffery Chaucer

- “Prologue to the Canterbury Tales”

Edmund Spenser

- *Faerie Queene* (Book-1)

**Unit - II**

William Shakespeare

- *Hamlet*

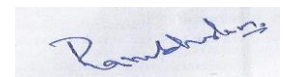
**Unit - III**

Ben Jonson

- *Volpone*

**Unit - IV (Non-Detailed Study)**

- Francis Bacon *Of Studies, Of Friendship*
- Christopher Marlowe *Dr. Faustus*
- Thomas Kyd *The Spanish Tragedy*
- William Shakespeare *As You Like It*
- Philip Sidney *Arcadia*
- John Webster *The White Devil*



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**Suggested Readings:**

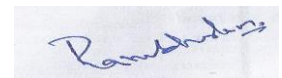
1. Alpers, Paul J. Ed. *Edmund Spenser*. Penguin Critical Anthologies, 1969.
2. Bayley, Peter. *Edmund Spenser: Prince of Poets*. Hutchinson University Library, 1971.
3. Boas, F.S. *An Introduction to Tudor Drama*. OUP, 1946
4. Bradley, A. C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*, New Delhi: Dodo Press, 2009.
5. Bradbrook, M.C. *The Growth and Structure of Elizabethan Comedy*. Peregrine Books, 1963.
6. *Five Plays of Ben Jonson*. OUP, 1999.
7. Gassner, John. *Masters of the Drama*. New York: Dover Publication, 1954.
8. Halliday, F.E. Ed. *A Shakespeare Companion*. Penguin Shakespeare Library, 1969.
9. Harbage, Alfred. *Shakespeare: The Tragedies: A Collection of Critical Essays*, New Delhi: Pearson, 2005.
10. Hartnell, Phyllis. Ed. *The Concise Oxford Companion to the Theatre*. OUP
11. Kaufmann, Ralph J. *Elizabethan Drama: Modern Essays in Criticism*, Oxford: Oxford University Press, 1970.
12. Sharma, Ghansham. Ed. *Reinterpretations of Marlowe's Faustus: A Collection of Critical Essays*, New Delhi: Doaba House, 1984.

**Instructions to the Paper Setter:**

**Note: The paper shall be of 80 marks.**

**The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.  
(4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions not less than 4 marks each. Two questions shall be set on each text. The students shall have to attempt four questions selecting one question from each text.  
(16x4=64 Marks)



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**Course III: British Literature - 1625 to 1700 (Course Code: DOE 2105)****Course Objectives:**

1. Introducing fundamental themes of the period under study
2. Acquainting learners with socio-cultural trends
3. Introducing prominent writers of the period
4. Defining related literary concepts and terms

**Course Outcomes:**

1. Students gain knowledge of these literary periods and the trends of each
2. Know about Social, Political and literary background of the given period
3. Understand the aesthetic and political shifts from the Renaissance through the Jacobean and Restoration periods
4. Understand, analyze and appreciate prose, poetry and drama in terms of changing socio-cultural contexts

**Unit - I**

John Donne

- *Death be not Proud*
- *A Valediction: Forbidding Mourning*
- *The Good-Morrow*
- *The Sun Rising*
- *The Canonization*

John Milton

- *Paradise Lost* (Book 1)

**Unit - II**

John Dryden

- *Absalom and Achitophel* (Lines 150-500)

**Unit - III**

Congreve

- *The Way of the World*

**Unit - IV (Non-Detailed Study)**

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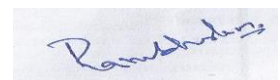
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John Bunyan

R.B. Sheridan

Samuel Butler

George Etherege

Story of Jeremiah, from *The Bible*Story of Isaiah from *The Bible**The Pilgrim's Progress**The School for Scandal**Hudibras**She Would if She Could*


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**Suggested Readings:**

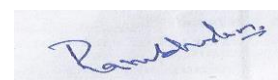
1. Blamires, Harry. *Milton's Creation: A Guide through Paradise Lost*. London: Matheun, 1971.
2. Chandra, Naresh. *John Donne and Metaphysical Poetry*. Delhi: Doaba House, 1990.
3. Danielson, Dennis. *The Cambridge Companion to Milton*. Cambridge: Cambridge University Press, 1999.
4. Donno, Elizabeth. Story. *Andrew Marvell: The Critical Heritage*. London: Routledge, 1995.
5. Empson, William. *Milton's God*. Cambridge: Cambridge University Press, 1981.
6. *Fifteen Poets*. Oxford: The Clarendon Press, 1941.
7. Fisk, Deborah Payne. *The Cambridge Companion to English Restoration Theatre*. CUP, 2000.
8. Hutchings, Bill. *Selected Poems: Andrew Marvell*. London: Taylor & Francis, 2002.
9. Legouis, Pierre. *Andrew Marvell: Poet, Puritan, Patriot*. 2nd ed., Oxford: The Clarendon Press, 1965.
10. Quiller-Couch A. T. (ed.) *The Oxford Book of English Verse*. Oxford: Clarendon Press, 1919.
11. Sanders, Wilbur. *John Donne's Poetry*. London: Cambridge University Press, 1971.
12. Summers, Montague. *The Restoration Theatre*. Humanities Press, 1964.

**Instructions to the Paper Setter:**

**Note: The paper shall be of 80 marks.**

**The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.  
(4x4=16 Marks)
- III. Question No. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions not less than 4 marks each. Two questions shall be set on each text. The students shall have to attempt four questions selecting one question from each text.  
(16x4=64 Marks)



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## Course IV: Western Literary Theory And Criticism (Course Code:DOE-2107)

### Course Objectives:

1. Introducing important western literary theories
2. Enabling learners to attempt criticism of important literary texts
3. Introducing key literary critics and theorists
4. Understanding role of theories in appreciating literature

### Course Outcomes:

1. Students understand different aspects of literary studies.
2. Students understand with the history of English criticism in terms of teaching of certain important texts and ideas of everlasting significance ingrained in them.
3. Students understand the use of critical tools and critical understanding of a work of art.
4. Know the critical terms and concept and its applications in literature.

### Unit - I

Aristotle

- *Poetics*

### Unit - II

William Wordsworth

- *Preface to the Lyrical Ballads*

Matthew Arnold

- *Function of Criticism at Present Time*
- *The Study of Poetry*

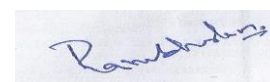
### Unit - III

T.S. Eliot

- *Tradition and Individual Talent*
- *Function of Criticism*

### Unit - IV (for Non-Detailed Study)

- Plato *Republic*
- Longinus *On the Sublime*
- Samuel Johnson *Preface to Shakespeare*
- S.T. Coleridge *Biographia Literaria*
- Alexander Pope *Essay on Criticism*
- Walter Pater *Aestheticism and Decadence*



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**Suggested Reading:**

1. Butcher, S. H. *Aristotle's Theory of Poetry and Fine Art*. Dover Publishers, 1951.
2. Culler, Jonathan. *Literary Theory: A Very Short Introduction*.
3. Enright, D. J. And Ernest de Chickera. *English Critical Texts*. Oxford University Press, 1999.
4. Habib, Rafey. *A History of Literary Criticism: From Plato to the Present*. Blackwell Publishers, 2005.
5. Prasad, B. *A Short History of Literary Criticism*. New Delhi: Macmillan Publishers, 1986.
6. Rivkin, Julie & Michael Ryan. eds. *Literary Theory: An Anthology*. II<sup>nd</sup> ed. Malden, MA: Blackwell Publishers, 2004.
7. Waugh, P. *Literary Theory and Criticism*. Oxford University Press,
8. Wimsatt & Brooks. *Literary Criticism: A Short History*. London: Routledge, 1970.

**Instructions to the Paper Setter:**

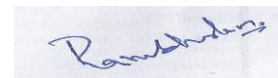
**Note: The paper shall be of 80 marks.**

**The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.
 

(4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions not less than 4 marks each. Two questions shall be set on each unit. The students shall have to attempt four questions selecting one question from each text.
 

(16x4=64 Marks)



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**SEMESTER- II****Course V: Language Acquisition and Teaching Methods (Course Code: DOE 2102)****Course Objectives:**

1. To introduce theories of language learning
2. To introduce various methods of teaching languages
3. Establishing relation between brain and language learning
4. To understand language processing mechanism

**Course Outcomes:**

1. To study the human brain and its functions, stages of development in a child
2. To understand the difference between First Language Acquisition and Second Language Learning
3. To focus on practical usage of grammar and to provide an in-depth understanding of the rule of grammar
4. Understand different teaching methods

**Unit I:**

**Language and Mind** - Brain and language, empirical evidences, cerebral dominance and lateralization, Language disorders (aphasia, dyslexia, stuttering, autism), Language universals

**Unit II:**

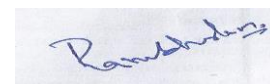
**Representation and Processing** - Perception, Comprehension and Production, The thought process and the speech process, Internal Lexicon (phonological, morphological, syntactic and semantic), Lexical Access, (Autonomous search modal, Logogen model, Cohort model)

**Unit III:**

**Understanding Second Language Acquisition** - First Language Acquisition, Theories of SLA (Behaviourism; Cognitivism; Socio-Cultural theory; Innatism — Krashen's Five Hypothesis; Interactionist), Learning Styles and Strategies; Individual differences in SLA (gender, age, attitude, aptitude, motivation) ; communicative competence; Bilingualism, Multilingualism, Role of Errors and Error Analysis

**Unit IV:**

**Teaching Methods** - Grammar Translation method ; Direct Method, The Audio-lingual approach; Programmed instruction, Reading Method; Bilingual method, Communicative Language Teaching, Suggestopedia, The Silent Way, The Notional Functional Syllabus



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**Suggested Readings:**

1. Berman, R. *First and Second Language Acquisition Process*. Cambridge Mass.: Newbury House, 1987.
2. Brown, H. Douglas. *Principles and Practices of Language Learning and Teaching*. Englewood Cliffs, NJ Prentice hall, 1980.
3. Chomsky, Noam *Language and Mind*. New York: Harcourt, Brace & World, 1968.
4. Doughty, Catherine & Michael H. Long. *The Handbook of Second Language Acquisition*. London: Blackwell Publishers, 2003.
5. Eli, Hinkel. *A Handbook of Research in Second Language Teaching and Learning*. London: Routledge, 2005.
6. Emmorey, Karen *Language, Cognition and the Brain: Insights from Sign Language Research*. NJ: Lawrence Erlbaum Associates, 2002
7. Gardner, R.C. *Social Psychology and Second Language Learning: The Role of Attitude and Motivation*. London: Edward Arnold Publishers, 1985.
8. Kachru, B.B & C.L.Nelson *Sociolinguistics and Language Teaching*. Cambridge: Cambridge University Press, 1996.
9. Lightbown, P. & N. Spada *How Languages are Learned*. 2<sup>nd</sup> ed. Oxford: Oxford University Press, 2006.
10. Nagaraj, Geetha *English Language Teaching: Approaches, Methods Techniques*. Chennai and New Delhi: Orient Longman, 1996.
11. Nunan, David. *Language Teaching Methodology*. New York: Phoenix, 1991.
12. Mitchell, R. & F. Myles. *Second Language Learning Theories*. 2<sup>nd</sup> ed. London: Hodder Arnold, 2006.
13. Rivers, Wilga. *Speaking in Many Tongues*. Cambridge: Cambridge University Press, 1983.
14. Widdowson, H. *Aspects of Language Teaching*. Oxford: Oxford University Press, 1991.

**Instructions to the Paper Setter:**

**Note: The paper shall be of 80 marks.**

**The paper should be strictly set according to the prescribed syllabus.**

This paper shall have nine questions in all. All the questions will be of 16 marks each. The student shall have to attempt five questions.

Question No. 1 will be compulsory. It will be designed to test the student's close knowledge of the prescribed topics/concepts/context/term. Students shall have to attempt four out of eight short-notes, to be answered in 250 words each.

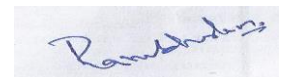
(4x4=16 Marks)

In case of Question No. 2 to 9, two questions from each of the four prescribed units shall be set.

Questions may be split into sub-parts and may involve exercises/analysis/ critical comparison type questions.

Questions shall be so designed as to ensure that all the prescribed topics are studied. The students shall have to attempt four questions selecting not more than one from each unit.

(16x4=64 Marks)



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**Course VI: British Literature 1700 to 1790 (Course Code: DOE 2104)****Course Objectives:**

1. Introducing fundamental themes of the period under study
2. Acquainting learners with socio-cultural trends
3. Introducing prominent writers of the period
4. Defining related literary concepts and terms

**Course Outcomes:**

1. Students gain knowledge of these literary periods and the trends of each
2. Know about Social, Political and literary background of the given period
3. Understand the significance of the age of Prose and Reason
4. Understood the prominence of logic and reason in the 18th century British literature

**Unit I**

Alexander Pope  
Joseph Addison

*The Rape of the Lock*  
Essays  
*On Friendship*  
*Female Orators*  
*The Aim of the Spectator*  
*Meditations at Abbey*  
*Sir Roger at Church*

**Unit II**

Henry Fielding

*Tom Jones*

**Unit - III**

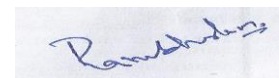
Oliver Goldsmith

*She Stoops to Conquer*

**Unit IV (Non-Detailed Study)**

Samuel Richardson  
Samuel Johnson  
Jonathan Swift  
Tobias Smollett  
Thomas Gray  
James Thompson

*Pamela*  
*Vanity of Human Wishes*  
*Battle of Books*  
*Roderick Random*  
*Elegy Written in a Country Churchyard*  
*Seasons*



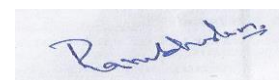
Chairperson, DOE

**Suggested Readings:**

1. Addison, Joseph. *Cato: A Tragedy, and Selected Essays*. Ed. Christine Dunn Henderson & Mark E. Yellin. Indianapolis: Liberty Fund, 2004.
2. Albert J. Rivero. Ed. *Critical Essays on Henry Fielding*. Twayne Pub, 1998.
3. Beardsley, Aubrey. *The Rape of the Lock: An Heroicomic Poem in five Cantos*. Courier Dover Publications, 1968.
4. Deighton, Ken. Ed. *Coverley Papers from The Spectator*. New York: Macmillan, 1964.
5. Drabble, Margaret. Ed. *The Oxford Companion to English Literature*. Oxford University Press, 1985.
6. Mack, Maynard. *Pope: A Life*. New Haven, 1985.
7. Rousseau, George. *Goldsmith: The Critical Heritage*. London: Routledge and Kegan Paul, 1974.

**Note: The paper shall be of 80 marks.****The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.  
(4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions but not less than 4 marks each. Two questions shall be set from each text. The students shall have to attempt four questions selecting one question from each unit/text.  
(16x4=64 Marks)



Chairperson, DOE

**Course VII: BRITISH LITERATURE 1798 to 1830 (Course Code: DOE 2106)****Course Objectives:**

1. Introducing fundamental themes of the period under study
2. Acquainting learners with socio-cultural trends
3. Introducing prominent writers of the period
4. Defining related literary concepts and terms

**Course Outcomes:**

1. Students gain knowledge about the romantic period and its representative writers.
2. Students understand the concept and significance of nature in Romantic poetry.
3. Students understood the spiritual interpretation of nature and its educative power as depicted by the romantic poets.
4. They learn to distinguish between reason and imagination and the predominance of imagination in romantic literature.

**Unit - I**

John Keats

- Odes (“To Nightingale”, “To Grecian Urn”, “To Autumn”)

S.T. Coleridge

- “The Rime of the Ancient Mariner”, “Kubla Khan”

**Unit - II**

Emily Bronte

- *Wuthering Heights*

**Unit - III**

Mary Shelley

- *Frankenstein*

**Unit - IV (for Non-Detailed Study)**

William Wordsworth

*The Prelude*

P.B. Shelley

*Prometheus Unbound*

Charles Lamb

*Chimney Sweeper, Superannuated Man*

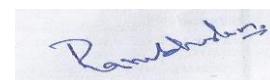
Lord Byron

*Don Juan*

William Blake

*Songs of Innocence and Songs of Experience*

Walter Scott

*Waverley*


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**Suggested Readings:**

1. Barth, J. Robert. *Coleridge and Christian Doctrine*. Cambridge: Harvard, 1969.
2. Bate, Walter Jackson. *Coleridge*. The Macmillan Company, 1968.
3. Boulger, J.D. *Twentieth Century Interpretations of The Rime of the Ancient Mariner*. Englewood Cliffs NJ: Prentice Hall, 1969.
4. Forman, H. Buxton. Ed. *The Complete Poetical Works of John Keats*. Oxford: Oxford University Press, 1907
5. Scudder, Horace Elisha. Ed. *The Complete Poetical Works and Letters of John Keats*. Boston: Riverside Press, 1899.
6. Stillinger, Jack. Ed. *Complete Poems-John Keats*. Harvard University Press, 1982
7. *The Cambridge Guide to Women's Writing in English*. Cambridge: Cambridge University Press, 1999.

**Instructions to the Paper Setter:**

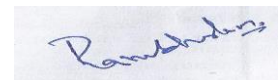
**Note: The paper shall be of 80 marks.**

**The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.
 

(4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from **the first three** units carrying 16 marks each. The examiner may set short note type questions not less than 4 marks each. Two questions shall be set on each text. The students shall have to attempt four questions selecting one question from each text.

(16x4=64 Marks)



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## Course VIII: INDIAN POETICS (Course Code: DOE-2108)

### Course Objectives:

1. Introduction of the learner to major schools of Indian poetics
2. Explanation of key terms of Indian poetics
3. Understanding Indian aesthetics
4. Analyzing Indian poetics vis-à-vis western poetics

### Course Outcomes:

1. Students understand the important poetic theories of ancient India
2. Understand the major movements and figures of Indian Poetics through the study of selected texts and have aesthetic experience
3. Know the purpose and goal of literary composition
4. Students learn about the major schools of Indian Poetics

### Unit I

**Introduction:** Basic issues and assumptions, poet, reader/audience and text, literary discourse, 'literariness', 'soul of poetry', sources and types of poetic/literary meaning, *kavya prayojana* (purpose and goal of a literary composition).

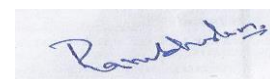
### Unit II

**Literary Discourse:** Nature, classification/typology of literary discourses, literature as ontology and epistemology, major thinkers, texts and Commentaries, Art and Representation: Art as 'image-making', creative process, modes of representation, reception/reader's response theory.

### Unit III

#### Major Schools and Exponents:

1. *Rasa* (aesthetic experience): Bharata, Anandavardhana, Abhinavagupta, Mammata, Vishwanatha, Jagannatha
2. *Alamkara* (figural mode): Bhamaha, Dandin, Ruyyaka
3. *Riti* (stylistics): Vamana
4. *Dhvani* (suggestion): Anandavardhana, Abhinavagupta, Mammata, Vishwanatha
5. *Vakrokti* (archedness): Kuntaka
6. *Aucitya* (propriety): Kshemendra



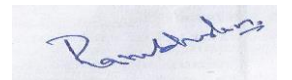
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**Unit IV**

**Literary Experience (*Rasanubhuti*):** Indian world view and literary aesthetics, Structure of literary experience.

**Suggested Readings:**

1. Bharata, *Natyashtra*, (Eng. tr.) Manomohan Ghosh, Calcutta: Asiatic Society, 1950.
2. \_\_\_\_\_, (Hindi tr.) Babulal Shukla Shastri, Varanasi: Chowkhamba Sanskrit Sansthan, 1983.
3. \_\_\_\_\_, (Sanskrit text with the commentary *Abhinavabharati* of Acharya Abhinavagupta), (ed.) R.S. Nagar, Delhi: Parimal Publications, 1998.
4. Bhamaha, *Kavyalamkara*, (ed. & Eng. tr.) P.U. Naganath Shastri, Delhi: Motilal Banarsidass, 1970.
5. \_\_\_\_\_, (ed., comm. & Hindi tr.), Acharya Devendra Nath Sharma, Patna: Bihar Rashtrabhasha Parishad, 1885 (2<sup>nd</sup> rev. ed.).
6. Anandavardhana, *Dhvanyaloka*, (Eng. tr.) K. Krishnamoorthy, Delhi: Motilal Banarsidass, 1981.
7. \_\_\_\_\_, (Hindi tr. with *Locana* of Acharya Abhinavagupta), Varanasi: Chowkhamba Vidyabhawan, 1997.
8. Mammata, *Kavyapraksha* (Eng. tr.) Ganganath Jha, Varanasi: Bharatiya Vidya Prakashan, 1985 (rev. ed.). (Hindi tr.) Dr. Satyavrat Singh, Varanasi: Chowkhamba Vidyabhawan, 1995.
9. Rajashekhara, *Kavyaminasha* ((Eng. tr.) Delhi: D.K. Printworld (Pvt.) Ltd., 2000. (Hindi tr.) Pandit Kedarnath Sharma Saraswat, Patna: Bihar Rashtrabhasha Parishad, 2000 (3<sup>rd</sup> ed.).
10. Kapoor, Kapil, *Literary Theory: Indian Conceptual Framework*, Delhi: Affiliated East-West Press, 1998.
11. Kapil Kapoor and Ranga Kapoor, *Canonical Texts of English Literary Criticism* (with Selections from Classical Poeticians), Delhi: Academic Foundations, 1995.
12. Eageleton, Terry, *Literary Theory: An Introduction*, Oxford: Basil Blackwell, 1996.
13. Shastri, Gaurinath, "Sanskrit Poetics" in *Culture Heritage of India*, Vol. V, Calcutta: The Ramakrishna Mission, Institute of Culture, 1970.
14. Seturaman, V.S. (ed.), *Indian Aesthetics: An Introduction*, Delhi: Macmillan India, 1992.
15. Kane, P. V., *History of Sanskrit Poetics*, Delhi: Motilal Banarsidass, 1951.



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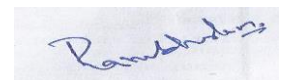
16. Cooper, David E. at. el. (ed.), *A Companion to Aesthetics*, Oxford: Blackwell Publishers 1992.
17. Raghvan, V. *The Number of Rasa*, Madras: The Adyar Library and Research Institute, 1940.
18. \_\_\_\_\_, *Studies on Some Concepts of Alamkarashtra* The Adyar Library and Research Institute, 1942.
19. Coomaraswamy, Ananda K., *The Dance of Siva*, New York: The Noonday Press, 1957.
20. \_\_\_\_\_, *Figures of Speech or Figures of Thought*, Delhi: Munshiram Manoharlal, 1981 (Indian ed.).

### Instructions to the Paper Setter:

**Note: The paper shall be of 80 marks.  
The paper should be strictly set according to the prescribed syllabus.**

- I. This paper shall have nine questions in all. All the questions will be of 16 marks each. The student shall have to attempt five questions.
- II. Question No. 1 will be compulsory. It will be designed to test the student's close knowledge of the prescribed texts/topics. Students shall have to attempt four out of eight short-notes, to be answered in 250 words each. The notes shall be made on context/terms/concepts.  
(4x4=16 Marks)
- III. In case of Question No. 2 to 9, two questions from each of the four prescribed units shall be set. Questions shall be so designed as to ensure that all the prescribed topics are studied. Questions may be split into sub-parts and may involve exercises/analysis/ critical appreciation type questions. The students shall have to attempt four questions selecting not more than one from each unit.

(16x4=64Marks)



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**SEMESTER-III****Course IX: Applied Linguistics (Course Code: DoE-2201)****Course Objectives:**

1. To teach the students about applied linguistics in ESOL/EFL/ES/ environment
2. To develop the aptitude to translate her knowledge for application in real-life situations and research
3. To empower the students with linguistic tools, analytical tools, communication and thinking skills
4. To appreciate literature and practical discourse multifold.

**Course Outcomes:**

1. Students learn about applied linguistics in ESOL/EFL/ES/environment.
2. Develop the aptitude to translate the knowledge for application in real life situations and research.
3. Appreciate literature and practical discourse multifold.
4. Understand Stylistics and pragmatics

<b>Unit</b>	<b>Topic</b>	<b>Content</b>	<b>Hours</b>
Unit -I	Applied Linguistics	<ul style="list-style-type: none"> <li>• What is applied linguistics?</li> <li>• The interdisciplinary nature of applied linguistics</li> </ul>	7
Unit -II	Research Traditions in Applied Linguistics	<ul style="list-style-type: none"> <li>• Deductive and inductive</li> <li>• Quantitative and qualitative</li> <li>• Experimental method</li> <li>• Introspective method</li> <li>• Elicitation techniques</li> <li>• Case studies</li> </ul>	18
		<ul style="list-style-type: none"> <li>• Use of ICT</li> </ul>	5
Unit -III	Stylistics	<ul style="list-style-type: none"> <li>• What Is stylistics?</li> <li>• Stylistics and its relation to: Poetics, Semiotics, Pragmatics, Discourse Analysis and Linguistic and Literary Criticism</li> <li>• Six communicative functions of language</li> <li>• The principle of foregrounding and deviance</li> <li>• Schemes and tropes</li> <li>• Cohesion and coherence</li> </ul>	25
		Analysis of Short Poem/Prose text	5

Unit -IV	Pragmatics	<ul style="list-style-type: none"> <li>• What is Pragmatics?</li> <li>• Sense and Force</li> <li>• Presupposition and entailment</li> <li>• Conversational Implicature</li> <li>• The Co-operative Principle of Grice</li> <li>• The Politeness Principle</li> <li>• Searle's Speech-act and categories</li> </ul>	25
		Analysis of a piece of prose	5
<b>Total Hours</b>			<b>90</b>

**Suggested Readings:**

Crystal, David and Derek Davy. *Investing English Style*. London: Longman, 1976.

Cutting, Joan. *Pragmatics and Discourse: A Resource Book for Students. Reprint*. London: Routledge, 2006

Davis, Steven. *Pragmatics-A reader*: Oxford: Oxford University Press, 1991

Kaplan, Robert B. *The Oxford Handbook of Applied Linguistics*. 2<sup>nd</sup> ed. Oxford: Oxford University Press, 2010

Nunan, David. *Research Methods in Language Learning*. S. Asian Ed. New Delhi: Cambridge University Press, 2010

Toolan, Michael. *Language in Literature: An Introduction to Stylistics*. London: Arnold, 1998.

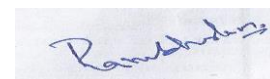
Delhi, 2006.

**Instructions to the Paper Setter:**

**Note:**        **The paper shall be of 80 marks.**  
**The paper should be strictly set according to the prescribed syllabus.**

- I. This paper shall have nine questions in all. All the questions will be of 16 marks each. The student shall have to attempt five questions.
- II. Question No. 1 will be compulsory. It will be designed to test the student's close knowledge of the prescribed texts/topics. Students shall have to attempt four out of eight short-notes, to be answered in 250 words each. The notes shall be made on context/terms/concepts and/or text-based. (4x4=16 Marks)
- III. In case of Question No. 2 to 9, two questions from each of the four prescribed units shall be set. Questions shall be so designed as to ensure that all the prescribed topics are studied. Questions may be split into sub-parts and may involve exercises/analysis type questions. The students shall have to attempt four questions selecting not more than one from each unit.

(16x4=64Marks)



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**Course X: BRITISH LITERATURE 1837 to 1901 (Course Code- DOE-2203)****Course Objectives:**

1. Introducing fundamental themes of the period under study
2. Acquainting learners with socio-cultural trends
3. Introducing prominent writers of the period
4. Defining related literary concepts and terms

**Course Outcomes:**

1. Students would have got an idea about the massive literary outputs of the Victorian writers.
2. Students understand the prevailing controversy between science and religion in Victorian era.
3. Students comprehend the concept of marriage and sexuality and its impact on the then society.
4. Students would have understood the theme, plot, character and social milieu of the 19th century novels.

**Unit-I**

Alfred Tennyson

- *The Lady of Shallot, The Lotus Eaters, Ulysses*

Robert Browning

- *My Last Duchess, Rabi Ben Ezra, The Last Ride Together*

**Unit-II**

Charles Dickens

- *Hard Times*

**Unit-III**

Thomas Hardy

- *Tess of the D'Urbervilles*

**Unit-IV (For Non-Detailed Study)**

- |                   |                                       |
|-------------------|---------------------------------------|
| • George Eliot    | <i>The Mill on the Floss</i>          |
| • Thomas Carlyle  | <i>Hero and Hero-worship</i>          |
| • D.G. Rossetti   | <i>The Golden Damsel</i>              |
| • Mrs. Gaskell    | <i>Wives and Daughters</i>            |
| • Matthew Arnold  | <i>Dover Beach, The Scholar Gypsy</i> |
| • George Meredith | <i>The Egoist</i>                     |

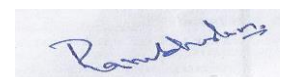
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**Suggested Readings:**

1. Armit, Lucie. *Reader's Guide to Essential Criticism*. Palgrave Macmillan, 2000.
2. Dawson, Carl (1979). *Victorian High Noon: English Literature in 1850*. Baltimore: Johns Hopkins U. Press.
3. Dickens, Charles. *Hard Times*. New Delhi: Rupa & Co., 2007.
4. Drew, Philip. *The poetry of Robert Browning: A critical introduction*. Methuen, 1970.
5. Hardy, Thomas. *Tess of the D'Urbervilles*. London: Rondon House, 2008.
6. Hudson, Gertrude Reese. *Robert Browning's literary life from first work to masterpiece*. Texas, 1992.
7. Johnson, Edgar, *Charles Dickens: his tragedy and triumph*, New York: Simon and Schuster, 1952.
8. Gaskell, Elizabeth Cleghorn. *Wives and Daughters: In Half the Time*. Phoenix Press, 2007.
9. O'Sullivan, Timothy. *Thomas Hardy: An Illustrated Biography*. London: Macmillan, 1975.
10. Pollard, Arthur. *Mrs. Gaskell: Novelist and Biographer*. Manchester U.P. 1965.
11. Quiller-Couch, Arthur Thomas. *Charles Dickens and Other Victorians*. Michigan: The University Press, 1925.
12. Raina, Badri. *Dickens and the Dialectic of Growth*. University of Wisconsin Press, 1986.
13. Stedman, Jane W. *A Classic Victorian & His Theatre*. Oxford University Press, 1996.
14. Wilson, Keith, ed. *A Companion to Thomas Hardy*. Wiley-Blackwell, 2009.
15. Woolford, John and Karlin, Daniel. *Robert Browning*. Longman, 1996.

**Note: The paper shall be of 80 marks.****The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.  
(4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions also but not less than 4 marks each. Two questions shall be set from each unit. The students shall have to attempt four questions selecting one question from each text.  
(16x4=64 Marks)





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**Course XI: BRITISH LITERATURE-I 1901 to 1945 (Course Code-DOE-2205)****Course Objectives:**

1. Introducing fundamental themes of the period under study
2. Acquainting learners with socio-cultural trends
3. Introducing prominent writers of the period
4. Defining related literary concepts and terms

**Course Outcomes:**

1. Students become familiar with the new literature of Britain in the early decades of 20th century
2. Understand the historical background including the socio political changes in 20th century
3. Realize the aftermath of the movement and its impact on society
4. Understand the decay and decadence of morality and human values in the modern age

**Unit-I**

T.S. Eliot  
W.B. Yeats

*The Waste Land*  
Poems  
*Among School Children*  
*The Second Coming*  
*Sailing to Byzantium*  
*A Prayer for My Daughter*  
*Leda and the Swan*

**Unit-II**

James Joyce

*Portrait of the Artist as a Young Man*

**Unit-III**

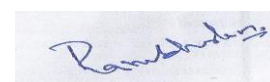
D.H. Lawrence

*Sons and Lovers*

**Unit-IV**

W.H. Auden  
G.B. Shaw  
E.M. Forster  
Joseph Conrad  
Aldous Huxley  
William Hazlitt

*The Unknown Citizen, In Memory of W.B. Yeats*  
*Man and Superman*  
*A Passage to India*  
*Heart of Darkness*  
Selected Snobberies  
On Prejudice



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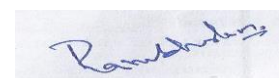
**Suggested Readings:**

1. Cleeve, Brian. *W.B. Yeats and the Designing of Ireland's Coinage*. New York: Dolmen Press, 1972.
2. Croft, Barbara L. *Stylistic Arrangements: A Study of William Butler Yeats' A Vision*, Bucknell University Press, 1987.
3. Hargrove, Nancy Duvall. *Landscape as Symbol in the Poetry of T. S. Eliot*. University Press Mississippi 1978.
4. Hopper, Keith. *Flann O'Brien: A Portrait of the Artist as a Young Post-Modernist*. Cork University Press, 1995.
5. Jeffares, A Norman. *A Commentary on the Collected Poems of W. B. Yeats*. Stanford University Press, 1968.
6. Levin, Harry, *James Joyce*. Norfolk, CT: New Directions, 1941.
7. McCormack, W. J. *Blood Kindred: The Politics of W. B. Yeats and His Death*. Pimilico, 2005.
8. Maxwell, D. E. S. *The Poetry of T. S. Eliot*, Routledge and Keagan Paul, 1960.
9. O'Neill, Michael. *Routledge Literary Sourcebook on the Poems of W.B. Yeats*. Routledge, 2003.
10. Poplawski, Paul. *The Works of D H Lawrence: a Chronological Checklist*. Nottingham, D H Lawrence Society, 1995.
11. Pritchard, William H. *W. B. Yeats: A Critical Anthology*. Penguin, 1972.
12. Read, Forrest. *Pound/Joyce: The Letters of Ezra Pound to James Joyce, with Pound's Essays on Joyce*. New Directions, 1967.
13. Scofield, Dr. Martin. *T.S. Eliot: The Poems*. Cambridge University Press, 1988.
14. *Sons and Lovers* (1913). edited by Helen Baron and Carl Baron. Cambridge University Press, 1992.
15. Vendler, Helen. *Our Secret Discipline: Yeats and Lyric Form*, Harvard University Press, 2007.

**Instructions to the Paper Setter:**

**The paper shall be of 80 marks. The question paper should be strictly set according to the prescribed syllabus.**

1. There shall be nine questions in all. Each question shall carry 16 marks each.
2. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each. (4x4=16 Marks)
3. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions also but not less than 4 marks each. Two questions shall be set from each unit. The students shall have to attempt four questions selecting one question from each text. (16x4=64 Marks)



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## Course XII: CONTEMPORARY LITERARY THEORY (Course Code- DOE-2207)

### Course Objectives:

1. Introduction to important literary theories and their interpretation
2. Understanding application of the theory introduced
3. Understanding key terms and concepts used in these theories
4. Understanding the inter disciplinary relevance of these theories

### Course Outcomes:

1. Explain important theories and the arguments supporting them
2. Apply different theories to the interpretation or analysis of works of literature
3. Differentiate between the assumptions and methods of different theoretical approaches
4. Evaluate the strengths and weaknesses of different theoretical arguments

### Unit- I

New Criticism and Russian Formalism

Cleath Brooks: *Irony as a Principle of Structure*

Viktor Shklovsky: *Art as Technique*

### Unit-II

Structuralism and Post-Structuralism

Roland Barthes: *The Structuralist Activity*

Jacques Derrida: *Structure, Sign and Play in the Discourse of Human Sciences*

### Unit-III

Psychoanalytic Criticism

Sigmund Freud: *Creative Writing and Day Dreaming*

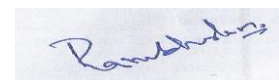
Jacques Lacan: *The Symbolic Order*

### Unit-IV

Marxist Literary Criticism

Raymond Williams: *Base and Superstructure; Dominant, Residual and Emergent*

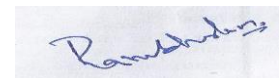
Louis Althusser: *Ideology and Ideological State Apparatuses*



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**Suggested Readings:**

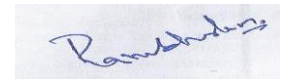
1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester, UP.
2. Bowie, Malcolm. *Psychoanalysis and the Future of Theory*. Cambridge, MA: B. Blackwell, 1994.
3. Derrida, Jacques. *Speech and Phenomena and Other Essays on Husserl's Theory of Signs*. Trans. David B. Allison. Evanston: Northwestern UP, 1973.
4. Derrida, Jacques, *Positions*. Trans. Alan Bass. Chicago: U of Chicago P, 1981
5. Frankland, Graham. *Freud's Literary Culture*. New York: Cambridge University Press, 2000.
6. Freud, Sigmund. Trans. Alix Strachey. "The 'Uncanny.'" *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch. New York: W.W. Norton & Company, 2001.
7. Hertz, Neil. "Freud and the Sandman." *The End of the Line: Essays on Psychoanalysis and the Sublime*. Aurora, CO: The Davies Group, Publishers, 2009.
8. Klein, Anne Carolyn (1995) *Meeting the Great Bliss Queen: Buddhists, Feminists, and the Art of the Self*. Boston: Beacon, 1995.
9. Lemon, Lee T., and Marion J. Reis. *Russian Formalist Criticism: Four Essays*. Lincoln: U of Nebraska P, 1965.
10. Patricia Waugh. *Literary Theory and Criticism: An Oxford Guide*. Oxford, 2005.
11. Shklovsky, Viktor. *Theory of Prose*. Trans. Benjamin Sher. Elmwood Park: Dalkey Archive, 1990.
12. Steiner, Peter. "Russian Formalism." *The Cambridge History of Literary Criticism*. Ed. Raman Selden. Vol. 8. Cambridge: Cambridge University Press, 1995.
13. Surdulescu, Radu. "Form, Structure and Structurality in Critical Theory" University of Bucharest Press, 2000
14. Trotsky, Leon. *Literature and Revolution*. New York: Russell and Russell, 1957.
15. Wellek, René, and Austin Warren. *Theory of Literature*. 3rd. rev. ed. San Diego: Harcourt Brace Jovanovich, 1977.
16. Erlich, Victor. *Russian Formalism: History—Doctrine*. 3rd ed. New Haven: Yale UP, 1981.



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**Instructions to the Paper Setter:****Note: The paper shall be of 80 marks.****The paper should be strictly set according to the prescribed syllabus.**

- I. This paper shall have nine questions in all. All the questions will be of 16 marks each. The student shall have to attempt five questions.
- II. Question No. 1 will be compulsory. It will be designed to test the student's close knowledge of the prescribed texts/topics. Students shall have to attempt four out of eight short-notes, to be answered in 250 words each. The notes shall be made on context/terms/concepts and/or text-based.  
(4x4=16 Marks)
- III. In case of Question No. 2 to 9, two questions from each of the four prescribed units shall be set. Questions shall be so designed as to ensure that all the prescribed topics are studied. Questions may be split into subparts and may involve exercises/analysis type questions. The students shall have to attempt four questions selecting not more than one from each unit.  
(16x4=64Marks)



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## **SEMESTER-IV**

### **Course XIII: Cultural Studies**

**(Course Code- DOE-2202)**

#### **Course Objectives:**

1. Understanding culture, literature and life
2. Introducing key cultural theorists
3. Introduction to key cultural terms
4. Interpreting culture and ideology

#### **Course Outcomes:**

1. Students understand culture in all its complex forms, and analyze the social and political context in which culture manifests itself
2. Students learn to examine cultural practices and their relation to power, following critical theory
3. Students understand texts across various disciplines- essays from major theoreticians focusing on multiplicity of cultural environments
4. Learn to define culture from different perspectives

#### **Unit-I**

##### **What is Culture?**

**T.S. Eliot:** "The Three Senses of Culture"

**Raymond Williams:** "Culture is Ordinary"

#### **Unit-II**

##### **Culture Studies**

**Richard Johnson:** "What is Cultural Studies Anyway?"

#### **Unit-III**

##### **Culture as Discourse**

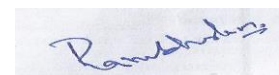
**Eric Hobsbawm:** "Introduction: Inventing Tradition"

**Clifford Geertz:** "Thick Description: Towards an Interpretive Theory of Culture"

#### **Unit IV**

##### **Representation and Ideology**

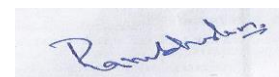
**Stuart Hall:** "The Work of Representation"



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**Suggested Readings:**

1. During, Simon. *The Cultural Studies Reader*. 2nd ed. London ; New York: Routledge, 2003.
2. Edgar, Andrew and Peter Sedgwick. 2005. *Cultural Theory: The Key Concepts*. 2nd edition. NY: Routledge.
3. Geertz, Clifford. *Interpretation of Cultures: Selected Essays of Clifford Geertz*, Basic Books, 1973. 3-30.
4. Graeme Turner, *British Cultural Studies*, Routledge, London 1990.
5. Grossberg, Lawrence, Cary Nelson, and Paula A. Treichler. *Cultural Studies*. New York: Routledge, 1992.
6. Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Ed. Stuart Hall, London: Sage, 1997. 15-64.
7. ---. *Critical Dialogues in Cultural Studies*. London: Penguin, 1996.
8. Hoggart, Richard. *The Uses of Literacy*., London: Penguin, 1958.
9. Hohn Rajchman, ed., *The Identity in Question*, Routledge, London 1995.
10. Hobsbawm, Eric. *The Invention of Tradition*. Eds. Eric Hobsbawm and Terence Ranger. Cambridge: Cambridge University Press, 1997 rpt. 1-14.
11. Haraway, Donna. *Simians, Cyborgs and Women*. London: Free Association Books, 1991.
12. Johnson, Richard. "What Is Cultural Studies Anyway?" *Social Text* 16 (1986–87): 38-80.
13. ---. *What is Cultural Studies?: A Reader*. Ed. John Storey. London & New York: Arnold, 1976. 75-114.
14. Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1999
15. Rattansi, Ali. and Sally Westwood. eds., *Racism, Modernity and Identity*. Oxford: Polity Press, 1994.
16. John Storey, ed., *What is Cultural Studies?*, Edward Arnold, London 1996.
17. Waters, Malcolm. *Globlisation*, London: Routledge, 1995.
18. Williams, Raymond. *Culture and Society, 1780-1950*. New York,: Harper & Row, 1966.
19. Ziauddin Sardar and Jerome Ravetz, *Cyberfutures: Culture and Politics on the Information Superhighway*, Pluto Press, London 1966.



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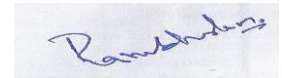
**Instructions to the Paper Setter:**

**Note:       The paper shall be of 80 marks.  
              The paper should be strictly set according to the prescribed syllabus.**

- I. This paper shall have nine questions in all. All the questions will be of 16 marks each. The student shall have to attempt five questions.
  
- II. Question No. 1 will be compulsory. It will be designed to test the student's close knowledge of the prescribed texts/topics. Students shall have to attempt four out of eight short-notes, to be answered in 250 words each. The notes shall be made on context/terms/concepts and/or text-based.  

(4x4=16 Marks)
  
- III. In case of Question No. 2 to 9, two questions from each of the four prescribed units shall be set. Questions shall be so designed as to ensure that all the prescribed topics are studied. Questions may be split into subparts and may involve exercises/analysis type questions. The students shall have to attempt four questions selecting not more than one from each unit.

(16x4=64Marks)



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**Course XIV: English Literature 1901-1945 - II (Course Code- DOE-2204)****Course Objectives:**

1. Understanding socio-cultural cum political life through select narratives
2. Understanding post war paradigms of social life and their implications
3. Introduction to human nature and experience reflected in select narratives
4. Understanding key literary terms

**Course Outcomes:**

1. Learner would be able to comment on role of various centers of authority and individual life
2. Enables a learner to underline salient features of modernity vis-à-vis tradition
3. Facilitates better understanding of literature as social discourse
4. Enables the learner to juxtapose modernism with postmodernism

**Unit-I****T.S. Eliot**

- *Murder in the Cathedral*

**John Osborne**

- *Look back in Anger*

**Unit-II****Harold Pinter**

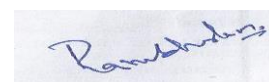
- *The Birthday Party*

**Unit-III****William Golding**

- *Lord of the Flies*

**Unit-IV (For Non-Detailed Study)**

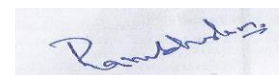
- **Graham Greene**      *The Heart of the Matter*
- **Philip Larkin**      "Church Going" "The Not less Deceived"
- **Dylan Thomas**      "A Grief Ago", "I See the Boys of Summer"
- **Ted Hughes**      "The Hawk", "The Jaguar"
- **Arnold Wesker**      *Roots*
- **H.G. Wells**      *The Time Machine*



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**Suggested Reading:**

1. Baker, William. *Harold Pinter*. London and New York: Continuum International Publishing Group, 2008.
2. Batty, Mark. *About Pinter: The Playwright and the Work*. London: Faber and Faber, 2005.
3. Begley, Varun. *Harold Pinter and the Twilight of Modernism*. Toronto: University of Toronto Press, 2005.
4. Browne, E. Martin. *The Making of T.S. Eliot's Plays*. London: Cambridge University Press, 1969.
5. Chatterji, Siris Kumar. *Philip Larkin: Poetry that builds Bridges*. Atlantic Pub, 2006
6. Heilpern, John. *John Osborne: A Patriot for Us*. Chatto & Windus, 2006.
7. Hollis Merit, Susan. *Pinter n Play: Critical Strategies and the Plays of Harold Pinter*. Durrahm NA London; 1995. Duke UP.
8. Jonh Russel.Ed." Beckett and Harold Pinter". *Modern British Dramitists*. OUP. 2003.
9. Little, Ruth & McLaughlin, Emily. *The Royal Court Theatre Inside Out*. Oberon Books, 2007.
10. Louis A Cuddy. Ed. *T.S. Eliot: A Collection of Critical Essays*. NY: EJ Prentice Hall, 1962.
11. Merritt, Susan Hollis. *Pinter in Play: Critical Strategies and the Plays of Harold Pinter*. 1990; Durham and London: Duke UP, 1995.
12. Osborne, John. *Almost a Gentleman: An Autobiography, 1955-66 (paperback edition)*. Faber & Faber, 1991.
13. Pinter, Harold. *The Birthday Party*. 15-102 in *The Essential Pinter*. New York: Grove P, 2006.
14. Russell, Kirk. "Eliot and His Age: T. S. Eliot Moral Imagination in the Twentieth Century". Wilmington: ISI Books, 2nd Edition, 2008.
15. Schuchard, Ronald. *Eliot's Dark Angel: Intersections of Life and Art*. n.p., 1999.
16. Speaight, Robert . "With Becket in *Murder in the Cathedral*", *T. S. Eliot - The Man and His Work*. Tate, Allen (ed). New York: Delta, 1966.
17. Tedlock, E.W. Ed. "Dylan Thomas: The Legend and the Poet". *A Collection of Biographical and Critical Essays*. London: Heinemann, 1960.



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**Instructions to the Paper Setter:**

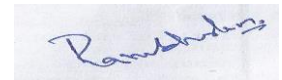
**Note: The paper shall be of 80 marks.**

**The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.

(4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions but not less than 4 marks each. Two questions shall be set from each unit. The students shall have to attempt four questions selecting one question from each text.

(16x4=64 Marks)



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**Course -XV and Course-XVI (DOE-2206-DOE-2222) will be optional.**

**Each option is a box of three papers. The student can pick any box with internal choice of selecting any two papers out of three per box.**

### **Box-I Indian Literature**

**Course- XV                      Indian Writings in English                      (Code- DOE- 2206)**

#### **Course Objectives:**

1. Introduction to Indian writing in English as an emerging area of study
2. Introduction to key writers and their philosophies
3. Negotiation with key themes from Indian life

#### **Course Outcomes:**

1. 1. Students have an overview of the various phases of the evolution of Indian writing in English.
2. Become familiar with the thematic concerns, genres and trends of Indian writing in English.
3. Know the historical trajectory of various genres of Indian literatures in English from the colonial times to the present age
4. Understand (in translation) a broad cross-section of regions, and cultures in India through Indian Writing in English

#### **Unit-I**

**Raja Rao**

- *Kanthapura*

**Vijay Tendulkar**

- *Silence! the Court is in Session*

#### **Unit-II**

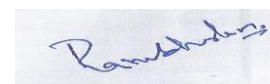
**Chaman Nahal**

- *Azadi*

#### **Unit-III**

**Nissim Ezekiel**

- "The Island", "Night of the Scorpion", "The Patriot", "Poet, Lover and Bird Watcher", "The Professor"



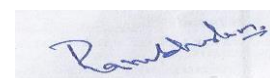
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**Unit-IV (For Non-Detailed Study)**

- |                         |                                   |
|-------------------------|-----------------------------------|
| • <b>Ruskin Bond</b>    | <i>Room on the Roof</i>           |
| • <b>Gita Hariharan</b> | <i>A Thousand Faces of Nights</i> |
| • <b>Anita Desai</b>    | <i>Baumgartner's Bombay</i>       |
| • <b>Salman Rushdie</b> | <i>Midnight's Children</i>        |
| • <b>Amitav Ghosh</b>   | <i>Shadow Lines</i>               |
| • <b>Arun Joshi</b>     | <i>The Apprentice</i>             |

**Suggested Reading:**

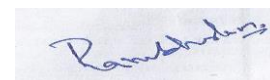
1. Drewett, M.E. *The Modern Indian Novel in English: A Comparative Approach*. Brussels, 1966.
2. Haq, Kaiser (ed.). *Contemporary Indian Poetry*. Columbus: Ohio State University Press, 1990.
3. Haq, Rubana (ed.). *The Golden Treasury of Writers Workshop Poetry*. Kolkata: Writers Workshop, 2008.
4. Iyengar, K.R. Srinivasa. *Indian Writing in English*. 4<sup>th</sup> Ed. New Delhi, 1984.
5. Jain, S.K. *Indian literature in English: A Bibliography*. Windsor, Ont., 1972.
6. Mehrotra, Arvind Krishna (ed.). *The Oxford India Anthology of Twelve Modern Indian Poets*. Calcutta: Oxford University Press, 1992.
7. --- (ed.). *A History of Indian Literature in English*. New York: Columbia University Press, 2003
8. Mukherjee, M. *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi, 2001 edition.
9. Mund, S.K. *The Indian Novel in English: Its Birth and Development*. New Delhi and Bhubaneswar, 1997.
10. Naik, M.K. *A History of Indian Literature in English*. New Delhi, 1982.
11. Parthasarathy, R. (ed.). *Ten Twentieth-Century Indian Poets (New Poetry in India)*. New Delhi: Oxford University Press, 1976
12. Prasad, G.J.V. *Continuities in Indian English Poetry: Nation, Language, Form*. New Delhi, 1999.
13. Roa, Raja. *Kanthapura*. New Directions Publishing Corporation, 1967.
14. Rushdie, Salman. *Step across this line: collected nonfiction 1992-2002*. Random House, 2002.
15. Sadana, Rashmi. *English Heart, Hindi Heartland: the Political Life of Literature in India*. Berkeley: University of California Press, 2012.
16. Santiago, Juan-Navarro. "The Dialogic Imagination of Salman Rushdie and Carlos Fuentes: National Allegories and the Scene of Writing in *Midnight's Children* and *Cristóbal Nonato*." *Neohelicon* 20.2 (1993): 257-312.
17. Souza, Eunice de. *Early Indian Poetry in English: An Anthology: 1829-1947*. New Delhi: Oxford University Press, 2005.
18. Walsh W. *Indian Literature in English*. London, 1990.



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**Instructions to the Paper Setter:****Note: The paper shall be of 80 marks.****The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.  
(4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type of 4 marks each questions also but not less than 4 marks each. Two questions shall be set from each unit. The students shall have to attempt four questions selecting one question from each text.  
(16x4=64 Marks)



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**Course -XV                    INDIAN DIASPORA WRITINGS                    (Course Code- DOE-2208)**

**Course Objectives:**

1. Introducing Diaspora writings as an area of study
2. Key terms and concepts of Diaspora writings
3. Trends and concepts negotiated in Diaspora writings

**Course Outcomes:**

1. understand the transition of Indian writing in English from the age of translation to the age of distinct Indian writings in English
2. critically engage with Indian literary texts written in English in terms of colonialism/post-colonialism, regionalism, and nationalism
3. understand the broad view of culture as seen from outside the culture
4. compare and contrast the conceptual understanding of culture in different contexts
5. explore the issues specific to the phenomenon of migration that represents diasporic experience

**Unit-I**

**V.S. Naipaul**

- *A House for Mr. Biswas*

**Kiran Desai**

- *The Inheritance of Loss*

**Unit-II**

**Rohinton Mistry**

- *Such a Long Journey*

**Unit-III**

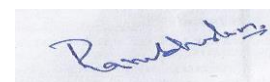
**Jhumpa Lahiri**

- *The Namesake*

**Unit-IV**

**(Non-Detailed Study)**

- **M.G. Vassanji**     *The In-between World of Vikram Lall*
- **Bharati Mukherjee**     *Jasmine*
- **Kavita Daswani**     *For Matrimonial Purposes*
- **Shashi Tharoor**     *The Great Indian Novel*
- **Meera Sayal**     *Anita and Me*
- **Vikram Seth**     *The Golden Gate*



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**Suggested Reading:**

1. Athill, Diana. *Stet. An Editor's Life*. Grove Press, 2000.
2. Barnouw, Dagmar. *Naipaul's Strangers*. Indiana University Press, 2003
3. Desai, Kiran. *The Inheritance of Loss*. Grove Press, 2006.
4. Girdharry, Arnold. *The Wounds of Naipaul and the Women in His Indian Trilogy*. Copley, 2004.
5. Hayward, Helen. *The Enigma of V.S. Naipaul: Sources and Contexts*. Macmillan, 2002.
6. Mukherjee, S. *Translation as Discovery and Other Essays on Indian Literature in English Translation*. New Delhi, 1981, rev. 1994.
7. Nelson, E.S. (ed.) *Rewording: The literature of the Indian Diaspora*. New York: Westport, 1992.
8. ---. (ed.). *Writers of the Indian Diaspora: A Bio- Bibliographical Critical Sourcebook*. Conn: Westport, 1993.
9. Nightingale, Peggy. *Journey through Darkness: The Writing of V.S. Naipaul*. University of Queensland Press, 1987.
10. Schutte, Gillian. *Behind Sir Vidia's Masque: The Night the Naipauls Came to Supper*. Book Southern Africa, 2010
11. Weiss, Timothy F. *On the Margins: The Art of Exile in V.S. Naipaul*. University of Massachusetts Press, 1992.

**Instructions to the Paper Setter:**

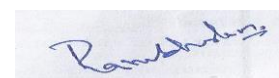
**Note: The paper shall be of 80 marks.**

**The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.
 

(4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions also but not less than 4 marks each. Two questions shall be set from each unit. The students shall have to attempt four questions selecting one question from each text.
 

(16x4=64 Marks)



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**Course -XV INDIAN LITERATURE IN TRANSLATION (Course Code DOE- 2210)****Course Objectives:**

1. Introducing translation as an area of study
2. Study of select works of translation
3. Understanding inter-language and intra-language translation

**Course Outcomes:**

1. Enabling the learner to interpret Indian life through the select works of translation
2. Understanding translation as the potential tool for social and political discourse
3. Learning the tools, terms and dynamics of translation

**Unit-I****Bhasa**

- *Urubhangam*

**Unit-II****Mahasweta Devi**

- *Rudaali*

**Maitrei Pushpa**

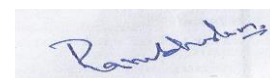
- *Alma Kabootri*

**Unit-III****Kamleshwar**

- *Kitne Pakistan*

**Unit-IV****(For Non-Detailed Study)**

- |                                |                     |
|--------------------------------|---------------------|
| • <b>Rabindranath Tagore</b>   | <i>Gitanjali</i>    |
| • <b>Om Prakash Valmiki</b>    | <i>Joothan</i>      |
| • <b>Bhisham Sahni</b>         | <i>Tamas</i>        |
| • <b>Krishan Baldev Vaidya</b> | <i>Uska Bachpan</i> |
| • <b>Harivansh Rai Bachan</b>  | <i>Madhushala</i>   |
| • <b>Asif Currimbhoy</b>       | <i>Inquilaab</i>    |



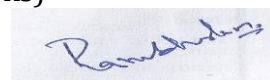
Chairperson, DOE

**Suggested Reading:**

1. Gupta, Prakash Chandra. *Makers of Indian Literature: Prem Chand*. Sahitya Akademi, 1998.
2. Haq, Rubana (ed.). *The Golden Treasury of Writers Workshop Poetry*. Kolkata: Writers Workshop, 2008.
3. Karnad. Girish. *Hayavadana*, Oxford University Press, 1975.
4. Kulkarni, Dr. Prafull D. *The Dramatic World of Girish Karnad*. Creative Books Nanded, 2010.
5. ---. *The Enchanting World of Indian English Drama A Socio-Cultural Review*. Lulu, USA, 2010.
6. Kumar, Nand. "Myths in the Plays of Girish Karnad". *Indian English Drama*. Sarup & Sons, 2003.
7. Mehrotra, Arvind Krishna (ed.). *A History of Indian Literature in English*. New York: Columbia University Press, 2003. Distributed in India by Doaba Books Shanti Mohan House 16, Ansari Road, New Delhi
8. Parthasarathy, R. (ed.). *Ten Twentieth-Century Indian Poets (New Poetry in India)*. New Delhi: Oxford University Press, 1976.
9. Rai, Amrit. Harish Trivedi. *Premchand: his life and times*. Oxford University Press, 1991.
10. Sachindananda. "Girish Karnad". *Authors speak*. Sahitya Akademi, 2006.
11. Sadana, Rashmi. *English Heart, Hindi Heartland: the Political Life of Literature in India*. Berkeley: University of California Press, 2012.
12. Sadana, Rashmi. "Writing in English," in *The Cambridge Companion to Modern Indian Culture*. Cambridge: Cambridge University Press, 2012.
13. Sigi, Rekha. *Munshi Prem Chand*. Diamond, 2006.
14. Schulz, Siegfried A. *Premchand: a Western appraisal*. Indian Council for Cultural Relations. OCLC, 1981.

**Instructions to the Paper Setter:****Note: The paper shall be of 80 marks.****The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each. (4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions but not less than 4 marks each. Two questions shall be set from each unit. The students shall have to attempt four questions selecting one question from each text. (16x4=64 Marks)



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## Box-II American Literature

### Course Objectives:

1. Introducing learner to important works and authors of American literature
2. To have better understanding of American socio-cultural life
3. To be able to appreciate different genres of American literature

### Course Outcomes:

1. Understand the literature of American origin in the nineteenth and the twentieth century.
2. Understand poems, plays and fiction written by American authors and make the students know the trend of these from time to time
3. Examine marginalization on account of class, ethnic origin and gender.
4. Evaluate the socio-political concerns of America through the genres of literature.

## Course -XVI American Poetry (DOE- 2212)

### Unit-I

#### Robert Frost

“Mending Wall”, “The Road not Taken”, “Stopping by Woods on a Snowy Evening”, “Birches”, “After Apple Picking”

### Unit-II

#### E.E. Cummings

- “Anyone Lived in a Pretty How Town”, “Humanity I Love You”, “If”, “I Carry Your Heart With Me”, “Hate Blows A Bubble of Despair”

#### Sylvia Plath

- “A Birthday Present”, “Daddy”, “Ariel”, “Mirror”, “To Eva”

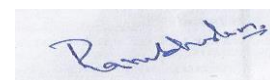
### Unit-III

#### Walt Whitman

- “Songs of myself” (1), “Beat! Beat! Drums!”, “Faces”, “Manhattan”, “The Artilleryman’s Vision”

### Unit-IV (For Non-detailed Study)

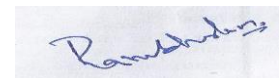
- **Emily Dickinson** “A Bird Came Down”, “Hope is the Thing with Feathers”
- **Langston Hughes** “As I Grew Older”, “Acceptance”
- **Carl Sandburg** “A Coin”, “A Father to His Son”
- **William Carlos Williams** “A Sort of a Song”, “Arrival”
- **Wallace Stevens** “A Disillusionment of Ten O’Clock”, A Postcard from the Volcano”
- **Ralph Waldo Emerson** “Fate”, “Two Rivers”



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**Suggested Reading:**

1. Alexander, Paul. *Rough Magic: A Biography of Sylvia Plath*. New York, NY: Da Capo Press, 1991.
2. Aldridge, John. *After the Lost Generation: A Critical Study of the Writers of Two Wars*. Noonday Press, 1958. Original from the University of Michigan Digitized Mar 31, 2006.
3. Axelrod, Steven Gould. *Sylvia Plath: The Wound and the Cure of Words*. Baltimore, MD: Johns Hopkins University, 1992.
4. Baym, Nina, et al. (eds.): *The Norton Anthology of American Literature* (Shorter sixth edition, 2003).
5. Bercovitch, S. *The Cambridge History of American Literature*. Vol. 4. CUP, 2004
6. Bloom, Harold. *Sylvia Plath: Comprehensive Research and Study Guide*. Chelsea, 2007.
7. ---. *Twentieth-century American literature*. New York: Chelsea House Publishers, 1985–1988.
8. Cohen, Milton A. *POET and PAINTER: The Aesthetics of E. E. Cummings' Early Work*. Wayne State University Press, 1987.
9. Einhorn, Lois J. *The Native American Oral Tradition: Voices of the Spirit and Soul*. n.p., n.d.
10. Hughes, Langston. *Selected Poems*. New York: Random House, 1990.
11. Jarrell, Randall. "Fifty Years of American Poetry." *No Other Book: Selected Essays*. HarperCollins, 1999.
12. Loving, Jerome. *Walt Whitman: The Song of Himself*. University of California Press, 1999.
13. Moore, Geoffrey (ed): *The Penguin Book of American Verse*. Revised edition 1983.
14. M Cox, James. Ed. *Robert Frost: A Collection of Critical Essays*. Prentice Hall, 1962.
15. Reynolds, David S. *Walt Whitman's America: A Cultural Biography*. New York: Vintage Books, 1995.
16. Stacy, Jason. *Walt Whitman's Multitudes: Labor Reform and Persona in Whitman's Journalism and the First Leaves of Grass, 1840-1855*. New York: Peter Lang Publishing, 2008.
17. Taylor, Welford Dunaway (1996). *Robert Frost and J.J. Lankes: Riders on Pegasus*. Hanover, New Hampshire: Dartmouth College Library.
18. Untermeyer, Louis (1921). *Modern American Poetry*. Harcourt, Brace and Company. Original from the New York Public Library Digitized Oct 6, 2006.



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**Note: The paper shall be of 80 marks.**

**The question paper should be strictly set according to the prescribed syllabus.**

- I. There shall be nine questions in all. Each question shall carry 16 marks each.
- II. Question No. 1 will be from Unit IV meant for non-detailed study. The Paper setter must ensure that questions set are of general nature and not based on a specific aspect of the text. Students shall have to attempt four out of six short-notes to be answered in 250 words each.  
(4x4=16 Marks)
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type of 4 marks each questions also but not less than 4 marks each. Two questions shall be set from each unit. The students shall have to attempt four questions selecting one question from each poet.  
(16x4=64 Marks)

**Course-XVI      American Novel      (Course Code DOE-2214)**

**Unit-I**

**Nathaniel Hawthorne**      *The Scarlet Letter*  
**William Faulkner**      *The Sound and the Fury*

**Unit-II**

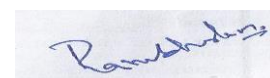
**Ernest Hemmingway**      *A Farewell to Arms*

**Unit-III**

**Saul Bellow**      *Herzog*

**Unit-IV      (For Non-detailed Study)**

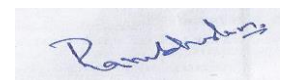
J.D. Salinger      *The Catcher in the Rye*  
Henry James      *The Portrait of a Lady*  
Mark Twain      *Adventures of Huckleberry Finn*  
Ralph Ellison      *The Invisible Man*  
Philip Roth      *Portnoy's Complaint*  
John Steinback      *The Grapes of Wrath*



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**Suggested Reading:**

1. Baker, Carlos. (1972). *Hemingway: The Writer as Artist*. Princeton: Princeton UP.
2. Bleikasten, André. *The Ink of Melancholy: Faulkner's Novels from The Sound and the Fury to Light in August*. Bloomington: Indiana UP, 1990.
3. Blotner, Joseph. *Faulkner: A Biography*. New York: Random House, 1974.
4. Brodhead, Richard H. *Hawthorne, Melville, and the Novel*. Chicago and London: The University of Chicago Press, 1973
5. Crews, Frederick. *The Sins of the Fathers: Hawthorne's Psychological Themes*. Berkeley: University of California Press, 1966.
6. Fowler, Doreen, Abadie, Ann. *Faulkner and Popular Culture: Faulkner and Yoknapatawpha*. Univ. Press of Mississippi, 1990.
7. Hemingway, Ernest (0000). *The Old Man and the Sea*. New York: Charles Scribner's Sons. hardcover: paperback.
8. Kartiganer, Donald M. *The Fragile Thread: The Meaning of Form in Faulkner's Novels*. Amherst: University of Massachusetts Press, 1979.
9. Korobkin, Laura Haft. "The Scarlet Letter of the Law: Hawthorne and Criminal Justice". *Novel: a Forum on Fiction* 30.2 (Winter 1997).
10. Lynn, Kenneth. (1987). *Hemingway*. Cambridge: Harvard UP.
11. Margaret Kerr, Elizabeth, and Kerr, Michael M. *William Faulkner's Yoknapatawpha: A Kind of Keystone in the Universe*. Fordham Univ Press, 1985.
12. MFarland, Philip. *Hawthorne in Concord*. New York: Grove Press, 2004.
13. Reynolds, Michael. (1999). *Hemingway: The Final Years*. New York: Norton.
14. Sensibar, Judith L. *The Origins of Faulkner's Art*. Austin: University of Texas Press, 1984.
15. Young, Philip. (1964). *Ernest Hemingway*. St. Paul, MN: University of Minnesota.
16. Wineapple, Brenda. *Hawthorne: A Life*. Random House: New York, 2003.



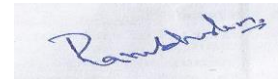
Chairperson, DOE

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(4x4=16 Marks)
  
- III. Question Nos. 2 to 9 shall be set from the first three units carrying 16 marks each. The examiner may set short note type questions but not less than 4 marks each. Two questions shall be set from each unit. The students shall have to attempt four questions selecting one question from each text.  
(16x4=64 Marks)



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**Course -XVI American Drama****(DOE-2216)****Unit-I**

Arthur Miller  
Eugene O'Neill

*All My Sons*  
*The Hairy Ape*

**Unit-II**

Tennessee Williams

*A Street Car Named Desire*

**Unit-III**

Edward Albee

*The Zoo Story*

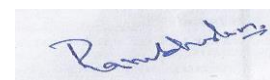
**Unit-IV (For Non-detailed Study)**

Naomi Wallace  
Paul Foster  
Arthur M. Jolly  
Joyce Carol Oates  
Neil Simon  
John Schneider

*In the Heart of America*  
*The Recluse*  
*Past Curfew*  
*The Perfectionist*  
*Lost in Yonkers*  
*An Interest in Strangers*

**Suggested Reading:**

- Dhanavel, S.P. *Critical Perspectives on American Literature*. Sarup & Sons, New Delhi, 2008.  
 James G. Martin. *Critical Essays on American Literature*. GK Hall, 1984.  
 Leon, Edel. *Henry James: A Collection of Critical Essays. Twentieth Century Views. Series*.  
 Prentice Hall, 1963.  
 Centola, Steven R. Ed. *The Critical Response to Arthur Miller*. Greenwood, 1963.  
 Bigsby, C.W.E. *Edward Albee: A Collection of Critical Essays*. Prentice Hall, 1975.  
 Hayman, Ronald. *Contemporary Playwrights*.



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**Instructions to the Paper Setter:**

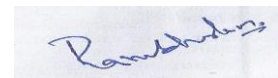
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(16x4=64 Marks)



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## Box-II English Language Teaching

### Course Objectives:

1. Students will communicate effectively and appropriately in real life situation:
2. use English effectively for study purpose across the curriculum
3. to develop interest in and appreciation of Literature; d. to
4. develop and integrate the use of language skills i.e. Reading, Listening, Speaking and writing
5. Learn the usage of English for Specific Purpose

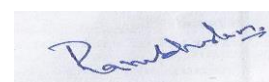
### Course Outcomes:

1. The study of Business English will help the students
2. Develop basic skills to deal with people in business situations
3. Increase their knowledge of key business concepts worldwide
4. Write and read basic business reports, faxes, and memos
5. Expand vocabulary related to general business situations
6. Develop confidence to deal with people and basic issues in the business world

## Course -XIV English for Specific Purpose

(DOE-2218)

- Unit-I:** The Origin of ESP  
 The development of ESP  
 Types of ESP  
 ESP: An Approach
- Unit-II:** Language Description  
 Theories of Learning  
 Need Analysis and Motivation  
 Approaches to Course Design
- Unit-III:** Material Design and Testing  
 Designing Course Material  
 Material Evaluation  
 Testing  
 Types of Test  
 Testing Skills



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**Unit-IV:** Academic Study Skills  
 Academic Listening-Reading and Note-taking from Lectures  
 Seminars and Presentations  
 Academic Writing Skills  
 Library Research skills

**Suggested Reading:**

1. Dudley-Evans, T. and St. John, M.J. **Developments in English for Specific Purposes: A Multi-disciplinary Approach.** Cambridge, England: Cambridge University Press, 1998.
2. Hutchinson, Tom. **English for Specific Purposes.** Cambridge, England: Cambridge University Press, 2006.
3. Johns, A.M. English for Specific Purposes (ESP): Its History and Contributions. In M. Celce-Murcia (Ed.) **Teaching English as a Second or Foreign Language** (2<sup>nd</sup> ed., pp. 67-77). New York: Newbury House, 1991; also 3<sup>rd</sup> ed. Boston: Heinle & 2001.
4. Mountford, Alan and Christopher N. Candlin **English for Specific Purposes (Applied Linguistics and Language Study)** Eds. A.J. Mountford and R. Mackay. London: Longman
5. Gillett Andy Using **English for Academic Purposes: A Guide for Students in Higher Education.** UK: University of Hertfordshire Hatfield, 2008.

**Instructions to the Paper Setter:**

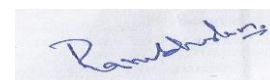
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- II. Question No. 1 will be compulsory. It will be designed to test the student's close knowledge of the prescribed texts/topics. Students shall have to attempt four out of eight short-notes, to be answered in 250 words each. The notes shall be made on context/terms/concepts and/or text-based.  

(4x4=16 Marks)
- III. In case of Question No. 2 to 9, two questions from each of the four prescribed units shall be set. Questions shall be so designed as to ensure that all the prescribed topics are studied. Questions may be split into sub-parts and may involve exercises/analysis type questions. The students shall have to attempt four questions selecting not more than one from each unit.  

(16x4=64Marks)



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Course -XV **Business English****(DOE -2220)****Course Outcomes**

- ✓ Flexible content to meet emerging needs
- ✓ Flexible logistics, including training location, scheduling, and duration
- ✓ Customized materials, including company documents where appropriate
- ✓ A choice of training methods, including in house training, in country immersion, online tuition and Self-study
- ✓ Experienced, native speaker trainers using participative, practical methodology
- ✓ On-going review and assessment
- ✓ Customized online reporting platform, to include attendance, trainer notes, and progress assessment
- ✓ Customized online learning resource, to include lesson materials, extra resources, and learner forums.

**Unit-I: Introductions**

1. Course outline and approach
2. Describing your role and responsibilities
3. Typical and critical scenarios you use the target language in, key issues

**Meetings**

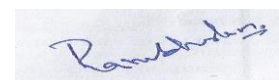
1. Chairing, setting the agenda, controlling the conversation
2. Participating, turn taking, listening and taking notes
3. Being diplomatic, agreeing and disagreeing

**Unit-II:****Business Correspondence**

1. Emails – register, style, standard phrasing
2. Notes and memos
3. Business specific language phrases

**Telephoning**

1. Checking and clarifying information
2. Finance specific scenarios
3. Listening to different accents, intonation



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**Unit-III:**

**Negotiating and Presentations**

1. Key negotiating language, framing your argument
2. Negotiating with suppliers
3. Negotiating with customers
4. Introducing a topic effectively
5. Linking and sequencing ideas
6. Concluding
7. Responding to questions

**Reports**

1. Skim reading reports and news feeds
2. How to report information and ideas
3. Writing reports- style, register, conventions

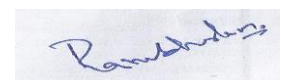
**Unit-IV:**

**Social English**

1. The first five minutes
2. Speed networking – the elevator pitch
3. Small talk, turn taking
4. Business conventions

**Some examples of other areas of language that could be covered**

1. Case studies
2. Writing effective proposals
3. Managing teams
4. Cross cultural awareness
5. Discuss the wider economic picture



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**Suggested Reading:****Instructions to the Paper Setter:**

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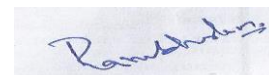
**Course XVI – Communicative English****(DOE -2222)****Unit-I:****Communicative Grammar**

1. Spotting the errors pertaining to tenses, conditional sentences, Concord – grammatical concord, Notional concord and the principle of proximity b/w subject and verb.
2. Voices, Reported Speech

**Unit-II:****Language through Literature:**

1. 'Kabuliwallah' by Rabindranath Tagore
2. 'Am I Blue?' by Alice Walker
3. 'If you are wrong, Admit It' by Dale Carnegie
4. 'Engine Trouble' by R.K. Narayan

The prescribed text will be used as case studies of various components of the syllabus



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**Unit-III:**

**Group Communication:**

1. Communication: concept, Process and Barriers
2. Communicatin using Standard Pronunciation with the help of IPA.
3. Formal Speaking with peers ( e.g. discussion, talks on current issues in a class)
4. Writing official letters on issues concerning students and social life.
5. E-mail writing and writing for web

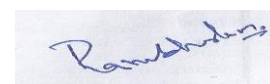
**Unit-IV:**

**Communicative Creativity:**

1. Comprehension: Extracting, interpreting, summarizing, reviewing and analyzing the prescribed texts.
2. Composition: Developing themes and situations through role play activities or dialogue writing.

**Suggested Reading:**

1. Pink, M.A. and S.E. Thomas, English Grammar, Compositin and Correspondence, Delhi S. Chand and Songs Mc Rae, John and Roy Boardman.
2. Reading Between the Lines, Delhi: Foundation Books ( Cambridge University Press) Sharma, Sangeeta and Binod Mishra.
3. Communicative Skills for Engineers and Scientists. Delhi PHI, 2009.
4. Fitikides, T.J. Common Mistakes in English. EsseX: Pearson Educating, 1936. 6<sup>th</sup> Edition 2000.



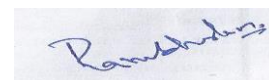
Chairperson, DOE

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