



# UNIVERSITY OF JAMMU

**(NAAC ACCREDITED 'A ++' GRADE' UNIVERSITY)**  
Baba Sahib Ambedkar Road, Jammu-180006 (J&K)

### *Academic Section*

Email: academicsectionju14@gmail.com

**NOTIFICATION**  
**(25/Aug/Adp./28)**

It is hereby notified for the information of all concerned that the Vice-Chancellor, in anticipation of the approval of the Academic Council, is pleased to authorize the adoption of the syllabi and courses of studies for **Post Graduate Programme in English** under **NEP-2020** as per details given below:-

## Two Year Post Graduate Programme under NEP-2020

<b>Subject</b>	<b>Semester</b>	<b>For the examinations to be held in the year</b>
<b>English</b>	Semester-I	December 2025, 2026 and 2027
	Semester-II	May 2026, 2027 and 2028
	Semester-III	December 2026, 2027 and 2028
	Semester-IV	May 2027, 2028 and 2029

## One Year Post Graduate Programme under NEP-2020

Subject	Semester	For the examinations to be held in the year
English	Semester-I	December 2026, 2027 and 2028
	Semester-II	May 2027, 2028 and 2029

The Syllabi of the courses are also available on the University website: [www.jammuuniversity.ac.in](http://www.jammuuniversity.ac.in)

Deekshah Patel 11/8/2015

#### DEAN ACADEMIC AFFAIRS

No. F. Adc (II/25) 5816-51 18/25 9/25 7/18/25

Copy for information and necessary action to:

1. Dean, Faculty of Arts.
2. Director/Convener, Board of Studies in English.
3. Director, Centre for IT Enabled services and Management, University of Jammu for information and for uploading on University Website.
4. All members of the Board of Studies
5. Joint Registrar (Evaluation/P.G. Exam.)
6. Programmer, Computer Section, Examination Wing

**Course Structure of M.A English (Two Years Degree Programme)(Total Credits 104)**  
**(As Per NEP-2020)**

**Syllabus for the Examination to be held in Dec.2025, 2026 & 2027**

S No.	CourseNo.	CourseTitle	No. of Credits	CourseType	Marks			NatureofCourse	SWAYAM/ MOOC	Vocational Course	Research Project/ Dissertation
					Credits	Credit Point	Core/Elective/ Any Other				
<b>Semester-I</b>											
1. P2ENTC101	Drama-I		5	6.5	32.5	Core	100	Global	-	-	-
2. P2ENTC102	Poetry-I		5	6.5	32.5	Core	100	Global	-	-	-
3. P2ENTC103	Novel-I		5	6.5	32.5	Core	100	Global	-	-	-
4. P2ENTC104	Literary Theory-I		5	6.5	32.5	Core	100	Global	-	-	-
5. P2ENPC105	Skills of Literary Appreciation		4	6.5	26	Core	-	100	Global	-	Skills
		Total Credits(Semester-I)	24					500			

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**Course Structure of M.A English (Two Years Degree Programme)(Total Credits 104)**  
**(As Per NEP-2020)**

**Syllabus for the Examination to be held in Dec.2025, 2026 & 2027**

S. No.	Course No.	Course Title	No. of Credits	Course Type	Marks			Nature of Course			SWAYAM/ MOOC	Vocational Course	Research Project/ Dissertation	
					Credits	Credit Level	Credit Point	Core/Elective/ Any Other	Theory	Practical	Global	National	Regional	Skill
<b>Semester-II</b>														
1.	P2ENTC201	Drama-II	5	6.5	32.5	Core	100	-	Global	-	-	-	-	-
2.	P2ENTC202	Poetry-II	5	6.5	32.5	Core	100	-	Global	-	-	-	-	-
3.	P2ENTC203	Literary Theory-II	5	6.5	32.5	Core	100	-	Global	-	-	-	-	-
4.	P2ENPC204	Academic Writing and Presentation Skills	4	6.5	32.5	Core	100	-	Global	-	-	Skill	-	-
5.	P2ENTE205	Dalit Studies	4	6.5	26	Elective	100	-	Global	-	-	-	-	-
6.	P2ENTE206	Translation Studies	4	6.5	26	Elective	100	-	Global	-	-	-	-	-
7.	P2ENTE207	Gender and Art	4	6.5	26	Elective	100	-	Global	National	-	-	-	-
8.	P2ENTE208	Classical Greek and Roman Literature	4	6.5	26	Elective	100	-	Global	National	-	-	-	-
9.	P2ENVC251	Professional Writing Skills (+ 30 Hours Internship)	4	6.5	26	Elective	100	-	Global	-	-	-	Vocational Course	-
		Total Credits (Semester-II)	27						100	Global	-	-	-	
		<b>Total Credits (Semester-I&amp;II)</b>	<b>51</b>						<b>1100</b>					

**Note:**

- The vocational Course No P2ENVC251, titled **Professional Writing Skills** of **04 Credits** is mandatory for the students who intend to exit after One Year (After Semester II) of the Two Year P.G. Programme and desire to get P.G. Diploma in English.
- The Vocational Course shall be offered during summer term.

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## Course Structure of M.A English (Two Years Degree Programme)

**(As Per NEP-2020)**

**Syllabus for the Examination to be held in Dec. 2026,2027 & 2028**

S. No.	Course No.	Course Title	No. of Credits	Course Type		Marks	Nature of Course			SWAYAM/ MOOC	Vocational Course	Research Project/ Dissertatio n
				Credit/Credit Level Point	Core/Elective/ Any Other		Practical	Theory	Global			
<b>Semester-III</b>												
1.	P2ENTC301	Literary Theory-III	5	6.5	32.5	Core	100	-	Global	-	-	-
2.	P2ENTC302	American Literature-I	5	6.5	32.5	Core	100	-	Global	-	-	-
3.	P2ENTC303	Novel-II	5	6.5	32.5	Core	100	-	Global	National	-	-
4.	P2ENTC304	Indian Writing in English	5	6.5	32.5	Core	100	-	Global	-	-	-
5.	P2ENPC305	Theory in Practice	4	6.5	26	Practical	100	-	Global	-	-	Skill
6.	P2ENTE306	Literature and Ecology	4	6.5	26	Elective	100	-	Global	National	-	-
7.	P2ENTE307	Indian Writings in English Translation	4	6.5	26	Elective	100	-	Global	National	-	-
8.	P2ENTE308	Colonial and Post-Colonial Literature	4	6.5	26	Elective	100	-	Global	National	-	-
9.	P2ENTE309	South Asian Diaspora Writings	4	6.5	26	Elective	100	-	Global	National	-	-
10	P2ENMO351	MOOC/SWAYAM Course	4	6.5	26	-	100	-	Global	National	-	SWAYAM/ MOOC
	<b>Total Credits (Sem III)</b>		<b>32</b>				<b>700</b>					

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**Course Structure of M.A English (Two Years Degree Programme)**  
**Syllabus for the Examination to be held May 2027,2028 & 2029**

S. No.	CourseNo.	CourseTitle	No. of Credits	CourseType		Marks	NatureofCourse			SWAYAM/ MOOC	Vocational Course	Research Project/ Dissertation
				Credit/Credit Point Level	Core/Elective/ Any Other		Practical	National	Regional Skill			
<b>Semester-IV</b>												
1.	P2ENTC401	American Literature-II	5	6.5	32.5	Core	100	-	Global	-	-	-
2.	P2ENTE402	Recent Trends in Literary Studies	4	6.5	26	Elective	100	-	Global	-	-	-
3.	P2ENTE403	Gender and Literature	4	6.5	26	Elective	100	-	Global	-	-	-
4.	P2ENTE404	Gender and Popular Media	4	6.5	26	Elective	100	-	Global	-	-	-
5.	P2ENTE405	Communication Skills	4	6.5	26	Elective	100	-	Global	-	Skill	-
6.	P2ENTE406	European Literature	4	6.5	26	Elective	100	-	Global	-	-	-
7.	P2ENRC407	Dissertation/Project	16	6.5	104	Research	-	400	Global	-	Skill	-
		Total Credits (Semester-IV)	25				600				Project	
		Total Credits (Semester-I, II, III&IV)	104				2300					

*Ramya* *Subha*

## **Syllabus of**

### **Two-years P. G. Programme in (ENGLISH)**

**as per NEP-2020**

## INTRODUCTION

Literature captures the thoughts, emotions, and experiences of people across time and place. It helps preserve history, traditions, values, and voices, allowing generations to learn from the past and understand different cultures. As such, the Post Graduate Program in English which follows provides advanced and comprehensive knowledge of literary traditions, critical approaches, and research methodologies. This course aims to deepen students' understanding of canonical and contemporary literary works while encouraging analytical thinking and scholarly inquiry. At the heart of the program lie five key areas: Poetry, Drama, the Novel, Literary Criticism/Theory, and Research. These components are structured to foster a nuanced appreciation of literature across periods, genres, and cultures.

Poetry forms a significant part of the curriculum, encompassing classical, romantic, modernist, and postmodern voices. Students will engage with diverse poetic forms, techniques, and themes, learning to analyze the interplay between language, rhythm, and meaning. In the study of Drama, learners explore the evolution of theatrical traditions from classical Greek tragedies to contemporary experimental theatre. This segment emphasizes performance, dialogue, and socio-political contexts, allowing students to critically assess how drama reflects and critiques cultural norms. The Novel component offers insights into narrative structures, character development, and thematic complexity in prose fiction. From early novels to postcolonial and global narratives, students will explore how novels mirror societal change and individual experience.

Literary Theory provides the theoretical foundation of the program. Students are introduced to critical schools such as structuralism, poststructuralism, feminism, Marxism, psychoanalysis, and ecocriticism. This equips them to read texts through multiple lenses and develop informed, original interpretations. Finally, the Research component prepares students for academic writing, dissertation work, and scholarly engagement. Emphasis is placed on formulating research questions, reviewing literature, applying theoretical frameworks, and adhering to ethical practices in academic work.

Any well-conceived program in literature, as this one, equips the students not only with a deep understanding of literature and criticism but also with the research skills necessary for academic, teaching, publishing, or further doctoral studies

### **OBJECTIVES OF THE PROGRAMME**

This program is designed to acquaint students with various literary genres, periods, and movements and teach them to critically engage with major literary forms—poetry, drama, fiction, and non-fiction—across historical and cultural contexts besides developing advanced literary analysis and critical thinking skills. It also aims at providing opportunity for them to interpret texts using diverse critical frameworks such as feminism, postcolonialism, Marxism, psychoanalysis, structuralism, and ecocriticism and to apply these theoretical concepts in textual interpretation and scholarly discourse. It also aims at training students in research methodology, including formulation of research questions, academic writing styles, citation practices as per M.L.A. This post-graduate course undertakes to promote awareness of diverse literary traditions, including world literature, postcolonial voices, and regional literatures in translation besides encouraging a sensitive and ethical response to literature, highlighting its relevance to contemporary social, political, and environmental issues.

### **PROGRAMME OUTCOMES**

The programme acquaints the students with different areas of study in English Literature to provide them with wider opportunities for research. It will enable the student:-

- To identify, analyze, interpret and describe the critical ideas, values, and themes that appear in literary and cultural texts and understand the way these ideas, values, and themes inform and impact culture and society, both now and in the past.
- To analyze, interpret, and understand the complex interrelationships between authors, texts, and specific social, political, and historical contexts and apply critical and theoretical approaches to the reading and analysis of literary and cultural texts in multiple genres.

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- To reflect on moral, ethical, and human concerns through literature, developing a strong sense of responsibility, social justice, and civic engagement
- To enhance command over English language skills, both written and oral, enabling articulate expression, academic presentation, and critical argumentation.
- To prepare for careers in teaching, writing, publishing, media, translation, content development, civil services, and research by building critical and communication skills.
- To conceive research problems / question and execute them in the form of critically viable and academically acceptable documents with skills in academic writing, research methodology, and documentation
- To be proficient in all the basic concepts of English Literature to prepare for qualifying exams like UGC-JRF/NET /SET.



Two handwritten signatures in blue ink. The signature on the left is 'R. Bhagat' and the signature on the right is 'S. Bhakta'.

**Syllabus for Two Years M A. English**  
**As per NEP, 2020**

**SEMESTER I**

Course No. P2ENTC-101

Title of the Course: Drama-I

Credits: 5

**Syllabus for the examinations to be held in Dec. 2025, 2026 and 2027**

**Objective of the Course:** The purpose of the course is to acquaint the students with the growth and development of English Drama from the Medieval to the Jacobean Period from the literary and historical perspectives. The course introduces the students to the different kinds of drama. They will study the form and literary problems associated with the prescribed plays.

**Course Outcomes:**

1. Students will gain a deep understanding of the historical evolution of English drama, spanning from medieval origins to the intricate Jacobean era.
2. By studying drama within its historical backdrop, students will learn how these plays mirror and shape society and the social relevance of the study of drama can lead to a deeper social understanding. This will inculcate critical and analytical ability to understand and appreciate drama.
3. Students will develop a nuanced perspective on theatrical elements. From dialogue to stagecraft, they'll appreciate how these components breathe life into dramatic works.
4. Equipped with this knowledge, students will be well-prepared for further exploration in the realms of English literature and drama studies.
5. This course will take students on a captivating journey through centuries of dramatic creativity, equipping them with valuable insights and basic skills that will be used for employability as drama critic.

**Syllabus:**

**Unit-I**

Christopher Marlowe: *Dr. Faustus*

**Unit-II**

William Shakespeare: *King Lear*

**Unit-III**

Ben Jonson: *Volpone*

**Unit-IV**

William Shakespeare: *The Tempest*

**Unit-V**

John Webster: *The Duchess of Malfi*

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Course No. P2ENTC -101

Title of the Course: Drama-I

Syllabus for the examinations to be held in Dec. 2025, 2026 and 2027

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, **Section-A** and **Section-B**. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions. **(8X3=24)**

**Section B (Long Answer Type Questions)**

This Section will have **06 questions** of **12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II** (**02** from each unit). Students are required to attempt **01** question from each unit of Section B.

**(12X3=36)**

**Note:** In major test there should not be a gap of more than two days in between two tests.

**Suggested Reading:**

"Ben Jonson". *The British Library*, 16 July 2018, <https://www.bl.uk/people/ben-jonson#>

Barton, Anne. *Ben Jonson: Dramatist*. Cambridge UP, 2014.

Course No. P2ENTC -101

Title of the Course: Drama-I

Syllabus for the examinations to be held in Dec. Dec. 2025, 2026 and 2027

Bowers, Fredson. *Elizabethan Revenge Tragedy, 1587-1642*. Princeton UP, 1940.

Bradley, Andrew Cecil. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Macmillan, 1992.

Charlton, H. B. *Shakespearean Comedy*. Methuen & Co. Ltd., 1984.

Craig, D. H., editor. *Ben Jonson: The Critical Heritage*. Routledge, 1990.

Fermor, Una Mary Ellis. *The Jacobean Drama: An Interpretation*. Routledge, 1936.

Frank Kermode. *William Shakespeare: The Final Plays*. Longman Group, 1973.

Johnson, Samuel. *Preface to Shakespeare*. Outlook Verlag Publishers, 2018.

Jonson, Ben. *Every Man in His Humor*, edited by E.H. Herford and Percy Simpson. Clarendon Press, 1927.

Jonson, Ben. *The Alchemist*. Cambridge UP, 2016.

"John Webster". *The British Library*, 16 July 2018, <https://www.bl.uk/people/john-webster>

Kaufmann, R. J., editor. *Elizabethan Drama: Modern Essays in Criticism*. Oxford UP, 1961.

Knight, G. Wilson. *The Wheel of Fire: Interpretations of Shakespearian Tragedy with Three New Essays*. Routledge, 1993.

Kyd, Thomas. *The Spanish Tragedy*. Manchester UP, 1996.

Lucas, Frank Laurence. *Seneca and Elizabethan Tragedy*. Cambridge UP, 2009.

Marlowe, Christopher, and J S. Cunningham. *Tamburlaine, the Great*. Manchester UP, 1981.

Palmer, John. *Comic Characters of Shakespeare*. Read Books Ltd., 2013.

Ribner, Irving. *Jacobeian Tragedy: The Quest for Moral Order*. Routledge, 2018.

Shakespeare, William. *An Oxford Anthology of Shakespeare*, edited by Stanley Wells. OUP, 1987.

Shakespeare, William. *The Tragedy of Othello, the Moor of Venice*, edited by Russ McDonald

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Course No. P2ENTC -101

Title of the Course: Drama-I

Syllabus for the examinations to be held in Dec. Dec. 2025, 2026 and 2027

Penguin Books, 2001.

Terence John et al. "William Shakespeare". *Encyclopaedia Britannica Inc.*, 14 Nov. 2019,

<https://www.britannica.com/biography/William-Shakespeare>

*Works of William Shakespeare: in Ten Volumes*, edited by Henry Arthur. *NDL India*,

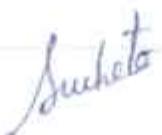
12 June 2017, <http://ndl.iitkgp.ac.in/document/c0I2L3hnbUJNbHdzTDNCOEMxcWkybmhCY1FjZFBmV3hBdWJiMzRGNm81ND0>

Webster, John. *The White Devil*. Bloomsbury Methuen Drama, 2018.

Welsford, Enid. *The Fool: His Social and Literary History*. Faber and Faber, 1978.

Wilson, F. P. *Elizabethan and Jacobean*. Clarendon Press, 1945.

81<sup>st</sup> page  


  
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Course No. P2ENTC- 102  
Credits: 5

Title of the Course: Poetry I

**Syllabus for the examinations to be held in Dec. 2025, 2026 and 2027**

**Objective of the Course:** The students will study the ripening of the Middle Ages and the gradual manifestations of the Renaissance and Reformation. Chaucer, the late Elizabethan, seventeenth, eighteenth and 19<sup>th</sup> century poetry and the Romantic movement will be studied. The students will be required to identify the common and the distinctive features of the poets as well as of the period.

**Course Outcomes:**

1. Students will gain a comprehensive understanding of poetry's evolution from the middle ages through the Renaissance, Reformation and Romantic periods.
2. Students will be able to recognize common themes and stylistic elements present in the works of the poets studied leading to increased linguistic competence.
3. Students will identify the unique features that distinguish poets and their works within the historical context, thus acquiring the skill of appreciating poetry.
4. Students will examine various poetic forms, ranging from narrative poetry to sonnets, and understand their significance within the broader literary landscape.
5. The course will lay a solid groundwork for further scholarly exploration of poetry and its diverse movements, enhancing the creative acumen of the students.

**Syllabus:**

**Unit I**

Geoffrey Chaucer:	From <i>Prologue to the Canterbury Tales</i> Characters of Knight, Squire, Yeoman, Nun Prioress, Monk and Wife of Bath
Edmund Spencer:	From "Amoretti" "Sonnet 65" and "Sonnet 86"

**Unit-II**

William Shakespeare	The following Sonnets
	"Tired With All These, for Restful Death I Cry" "Let Me Not to the Marriage of True Minds" "No More be Grieved at That Thou Hast Done"

John Milton:	<i>Paradise Lost Book I:</i> Lines 1-50
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John Donne:	"Lovers" Infiniteness" "The Canonization" "Batter My Heart, Three- Person'd God"
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**Unit-III**

Alexander Pope:

*The Rape of the Lock***Unit-IV**

William Blake:

From the *Marriage of Heaven and Hell*  
 (by F W Bateson)  
 The Argument,  
 Voice of the Devil  
 "Resolution and Independence"  
 "French Revolution"  
*Kubla Khan*  
 "Dejection: An Ode"

William Wordsworth:

Coleridge:

John Keats:

"Ode on Melancholy"  
 "On a Grecian Urn"

**Unit-V**

P.B.Shelley:

From *Prometheus Unbound* (Act-I)  
 Prometheus's First Speech

Gerard Manley Hopkins:

"God's Grandeur"  
 "Pied Beauty"

Christina Rossetti

Poem "The Goblin Market"

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	%Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Course No. P2ENTC -102**

**Title of the Course: Poetry-I**

**Syllabus for the examinations to be held in Dec. Dec. 2025, 2026 and 2027**

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08** parts (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

**(8X3=24)**

**Section B (Long Answer Type Questions)**

This section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II(02 from each unit)**. Students are required to attempt **01** question from each unit of Section B.

**(12X3=36)**

**Note: In major test there should not be a gap of more than two days in between two tests.**

**Suggested Reading:**

Barnard, John, editor. *Alexander Pope: The Critical Heritage*. Routledge, 2009.

Bennett, Joan. *Five Metaphysical Poets: Donne, Herbert, Vaughan, Crashaw, Marvell*.

CambridgeUP, 1989.

Brower, Reuben A. *Alexander Pope: The Poetry of Allusion*. Oxford UP, 1986.

Collette, Carolyn P. *Species, Phantasms and Images: Vision on Medieval Psychology in the Canterbury Tales*. Michigan UP, 2001.

“Edmund Spenser”. <https://www.poetryfoundation.org/poets/edmund-spenser>

Ford, Boris, editor. *The Age of Chaucer*. A 290. Penguin Books, 1965. The Pelican Guide to English Literature.

---, editor. *The Age of Shakespeare*. A 291. Penguin Books, 1965. The Pelican Guide to English Literature.

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Course No. P2ENTC -102

Title of the Course: Poetry-I

Syllabus for the examinations to be held in Dec. Dec. 2025, 2026 and 2027

---, editor. *From Donne to Marvell*. A 325. Penguin Books, 1965. The Pelican Guide to English Literature.

Grierson, Herbert J. C, and J C. Smith. *A Critical History of English Poetry*. Bloomsbury Academic, 2013.

Greer, Germaine. *Shakespeare's Wife*. Bloomsbury, 2007.

“John Donne”. *Poetry Foundation*, <https://www.poetryfoundation.org/poets/john-donne>

“John Milton Poems”. *My Poetic Side*, <https://mypoeticside.com/poets/john-milton-poems>

Keast, William R. *Seventeenth-Century English Poetry: Modern Essays in Criticism*. Oxford UP, 1981.

Lever, Julius W. *The Elizabethan Love Sonnet*. Barnes & Noble Books, 1974.

Mark, Joshua J. “Geoffrey Chaucer”. *Ancient History Encyclopaedia*, 29 April 2019, [https://www.ancient.eu/Geoffrey\\_Chaucer/](https://www.ancient.eu/Geoffrey_Chaucer/)

Smith, Hallett D. *Elizabethan Poetry: A Study in Conventions, Meaning and Expression*. Harvard UP, 1952.

Speirs, John. *Chaucer, the Maker*. Faber and Faber, 1972.

“The Rape of the Lock”. *Encyclopædia Britannica*, 08 February 2017, <https://www.britannica.com/topic/The-Rape-of-the-Lock>

Thompson, N S. *Chaucer, Boccaccio, and the Debate of Love: A Comparative Study of the Decameron and the Canterbury Tales*. Oxford UP, 2011.

Tuve, Rosemond. *Elizabethan and Metaphysical Imagery: Renaissance Poetic and*

Course No. P2ENTC -102

Title of the Course: Poetry-I

Syllabus for the examinations to be held in Dec. Dec. 2025, 2026 and 2027

*Twentieth-Century Critics*, Chicago UP, 1979.

"William Shakespeare." *Poetry Foundation*, <https://www.poetryfoundation.org/poets/william-shakespeare>

Course No. P2ENTC 103  
Credits: 5

Title of the Course: Novel-I

**Syllabus for the examinations to be held in Dec. 2025, 2026 and 2027**

**Objective of the Course:** The students will be required to study the rise of the English novel in the 18<sup>th</sup> century with special reference to the epistolary, picaresque, gothic forms; character writing and realism in the 18<sup>th</sup> century fiction.

**Course Outcomes:**

1. Students will gain an understanding of the rise of the English novel during the 18th century.
2. Students will be able to identify key elements of novels, including plot, setting, and narrative structure.
3. They will recognize various novel forms such as epistolary, gothic, and picaresque.
4. Students will study character development techniques employed by 18th-century novelists.
5. The course will deepen students' understanding of realism in literature. By examining works of authors like Henry Fielding and Jane Austen, students will appreciate how everyday life is infused into their novels and the role of literature in communicating core values of the times.

**Syllabus:**

**Unit I**

John Bunyan: *The Pilgrim's Progress*

**Unit-II**

Daniel Defoe: *Moll Flanders*

**Unit-III**

Henry Fielding: *Joseph Andrews*

**Unit-IV**

Lawrence Sterne: *Tristram Shandy*

**Unit-V**

Jane Austen: *Pride and Prejudice*

Course No. P2ENTC-103

Title of the Course: Novel-I

Syllabus for the examinations to be held in Dec. 2025, 2026 and 2027

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	%Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08** parts (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have **06** questions of **12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II**(**02** from each unit). Students are required to attempt **01** question from each unit of Section B.

(12X3=36)

**Note: In major test there should not be a gap of more than two days in between two tests.**

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 Ramchandra J. Sanket

Course No. P2ENTC-103

Title of the Course: Novel-I

Syllabus for the examinations to be held in Dec. Dec. 2025, 2026 and 2027

**Suggested Reading:**Allen, Walter. *The English Novel: A Short Critical History*. Phoenix House, 1955.Austen, Jane. *Pride and Prejudice*. Penguin Books, 2003.Dobson, Austin. *Fielding*. Cambridge UP, 2011. English Men of Letters.Eagleton, Terry. *The Rape of Clarissa: Writing, Sexuality and Class Struggle in Samuel Richardson*. Blackwell Publishers, 1989.Fielding, Henry. *The History of Tom Jones: A Foundling*. Modern Library, 1998.Forster, Edward M. *Aspects of the Novel*. Penguin, 2005."Henry Fielding". *The British Library*, 16 July 2018, <https://www.bl.uk/people/henry-fielding>  
"Jane Austen", <https://www.janeausten.org/>Kettle, Arnold. *An Introduction to the English Novel: Volume I*. Routledge, 2017.Lubbock, Percy. *The Craft of Fiction*. Viking Press New York, 1963.Mutter, Reginald P.C. "Daniel Defoe". *Encyclopædia Britannica*, 7 January 2020,  
<https://www.britannica.com/biography/Daniel-Defoe>Tobin, James E. *Eighteenth Century English Literature and its Cultural Background: A Bibliography*. Biblo-Moser, 1939."The Pilgrim's Progress by John Bunyan". *The British Library*, 4 Nov. 2018,  
<https://www.bl.uk/people/john-bunyan>Watt, Ian P. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. California UP, 2001.Willey, Basil. *The Eighteenth Century Background: Studies in the Idea of Nature in the Thought of the Period*. Routledge, 1986.Wright, Andrew H. *Jane Austen's Novels: A Study in Structure*. Pen



Course No. P2ENTC 104

Title of the Course: Literary Theory-I

Syllabus for the examinations to be held in Dec. 2025, 2026 and 2027

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.  
( $8 \times 3 = 24$ )

**Section B (Long Answer Type Questions)** This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II** (**02 from each unit**). Students are required to attempt **01** question from each unit of Section B.

(12X3=36)

**Note: In major test there should not be a gap of more than two days in between two tests.**

Course No. P2ENTC 104

Title of the Course: Literary Theory-I

Syllabus for the examinations to be held in Dec. 2025, 2026 and 2027

**Suggested Readings:**

Aristotle. *The Nicomachean Ethics*. Translated by David Ross, edited by Lesley Brown, OUP, 2009.

Atkins, J. W. H. *Literary Criticism in Antiquity*, Cambridge UP, 1934.

Aylen, Leo. *The Greek Theater*, Fairleigh Dickinson UP, 1985.

Baldwin, Charles S. *Ancient Rhetoric and Poetics: Interpreted from Representative Works*, Greenwood P, 1924.

Baldwin, Charles S. *Renaissance Literary Theory and Practice*, Columbia UP, 1939.

Barnard, John. *Alexander Pope: The Critical Heritage*, Routledge, 2003, books.google.co.in/books?id=8O19gODas0C&pg=PT70&dq=Alexander+pope+literary+criticism&source=gbs\_toc\_r&cad=2#v=onepage&q=Alexander%20pope%20literary%20criticism&f=false.

Beardsley, Monroe C. *Aesthetic from Classical Greece to the Present: A Short History*, U of Alabama P, 1966.

Budd, Malcolm. *The Aesthetic Appreciation of Nature*, OUP, 2004.

Butcher, S. H. *Aristotle's Theory of Poetry and Fine Art: With a Critical Text and Translation of the Poetics. With a Prefactory Essay: Aristotelian Literary Criticism*. 4<sup>th</sup> ed., Dover, 1951.

D'Alton, J. F. *Roman Literary Theory and Practice*, Longmans Green, 1931.

Doran, Robert. *The Theory of the Sublime from Longinus to Kant*, Cambridge UP, 2015, books.google.co.in/books?id=Q07zCQAAQBAJ&printsec=frontcover&dq=Longinus&hl=en&sa=X&ved=0ahUKEwi2i7Czxq3nAhVsDgGHbVDCKUQ6AEIajAI#v=onepage&q=Longinus&f=false.

Gilbert, Allan H. *Literary Criticism: Plato to Dryden*, Wayne State UP, 1962.

Grube, G. M. A. *The Greek and Roman Critics*, U of Toronto P, 1965.

Kilpatrick, Ross S. *The Poetry of Criticism: Horace, Epistles II, and Ars Poetica*, U of Alberta P, 2000.

Laird, Andrew. "The Value of Ancient Literary Criticism." *Academia.edu.com*, [www.academia.edu/7686275/The\\_Value\\_of\\_Ancient\\_Literary\\_Criticism](http://www.academia.edu/7686275/The_Value_of_Ancient_Literary_Criticism).

Lloyd, G. E. R. *Aristotle: The Growth and Structure of His Thought*, Cambridge UP, 1968, [books.google.co.in/books?id=npIldEYeYqwC&printsec=frontcover&dq=aristotle&hl=en&sa=X&ved=0ahUKEwigsqlO063nAhXOH7cAHRXyB\\_YQ6AEIOjAC#v=on&page&q=aristotle&f=false](http://books.google.co.in/books?id=npIldEYeYqwC&printsec=frontcover&dq=aristotle&hl=en&sa=X&ved=0ahUKEwigsqlO063nAhXOH7cAHRXyB_YQ6AEIOjAC#v=on&page&q=aristotle&f=false).

Lo Goglu, Ayse Sidre. "Alexander Pope: An Essay on Criticism." *Academia.edu.com*, [academia.edu/11425893/ALEXANDER\\_POPE](http://academia.edu/11425893/ALEXANDER_POPE).

Mall, Maryanne. "M. A. R.-A History of Literary Criticism from Plato to the Present." *Academia.edu.com*, [academia.edu/9495252/Habib\\_M.\\_A.\\_R.\\_-A\\_History\\_of\\_Literary\\_Criticism\\_from\\_Plato\\_to\\_the\\_Present](http://academia.edu/9495252/Habib_M._A._R._-A_History_of_Literary_Criticism_from_Plato_to_the_Present).

Plato. *The Symposium*. Translated by W. Hamilton, Penguin Books, 1967.

Stanford, W. B. *Greek Tragedy and the Emotions: An Introductory Study*, Routledge & Kegan Paul, 1983.

Thompson, D'Arcy Wentworth, translators. *Historia Animalium. The Works of Aristotle*, edited by Ross, W. D. and J. A. Smith, vol. 4, Clarendon Press, 1910.

Wimsatt, William Kurtz and Cleanth Brooks. *Literary Criticism: A Short History*, Routledge & Kegan Paul, 1970-1983.

Course No. P2ENPC 105  
Credits: 4

Title of the Course: Skills of Literary Appreciation

**Syllabus for the examinations to be held in Dec. 2025, 2026 and 2027**

**Objective of the Course:** The objective of this course is to enable students to closely and critically read a variety of literary texts across genres, periods, and cultures besides developing appreciation for the nuances of language, tone, imagery, symbolism, and stylistic devices used in literary works. This course also provides with the theoretical and technical vocabulary necessary to analyze literary forms, genres, themes, and rhetorical strategies.

**Course Outcomes:** -The course aims for the student to develop:

- an ability to read literary texts closely and critically and engage with the text at micro as well as macro level.
- Will learn as to how a text comes to create meaning with the use of various figures of speeches and other poetic techniques.
- The student shall acquire the critical ability and apply concepts in the appreciation of literature in different genres

**Syllabus**

Students will apply **Terry Eagleton's How to Read Literature** on various texts across genre for their appreciation at the micro and macro reading levels. Various aspects of appreciation of

**POETRY:**

Prosody-Poetic Language and Style, Literary Devices, Structure and Form, Rhythm and Sound, Theme and Message, Speaker

Tone:Context:Foregrounding:Parallelism:Deviation:Imagery:Symbolism and other features etc.

**NOVELS:**

Lexical and Grammatical aspects and addition to other literary elements of the novel.

**DRAMA:**

Syntax, Discourse, Characterization, Historical and Cultural Context and Stylistic Devices (figurative language and other rhetorical devices).

**Students will continuously work under the Guidance /Mentorship of faculty members.**

**Mode of Evaluation (Total: 100 Marks)**

Mid Semester Presentation =	20 marks
End Semester Submission of File:	40 marks
End Semester Presentation =	20 Marks
Viva Voce:	20 marks

**Note:** Viva voce will be shall be conducted by Board of Examiners consisting of concerned teacher and two professors of the department.

*Ramkumar* *Sukla*

Course No. P2ENPC 105  
Credits: 4

Title of the Course: Skills of Literary Appreciation

**Syllabus for the examinations to be held in Dec. 2025, 2026 and 2027**

**Suggested Reading**

Eagleton, Terry. *How to Read Literature*. Yale University Press, 2013.

Leech, Geoffrey and Michael N. Short. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Duke University Press, 1983

Green, Keith and Jill Lebihan. *Critical Theory Practice A Coursebook*. Routledge, 1996

Short, Mick. *Exploring the Language of Poems, Plays, and Prose*. Routledge, 1997

Culpeper, Jonathan, Mick Short, Peter Verdonk. *Exploring the Language of Drama: From Text to Context*. Routledge, 1998.

Lennard, John. *The Poetry Handbook*. Oxford University Press, 2006.

**Syllabus Two Years M A English**  
**As per NEP, 2020**

**SEMESTER II**

**Course No. P2ENTC-201**  
**Credits: 5**

**Title of the Course: Drama II**

**Syllabus for the examinations to be held in May 2026, 2027 and 2028**

**Objectives of the Course:** The purpose of the course will be to acquaint the students with the development of drama from Restoration to the twentieth century. The sociological, philosophical and literary implications of the prescribed dramas as well as the different dramatic techniques will be studied.

**Course Outcomes:**

1. Students will have an understanding of historical context of drama from the Restoration Period up to the 20th Century.
2. They will be able to explore how historical events, cultural shifts, and intellectual movements influenced dramatic works during this period thus gaining a deep insight into the international dynamics during twentieth century in the context of present times.
3. By studying specific plays by notable playwrights, students will be able to understand their themes, characters, and stylistic elements.
4. Students will be able to explore the different dramatic techniques employed by major British dramatists during this period. They will be able to understand how they experimented with form, structure, and staging to convey their artistic visions thus acquiring the basic skill of drama critic.

**Syllabus:**

**Unit I**

William Congreve: *The Way of the World*

**Unit- II**

G. B. Shaw: *Man and Superman*

**Unit- III**

T. S. Eliot: *Family Reunion*

**Unit- IV**

Samuel Beckett: *Waiting for Godot*

**Unit-V**

Bertolt Brecht: *Life of Galileo*

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**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of **Test I** and **Test II** would consist of three short answer type questions (05 marks each). Students are required to answer two questions. No preparatory holidays shall be provided for the Test I and Test II. Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of 08 parts (minimum 01 from each unit from the whole syllabus) of 03 marks each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have 06 questions of 12 marks each to be set from the last three units not covered in Minor I and Minor II (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Suggested Readings:**

Bergonzi, Bernard. *Wartime and Aftermath: English Literature and its Background 1939-1960*, OUP, 1993.

Bloom, Harold. *George Bernard Shaw (Bloom's Modern Critical Views)*, Chelsea House Publications, 2011.

Brown, John Russell. *Theatre Language: A Study of Arden, Osborne, Pinter, and Wesker*, Taplinger Pub. Co., 1972.

## Syllabus for the examinations to be held in May 2026, 2027 and 2028

Chambers, Colin and Mike Prior. *Playwright's Progress: Patterns of Postwar British Drama*. Amber Lane P, 1987.

Dobree, Bonamy. *Restoration Comedy 1660-1720*, Clarendon P, 1924.

Eliot, T.S. *Selected Essays 1917-1932*, Harcourt, Brase Company, 1932.

Fujimura, Thomas H. *The Restoration Comedy of Wit*, Princeton UP, 1952.

Kennedy, Andrew K. *Six Dramatists in Search of a Language: Studies in Dramatic Language*. Cambridge U P, 1975, [books.google.co.in/books?id=4Es7AAAAIAAJ&pg=PA263&lpg=PA263&dq=congrev+shaw+eliot+beckett+brecht&source=bl&ots=yCLKAYf6mJ&sig=ACfU3U3vHpuij2WXH6hMAH8Lx3GRS4njMQ&hl=hi&sa=X&ved=2ahUKEwiZ27az6XnAhUigUsFHSyBDYQ6AEwAHoECAYQAQ#v=onepage&q=congrev+shaw+eliot+beckett+brecht&f=false](https://books.google.co.in/books?id=4Es7AAAAIAAJ&pg=PA263&lpg=PA263&dq=congrev+shaw+eliot+beckett+brecht&source=bl&ots=yCLKAYf6mJ&sig=ACfU3U3vHpuij2WXH6hMAH8Lx3GRS4njMQ&hl=hi&sa=X&ved=2ahUKEwiZ27az6XnAhUigUsFHSyBDYQ6AEwAHoECAYQAQ#v=onepage&q=congrev+shaw+eliot+beckett+brecht&f=false).

Loftis, John, editor. *Restoration Drama: Modern Essays in Criticism*, OUP, 1966.

Nettleton, George Henry. *English Drama of the Restoration and Eighteenth Century (1642-1780)*, Cooper Square Publishers, 1968, [books.google.co.in/books?id=5FXPE3GB\\_SwC&pg=PA1&dq=drama+restoration+to+modern+period&hl=hi&sa=X&ved=0ahUKEwjQyujXy6XnAhV66nMBHfy\\_C1YQ6AEIXzAF#v=onepage&q=drama+restoration+to+modern+period&f=false](https://books.google.co.in/books?id=5FXPE3GB_SwC&pg=PA1&dq=drama+restoration+to+modern+period&hl=hi&sa=X&ved=0ahUKEwjQyujXy6XnAhV66nMBHfy_C1YQ6AEIXzAF#v=onepage&q=drama+restoration+to+modern+period&f=false).

Parker, Stephen. *Bertold Brecht: A Literary Life*. A&C Black, 2014, [books.google.co.in/books?id=mmdVAgAAQBAJ&pg=PA51&dq=Bertold+Brecht&hl=en&sa=X&ved=0ahUKEwiXnJaJw63nAhVHVH0KHSpYCtwQ6AEIZDAH#v=onepage&q=Bertold+Brechtf&f=false](https://books.google.co.in/books?id=mmdVAgAAQBAJ&pg=PA51&dq=Bertold+Brecht&hl=en&sa=X&ved=0ahUKEwiXnJaJw63nAhVHVH0KHSpYCtwQ6AEIZDAH#v=onepage&q=Bertold+Brechtf&f=false).

"Restoration Drama." *TheaterHistory.com*, [www.theatrehistory.com/british/restoration\\_drama\\_001.html](http://www.theatrehistory.com/british/restoration_drama_001.html).

Taylor, John Russell. *Anger and After: Guide to the New British Drama*, Routledge, 2014.

Williams, Raymond. *Drama from Ibsen to Brecht*, The Hogarth Press, 1987, [books.google.co.in/books?id=3Y6tAAAAQBAJ&printsec=frontcover&source=gb\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.co.in/books?id=3Y6tAAAAQBAJ&printsec=frontcover&source=gb_ge_summary_r&cad=0#v=onepage&q&f=false).

Worth, Katharine J. *Revolutions in Modern English Drama*, G. Bell & Sons, 1973.

Course No. P2ENTC-202

Credits: 5

Total Marks: 100

Title of the Course: Poetry II

Minor I-20, Minor II- 20

Major Test - 60

### Syllabus for the examinations to be held in May 2026, 2027 and 2028

**Objectives of the Course:** The objective of the course is to make the students study the 20<sup>th</sup> century British poetry in detail. The students will study the poets in the light modernism in 20<sup>th</sup> century England. The purpose of the course is also to acquaint the students with multifarious forms that emerged in reaction to the sociological developments of the period.

#### Course Outcomes:

1. Students will gain a deep understanding of 20th century British poetry, including the rise modernist poetry in the wake of World War I, Depression years and World War II.
2. Students will become familiar with the various poetic forms that emerged in reaction to the sociological developments of the period thus learning the inter-disciplinarity in literature reading.
3. Students will develop critical thinking skills as they analyze and interpret the themes, styles, and techniques used by the poets.
4. Students will improve their communication skills, both written and verbal, through discussions and written assignments.
5. Through the study of these poets and their works, students will gain insights into the culture and society of 20th century Britain.

#### Syllabus:

##### UNIT-I

1. W.B. Yeats:

Poems Prescribed

- (a) "The Second Coming"
- (b) "Sailing to Byzantium"
- (c) "Easter 1916"
- (d) "Nineteen Hundred and Nineteen"
- (e) "Leda and the Swan"
- (f) "Lapis Lazuli"

##### UNIT-II

2. T.S. Eliot:

*The Wasteland*

##### UNIT-III

3. W.H. Auden:

- (a) "Shield of Achilles"
- (b) "In Memory of W.B. Yeats"
- (c) "Journey to Iceland"
- (d) "First September 1947"
- (e) "The Unknown Citizen"

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**UNIT-IV**

4. Ted Hughes:

- (a) "The Hawk Roosting"
- (b) "The Jaguar"
- (c) "The Thought Fox"
- (d) "Wind"
- (e) "An Otter"
- (f) "Thrushes"

**UNIT-V**

5. Seamus Heaney:

- (a) "Potato Digging"
- (b) "The Forge"
- (c) "Casualty"
- (d) "Punishment"

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

<b>MCQ on LMS + Subjective Test</b>	<b>Syllabus to be covered in the examination</b>	<b>Time allotted for the examination</b>	<b>% Weightage (Marks)</b>
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of **Test I** and **Test II** would consist of three short answer type questions (05 marks each). Students are required to answer two questions. No preparatory holidays shall be provided for the Test I and Test II. Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of 08 parts (minimum 01 from each unit from the whole syllabus) of 03 marks each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have 06 questions of 12 marks each to be set from the last three units not covered in Minor I and Minor II (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Suggested Readings:**

5

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP, 1958.

Barth, J. Robert. *The Symbolic Imagination: Coleridge and the Romantic Tradition*, Fordham UP, 2001.

Cameron, Kenneth Niel. *Romantic Rebels: Essays on Shelly and his Circle*, Harvard UP, 1973.

Clayre, Alasdair. *Nature and Industrialization: An Anthology*, OUP, 1985.

Furst, Lillian R. *Romanticism in Perspective: A Comparative Study of Aspects of the Romantic Movements in England, France and Germany*, Macmillan, 1979.

Gill, Stephen. *Wordsworth and the Victorians*, Clarendon P, 2011.

Harris, R. W. *Romanticism and the Social Order 1780-1830*, Barnes and Noble, 1969.

Holloway, John. *The Victorian Sage: Studies in Arguments*, Macmillan, 1953.

Hough, Graham. *The Last Romantics*, G. Duckworth, 1949.

James, D. G. *Matthew Arnold and the Decline of English Romanticism*, Clarendon P, 1969.

Lewis, Natalie. *Tennyson's Poetry as Inspiration for Pre-Raphaelite Art*. GRIN Verlag, 2007, books.google.co.in/books?id=chUDgYsLRb4C&printsec=frontcover&dq=poetry+pre+romantic-to+pre+raphaelite&hl=en&sa=X&ved=0ahUKEwi7aHpjabnAhUTEisKHbULBEgQ6AEINDAB#v=onepage&q=poetry%20pre%20romantic%20to%20pre%20raphaelite&f=false.

Mariani, Paul. *Gerard Manley Hopkins: A Life*, Viking Penguin, 2008, books.google.co.in/books?id=HWNDAGOUN6QC&printsec=frontcover&dq=G+M+Hopkins&hl=en&sa=X&ved=0ahUKEwjDiKePwa3nAhUJfSsKHUR-BnoQ6AEIWjAG#v=onepage&q=G%20M%20Hopkins&f=false.

Medwin, Thomas and Percy Bysshe Shelley. *The Shelley Papers: Memoir of Percy Bysshe Shelley*, Whittaker, Treacher, & co., 1833, books.google.co.in/books?id=n1cJAAAAQAAJ&printsec=frontcover&dq=Shelley&hl=en&sa=X&ved=0ahUKEwiG0YSXva3nAhWQSH0KHXJ3AYQ6AEILzAB#v=onepage&q=Shelley&f=false.

O'Rourke, James L. *Keats' "Odes" and Contemporary Criticism*, UP of Florida, 1998.

Prickett, Stephen. *Romanticism and Religion: The Tradition of Coleridge and Wordsworth in the Victorian Church*, Cambridge UP, 2008.

Rosenthal, Léon. *Romanticism*. Parkstone International, 2014, books.google.co.in/books?id=nqyRD1rZzTwC&printsec=frontcover&dq=poetry+pre+romantic+to+pre+raphaelite&hl=en&sa=X&ved=0ahUKEwi7aHpjabnAhUTEisKHbULBEgQ6AEITTAE#v=onepage&q&f=false.

6  
 

Sandy, Mark. "Twentieth and Twenty-first Century Keats Criticism." *Literature Compass* 3(6): 1320-1333, [www.researchgate.net/publication/227872774\\_Twentieth\\_and\\_Twenty-first-century\\_Keats\\_Criticism](http://www.researchgate.net/publication/227872774_Twentieth_and_Twenty-first-century_Keats_Criticism).

Shelley, Percy Bysshe. *Relics of Shelley*, edited by Richard Garnett, Edward Moxon & Company, 1862,  
[books.google.co.in/books?id=li0JAAAAQAAJ&printsec=frontcover&dq=Shelley&hl=en&sa=X&ved=0ahUKEwiG0YSXva3nAhWQSH0KHXJ3AfYQ6AEIVDAF#v=onepage&q=Shelley&f=false](http://books.google.co.in/books?id=li0JAAAAQAAJ&printsec=frontcover&dq=Shelley&hl=en&sa=X&ved=0ahUKEwiG0YSXva3nAhWQSH0KHXJ3AfYQ6AEIVDAF#v=onepage&q=Shelley&f=false).

Shelley, Percy Bysshe. *The Selected Poetry & Prose of Shelley*, Wordsworth Poetry Library, 1994, [books.google.co.in/books?id=1fHVdkBfmXMC&printsec=frontcover&dq=Shelley&hl=en&sa=X&ved=0ahUKEwiG0YSXva3nAhWQSH0KHXJ3AfYQ6AEIVDAF#v=onepage&q=Shelley&f=false](http://books.google.co.in/books?id=1fHVdkBfmXMC&printsec=frontcover&dq=Shelley&hl=en&sa=X&ved=0ahUKEwiG0YSXva3nAhWQSH0KHXJ3AfYQ6AEIVDAF#v=onepage&q=Shelley&f=false).

Sussman, H. L. *Victorians and the Machine: The Literary Response to Technology*, Harvard UP, 1969.

Young, G. M. *Victorian England: Portrait of an Age*, OUP, 1966.

Ramdhari Singh Dinkha

Course No. P2ENTC-203  
Credits: 5  
Total Marks: 100

Title of the Course: Literary Theory II  
Minor I-20, Minor II- 20  
Major Test - 60

### Syllabus for the examinations to be held in May 2026, 2027 and 2028

**Objectives of the Course:** The aim of the course is to acquaint the students with the emergence of various critical approaches of the 20<sup>th</sup> century in the background of 19<sup>th</sup> century criticism.

#### Course Outcomes:

1. Students will be able to apply various literary theories to analyze and interpret literary texts.
2. Students will understand the historical development of literary criticism and theory from the 19th to the 20th century.
3. Students will gain a deep understanding of key concepts and ideas proposed by major literary critics and theorists leading to analytical and interpretive thinking.
4. Students will be able to evaluate literary works using different critical approaches.
5. Students will develop research skills necessary for literary studies, including the ability to find, evaluate, and use secondary sources effectively.
6. Students will develop a greater appreciation for literature and its role in society and will acquire the basic skills of a literary critic.

#### Syllabus:

##### Unit-I

John Keats

Letters:

To John Taylor Feb 27, 1818

To George and Thomas Keats Dec 22, 1817 and Jan 5, 1818

To Shelley

To Leigh Hunt

P.B. Shelley:

*Defence of Poetry*

##### Unit-II

Matthew Arnold:

- (i) "The Function of Criticism in the Present Time"
- (ii) "The Study of Poetry"

##### Unit-III

T. S. Eliot:

- (i) "Tradition and Individual Talent"
- (ii) "The Function of Criticism"

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**Unit-IV**

I. A. Richards:

From *Principles of Literary Criticism: Practical Criticism*  
 "Four Kinds of Meaning"  
*Science and Poetry*,  
 Extract on "Pseudo Statements"

**UNIT-V**

John Crowe Ransom

From *The Criticism*:  
 (a) "Criticism Inc."  
 (b) "Poetry: A Note on Ontology"

Cleanth Brooks:

From *The Well-Wrought Urn: Studies in the Structure of Poetry*  
 (a) "Irony as Principle of Structure"  
 (b) "Keats Sylvan Historian: History without Footnotes"

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of **Test I** and **Test II** would consist of three short answer type questions (05 marks each). Students are required to answer two questions. No preparatory holidays shall be provided for the Test I and Test II. Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of 08 parts (minimum 01 from each unit from the whole syllabus) of 03 marks each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have 06 questions of 12 marks each to be set from the last three units not covered in Minor I and Minor II (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Suggested Reading:**

Abrams, Meyer. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition (Galaxy Books)*. Later prt., Oxford University Press, 1971.

Arnold, Matthew, and Stefan Collini. *Arnold: "Culture and Anarchy" and Other Writings (Cambridge Texts in the History of Political Thought)*. N, Cambridge University Press, 1993.

Gale, Cengage Learning. *A Study Guide for T. S. Eliot's "Selected Essays, 1917–1932"* (Nonfiction Classics for Students). Gale, 2016.

Handy, William. *Twentieth Century Criticism: The Major Statements*. First Edition, Free Press, 1974.

Leavis, F. *New Bearings in English Poetry*. Main, Faber and Faber, 2011.

Lodge, David. *Twentieth Century Literary Criticism: A Reader*. 1st ed., Routledge, 1972.

Paul, Samiran Kumar. *Understanding Critical Theory of I.A. Richards: Richards' New Criticism*. Notion Press, 2020.

Richards, I., and Ann Berthoff. *Richards on Rhetoric: I.A. Richards: Selected Essays (1929–1974)*. Annotated, Oxford University Press, 1990.

Shelley, Percy Bysshe. *By Percy Bysshe Shelley - Shelley's Poetry and Prose: 2nd (Second) Edition*. 2nd Edition, W. W. Norton & Company, 2021.

Trilling, Lionel. *The Selected Letters of John Keats*. Doubleday Anchor, 2021.

Wellek, Rene. *A History of Modern Criticism, 1750–1950 (English Criticism, 1900–1950 Vol. 5)*. Yale University Press, 1988.

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Course No. P2ENPC-204  
Credits: 4  
Total Marks: 100

Title of the Course: Academic Writing and  
Presentation Skills

**Syllabus for the examinations to be held in May 2026, 2027 and 2028**

**Objectives of the Course:** - The objective of the course is to acquaint the students with academic research writing like research papers, Synopsis, abstract etc. and prepare them for higher studies. It also introduces students to the meaning, techniques and ethics of research.

**Course Outcome:** -The paper is designed to help students to

- Imbibe the use of effective learning strategies which will help in academic writing with various forms of referencing and citations.
- have sufficient practice so that he/she can write coherently and cohesively with a logical flow that demonstrates precision and clarity.
- Learn the skills of paper presentation, participation in academic discussions and acquire knowledge in the latest literary research and trends.

**Syllabus**

- **Note:** This course will focus on practice, based on the prescribed contents in the Units, through tutorials, independent individual/group work; literature survey/library work; seminars, presentations etc. enabling students for preparation and presentation of academic writings.
- Students will continuously work under the Guidance /Mentorship of faculty members.

**Unit I: Academic Writing**

1. Definition
2. Forms of Academic Writings
3. Characteristics of Academic Writings
4. Scope of Academic Writing

**Unit II: Reading and Note Taking**

1. Reading Broadly and Narrowly and Research Gaps
2. Effective Note taking
3. Taking Notes from Research Reading (Recommended Strategies, Direct and Indirect Quotes)
4. Committing to a position on a question

**Unit IV: Ethics of Academic Writing**

1. Academic English with Precision/Exactitude and acknowledgement
2. Methodology, Objectives, Research Questions
3. Definition and parameters of plagiarism.
4. Strategies to spot and avoid plagiarism



**Unit IV: Referencing and Styling Format (MLA 9<sup>th</sup> Edition)**

1. Documentation
2. Citing Books, Anthologies, Edited works, Articles from Journals.
3. Citing e-sources
4. References and Bibliography

**Unit V:Presentations of Academic Writing**

1. Preparation and Planning of Presentation
2. Structure and Format
3. Language and Tone
4. Establishing a Relationship with the Audience

**Mode of Evaluation (Total: 100 Marks)**

Mid Semester Presentation:	<b>20 marks</b>
End Semester Submission of File:	<b>40 marks</b>
End Semester Presentation:	<b>20 Marks</b>
Viva Voce:	<b>20 marks</b>

**Note:** Viva voce will be will be conducted by Board of Examiners consisting of concerned teacher and the two professors of the department.

**Suggested Readings**

- Cottrell, Stella 2011. *Critical Thinking Skills*. China: Palgrave Macmillan
- Jordan, R.R.1999. *Academic Writing Course*. Harlow: Longman.
- Leki, Ilona 1998. *Academic Writing*. India: Cambridge University Press.
- Morley, Johnetal. 2007. *University Writing Course*. Newbury, Berkshire: Express Publishing.
- Oshima, Alice and Ann Hogue. 2007. *Introduction to Academic Writing (The Longman Academic Writing Series)*. Longman.
- Strunk, William Jr.2000. *The Elements of Style. (4<sup>th</sup> edition)*. Boston: Allyn & Bacon.
- Swales, John M. and Christine B. Feak. 2004. *Academic Writing for Graduate Students*. Ann Arbor: University of Michigan Press.

Course No. P2ENTE205

Title of the Course: Dalit Studies

Credits: 4

Total Marks: 100

Minor I: 20 Marks

Minor II: 20 Marks

Major Exams: 60 Marks

**Syllabus for the examinations to be held in May 2026, 2027 and 2028**

**Objectives of the Course:** The objective of the course is to acquaint the students with the literary and intellectual background of the Dalit Literature in India. It will also make the students familiar with the political and cultural context in which Dalit Literature emerged as a domain of knowledge in modern India.

**Course Outcomes:**

1. Students will develop a comprehensive understanding of the literary and intellectual background of Dalit Literature in India, including its unique aesthetics and thematic elements.
2. Students will gain insights into the political and cultural context that has shaped the emergence and evolution of Dalit Literature as a significant domain of knowledge in modern India.
3. Through the study of various texts and authors, students will enhance their sensitivity towards the social, economic, and political challenges faced by the Dalit community thus making them aware citizens.
4. Students will learn to critically analyze and interpret Dalit Literature, enabling them to engage with complex issues and contribute to ongoing debates in the field.
5. The course will encourage students to explore the intersections of Dalit identity with other aspects of social identity, such as gender, caste, and class, fostering a holistic understanding of the Dalit experience and leaning the interdisciplinarity of the domain.
6. Students will be able to contextualize the evolution of Dalit Literature within the broader historical and social context of India, understanding its significance in the fight against social injustice and marginalization.
7. By engaging with the experiences and perspectives presented in Dalit Literature, students will develop a heightened sense of empathy and compassion for the struggles faced by the Dalit community inculcating the values of empathy, compassion, equality, and social justice.
8. The course aims to inspire students to become advocates for social change, using their enhanced awareness and sensitivity towards Dalit issues to contribute to a more equitable and just society.



**Syllabus:****Unit I**Sharan Kumar Limbale: *Towards an Aesthetics of Dalit Literature***Unit II**Bama Faustian Soosairaj: *Karukku***Unit III**Akhila Naik: *Bheda***Unit IV**Baby Kamble: *The Prisons We Broke***Unit V**Om Prakash Valmiki: *Joothan***Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of **Test I** and **Test II** would consist of three short answer type questions (05 marks each). Students are required to answer two questions. No preparatory holidays shall be provided for the Test I and Test II. Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of 08 parts (minimum 01 from each unit from the whole syllabus) of 03 marks each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have 06 questions of 12 marks each to be set from the last three units not covered in Minor I and Minor II (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Suggested Reading:**

Anand, Mulk Raj and Eleanor Zelliot, editors. *An Anthology of Dalit Literature*. Gyan, 1992.

Bama. Karukku. Translated by Lakshmi Holmström. Macmillan, 2000.

B.R. Ambedkar. Annihilation of Caste. POD Only Publishing, 2020.

Dangle, Arjun, edited. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, Orient Longman, 1992.

Gaikwad, Lakshman. *The Branded: Uchalya*. Sahitya Akademi, 1998.

Gunasekaran, K. A. *The Scar*. Translated by V. Kadambari. Orient Blackswan, 2009.

—. *Sangati: Events*. Translated by Lakshmi Holmström. OUP, 2005.

Jadhav, Narendra. *Outcaste: A Memoir*. Viking, 2003.

Kalyanarao, G. *Untouchable Spring*. Translated by Alladi Uma and M. Sridhar. Orient Blackswan, 2010.

K. Satyanarayana and Susie Tharu, editors. *The Exercise of Freedom: An Introduction to Dalit Writing*. Navayana, 2013.

Limbale, Sharan Kumar. *The Outcaste: Akkarmashi*. Translated by Santosh Bhoomkar. OUP, 2003.

Mane, Laxman. Upara: *An Outsider*. Translated by A. K. Kamat. Sahitya Akademi, 1997.

M. Vinodini. "Fifth Pulley." *Staging Resistance: Plays by Women in Translation*. Edited by Tutun Mukherjee. OUP, 2004.

Sharmila Rege. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*. Zubaan, 2015.

Sivakami, P. *The Grip of Change and Author's Notes*. Orient Longman, 2006.

*South India Dossier I: Tamil and Malayalam*. Penguin: 2011.

**Course No. P2ENTE-206**  
**Credits: 4**  
**Total Marks: 100**

**Title of the Course: Translation Studies**  
**Minor I-20, Minor II- 20**  
**Major Test – 60**

**Syllabus for the examination to be held in May 2026, 2027 and 2028**

**Objectives of the Course:** The purpose of the course will be to acquaint the students with theoretical development of the theory of translation. The student will also study the prescribed text in detail.

**Course Outcomes:**

1. The student will gain a comprehensive understanding of translation studies in the global context and in the context of multi-lingual country like India.
2. This course will enhance student's capacity to analyze translation's history and culture.
3. This course will help student understand the central issues, types of translation, and problems of equivalence in translation studies.
4. This course will help student apply translation skills to understand and interpret translated works.
5. This course will sensitize students to cross-cultural and cross-linguistic issues and challenges thus developing a greater understanding and respect for different cultures.

**Syllabus:**

**Unit I**

F.R. Amos: *Early Theories of Translation*  
Walter Benjamin  
"The Task of the Translator"

**Unit II**

Bassetti and A. Letevre  
Susan Bassnett  
*Translation of History and Culture*  
*Translation Studies:*  
"Central Issues"  
"Types of Translation"  
"Problems of Equivalence"

**Unit III**

Ved Vyas: *The Mahabharata* (Translated by R.K.Narayana)

**Unit IV**

Virgil *The Aeneid (Book I-VI)* (Translated by John Dryden)

**Unit V**

Maxim Gorky *Mother* (In English Translation)

### Mode of Examination

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

#### Test I and Test II

The Subjective Test of **Test I** and **Test II** would consist of three short answer type questions (05 marks each). Students are required to answer two questions. No preparatory holidays shall be provided for the Test I and Test II. Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

#### Major Test (Semester End Exam)

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

##### Section-A (Short Answer Type Questions)

This section will have one compulsory question comprising of 08 parts (minimum 01 from each unit from the whole syllabus) of 03 marks each. Students will attempt all the questions.

(8X3=24)

##### Section B (Long Answer Type Questions)

This Section will have 06 questions of 12 marks each to be set from the last three units not covered in Minor I and Minor II (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Suggested Readings:**

Benjamin, Andrew. *Translation and the Nature of Philosophy (Routledge Revivals): A New Theory of Words*. 1st ed., Routledge, 2014.

Kettle, H., and AP Frank, editors. *Interculturality and the Historical Study of Literary Translation*. E Schmidt, 1991.

Lal, P. *Great Sanskrit Plays in Modern Translation*. Zaltbommel, Netherlands, Van Haren Publishing, 2003.

Mukherjee, Sujit. *Translation as Discovery and Other Essays on Indian Literature in English Translation*. Orient BlackSwan, 2018.

Pym, Anthony. *Exploring Translation Theories*. 2nd ed., Routledge, 2014.

Saldanha, Gabriela, and Sharon O'Brien. *Research Methodologies in Translation Studies*. 1st ed., Routledge, 2014.

Steiner, George. *After Babel: Aspects of Language and Translation*. 3rd ed., Oxford University Press, 1998.

*The Manipulation of Literature (Routledge Revivals): Studies in Literary Translation (2014–03–18)*. Routledge, 2021.

Venuti, Lawrence. *Rethinking Translation: Discourse, Subjectivity, Ideology (Routledge Library Editions: Translation)*. 1st ed., Routledge, 2018.

---. *The Translation Studies Reader*. 1st ed., Routledge, 2000.

**Syllabus for the examinations to be held in May 2026, 2027 and 2028**

**Objective of the Course:** The objective of the course will be to sensitize the students about various gender issues through the study of novels and other art forms, especially films.

**Course Outcomes:**

1. Students will gain an understanding of various gender issues and their representation in novels, films, and other art forms, focusing on themes such as gender roles, identity, and social norms.
2. Students will be sensitized to how gender stereotypes cut across art forms to percolate in society as norms.
3. The course will encourage students to apply critical gender studies and art analysis skills to engage with diverse art forms, fostering a deeper understanding of the role of art in subverting the gender norms and stereotypes.
4. Through the study of various art forms addressing gender issues, students will develop empathy and understanding of diverse perspectives, fostering cultural sensitivity and awareness in their personal and professional lives.
5. The course will provide students with a foundation to engage in discussions and debates on contemporary gender issues, promoting a more inclusive and understanding society.

**Syllabus:**

**Unit I**

Virginia Woolf: *A Room of One's own*

**Unit II**

Helen Fielding: *Bridget Jones Diary*

**Unit III**

Mahesh Dattani: *Dance like a Man*

**Unit IV**

Deepa Mehta: *Fire (1996)*

**Unit V**

Mahesh Manjrekar: *Astitva (2000)*

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of **Test I** and **Test II** would consist of three short answer type questions (05 marks each). Students are required to answer two questions. No preparatory holidays shall be provided for the Test I and Test II. Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of 08 parts (minimum 01 from each unit from the whole syllabus) of 03 marks each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have 06 questions of 12 marks each to be set from the last three units not covered in Minor I and Minor II (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Suggested Reading:**

Batchelor, John. *Virginia Woolf: The Major Novels*. CUP Archive, 1991.

Batra, Kanika. *Feminist Visions and Queer Future in Postcolonial Drama*. Routledge, 2012.

Black, Bomi. *Virginia Woolf as Feminist*. Cornell University Press, 2004.

Butler, Judith: *Gender Trouble*. Routledge, 1990.

Daniels, Patsy J. *Constructing the Literary Self: Race and Gender in Twentieth Century Literature*. Cambridge Scholars Publishing, 2013.

Das, Bijay Kumar. *Form and Meaning in Mahesh Dattani's Play*. Atlantic Publishers and Distributors, 2008.

Fielding, Helen. *Bridget Jones's Diary*. Picador, 1997.

*Fire*. Directed by Deepa Mehta. Trial by Fire Film Inc., 1996.

Gardiner, Judith Kegan. *Masculinity Studies and Feminist Theory*. Columbia University Press, 2002.

Gokulsing, K. Moti. *Routledge Handbook of Indian Cinemas*. Routledge, 2013.

Imelda Whelehan. *Helen Fielding's Bridget Jones's Diary*. Continuum, 2002.

Jane Goldman. *The Cambridge Introduction to Virginia Woolf*. Cambridge University Press, 2012.

Jain, Jasbir and Sudha Rai. *Films and Feminism: Essays in Indian Cinema*. Rawat Publications, 2012.

Levitin, Jacqueline. "Deepa Mehta as Transnational Filmmaker, or You Can't Go Home Again." *North of everything: English-Canadian Cinema Since 1980*. Edited by William Bread and Jerry White. The University of Alberta Press, 2002.

Manju Jaidka. *A Critical Study of Deepa Mehta's Trilogy Fire, Earth, and Water*. Readworthy, 2011.

McNees, Eleanor Jane. *Virginia Woolf: Critical Assessments, Volume I*. Helm Information, 1994.

Multani, Anglie, edited. *Mahesh Dattani's Plays: A Critical Perspectives*. Pencraft International, 2007.

Plummer Ken. *Sexual Stigma*. Routled-e and Ke an Paul 1975.

Prasad, Amar Nath. *The Dramatic World of Mahesh Dattani: A Critical Exploration*. Sarup and Sons, 2009.

Reeser.Todd. *Masculinities in Theory: An Introduction*. Willey Blackwell, 2010.

Rutland, R. B. *Gender and Narrativity*. Carlton University Press, 1997.

Sadowski, Piotr. *Gender and Literature: A Systems Study*. University Press of America, Co., 2001.

Waugh, Thomas. "Deepa Mehta" *The Romance of Transgression in Canada: Queering Sexualities, Nations, Cinemas*. M Gill-Queen's University Press, 2006.

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A handwritten signature in blue ink, appearing to read "Deepa Mehta". The signature is fluid and cursive, with a large, stylized "D" at the beginning.

Course No. P2ENTE-208 Title of the Course: Classical Greek and Roman Literature  
Credits: 4

Total Marks: 100

Minor I-20, Minor II- 20  
Major Test – 60

**Detailed Syllabus for the examinations to be held in May 2026, 2027 and 2028**

**Objectives of the Course:** The purpose of the course will be to acquaint the students with Greek and Roman drama. The students are also required to study the development of ancient, Greek and Roman literature with special reference to its form, diction, structure, and content.

**Course Outcomes:**

1. Students will gain a comprehensive understanding of Greek and Roman drama, including its development, form, diction, structure, and content.
2. Students will become familiar with the unique literary styles and techniques used in Greek and Roman literature..
3. Students will understand the historical context in which these works were written and how they reflect the society and culture of their time.
4. Through the study of these works, students will gain insights into the culture and society of ancient Greece and Rome.

**Syllabus:**

**Unit I**

Aeschylus *Agamemnon*

**Unit II**

Sophocles *Oedipus Rex*

**Unit III**

Euripides *Electra*

**Unit IV**

Aristophanes *Frogs*

**Unit V**

Ovid *Metamorphoses Book I*



**Mode of Examination****Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II****Test I and Test II**

The Subjective Test of **Test I and Test II** would consist of three short answer type questions (05 marks each). Students are required to answer two questions. No preparatory holidays shall be provided for the Test I and Test II. Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of 08 parts (minimum 01 from each unit from the whole syllabus) of 03 marks each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have 06 questions of 12 marks each to be set from the last three units not covered in Minor I and Minor II (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Suggested Reading:**

Aeschylus. *Aeschylus I: Oresteia: Agamemnon, The Libation Bearers, The Eumenides*.

CreateSpace Independent Publishing Platform, 2009.

Aristophanes, and Stephen Halliwell. *Aristophanes: Frogs and Other Plays: A New Verse*

*Translation, with Introduction and Notes (Oxford World's Classics)*. 1st ed., Oxford University Press, 2017.

Beck, Charles 1798–1866 Ed, and Lucius Annaeus Ca-65 Seneca. *Medea, Tragedy of Seneca*. Wentworth Press, 2016.

Euripides. *Electra and Other Plays (Penguin Classics) by Euripides (1998-04-30)*. Penguin Classics. 2021.

Graves, Robert. *The Greek Myths: The Complete and Definitive Edition [May 15, 2018]* Graves, Robert. Viking, 2018.

Kershaw, Stephen. *A Brief Guide to The Greek Myths: Gods, Monsters, Heroes and the Origins of Storytelling (Brief Histories) by Dr Stephen Kershaw (2007-09-13)*. Robinson, 2021.

Sophocles. *The Three Theban Plays: Antigone; Oedipus the King; Oedipus at Colonus*.

Independently published, 2021.

*The Metamorphoses (Everyman's Library) by Ovid (2013-10-25)*. Everyman; edition (2013–10-25), 2021.

Watherfield, Kathryn, and Robin Waterfield. *The Greek Myths. Stories of the Greek Gods and Heroes Vividly Retold*. Metro Books, 2021.

A photograph of two handwritten signatures. The signature on the left is in blue ink and appears to read 'Ranjan'. The signature on the right is in blue ink and appears to read 'Shukato'.

Course No. P2ENVC-251

Title of the Course: Professional Writing Skills

Credits: 4

Internship: 30 Hours

Total Marks: 100 Minor I: 20 Marks

Minor II: 20 Marks

Major: 60 Marks

Syllabus for the examinations to be held in May 2026, 2027, and 2028.

**Objective:** The objective of this course is to develop professional writing skills of the learner in addition to his academic writing skills. This course aims to enable the learner to know that professional writing has a particular structure, focus and set of rules that need to be acquired to gain a professional competence, 'professional' being the key word of the course. Each unit aims at a specific writing domain and its concomitant set of rules that will enable the learner to gain proficiency and ability to use the skill for the specific job market. The course aims to introduce the basic concepts of professional writing, different kinds of professional writings, specific demands of each kind and also the scope of different kinds so as to enable the learner to transfer the skill set to the job market.

**Course Outcomes:**

1. Students will be able to understand and apply the writing process, from selecting a topic to re-writing. They will also be able to distinguish between academic and journalistic writing, and understand the structure of paragraphs and sentences.
2. Students will understand the importance of book reviewing and the process involved. They will gain the skill of writing reviews for different genres and understand the dos and don'ts of book reviewing.
3. Students will have a hands-on-training of script writing, including formatting, story premise, and plot development through various practical assignments. They will also understand the factors affecting production probability and story marketability leading to training in employability as professional writer.
4. Students will understand the difference between copywriting and content writing, and the process of creating content. They will learn tips for content marketing, improving SEO, and writing for social media sites. They will also understand the best practices, common

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Course No. P2ENVC-251

Title of the Course: Professional Writing Skills

Credits: 4

5. mistakes, and how to create content that converts into sales giving them an ability for self-employability in the ever-expanding market of content writer.
6. Students will be trained in the skill proofreading and copyediting and will be able to apply proofreader's marks. They will learn to check manuscripts for grammar, spelling, punctuation, clarity, syntax, structure, characterization, plot, thematic content, and consistency leading to employability as proof-readers in different fields.
7. Students will understand what makes a good note, and how editing notes can make things easier. They will learn to format notes, use headings and highlighting, write
8. Different types of text summaries, ask the right questions, make the right connections, review notes, evaluate text to work out which strategy is appropriate, organize notes, and provide shortcuts to make note-taking easy.

## Syllabus

### Unit I: Introduction to Writing Skills

- The Writing Process: Selecting and delimiting a topic; Collection of ideas or Subject matter. Organization of ideas; Drafting; Editing; Re-reading and Re-writing.
- Types of writing: Academic v/s Journalistic; Introduction to paragraph format and content; Topic sentences and supporting sentences; Paragraph Unity; Sentence structure and types of sentences

### Unit II: Book Review

- What is a review?
- The Importance of Book Reviewing
- Types, process and techniques of Review
- Various platforms for publishing Reviews
- The Daily Newspaper Book Review
- Dos and Don'ts of Book Reviewing
- Reviewing Poetry, Fiction, Biography and other genres

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Course No. P2ENVC-251

Title of the Course: Professional Writing Skills

Credits: 4

#### Unit I: Script Writing

- Introduction to Script Writing
- Script Formatting
- Story Premise
- Character Development
- Plot Development
- Script Dialogue
- Production Probability
- Story Marketability

#### Unit IV: Content writing

- What is content writing?
- The difference between copywriting and content writing
- Process of creating content
- Tips of content marketing
- Improving SEO to rank well in Google
- Tips for writing on social media sites
- Best practices and common mistakes
- Best places to outsource the work
- Content that converts into sales

#### Unit V: Editing and Proof Reading

- The difference between Proofreading vs. Copyediting
- Text & Proofreading for Foreign Languages
- Proofreader's Marks
- Things to check in the Manuscript
- Checking for grammar, spelling, and punctuation
- Checking for clarity and syntax
- Checking for structure, characterization, plot, thematic content, and consistency



Course No. P2ENVC-251

Title of the Course: Professional Writing Skills

Credits: 4

#### Unit VI: Note Taking

- What is going to make a good note?
- How editing notes can make things so much easier
- Formatting notes
- Use headings and highlighting
- Write different types of text summaries and pictorial ones, including concept maps and mind map
- Ask the right questions

#### Mode of Examination

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

#### Test I and Test II

#### Test I and Test II

The Subjective Test of **Test I** and **Test II** would consist of three short answer type questions (05 marks each). Students are required to answer two questions. No preparatory holidays shall be provided for the Test I and Test II. Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

#### Major Test (Semester End Exam)

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

#### Section-A (Short Answer Type Questions)

This section will have one compulsory question comprising of 08 parts (minimum 01 from each unit from the whole syllabus) of 03 marks each. Students will attempt all the questions.

(8X3=24)

#### Section B (Long Answer Type Questions)

This Section will have 06 questions of 12 marks each to be set from the last three units not covered in Minor I and Minor II (02 from each unit). Students are required to attempt 01 question from each unit of Section B.



(12X3=36)

**Suggested Reading:**

Aeschylus. *Aeschylus I: Oresteia: Agamemnon, The Libation Bearers, The Eumenides*. CreateSpace Independent Publishing Platform, 2009.

**Suggested Reading:**

Phil, William. *Advanced Writing Skills for Students of English*. Lessons Brighton, 2018.

Gangal, J K. *A Practical Course for Developing Writing Skills in English*. PHI Learning Pvt Ltd. 2011. |

*Book Reviewing: A Guide to writing book reviews for newspapers, magazines, radio and television*. The Writing Inc, 1978. |

Walford, A.J., editor. *Reviews and Reviewing: A Guide*. Oryx Press, 1986.

Drewery, John. *Writing Book Reviews*. Greenwood Press, 1974,

Robinson, Joseph. *Content Writing Step-By-Step: Learn How To Write Content That Converts And Become A Successful Entertainer Of Online Audiences*. Independently published, 2020.

Turkel Peterson. *Note-Taking made Easy, Study Smart Series*. 1st Edition. UWP, 2003.

McPherson, Fiona. *Effective Note taking*. Wayz Press, 2007. Preston, Treat.

*Proofreading and Editing: The Art of Proofreading & Editing Your Manuscript.: The Importance of Perfection*. LLC, 2014.

Kress, Nancy. *Characters, Emotion & Viewpoint*. Writer's Digest Books, 2005.

A photograph of two handwritten signatures. The signature on the left is in blue ink and appears to be 'Ranjan'. The signature on the right is in blue ink and appears to be 'Subrahmanyam'. Both signatures are cursive and written on a white background.

**Syllabus for Two Years M A. English  
As per NEP, 2020**

**SEMESTER III**

**Course No. PSENTC-301**

**Credits: 5**

**Total Marks: 100**

**Title of the Course: Literary Theory III**

**Minor I-20, Minor II- 20  
Major Test - 60**

**Syllabus for the examinations to be held in Dec 2026,2027 and 2028**

**Objective of the Course:** The aim of the course is to acquaint the students with modern and postmodern trends in literary theory.

**Course Outcomes:**

1. Students will gain an in-depth understanding of modern and postmodern trends in literary theory, including Marxist, Postmodern, Feminist, Postcolonial, Psychoanalytical, and Eco-critical perspectives thus acquiring knowledge of the current trends in literature.
2. Students will develop the ability to critically analyze and interpret literary texts through various theoretical lenses, enhancing their understanding of the complexities of literature and training them in the basic skill of literary appreciation.
3. Students will explore the role of gender and cultural aspects in shaping literary works, as well as the contributions of Feminist and Postcolonial theories in challenging dominant narratives, with enhanced understanding of the current national context.
4. The course will encourage students to contextualize literary theories within the broader historical and social context, fostering a deeper understanding of their relevance and impact and train them in trans-disciplinary thinking to approach literature.
5. Students will learn to adopt an interdisciplinary approach in the study of literature, incorporating insights from various fields such as psychology, philosophy, and cultural studies.
6. The course will sensitize students to the importance of inclusivity and representation in literature, promoting a more diverse and equitable understanding of the world enhancing core moral values.
7. Students will develop the ability to conduct independent research and inquiry in the field of literary theory, preparing them for advanced studies or professional careers in literature, culture, and related disciplines.

**Syllabus:**

**UNIT-1**

Marxist View of Literature:

Selections From: *On Art and Literature*

**Unit-II**

Post Modernism

- (a) Ferdinand-de- Saussure:
- (b) Ronald Barthes:
- (c) John Derrida:

(From *Course in General Linguistics*)

“The Death of the Author”

“Structure, Sign and Play in the Discourse of the Human Sciences”

**UNIT-III**

Feminist Criticism:

- (a) Elaine Showalter:
- (b) Barbara Smith:
- (c) Helene Cixous:

“Towards a Feminist Poetics”

“Towards a Black Feminist Criticism”

“The Laugh of the Medusa”

**UNIT-IV**

Post Colonial Theory:

- (a) Edward Said:
- (b) Homi Bhabha:
- (c) Gayatri Chakravorty Spivak:

Selections from *Orientalism*

“Of Mimicry and Man: The Ambivalence of Colonial Discourse”

“Can the Subaltern Speak?”

**UNIT-V**

Psychoanalytical Theory

- (a) Sigmund Freud:
- (b) Jacques Lacan:

“On Neurosis”

“On Mirror Stage”

Mode of Examination

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

**(8X3=24)**

**Section B (Long Answer Type Questions)**

This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II** (**02** from each unit). Students are required to attempt **01** question from each unit of Section B.

**(12X3=36)**

**Note: In major test there should not be a gap of more than two days in between two tests.**



**Suggested Readings**

Allewaert, M. *Ecocriticism*. Duke University Press, 2012.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffins, editors. *The Empire Writes Back*. Routledge, 1989.

Barthes, Roland. *The Pleasure of the Text*. Translated by R. Millar. Hill and Wang, 1975.

Benvenuti, Bice, Roger Kennedy, and Jacques Lacan. *The Works of Jacques Lacan: An Introduction*. St. Martin's Press, 1986.

Bhabha, Homi. *The Location of Culture*. Routledge, 1994.

Byrne, Eleanor. *Homi Bhabha*. Palgrave, 2002.

Culler, Jonathan. *Barthes: A Very Short Introduction*. OUP, 2008.

—. *On Deconstruction: Theory and Practice after Structuralism*. Cornell University Press, 2008.

Derrida, Jacques. *Of Grammatology*. John Hopkins University Press, 1997.

—. "The Exorbitant Question of Method." *Of Grammatology. Translated by Gayatri Chakravorty Spivak*. Johns Hopkins University Press, 1997.

—. "The Purveyor of Truth." *The Purloined Poe: Lacan Derrida and Psychoanalytic Reading*. Edited by John P. Miller and W. Richardson. Johns Hopkins University Press, 1988.

—. *Writing and Difference*. University of Chicago Press, 1978.

Eagleton, Terry. *Literary Theory: An Introduction*. NY John Wiley & Sons, 2011.

—. *Criticism and Ideology: A Study in Marxist Literary Theory*. Verso, 2006.

—. *Marxism and Literary Criticism*. Routledge, 1976.

Garrard, Greg. *Ecocriticism*. Routledge, 2012.

—. *The Oxford Handbook of Ecocriticism*. OUP, 2014.

Griffith, Ashcroft. *The Empire Writes Back*. Routledge, 2008.

 Ramchandra Bhatre

Hawkes, Terence. *Structuralism and Semiotics*. Routledge, 2005,  
Hutcheon, Linda. *The Poetics of Postmodernism*. Routledge, 2010.

Jameson, Frederic. *Marxism and Form*. Princeton University Press, 1947.

—. *The Political Unconscious*. Cornell University Press, 2015.

Lucy, Niall. *Postmodern Literary Theory: An Introduction*. Blackwell, 1998.

Marx, Karl and Friedrich Engels. *Literature and Art: Selections from their Writings*. Current Book House, 1956.

Plekhanov, George. *Art and Society and Other Papers in Historical Materialism*. Oriole Editions, 1974.  
- *Art and Society*. New York, 1935.

Rabate, Jean-Michel. *The Cambridge Companion to Lacan*. Cambridge University Press, 2006.

Robey, David, Ann Jefferson, and David Forgacs, edited. *Modern Literary Theory: A Comparative Introduction*. Bastford, 1993.

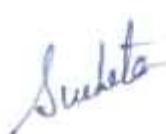
Routh, Jane and Janet Wolff, editors. *The Sociology of Literature*. University of Keele, 1977.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and Interpretation of Culture*. Edited by Gary Nelson and Lawrence. 1988.

Strachey, John. *Literature and Dialectical Materialism*. Haskell House Publishers, 1974.

Ward, Glenn. *Postmodernism*. McGraw-Hill, 2004.

Waugh, Patricia, editor. *Postmodernisms: A Reader*. Edward Arnold, 1992.

A handwritten signature in blue ink, appearing to read "Ramendra Sankar".A handwritten signature in blue ink, appearing to read "Sanketa".

Course No. P2ENTC-302

Credits: 5

Total Marks: 100

Title of the Course: American Literature-I

Minor I-20, Minor II- 20

Major Test - 60

**Syllabus for the examinations to be held in Dec 2026,2027 and 2028**

**Objective of the Course:** The objective of the course is to introduce the students to the growth and development of the American mind and imagination in literary terms right from the imitative to optative phase of the 19<sup>th</sup> century to the innovative and purposeful phase of the 20<sup>th</sup> Century American Literature.

**Course Outcomes:**

1. Students will gain an understanding of the major movements and periods in American literature from the 19th to the 20th century.
2. Students will develop the ability to analyze and interpret literary works by major American authors, using appropriate critical vocabulary and techniques.
3. Students will understand the historical, social, and cultural contexts in which these works were written and how these contexts influenced the works thus understanding the transdisciplinarity of literature.
4. Students will recognize and understand the themes, styles, and techniques used by various American authors.
5. Students will improve their critical thinking skills by engaging with complex texts and formulating original, well-supported arguments about them.

**Syllabus:**

**Unit-I**

Herman Melville: *Moby Dick*

**Unit-II**

Ernest Hemingway: *A Farewell to Arms*

**Unit-III**

Mark Twain: *Huckleberry Finn*,

E.A. Poe  
"The Purloined Letter"  
"Oval Portrait"

**Unit-IV**

Walt Whitman:

The following sections of *Song of Myself* are prescribed: Sections  
1, 5, 16, 21, 44, 48



## UNIT-V Emily Dickinson:

## Selected Poems

- (a) "Just Lost When I was Saved".
- (b) "I Taste Liquor Never Brewed"
- (c) "Hope is a Thing with Feathers"
- (d) "I Felt a Funeral in My Brain"
- (e) "The Soul Selects Her Own Society"
- (f) "Because I Could Not Stop for Death"

## Robert Frost:

- (a) "West Running Brook"
- (b) "Birches"
- (c) "Stopping by Woods on a Snowy Evening"
- (d) "Home Burial"

Mode of Examination

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II **only once.**

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, **Section-A** and **Section-B.** (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**


This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II** (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Note:** In major test there should not be a gap of more than two days in between two tests.

#### **Suggested Readings:**

Dirda, David; Michael; Lahman. *Oxford American Writer's Thesaurus*. Oxford University Press, 2021.

Gray, Richard. *A Brief History of American Literature*. 1st ed., Wiley-Blackwell, 2011

Gribben, Alan. "The Importance of Mark Twain." *American Quarterly*, vol. 37, no. 1, 1985, p. 30. *Crossref*, doi:10.2307/2712761.

Kaifu, Chen. "A Study of Narrative Strategies in A Farewell to Arms." *English Language Teaching*, vol. 12, no. 9, 2019, p. 122. *Crossref*, doi:10.5539/elt.v12n9p122.

Lee, Robert. *Ernest Hemingway: New Critical Essays (Critical Studies Series)*. Rowman & Littlefield Publishers, 1989.

Leiter, Sharon. *Critical Companion to Emily Dickinson: A Literary Reference to Her Life and Work (Critical Companion (Hardcover))*. Illustrated, Facts on File, 2006.

Poe, Edgar Allan. *The Selected Writings of Edgar Allan Poe (Norton Critical Editions) 1st (First) Edition Text Only*. W. W. Norton & Company, 2021.

Sealts, Merton M., and Janez Stanonik. "Moby Dick: The Myth and the Symbol: A Study in Folklore and Literature." *American Literature*, vol. 35, no. 3, 1963, p. 376. *Crossref*, doi:10.2307/2923353.

Sloane, David. *Mark Twain's Humor: Critical Essays (Routledge Library Editions: The American Novel)*. 1st ed., Routledge, 2019.



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*The Poetry of Robert Frost: The Collected Poems, Complete and Unabridged (Owl Book)*

*Paperback – March 15, 1979. holt paperbacks; annotated edition edition (march 15, 1979), 2021.*

“Walt Whitman and the Earth: A Study in Ecopoetics (Criticism) - The Walt Whitman Archive.”

*The Walt Whitman Archives, 2004, whitmanarchive.org/criticism/current/anc.00162.html*

9  
Ramona Suhela

Course No. P2ENTC-303

Credits: 5

Total Marks: 100

Title of the Course: Novel-II

Minor I-20, Minor II- 20

Major Test - 60

### Syllabus for the examinations to be held in Dec 2026,2027 and 2028

**Objective of the Course:** The purpose of the course will be to acquaint the students with the development of the novel from the late 18<sup>th</sup> to the early 20<sup>th</sup> century, keeping in view the romantic, historical and sociological perspectives, as well as the influx of modernistic trends in the art and craft of fiction.

#### Course Outcomes:

1. Students will gain a comprehensive understanding of the development of the novel from the late 18th to the early 20th century.
2. Students will be able to analyze and interpret the works of novelists such as Charles Dickens, George Eliot, Thomas Hardy, Virginia Woolf, and George Orwell and social challenges like social discrimination, gender inequality, repression, and oppression.
3. Students will become familiar with the romantic, historical, sociological perspectives, and the influx of modernistic trends in the art and craft of fiction.
4. Students will develop critical thinking skills as they analyze and interpret the themes, styles, and techniques used by the novelists.
5. Students will understand the literary and intellectual background of the novel up to the 20th Century leading to enhanced understanding of the current global context.

#### Syllabus:

##### Unit-I

Charles Dickens:

*Hard Times*

##### Unit-II

George Eliot:

*Middlemarch*

##### Unit-III

Thomas Hardy:

*Tess of the D'Urbervilles*

##### Unit-IV

Virginia Woolf

*Mrs. Dalloway*

##### UNIT V

George Orwell:

*1984 (Nineteen Eighty Four)*

Mode of Examination

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, **Section-A** and **Section-B**. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have **06** questions of **12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II (02 from each unit)**. Students are required to attempt **01** question from each unit of Section B.

(12X3=36)

**Note:** In major test there should not be a gap of more than two days in between two tests.

## Suggested Readings:

Ashton, Rosemary. *George Eliot*, OUP, 1983.

Beaty, Jerome. *Middlemarch from Notebook to Novel: A Study of George Eliot's Creative Method*, University of Illinois Press, 1960.

Booth, Wayne C. *The Rhetoric of Fiction*, U of Chicago P, 1961, [books.google.co.in/books?id=VfUgMbRYSW4C&printsec=frontcover&source=gbs\\_ge\\_summary\\_r&cad=0#v=o\\_nepage&q&f=false](https://books.google.co.in/books?id=VfUgMbRYSW4C&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=o_nepage&q&f=false).

Brewster, Dorothy. *Doris Lessing*, Twayne's English Author's Series, 1965.

Carroll, David, editor. *George Eliot: The Critical Heritage*, Routledge and K. Paul, 1971.

Chase, Karen. *Middlemarch in the Twenty First Century*, Oxford: OUP, 2006.

Chesterton, G. K. *Charles Dickens: A Critical Study*, Dodd, Mead & Company, 1906.

Gold, Joseph. *Charles Dickens: Radical Moralist*, Copp Clark Pub. Co., 1972.

Goswami, Darsana. *Tiny Individual in the Fiction of Doris Lessing*, Epitome Books, 2011.

Hardy, Thomas. *The Life and Work of Thomas*, Ed. Michael Millgate, McMillian, 1984, [books.google.co.in/books?id=RRExCwAAQBAJ&printsec=frontcover&dq=thomas+hardy&hl=en&sa=X&ved=0ahUKEwjO57vrq63nAhXUSH0KHRqPAo0Q6AEIOTAC#v=o\\_nepage&q=thomas%20hardy&f=false](https://books.google.co.in/books?id=RRExCwAAQBAJ&printsec=frontcover&dq=thomas+hardy&hl=en&sa=X&ved=0ahUKEwjO57vrq63nAhXUSH0KHRqPAo0Q6AEIOTAC#v=o_nepage&q=thomas%20hardy&f=false).

---. *The Life of Thomas Hardy 1840-1928*, introduction by Michael Irving, Wordsworth Editions, 2007, [books.google.co.in/books?id=FXLz5x2r18C&printsec=frontcover&dq=thomas+hardy&hl=en&sa=X&ved=0ahUKEwjO57vrq63nAhXUSH0KHRqPAo0Q6AEIQjAD#v=onepage&q=thomas%20hardy&f=false](https://books.google.co.in/books?id=FXLz5x2r18C&printsec=frontcover&dq=thomas+hardy&hl=en&sa=X&ved=0ahUKEwjO57vrq63nAhXUSH0KHRqPAo0Q6AEIQjAD#v=onepage&q=thomas%20hardy&f=false).

Harvey, W. J. *The Art of George Eliot*, Chatto and Windus, 1961.

Iyex, Sharda N. *Doris Lessing: A Writer with a Difference*, Adhyayan, 2008.

James, Henry. *Henry James: Selected Literary Criticism*, edited by Morris Shapira, McGraw-Hill, 1965.

Kettle, Arnold. *An Introduction to the English Novel*, Volume 1 Defoe to George Eliot, Hutchinson, 1951, [archive.org/stream/introductiontoth009571mbp/introductiontoth009571mbp\\_djvu.txt](https://archive.org/stream/introductiontoth009571mbp/introductiontoth009571mbp_djvu.txt).

Course No. P2ENTC-303

Title of the Course: Novel-II

Syllabus for the examinations to be held in Dec 2026, 2027 and 2028

Leavis, F. R. *The Great Tradition: George Eliot, Henry James, Joseph Conrad*. Chatto and Windus, 1948.

Lessing, Doris. *The Grass is Singing*. Paladin, 1950.

Lubbock, Percy. *The Craft of Fiction*, [books.google.co.in/books?id=xym\\_DQAAQBAJ&pg=PA1&source=gbs\\_selected\\_pages&cad=2#v=onepage&q&f=false](https://books.google.co.in/books?id=xym_DQAAQBAJ&pg=PA1&source=gbs_selected_pages&cad=2#v=onepage&q&f=false).

Lukacs, Georg. *The Historical Novel*. U of Nebraska P, 2010.

Rubenstein, Roberta. *The Novelistic Vision of Doris Lessing*. U of Illinois P, 1979.

Sage, Lorna. *Doris Lessing*. Methuen, 1983.

Tillotson, Kathleen. *Novels of the Eighteen-Forties*. Clarendon P, 1985.

Williams, Raymond. *Culture and Society: 1780-1950*. Columbia UP, 1958.

—. *The English Novel from Dickens to Lawrence*. Vintage Digital, 2013.

Woolf, Virginia. *The Complete Works of Virginia Woolf*, [books.google.co.in/books?id=LWhODwAAQBAJ&printsec=frontcover&dq=virginia+woolf&hl=en&sa=X&ved=0ahUKEwjhv93hp63nAhXTbSsKHRx8DVwQ6AEIKDAA#v=onepage&q=virginia%20woolf&f=false](https://books.google.co.in/books?id=LWhODwAAQBAJ&printsec=frontcover&dq=virginia+woolf&hl=en&sa=X&ved=0ahUKEwjhv93hp63nAhXTbSsKHRx8DVwQ6AEIKDAA#v=onepage&q=virginia%20woolf&f=false).

Woolf, Virginia. *Virginia Woolf*. Chelsea House, 2005, [books.google.co.in/books?id=n5bhcVB2YS0C&printsec=frontcover&dq=virginia+woolf&hl=en&sa=X&ved=0ahUKEwjhv93hp63nAhXTbSsKHRx8DVwQ6AEIOTAC#v=onepage&q=virginia%20woolf&f=false](https://books.google.co.in/books?id=n5bhcVB2YS0C&printsec=frontcover&dq=virginia+woolf&hl=en&sa=X&ved=0ahUKEwjhv93hp63nAhXTbSsKHRx8DVwQ6AEIOTAC#v=onepage&q=virginia%20woolf&f=false).

Wright, Sydney Fowler. *The Life of Sir Walter Scott*, Haskell House, 1932, [books.google.co.in/books?id=X1hV8GGiglwC&printsec=frontcover&dq=walter+scott&hl=en&sa=X&ved=0ahUKEwi80pi6qa3nAhXOXsSKHV97C-cQ6AEIYTAH#v=onepage&q=walter%20scott&f=false](https://books.google.co.in/books?id=X1hV8GGiglwC&printsec=frontcover&dq=walter+scott&hl=en&sa=X&ved=0ahUKEwi80pi6qa3nAhXOXsSKHV97C-cQ6AEIYTAH#v=onepage&q=walter%20scott&f=false).

Course No. P2ENTC-304

Credits: 5

Total Marks: 100

Title of the Course: Indian Writing in English

Minor I-20, Minor II- 20

Major Test - 60

### Syllabus for the examinations to be held in Dec. 2026, 2027 & 2028

**Objective of the Course:** The objective of the course is to acquaint the students with the different genres of Indian Writing in English. The students will study poetry, drama and fiction. The course is specially designed to familiarize the students with the kinds of literature written in English in India. The course will also prepare them to offer an interpretation of Literature from an Indian perspective.

#### Course Outcomes:

1. Students will gain a comprehensive understanding of the different genres of Indian writing in English, including poetry, drama, and fiction.
2. Students will develop the ability to analyze and interpret literary works by major Indian authors, using appropriate critical vocabulary and techniques.
3. Students will understand the cultural, social, and historical contexts in which these works were written and how these contexts influenced the works leading to enhanced understanding of his own national context.
4. Students will recognize and understand the themes, styles, and techniques used by various Indian authors and learn the core human values embedded in these writings.
5. Students will improve their critical thinking skills by engaging with complex texts and formulating original, well-supported arguments about them.

#### Syllabus:

##### Unit-I

Toru Dutt

- (i) "Sita"
- (ii) "Lotus"
- (iii) "Our Casurina Tree"

Sri Aurobindo

- (i) "A Tree"
- (ii) "Life and Death"
- (iii) "Bride of Fire"

##### Unit-II

Nissim Ezekiel:

- (i) "Poet, Lover and Birdwatcher"
- (ii) "Enterprises"
- (iii) "Background, Casually"
- (iv) "Goodbye Party for Miss Pushpa T. S."



Kamala Das:

- (i) "An Introduction"
- (ii) "My Grandmother's House"
- (iii) "The Sunshine Cat"
- (iv) "The Invitation"

**Unit-III**

Raja Rao

*Kanthapura***Unit-IV**

Arundhati Roy

*God of Small Things***Unit-V**

Vijay Tendulkar

*The Vultures***Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II **only once.**

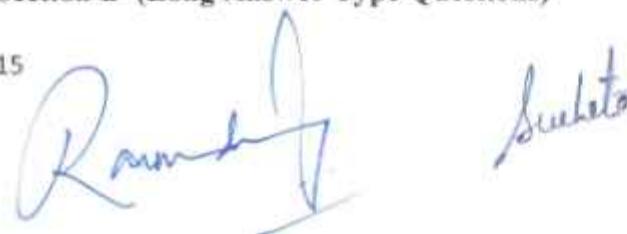
**Major Test (Semester End Exam)**

The Major test will comprise of two sections, **Section-A** and **Section-B. (60 Marks)**

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**


This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I and Minor II (02 from each unit)**. Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Note:** In major test there should not be a gap of more than two days in between two tests.

#### **Suggested Readings:**

Agrawal, K., and K. Agrawal. *Indian Writing in English: A Critical Study*. 1st ed., Atlantic Publishers and Distributors Pvt Ltd, 2018.

Agrawal, K. *Toru Dutt: The Pioneer Spirit of Indian English Poetry: A Critical Study*. Atlantic Publishers & Distributors (P) Ltd., 2009

Aurobindo, Sri. *Collected Poems PB by SRI Aurobindo*. Sri Aurobindo Ashram Publication, 2021.

Das, Kamala. *A Childhood In Malabar: A Memoir*. Penguin Modern Classics, 2009.

Dutt, Toru, and Mint Editions. *Life and Letters of Toru Dutt (Mint Editions)*. Mint Editions, 2021.

Dwivedi, A. *Kamala Das and Her Poetry*. 2nd ed., Atlantic, 2021.

Hardgrave, and Robert Hardgrave. *Word as Mantra: The Art of Raja Rao*. 1st ed., Katha in association with Center for Asian Studies, University of Texas at Austin, 1998.

Mahida, Beena. *A Critical Analysis of Vijay Tendulkar's Major Plays*. LAP Lambert Academic Publishing, 2018.

Mishra, Sanjit. *The Poetic Art of Nissim Ezekiel*. New York, United States, Macmillan

Publishers, 2001.

Paranjape, Makarand. *Penguin Sri Aurobindo Reader*. 2nd ed., Penguin Books, 2001.

Rao, Raja. *Kanthapura: Indian Novel (New Directions Paperbook)*. New Directions, 1967.

Rao, Ramachandrapurapu Raj. *Nissim Ezekiel*. Viking, 2000.

Roy, Arundhati. *The God of Small Things: A Novel*. Reprint, Random House, 2008.

---. *The Ministry of Utmost Happiness*. Reprint, Vintage, 2018.

Tendulkar, Vijay. *Five Plays: Kamala; Silence! The Court Is in Session; Sakharan Binder; The Vultures; Encounter in Umbugland (Oxford India Paperbacks)*. Oxford University Press, 1996.

Course No. P2ENPC- 305

Title of the Course: Theory in Practice

Credits: 4

Total Marks: 100

Minor I-20, Minor II- 20

Major Test - 60

**Syllabus for the examinations to be held in Dec 2026,2027 and 2028**

**Objectives of the Course:** This course investigates the practical application of literary theory to textual analysis, interpretation, and critique. It also involves an active, critical engagement with texts, contexts, and cultural formations. In this course, major literary theories—Marxism, Postcolonialism, Psychoanalysis, Post Structuralism, Feminism etc will be applied to prescribed texts so as to transform reading practices and reveal deeper socio-political undercurrents within literature.

**Course Outcomes:** This course will teach students

- To learn to bridge the gap between theoretical frameworks and textual engagement.
- To cultivate critical reading and interpretive strategies.
- To explore how theory reshapes literary meaning and cultural understanding.
- To apply theoretical concepts to a diverse range of literary texts.
- To encourage reflexivity in literary criticism and scholarly writing.

**Syllabus**

- **Note:** This course will focus on practice, based on the prescribed contents in the Units, through tutorials, independent individual/group work; literature survey/library work; seminars, presentations etc. enabling students to write critical appreciation of literary texts through the lens of prescribed theories.
- Students will continuously work under the Guidance /Mentorship of faculty members.

**Unit I: Postcolonialism:**

*Things Fall Apart* by Chinua Achebe

**Unit II: Postmodernism:**

*White Noise* by Don DeLillo (1985)

**Unit III: Psychological Approach:**

*Sound and the Fury* by William Faulkner



**Unit IV: Marxism:**

*Animal farm*(1945)by George Orwell

**Unit V:Feminism:**

*The Handmaid's Tale* by Margaret Atwood

**Mode of Evaluation (Total: 100 Marks)**

Mid Semester Presentation =	<b>20 marks</b>
End Semester Submission of File:	<b>40 marks</b>
End Semester Presentation =	<b>20 Marks</b>
Viva Voce:	<b>20 marks</b>

**Note:** Viva voce will be shall be conducted by Board of Examiners consisting of concerned teacher and two professors of the department.

**Suggested Readings:**

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 3rd ed., Routledge, 2014.

Eagleton, Terry. *Literary Theory: An Introduction*. Anniversary ed., University of Minnesota Press, 2008.

Marx, Karl, and Friedrich Engels. *The German Ideology*. Edited by C.J. Arthur, International Publishers, 1970.

Williams, Raymond. *Marxism and Literature*. Oxford University Press, 1977.

Beauvoir, Simone de. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier, Vintage, 2011.

Butler, Judith. *Gender Trouble*. Routledge, 2006.

Freud, Sigmund. *The Uncanny*. Translated by David McLintock, Penguin Classics, 2003.

Lacan, Jacques. *Écrits: A Selection*. Translated by Alan Sheridan, Routledge, 2001.

Said, Edward. *Orientalism*. Vintage, 1979.

Bhabha, Homi K. *The Location of Culture*. Routledge, 2004.

Course No. P2ENTE -306  
Credits: 4  
Total Marks: 100

Title of the Course: Literature and Ecology  
Minor I-20, Minor II- 20  
Major Test - 60

### Syllabus for the examinations to be held in Dec 2026,2027 and 2028

**Objective of the Course:** Human beings have lived with close proximity with nature since ages and both have a symbiotic relation with each other. Due to the onslaught of industry and increase in population, the human began exploitation of nature to meet its correspondingly increasing needs and therefore, depleted the resources bringing a large portion of it to the verge of extinction. There is a dire need of shifting the anthropocentric focus on nature and understand the centrality of environment and ecology in the relationship between man and nature. Literature being a carrier and sensitizer with regard to human and cultural values, this course aims at sensitizing students with regard to the significance and the centrality of nature and its ecology for the preservation of human race. It also aims at bringing about environmental consciousness among students, through the genres of prose, poetry, novel, and short stories.

#### Course Outcomes:

1. Students will gain a comprehensive understanding of the relationship between literature and ecology, and the role of literature in sensitizing individuals about the significance and centrality of nature and its ecology.
2. Students will become familiar with the concept of eco-criticism and its application in the analysis of literary works.
3. Students will develop critical thinking skills as they analyze and interpret the themes, styles, and techniques used by the authors.
4. Through the study of these works, students will develop core moral values like an environmental consciousness and understand the importance of preserving nature for the survival of the human race.
5. Through the study of these works, students will gain insights into the culture and society's relationship with nature and ecology, and an awareness of their duty to preserve the same.

#### Syllabus:

##### Unit -I

William Rueckert

"Literature and Ecology: An Experiment in Ecocriticism"

From *Walden*

- (a) "Where I Lived, and What I Lived For"
- (b) "The Battle of Ants"

Ramendra

Sukheto

**Unit II**

A. K. Ramanujan	"Ecology"
Baldoon Dhingra	"Factories as Eyesores"
Dilip Chitre	"Felling of the Banyan Tree"
Gieve Patel	"On Killing a Tree"
Vihang Naik	"The Banyan City"

**Unit III**

S. Hareesh	<i>Moustache</i> (English translation by Jayasree Kalathil)
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**Unit IV**

Margret Atwood	<i>Surfacing</i>
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**Unit V**

Amitav Ghosh	<i>The Hungry Tide</i>
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**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS Subjective Test	+Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, **Section-A** and **Section-B. (60 Marks)**

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08** parts (minimum **01** from each unit from the whole syllabus) of **03** marks each. Students will attempt all the questions.

**(8X3=24)**

**Section B (Long Answer Type Questions)**

This Section will have **06** questions of **12** marks each to be set from the last three units not covered in **Minor I** and **Minor II** (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

Note: In major test there should not be a gap of more than two days in between two tests.

**Suggested Reading:**

Ali, Agha Shahid. *Bone - Sculpture*. Arizona: SUN, Gemini Press, Inc., 1972.

—. *In Memory of Begum Akhtar*. Writers Workshop, 1979.

—. *A Walk Through The Yellow Pages*. Writers Workshop, 1987.

—. *The Half-Inch Himalayas*. Pennsylvania, Wesleyan UP, 1987.

Armbruster, Karla, and Kathleen R. Wallace, ed. *Beyond NatureWriting: Expanding the Boundaries of Ecocriticism*. UP of Virginia, 2001.

Ao, Tamsula. *Laburnum For My Head*. Penguin, 2009.

Atwood, Margaret. *On Writers and Writing*. Virago Press UK, 2015.

Barry, Peter. "Ecocriticism" *Beginning Theory: AnIntroduction to Literary and Cultural Theory*. 3rd ed. Manchester: Manchester UP, 2009.

Barua, Jahanvi. *Next Door*. Penguin India, 2018.

Bhargava, Rajul, ed. *Indian Writing in English: The Last Decade*. Rawat, 2002.

Bond, Ruskin. *The Blue Umbrella*. Pegasus, 2019.

Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge: Harvard UP, 1995.

Dattaray, Debashree and Sharma, Sarita, editors. *Ecocriticism and Environment: Rethinking Literature and Culture*. Primus Books. 2018.

"Walden Study Guide: Summary and Analysis of Chapters 1-3". GradeSaver. September 30, 2000. Retrieved March 3, 2020.

Dharwadker, Vinay, editor. *Collected Essays of A.K. Ramanujan*: OUP, 2004.

Ghosh, Amitav. "Four Corners." *Granta: Travel* 26 (1989): 191-96.

—. *In an Antique Land*. Delhi: Ravi Dayal Publisher, 1992.

*Interdisciplinary Studies in Literature and Environment*. 14.1 (2007): 125-141.

Kaur, Rajender. "Home is Where the Orcella are: Towards a New Paradigm of Transcultural Ecocritical Engagement in Amitav Ghosh's *The Hungry Tide*." *Interdisciplinary Studies in Literature and Environment*. 14.1 (2007): 125-141.

24  
Rawat  
Sucheta

**Course No. P2ENTE-307**

**Credits: 4**

**Total Marks: 100**

**Title of the Course: Indian Writing in English Translation**

**Minor I-20, Minor II- 20  
Major Test - 60**

**Syllabus for the examinations to be held in Dec 2026,2027 and 2028**

**Objective of the Course:** The basic objective of the course is to familiarize the students with the literary achievements of some of the significant Indian writers whose works are available in English Translation. The course acquaints the students with modern movements in Indian thought to compare the treatment of different themes and styles in the genres of short story, fiction, poetry and drama as reflected in the prescribed translations.

**Course Outcomes:**

1. Students will gain an in-depth understanding of the literary achievements of significant Indian writers whose works are available in English translations gaining appreciation for Indian regional literature. They will explore various themes, styles, and genres in Indian literature, including short stories, fiction, poetry, and drama gaining an appreciation for the diversity of their country fostering nationalism.
2. Students will develop the skill to analyze and interpret the thematic elements, cultural nuances, and literary techniques in translated works by authors.
3. The course will encourage students to compare the treatment of different themes and styles in Indian literature across various genres and time periods, fostering a deeper understanding of the cultural context and literary traditions of India.
4. Students will apply critical thinking and literary analysis skills to engage with complex translated texts, thus learning to debate and discuss the challenges and concerns of these writings both their literariness and social context.

**Syllabus:**

**Unit-I**

U.R. Ananthamurthy: *Samskara*. (Translated by A.K. Ramanujan)

**Unit-II**

Bhisham Sahni *Tamas* (Translated by Daisy Rockwell)





**Course No. P2ENTE-307 Title of the Course: Indian Writing in English Translation  
Syllabus for the examinations to be held in Dec 2026,2027 and 2028**

**Unit-III**

**Poetry**

(a) Dina Nath Nahim: "The Moon" (Translated by J.L. Kaul)  
(b) Padma Sachdev: "The Moment of Courage" (Translated by Iqbal Masud)

**Short Stories**

(a) Indira Goswami: "The Empty Chest" (Translated by PrediptaBirgohain)  
(b) Mahasweta Devi: "Breast Giver" (Translated by Gayatri Spivak)

**Unit-IV**

Shailendra Singh: *Hashiye Par: For A Tree to Grow* (Translated by Suman Sharma)

**Unit-V**

Mohan Rakesh: *Halfway House*

**Mode of Examination**

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

<b>MCQ on LMS + Subjective Test</b>	<b>Syllabus to be covered in the examination</b>	<b>Time allotted for the examination</b>	<b>% Weightage (Marks)</b>
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II **only once.**

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, **Section-A and Section-B. (60 Marks)**

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

**(8X3=24)**

**Section B (Long Answer Type Questions)**

This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II** (**02** from each unit). Students are required to attempt **01** question from each unit of Section B.

**(12X3=36)**

**Note:** In major test there should not be a gap of more than two days in between two tests.

**Suggested Readings**

Amrita Pritam. *The Revenue Stamp: An Autobiography*. Translated by Krishna Gorowara. Times Group Books, 2016.

Varma, Bhagyashree editor. *Amrita Pritam: Life as Literature*. Prestige, 2006.

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Routledge, Taylor & Francis Group, 2010.

K.R.S. Iyengar. *Indian Writing in English*. Bombay, 1973.

Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*, Palgrave Macmillan, 2009.

—. *A History of Indian Literature in English*. Hurst & Company, 2003.

Menon, Ritu. "Do Women Have a Country?" *Gender to Nation*. Edited by Rada Ivekovic and Julie Mostov, Longo Editore, 2002.

M.K. Naik. *A History of Indian English Literature*. Sahitya Akademi, Delhi, 2015.

—. *Aspects of Indian Writing in English*. Macmillan, 1979.

Nur, Sutinder Singh. *Amrita Pritam*. Sahit Academy, 2010.

Pavan K. Varma. *Selected Poems (Gulzar)*. Penguin/Viking, 2008.

Course No. P2ENTE-307 Title of the Course: Indian Writing in English Translation  
Syllabus for the examinations to be held in Dec 2026, 2027 and 2028

Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism and History in India*. Cambridge University Press, 2001.

Saadat Hasan Manto. *Mottled Dawn*. Translated by Khalid Hasan. Penguin, 1997.

Sujit Mukherjee. *Translation as Discovery*. Hyderabad, Orient Longman, 1994.

*Indian Literature*. New Delhi, a journal periodically published by the Sahitya Akademi.

William Walsh. *Indo-Anglian Literature 1800-1970*. Orient Longman Madras, 1976.

Ramendra

Suketu

Course No. P2ENTE-308  
Credits: 4

Total Marks: 100

Title of the Course: Colonial and Postcolonial Literature  
Minor I-20, Minor II- 20  
Major Test - 60

### **Syllabus for the examinations to be held in Dec 2026,2027 and 2028**

**Objective of the Course:** The objective of the course will be to provide the students with a broad perspective on colonial and postcolonial writings in English. The focus of the course would be to study the impact of colonization on the culture and traditions of the colonized nations and their desire to create new national literatures.

#### **Course Outcomes:**

1. Students will gain a comprehensive understanding of the impact of colonization on the culture, traditions, and literary expressions of colonized nations, as well as the emergence of new national literatures in response to colonial influences.
2. Students will develop the ability to analyze and interpret the thematic elements, cultural nuances, and literary techniques in works by authors.
3. Through the study of colonial and postcolonial literature, students will explore power dynamics, identity, and resistance, fostering a deeper understanding of global historical and cultural contexts.
4. The course will encourage students to apply critical thinking and literary analysis skills to engage with complex texts, enabling them to articulate their interpretations and engage in intellectual debates on colonialism and postcolonialism.
5. Students will develop a deeper understanding and appreciation of the diverse experiences and perspectives presented in colonial and postcolonial literature, fostering values of cultural sensitivity and empathy in their personal and professional lives.

#### **Syllabus:**

##### **UNIT-I**

Joseph Conrad: *The Heart of Darkness*

##### **UNIT-II**

Bapsi Sidhwa: *Ice-Candy Man*

##### **UNIT-III**

Ngugi wa Thiong'o: *Weep Not, Child*

##### **UNIT-IV**

Khalid Hosseni: *The Kite Runner*

##### **UNIT-V**

Salman Rushdie: *Midnight's Children*

**Course No. P2ENTE-308 Title of the Course: Colonial and Postcolonial Literature  
Syllabus for the examinations to be held in Dec 2026,2027 and 2028**

**Mode of Examination**

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

<b>MCQ on LMS + Subjective Test</b>	<b>Syllabus to be covered in the examination</b>	<b>Time allotted for the examination</b>	<b>% Weightage (Marks)</b>
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, **Section-A** and **Section-B. (60 Marks)**

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.  
**(8X3=24)**

**Section B (Long Answer Type Questions)**

This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I and Minor II (02 from each unit)**. Students are required to attempt **01** question from each unit of Section B.

**(12X3=36)**

**Note: In major test there should not be a gap of more than two days in between two tests.**

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### Suggested Readings

Anderson, B. *Imagined communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1991.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back*. Routledge, 1989.

Bhabha, Homi. *Nation and Narration*. Routledge, 2013.

Chew, Shirley and David Richards. *A Concise Companion to Postcolonial Literature*. Wiley Blackwell, 2014.

Fanon, Franz. *The Wretched of the Earth*. Harmondsworth, 1977.

—. *Black Skins, White Masks*. UK Penguin Books, 2021.

—. *A Dying Colonialism*. Lexington Books, 2007.

Griffiths, Ashcroft and Tiffin, editors. *The Postcolonial Studies Readers*. London, Routledge, 2006.

Gunning, Dave. *Postcolonial Literature*. Edinburg University Press, 2013.

Knepper, Wendy. *Postcolonial Literature*. Longman 2011.

Mahmood, M. M. *The Colonial Encounter*. Rex Collins, 1977.

Nayar, Pramod. *Postcolonial Literature: An Introduction*. Pearson Longman, 2008.

Pawel, Ernst. *The Nightmare of Reason: A Life of Franz Kafka*. Farrar, Straus, Giroux, 1984.

Scott, Bede. *Affective Disorders: Emotion in Colonial and Postcolonial Literature*. Liverpool University Press, 2019.

Singh, Naval Kishor. *Colonial and Postcolonial Literature*. Mangalam Publications, 2010.

Spivak, Gayatri Chakravarty. *The Other Worlds*. Routledge, 2012.

Wagenbach, Klaus. *Franz Kafka: Pictures of a Life*. Translated by Arthur S. Wensinger. Pantheon Books, 1984.

Course No. P2ENTE-309  
Credits: 4  
Total Marks: 100

Title of the Course: South Asian Diaspora Writings  
Minor I-20, Minor II- 20  
Major Test - 60

**Syllabus for the examinations to be held in Dec 2026,2027 and 2028**

**Objective of the Course:** The objective of the course will be to acquaint the students with the diasporic writings of South Asia and study various concerns and issues related to it.

**Course Outcomes:**

1. Students will gain an in-depth understanding of the diverse literary expressions and experiences of the South Asian diaspora, including various concerns and issues related to their cultural identity, migration, and adaptation to new environments.
2. Students will develop the skill to analyze and interpret the thematic elements, cultural nuances, and literary techniques in works by authors.
3. Through the study of South Asian diaspora literature, students will explore the complexities of identity, cultural preservation, and the challenges of belonging in different contexts, fostering empathy and understanding of diverse experiences.
4. The course will encourage students to apply critical thinking and literary analysis skills to engage with complex texts, enabling them to articulate their interpretations and engage in intellectual debates on diasporic experiences and their representation in literature.
5. Students will develop a deeper understanding and appreciation of the diverse experiences and perspectives presented in South Asian diaspora literature, fostering cultural sensitivity and empathy in their personal and professional lives.

**Syllabus:**

**Unit I**

Pearl S. Buck: *The Good Earth*

**Unit II**

Nadeem Aslam: *Blind Man's Garden*

**Unit III**

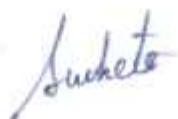
M. G Vassanji: *The Gunny Sack*

**Unit IV**

Yasmine Goonratane: *A Change of Skies*

**Unit V**

Monica Ali: *Brick Lane*



Course No. P2ENTE-309 Title of the Course: South Asian Diaspora Writings  
Syllabus for the examinations to be held in Dec 2026,2027 and 2028

Mode of Examination

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II **only once.**

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions. **(8X3=24)**

**Section B (Long Answer Type Questions)**

This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I and Minor II (02 from each unit).** Students are required to attempt 01 question from each unit of Section B.

**(12X3=36)**

**Note: In major test there should not be a gap of more than two days in between two tests.**

Course No. P2ENTE-309 Title of the Course: South Asian Diaspora Writings  
Syllabus for the examinations to be held in Dec 2026, 2027 and 2028

**Suggested Readings**

Bhabha, Homi K. *Nation and Narration*. Routledge, 1990.

Braziel, Jana Evans & Anita Mannur. *Theorizing Diaspora: A Reader*. Blackwell Publishing, 2003.

Brown, Judith M. *Global South Asians. Introducing the Modern Diaspora*. Cambridge University Press, 2006.

Chatterjee, Joya. Washbrook, David. *Routledge Handbook of the South Asian Diaspora*. Taylor and Francis, 2013.

Cohen, Robin. *Global Diasporas: An Introduction*. University of Washington Press, 1997.

Conn, Peter. *Pearl S. Buck: A Cultural Biography*. Cambridge University Press, 1996.

Gupta, Suman. *The Cultures of Economic Migration*. Ashgate Publishing, 2007.

Kuortti, Joel. *Writing Imagined Diasporas*. Cambridge Scholars Publication, 2007.

Liao, Kang. *Pearl S. Buck: A Cultural Bridge Across the Pacific*. Greenwood Press, 1997.

Makokha, Justus Siboe. *Reading M. G. Vassanji: A Contextual Approach to Asian African Fiction*. Paperback, 2009.

Maufort, Marc and Franca Bellarsi. *Reconfigurations: Canadian Literatures and Postcolonial Identities*. Peter Lang, 2002.

Rosemary Marongoly George. *The Politics of Home*. Cambridge University Press, 1996.

Stierstorfer, Klaus and Janet Wilson. *The Routledge Diaspora Studies Reader*. Routledge, 2018.

Ram  
Sukhdeo

## MOOC/SWAYAM

**Course Code: P2ENMO351**  
**Credits: 04**

**Title of the Course: To be opted by students**  
**Maximum Marks: 100**

### **Course Description:**

One 04 credit MOOC(Massive Open Online Course) selected from SWAYAM (Study Webs of Active-Learning For Young Aspiring Minds) UGC (University Grant Commission) portal. SWAYAM is a programme initiated by Government of India to achieve the three cardinal principles of Education policy viz., access, equity and quality.

### **Course Objectives:**

- To provide the students high quality learning experience using multimedia on anytime, anywhere basis.
- To acquaint the students with online mode of learning using ICT platform.
- To diversify the knowledge of students through open learning and help them to access different disciplines online and thus promoting interdisciplinary knowledge.
- To provide the students a hybrid model of learning that adds to the quality of classroom teaching.

### **Guidelines for Students in selecting the Course:**

- The students are required to enrol and qualify any one of the MOOC courses from SWAYAM(UGC) portal that should of 04 credits.
- The course can be selected from the SWAYAM platform depending upon the availability of courses as notified by UGC generally on predefined dates, 1<sup>st</sup> June or 1<sup>st</sup> November respectively, every year.
- The students are required to enrol for the SWAYAM course immediately after the commencement of 1<sup>st</sup> Semester as per notified dates by UGC for SWAYAM courses.
- The course should be completed before the completion of 3<sup>rd</sup> Semester of M.A.
- Student ideally should not select self-paced MOOCs, and the courses selected must be different from one offered in the course curriculum of semesters in order to avoid duplication.
- The student must fill an undertaking form given below and submit the same to their respective Departments/Colleges/Campuses for future reviews and record purposes.
- SWAYAM Examination fees (if any), or any other fee prescribed, shall be borne by the students only.

### **Course Content:**

To be provided by the Course Coordinator of SWAYAM Course through online mode.

### **Examination:**



Handwritten signatures of Ramchandra and Suheto in blue ink. The signature 'Ramchandra' is on the left, and 'Suheto' is on the right.

To be conducted by the host Institution offering SWAYAM course selected by the student. The students are required to submit the qualifying marksheet/certificate to the office of the Department of English.

**SWAYAM/ MOOCs DECLARATION FORM FOR THE STUDENT**

**TO WHOM IT MAY CONCERN**

I \_\_\_\_\_ Ward of \_\_\_\_\_ Roll \_\_\_\_\_  
No \_\_\_\_\_ Mobile No \_\_\_\_\_ Email \_\_\_\_\_

Department of English, Session \_\_\_\_\_ Semester \_\_\_\_\_, have read the SWAYAM instructions/information given in the Jammu University Admission Brochure. Accordingly, I will choose at least one 4-credit MOOCs (Minimum) from SWAYAM platform as per university policy and complete it successfully on or before the completion of my 3rd semesters and provide the valid Course Completion Certificate/ Result, to the Office of the Head of the Department for further needful, failing which my result may be withheld. I understand that any Fee that is applicable during completion of the said course will be borne by me.

**Date:**

**Place:**

   
36

**Syllabus for Two Years M A. English  
As per NEP, 2020**

**SEMESTER IV**

**Course No. PSENTC 401**

**Title of the Course: American Literature II**

**Credits: 5**

**Total Marks: 100**

**Minor I-20, Minor II- 20**

**Major Test - 60**

**Detailed Syllabus for the examinations to be held in May 2027, 2028 and 2029**

**Objective of the Course:** The objective of the course is to acquaint the students with modern American Drama and Novel, especially the various genres and strands like the Jewish American Novel the Black American Novel and the Novel of the American South. The students will also acquaint themselves with the technical innovations exercised in 20<sup>th</sup> century American Drama, like expressionism, stage direction, dialogue delivery, etc. besides character and scene depiction.

**Course Outcomes:**

1. Students will gain an in-depth understanding of various genres and strands in 20th-century American literature, including Jewish American, Black American, and Southern American novels, as well as the technical innovations in drama.
2. Through the study of diverse literary works, students will gain insights into the experiences and perspectives of different American communities, fostering values of empathy and understanding.
3. Students will develop a deeper understanding and appreciation of modern American literature, broadening their literary horizons and enriching their overall engagement with the world of American literature.

**Syllabus:**

**UNIT-I**

Eugene O'Neill: *The Hairy Ape*

**UNIT-II**

Tennessee Williams: *Glass Menagerie*

**UNIT-III**

Arthur Miller: *Death of a Salesman*

**UNIT-IV**

Ralph Ellison *The Invisible Man*

**UNIT-V**

Bernard Malamud: *The Assistant*

  
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Sucheta

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	%Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I and Minor II (02 from each unit)**. Students are required to attempt **01** question from each unit of Section B.

(12X3=36)

**Note: In major test there should not be a gap of more than two days in between two tests.**

**Suggested Readings**

Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*. Cambridge University Press, 1996.

Bloom, Harold. *Modern American Drama*. Chelsea, 2005.

Bogard, Travis. *Contour in Time: The Plays of Eugene O'Neill*. OUP, 1988.

Bradbury, Malcom. *The Modern American Novel*. OUP, 1992.

Campbell, John. *The Hero with a Thousand Faces*. Grand Haven, Michigan, 2015.

Dickstein, Morris. *Gates of Eden: American Culture in the Sixties*. New York Liveright Publishing Corporation, 2015.

Downer, Allan. *Fifty Years of American Drama*. Literary Licensing, LLC, 2012.

Flak, Doris. *Eugene O'Neill: The Man and His Works*. London Forum House, 1969.

Hassan, Ihab. *Modernism in the Plural: Challenge and Perspectives*.

Krasner, David. *A Companion to Twentieth Century American Drama*. Blackwell, 2005.

Krutch, Joseph Wood. *American Drama Since 1981*. New York, G. Braziller, 1957.

Marx, Leo. *The Machine in the Garden*. OUP, 2000.

Mottram, Ron. *Inner Landscapes: The Theatre of Sam Shepard*. University of Missouri Press, 1984.

Murphy, Brenda and Laurie J. C. Cella. *Twentieth Century American Drama*. Routledge, 2006.

Prescott, Orville. *In my Opinion*. Books for Library Press, 1971.

Weinberg, Helen. *Kafkan Mode In Contemporary American Fiction*. Cornell University Press, 1970.

Khair, Tabish. *Amitav Ghosh: A Critical Companion*. Permanent Black,  
2005.

Krech, Shepard. *The Ecological Indian: Myth and History*. Norton, 1995

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**Course No: P2ENTE-402**

**Title of the Course: Recent Trends in Literature**

**Credits:4**

**Total Marks: 100**

**Minor I: 20 Marks**

**Minor II: 20 Marks**

**Major: 60 Marks**

**Syllabus for the examinations to be held in May 2027, 2028 and 2029**

**Objective of the Course:** The course is designed to acquaint the students with the areas of transdisciplinary and multidisciplinary literary studies especially the cutting-edge theories and interpretive strategies that have emerged in recent decades.

**Course Outcomes:** The course aims at enabling the students to

- identify and critically engage with recent theoretical movements in literary studies, particularly the theoretical concepts and frameworks on the basis of which the contemporary research/studies are being conducted.
- apply recent critical approaches to a variety of texts, showcasing interdisciplinary awareness and sensitivity to issues of race, gender, class, environment, and technology.
- to investigate how literature intersects with fields like environmental studies, digital media, gender studies, posthumanism, and cultural studies

### **Syllabus**

#### **Unit I: Trauma Studies**

1. Cathy Caruth,

Essay: "Unclaimed Experience: Trauma and the Possibility of History" (from Unclaimed Experience: Trauma, Narrative, and History, 1996)

2. Dominick LaCapra,

Essay: "Trauma, Absence, Loss" (from Writing History, Writing Trauma, 2001)

#### **Unit II: Posthumanism/Transhumanism:**

1. Rosi Braidotti

Essay: "Posthuman, All Too Human: Towards a New Process Ontology" (from Theory, Culture & Society, 2006)

2. N. Katherine Hayles

Essay: "Toward Embodied Virtuality" (from How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics, 1999)

Course No: P2ENTE-402

Title of the Course: Recent Trends in Literature

Credits:4

**Unit III: Digital Humanities:**

1. Franco Moretti,

Essay: "Conjectures on World Literature" (from New Left Review, 2000)

2. Matthew Kirschenbaum,

Essay: "What Is Digital Humanities and What's It Doing in English

Departments?" (from Debates in the Digital Humanities, ed. Matthew K. Gold, 2012)

**Unit IV: Eco-feminism:**

1. Greta Gaard — "Ecofeminism: Women, Animals, Nature" (Introduction

chapter) From the edited volume Ecofeminism: Women, Animals, Nature (1993)

2. Vandana Shiva - "Development, Ecology and Women"

From Staying Alive: Women, Ecology and Development (1988) Adult Literature

**Unit V: Graphic Literature:**

1. Hillary Chute — "Comics as Literature? Reading Graphic Narrative"

Source: PMLA, Vol. 123, No. 2 (2008), pp. 452-465

2. Scott McCloud — Understanding Comics (Chapter 1: "Setting the Record Straight" & Chapter 2: "The Vocabulary of Comics")

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	%Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100



Course No: P2ENTE-402

Title of the Course: Recent Trends in Literature

Credits:4

#### Test I and Test II

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II **only once.**

#### Major Test (Semester End Exam)

The Major test will comprise of two sections, **Section-A** and **Section-B.** (60 Marks)

##### Section-A (Short Answer Type Questions)

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

(8X3=24)

##### Section B (Long Answer Type Questions)

This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II (02 from each unit).** Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Note: In major test there should not be a gap of more than two days in between two tests.**

#### Suggested Readings:

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Wiley-Blackwell, 2005.

Raman, Saugata. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Orient BlackSwan, 2021.

Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Translated by Geoff Bennington and Brian Massumi, University of Minnesota Press, 1984.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.

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Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Harvard University Press, 1995.

Garrard, Greg. *Ecocriticism*. 2nd ed., Routledge, 2011.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2011.

Braidotti, Rosi. *The Posthuman*. Polity Press, 2013.

Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press, 1999.

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins University Press, 1996.

LaCapra, Dominick. *Writing History, Writing Trauma*. Johns Hopkins University Press, 2001.

Craps, Stef. *Postcolonial Witnessing: Trauma Out of Bounds*. Palgrave Macmillan, 2013.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. University of California Press, 1990.

Halberstam, J. Jack. *The Queer Art of Failure*. Duke University Press, 2011.

Berry, David M. *Critical Theory and the Digital*. Bloomsbury Academic, 2014.

Gold, Matthew K., and Lauren F. Klein, editors. *Debates in the Digital Humanities*. University of Minnesota Press, 2019.

Drucker, Johanna. *Digital Humanities Courses: Concepts, Methods, and Critiques*. Routledge, 2021.

Damrosch, David. *What Is World Literature?* Princeton University Press, 2003.

Apter, Emily. *Against World Literature: On the Politics of Untranslatability*. Verso, 2013. Moretti, Franco. *Distant Reading*. Verso, 2013.

Chute, Hillary. *Graphic Women: Life Narrative and Contemporary Comics*. Columbia University Press, 2010.

Baetens, Jan, Hugo Frey, and Stephen E. Tabachnick, editors. *The Cambridge History of the Graphic Novel*. Cambridge University Press, 2018.

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Ramon  
Bushata

Course code: P2ENTE-403

Credits: 4

Total Marks: 100

Title of the Course: Gender and Literature

Minor I-20, Minor II-20

MajorTest: 60

Syllabus for the examinations to be held in May 2027, 2028, 2029.

**Objective of the Course:** The objective of the course will be to sensitise the students about various gender issues through the study of literary works.

**Course Outcomes:**

1. Students will gain an understanding of various gender issues and their representation in literary works, focusing on themes such as gender roles, identity, and social norms.
2. Students will develop the skill to analyze and interpret the portrayal of gender-related themes and issues in the works of authors.
3. The course will equip the student with an in-depth knowledge of gender concerns in the society.
4. The student will be gender sensitised and learn to respect individual across all genders.
5. The student will have enhanced gender awareness and will understand his/her responsibility as a sensitised citizen.
6. The student will be more gender positive in his personal and professional life.

**Syllabus:**

**Unit- I**

William Shakespeare: *Taming of the Shrew*

**Unit- II**

E. M. Foster: *Maurice*

**Unit- III**

Virginia Woolf: *Orlando*

**Unit- IV**

Mahesh Dattani: *Seven Steps Around the Fire*

**Unit- V**

Advaita Kala: *Almost Single*

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Course No. P2ENTE-403 Title of the Course: Gender and Literature  
Syllabus for the examinations to be held in May 2027, 2028, 2029.

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, **Section-A** and **Section-B.** (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

**(8X3=24)**

**Section B (Long Answer Type Questions)**

This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II** (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

**(12X3=36)**

**Note: In major test there should not be a gap of more than two days in between two tests.**

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**Suggested Readings:**

Bloom, Harold and Pamela Loos. *Taming of the Shrew*. Bloom's Literary Criticism, 2008.

—. *Dramatists and Dramas*. Facts On FileInfobase, 2007.

—. *Shakespeare's Comedies: Comprehensive Research and Study Guide*. Chelsea House Publishers, 2000.

Batra, Kanika. *Feminist Visions and Queer Future in Postcolonial Drama*. Routledge, 2012.

Butler, Judith: *Gender Trouble*. Routledge, 1990.

Daniels, Patsy J. *Constructing the Literary Self: Race and Gender in Twentieth Century Literature*. Cambridge Scholars Publishing, 2013.

Gardiner, Judith Kegan. *Masculinity Studies and Feminist Theory*. Columbia University Press, 2002.

Harrison, Suzan. "Eudora Welty and Virginia Woolf". *Gender, Genre, and Influence*. Louisiana State University Press, 1996.

Lerner, K Lee, Brenda Lerner, and Adrienne WilmothLerner. *Gender Issues and Sexuality*. Thomson Gale, 2006.

Plummer, Ken. *Sexual Stigma*. Routledge and Kegan Paul, 1975.

Reeser.Todd. *Masculinities in Theory: An Introduction*. WilleyBlackwell,2010.

Rutland, R. B. *Gender and Narrativity*. Carlton University Press, 1997.

Sadowski, Piotr. *Gender and Literature: A Systems Study*. University Press of America, Co., 2001.

**Course No. P2ENTE-404**

**Credits: 4**

**Total Marks: 100**

**Title of the Course: Gender and Popular Media**

**Minor I-20, Minor II- 20**

**Major Test - 60**

**Syllabus for the examinations to be held in May 2027, 2028, 2029**

**Objective of the Course:** The objective of the course is to orient the learner to an understanding of gender-its construction, performativity as well as propagation. The course aims to acquaint the learner with the role of media in reinforcing or breaking gender stereotypes, thus understanding its mediation as keeper of tradition or catalyst of change. The course also aims the learner to view different forms of media as text that may be analysed. The aim is for the learner to develop a critical tool kit for thinking about and analysing the media as a gendered space.

**Course Outcomes:**

1. Students will gain an understanding of key gender concepts, terms, and their social constructs and get sensitized to the role of media in reinforcing or challenging these constructs.
2. Students will develop the skill to analyze various forms of media, including advertisements, TV serials, and children's cartoons, to understand and critique their portrayal of gender roles and stereotypes.
3. The course will encourage students to apply critical media literacy and gender studies approaches to engage with popular media, enabling them to articulate their interpretations and engage in intellectual debates on the role of media in shaping and challenging gender norms.
4. Students will learn to view different forms of media as texts that can be analyzed, fostering a deeper understanding of media as a gendered space and the impact it has on society.
5. Through the study of various media forms and their portrayal of gender issues, students will develop a more informed and critical perspective on contemporary gender representations in popular media that they can practice in their personal and professional lives, promoting a more inclusive and understanding society.

**Syllabus:**

**Unit I**

Understanding Gender

Key concepts and Terms- Feminine, Masculine, Third Gender, Social Constructs/Biological Sex, LGBTQ, Patriarchy, Agency, Heteronormativity

**Unit II**

Indian Media in Transition: Recent Past and Present by Sanjukta Das Gupta, et.al.

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**Unit III**

Gender and Advertisement: The Rhetoric of Globalisation by Maitreyee Chaudhari  
 Case Study:

- (a) Nirma Advertisement (<https://www.youtube.com/watch?v=0Cy7-5iKRf0>)
- (b) "Share the Load" Ariel (<https://www.riel.in/en-in/share-the-load>)
- (c) "Red Label Ad" ([scroll.in/video/827021/](https://scroll.in/video/827021/))

**Unit IV**

Reality or Myth: Representation of Women in Indian TV Serials by Debanjali Roy

Case Study:

- (a) Yeh Rishta Kya Kehlata Hai (Selected Episodes to analyse representation of Gender roles)
- (b) Roop: Mard Ka Nya Swaroop (Selected Episodes to analyse representation of Gender roles)

**Unit V**

Children's Perceptions of Gender Images in Indian Television Cartoons by Ruchi Jaggi

Case Study:

- (a) ChottaBheem (Episodes: 25-35)
- (b) Motu Patlu (Episodes: 30-40)

**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II

Course No. P2ENTE-404

Title of the Course: Gender and Popular Media

Syllabus for the examinations to be held in May 2027, 2028, 2029.

and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II **only once**.

#### **Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

##### **Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of **08 parts** (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

**(8X3=24)**

##### **Section B (Long Answer Type Questions)**

This Section will have **06 questions of 12 marks** each to be set from the last three units not covered in **Minor I and Minor II (02 from each unit)**. Students are required to attempt 01 question from each unit of Section B.

**(12X3=36)**

**Note: In major test there should not be a gap of more than two days in between two tests.**

#### **Suggested Readings**

[economictimes.indiatimes.com/advertising-marketing/6-indian-ads-that-broke-gender-stereotypes-over-the-years/ariel-share-the-load/slideshow/57538923.cms](http://economictimes.indiatimes.com/advertising-marketing/6-indian-ads-that-broke-gender-stereotypes-over-the-years/ariel-share-the-load/slideshow/57538923.cms)

[egyankosh.ac.in/bitstream/123456789/40684/1/Unit-2.pdf](http://egyankosh.ac.in/bitstream/123456789/40684/1/Unit-2.pdf)

[www.unicef.org/rosa/reports/gender-bias-inclusion-advertising-india](http://www.unicef.org/rosa/reports/gender-bias-inclusion-advertising-india)

<https://indianexpress.com/article/entertainment/opinion-entertainment/indian-ad-age-how-a-jingle-made-nirma-sabki-pasand-6145078/>

Carter, Cynthia, et. al, editors. *The Routledge Companion to Media and Gender*. Routledge, 2014.

Dasgupta, Sanjukta, et. al., *Media, Gender and Popular Culture in India: Tracking Change and Continuity*. Sage Publications, 2012.

Erickson, Hal. *Television Cartoon Shows*. 2<sup>nd</sup> ed., McFarland & Co., 2016.

Feasy, Rebecca. *Masculinity and Popular Television*. Edinburg UP, 2008.

Fuchs, C. *Social Media: A Critical Introduction*. Sage Publications, 2014.

Goffman, Erving. *Gender Advertisements. The Society for the Anthropology of Visual Communication*, 1976.

Lacey, Nick. *Narrative and Genre: Key Concepts in Media Studies*. Palgrave Macmillan, 2009.

Pozner, Jennifer L. *Reality Bites Back: The Troubling Truth about Guilty Pleasure*. Seal Press, 2010.

Thompson, J. B. *The Media and Modernity: A Social Theory of the Media*. Polity Press, 1995.

Course No. P2ENTE- 405

**Title of the Course: Communication Skills**

Credits: 4

Total Marks: 100

### Minor I-20, Minor II- 20

### Major Test – 60

Syllabus for the examinations to be held in May 2027, 2028 and 2029

**Objective of the Course:** The purpose of the course will be to acquaint the students with various skills of communication. It also aims at the personality development of the students through practice and participation.

### Course Outcomes:

Students will gain a comprehensive understanding of the concepts, principles, and processes of effective communication, including its various forms and barriers.

2. Students will develop their listening and speaking skills, focusing on active listening, passive listening, interpretative listening, and effective speaking with proper phonetics and intonation.
3. Students will enhance their reading and writing skills, including the ability to read effectively, practice comprehension exercises, and understand the essentials of formal and informal written communication.
4. Students will learn the skill to create and deliver effective PowerPoint presentations and improve their oral presentation skills, factoring in the principles that influence presentations.
5. Through the course, students will work on their personality development, evaluating their strengths and weaknesses, and improving their interpersonal skills, group discussion abilities, and teamwork capabilities.
6. Students will be able to apply the acquired communication, listening, speaking, reading, writing, presentation, and personality development skills in various professional and personal contexts.
7. The course will equip students with essential communication skills required for drafting CVs, resumes, official letters, and personal letters, enhancing their career readiness and employability.
8. Students will develop the habit of practicing and participating in communication-related activities, which will contribute to their overall personal and professional growth.

### **Syllabus:**

## Unit 1

### Communication:

- a) Meaning, nature and forms of Communication, Process of Communication, Essentials of Communication
- b) Barriers to Communication, Effective Communication (The Seven Cs of Communication)

## Unit II

### Listening and Speaking Skills:

- a) Active Listening, Passive Listening, Interpretative Listening, Bad Listening Habits
- b) The Role of Phonetics, Intonation, Effective Speaking

**Unit III**

Reading and Writing Skills:

- a) i) Types of Reading
- ii) Effective Reading
- iii) Comprehension Exercises
- b) Essentials of Effective Written Communication
- Formal and Informal Writing
- CV, Resume, Official Letters, Personal Letters

**Unit IV**

Presentation Skills:

- a) Handling a PowerPoint Presentation
- b) Principles of Oral Presentation
- c) Factors Effecting Presentation

**Unit V**

Personality Growth:

Personality Traits: Evaluation of Strengths and Weaknesses, Interpersonal Skills, Group Discussion, Team Work

**Mode of Examination****Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**


This section will have one compulsory question comprising of **08** parts (minimum **01** from each unit from the whole syllabus) of **03 marks** each. Students will attempt all the questions.

(8X3=24)

#### **Section B (Long Answer Type Questions)**

This Section will have **06** questions of **12 marks** each to be set from the last three units not covered in **Minor I** and **Minor II** (**02** from each **unit**). Students are required to attempt **01** question from each unit of Section B.

(12X3=36)

**Note: In major test there should not be a gap of more than two days in between two tests.**

#### **Suggested Readings:**

Babu, Vijaya. *A Course on Communication Skills for Professional Students: Basics and Concepts*. 1<sup>st</sup> ed., Notion Press. 2019.

Barker, Alan. *Improve your Communication Skills*. 2<sup>nd</sup> ed., Kogan Page. 2019.

C.S. Rayudu. *Communication*. 9<sup>th</sup> ed., Himalaya Publishing House, 2009.

Dagba, Alain Yaovi, and Danielle Andree Dagba. *Course on Communication Skill: A Skill for a Greater Self-Expression*. CreateSpace Independent Publishing Platform, 2013.

Ellis, Richard. *Communication Skills: Stepladders to Success for the Professional*. Intellect Books, 2003.

Gear, Jolene, and Robert Gear. *Cambridge Preparation for the TOEFL Test. Fourth Edition. Book with Online Practice Tests*. 4th ed., Cambridge University Press, 2014.

Course No. P2ENTE-406

Title of the Course: European Literature

Credits: 4

Total Marks: 100

Minor I-20, Minor II- 20  
Major Test - 60

### **Syllabus for the examinations to be held in May 2027, 2028 and 2029**

**Objective of the Course:** The objective of the course is to acquaint the students with the significant works of European literature that have international influence and acknowledgement.

#### **Course Outcomes:**

1. The students will be able to understand and appreciate significant works of European literature that have had international influence and recognition.
2. The students will be able to analyze and interpret the themes, characters, and narrative techniques.
3. The students will be able to understand and appreciate European literature's historical and cultural significance.
4. This understanding of European literature will enhance cultural sensitivity and global awareness, which are valuable in any multicultural or international professional setting.
5. This course will enhance student's ability to ponder philosophical questions and can lead to deeper critical thinking skills, useful in every aspect of life, from personal decision-making to strategic planning in business contexts.

#### **Syllabus:**

##### **Unit I**

Dante

*Inferno*

Cantos for detailed study I, II, IV, V, VI, VII, X, XII, XIII, XIV, XVIII, XXXII, XXXIII, XXXIV  
Remaining Cantos for non detailed study

##### **Unit II**

Anton Chekov

*The Cherry Orchard*

##### **Unit III**

Leo Tolstoy

*The Three Questions*

Nikolai Gogol

*The Overcoat*

##### **Unit IV**

Franz Kafka:

*The Trial*

##### **Unit V**

Gunter Grass:

*The Tin Drum*



**Mode of Examination**

The student shall be continuously evaluated during the conduct of each course on the basis of his/her performance as follows:

MCQ on LMS + Subjective Test	Syllabus to be covered in the examination	Time allotted for the examination	% Weightage (Marks)
TEST I (after 30 days)	20%	1 hour	10 + 10
TEST II (after 60 days)	21 to 40%	1 hour	10 + 10
Major test (after 90 days)	100%	3 hours	60
Total			100

**Test I and Test II**

The Subjective Test of Test I and Test II would consist of three short answer type questions (05 marks each). Students are required to answer two questions. **No preparatory holidays shall be provided for the Test I and Test II.** Those candidates who have appeared in Test I and Test II and failed to get the minimum required marks i.e. 14 out of 40 will be eligible to re-appear in the Test I and Test II only once.

**Major Test (Semester End Exam)**

The Major test will comprise of two sections, Section-A and Section-B. (60 Marks)

**Section-A (Short Answer Type Questions)**

This section will have one compulsory question comprising of 08 parts (minimum 01 from each unit from the whole syllabus) of 03 marks each. Students will attempt all the questions.

(8X3=24)

**Section B (Long Answer Type Questions)**

This Section will have 06 questions of 12 marks each to be set from the last three units not covered in Minor I and Minor II (02 from each unit). Students are required to attempt 01 question from each unit of Section B.

(12X3=36)

**Note: In major test there should not be a gap of more than two days in between two tests.**

**Suggested Readings:**

Alighieri, Dante. *Inferno*. Chartwell Books, 2021.

Braida, Antonella, and Calè Luisa. *Dante on View: the Reception of Dante in the Visual and Performing Arts*. Routledge, 2017.

Brustein, Robert Sanford, and Anton Pavlovich Chekhov. *The Cherry Orchard*. I.R. Dee, 1995.

Chekhov, Anton Pavlovich, and Rosamund Bartlett. *About Love and Other Stories*. Oxford University Press, 2008.

De, Cervantes Saavedra Miguel. *Don Quixote (Penguin Classics)*. Penguin, 2011.

Eichenbaum, Boris, et al. "The Structure of Gogol's 'The Overcoat.'" *Russian Review*, vol. 22, no. 4, 1963, p. 377., doi:10.2307/126672.

"Existentialism in The Trial by Kafka." ukessays.com. 11 2018. UKEssays. 07 2021 <<https://www.ukessays.com/essays/english-literature/existentialism-of-franz-kafka-english-literature-essay.php?vref=1>>.

Gogol, Nikolai. *The Overcoat and Other Short Stories*. Dover Publications Inc., 1992.

Gogol' Nikolai Vasil'evich, and Ronald Wilks. *The Diary of a Madman, the Government Inspector and Selected Stories*. Penguin Classics, 2006.

Grass Günter. *The Tin Drum*. Vintage, 2006.

Kafka, Franz. *Trial*. Vintage, 2010.

Malcolm, Janet. *Reading Chekhov: A Critical Journey*. Random House Trade Paperbacks, 2014.

Nemoto, Reiko Tachibana, et al. "Gunter Grass's 'The Tin Drum' and Oe Kenzaburo's 'My Tears': A Study in Convergence." *Contemporary Literature*, vol. 34, no. 4, 1993, p. 740., doi:10.2307/1208808.

*The Greatest Short Stories of Leo Tolstoy*. Fingerprint Classics, 2019.

Watson, G. J. "Chekhov and the Drama of Social Change: 'The Cherry Orchard.'" *Drama*, 1983, pp. 132–146., doi:10.1007/978-1-349-17121-7\_7.

**Course Code: P2ENRC-407**

**Credits: 16**

**Title of the Course: Dissertation/Thesis**

**Research Project**

**Maximum Marks: 400**

**Objective of the Course:** Since the nature of the course is research project/dissertation, it will train the students in close-reading of primary and secondary sources, identifying research gaps, conceiving thesis problems and conducting research and writing dissertation/Project reports.

**Course Outcomes:** The course will enable the students to

- Identify the research problems in literature and state them in a vivid and precise manner.
- Study the theoretical texts and formulate framework to deal with the research problem at hand.
- Collate primary and secondary sources related to the research problem in the progression of the arguments in the dissertation.
- Be trained as a researcher and be prepared for further studies in literature and allied subjects.

**Note:** The students will be assigned Research Projects/Work at the beginning of Semester III of 2year PG Program.

#### **Mode of Evaluation**

**(Mid Term Presentation) : 100 marks**

**End term submission of Dissertation/Project Report: 200 marks**

**Viva Voce: 100 marks**

#### **Internal Research (Dissertation/Project) Evaluation**

Assessment of Research (Dissertation/Project) shall be conducted by Board of Examiners consisting of Head of the Department, one/two Professors of the Department and concerned teacher.

#### **External Research (Dissertation/Project) Evaluation**

Research evaluation shall be conducted by Board of Examiners consisting of Head of the Department, one/two Professors of the Department, concerned teacher and outside expert to be appointed by the Vice-Chancellor out of the panel to be provided by the Head of the Department.



Two handwritten signatures are present. The signature on the left is in blue ink and appears to read 'Renuka'. The signature on the right is in blue ink and appears to read 'Subheta'.