

**NEP 2020 & Learning Outcomes-based
Curriculum Framework
(LOCF)**

For

**M.A. (English)
Post Graduate Programme
1st and 2nd Semesters
(w.e.f. 2025-26)**



**Department of English & Foreign Languages
Chaudhary Devi Lal University
Sirsa-125055
2025**

1. Approved vide resolution no. 01 of the Staff Council meeting held on 08.07.2025.
2. Approved vide resolution no. 1 of BOS in English meeting held on. 16.07.2025.
3. Approved in the meeting of the Faculty of Humanities held on 17.07.2025
4. Approved in the meeting of the Academic Council held on ----

1 About the Department

The Department of English and Foreign Languages has been functional in Chaudhary Devi Lal University, Sirsa, since its inception in 2003. It is a part of the Faculty of Humanities. The Department of English and Foreign Languages supports the university's vision by creating opportunities for our students to develop critical thinking, communication and soft skills, the knowledge of literature, both Western and indigenous literatures in translation, and an aesthetic sense expected of culturally literate people and prospective teachers in schools, colleges and universities. The Department has been offering academic programmes for the award of degrees of M.A. English and Ph.D. (English). The faculty in the department are actively engaged in educational activities and form a part of Shakespeare Society of India, Executive Member RASE, Fellow of SCT, Cornell University, New York, Member FCT Vadodara, etc. All faculty members are actively involved in research and the dissemination of knowledge through the publication of books and papers in reputable journals.

2 Learning Outcomes-based Curriculum Framework

The Choice-Based Credit System (CBCS) has evolved into a Learning Outcome-based Curriculum Framework (LOCF), providing students with the opportunity to choose Courses from the prescribed courses, which comprise core, Elective/minor, or skill-based Courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Grading system provides uniformity in the evaluation and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations which enables the student to move across institutions of higher learning. The uniformity in evaluation system also enables the potential employers in assessing the performance of the candidates.

2.1 Objectives of the Programme

To train and groom students in such a way that they become thoughtful, creative and well-rounded individuals equipped with the key 21st century skills for the development of an enlightened, socially conscious, knowledgeable, and skilled nation. The Programme focuses on capacity building of the students so that they can meaningfully contribute towards maximising our country's human and material resources for the good of individuals, society, the country and the world.

2.2 Programme Outcomes (POs)

PO1	Knowledge: Prepare students academically by imparting a detailed knowledge and understanding of selected fields of study in the core disciplines of Humanities and languages (Hindi, Punjabi, Sanskrit and English) to promote their cognitive growth and enable them to apply this knowledge in their personal, professional and social life.
PO2	Specialization and Employability: Enhance communication skills, soft skills and linguistic proficiency to make them successful in the career they opt.
PO3	Orientation towards Interdisciplinarity: Demonstrate a general understanding of the concepts and principles of selected areas of study outside core disciplines of humanities and languages.
PO4	Application Development: Students shall be introduced to Indian and western aesthetics and works in translation to enable them to critically analyse all literary genres by applying theoretical concepts derived from various disciplines while situating them in the broader frameworks of historical movements, literary criticism and theory.
PO5	Critical Thinking: Develop critical skills to analyze literatures in English, Punjabi, Sanskrit and Hindi with focus on issues relating to ethnic groups, race, class, gender and alternative sexualities, exclusion, representation, environment and ecological issues and trends like multiculturalism, post colonialism, post-humanism, migration etc.
PO6	IT- based Skills and Research Ethics: Introduce students to basics of research methodology, research ethics, computer application and ICT- enabled learning practices.
PO7	Problem Solving: Train the students for innovative practices which will help them understand the underlying connection between literature, politics and society.
PO8	Ethics and Leadership: Enhance their ability to embrace and practise moral and ethical values so as to enable them to take leadership roles in their personal, professional and social life.

2.3 Programme Specific Outcomes (PSOs)

PSO1	Development of cognition and a healthy moral sense through an incisive understanding of human motives and behaviours, as gathered from in-depth studies of literary texts and critical works.
PSO2	Ability to utilise the principles of Indian as well as Western aesthetics, literary criticism and theory, and interdisciplinary perspectives in the interpretation of literary texts.
PSO3	Application of ICT in teaching and learning of English language and literature.
PSO4	Development of practical communicative skills in English and a literary and critical sense that would enable them to think critically, write creatively, script effectively and edit texts successfully.
PSO5	Knowledge of various perspectives, literary movements and cultural trends in India and the world through literary and critical works in translation and their applicability for problem-solving in personal, social and professional life.

As per University Ordinance for Post Graduate Programmes, the structure of the MA English Two-Year, Four-Semester Program is as follows: -

Table 2: Structure for 2-year Postgraduate Programme: -

	Semester	Discipline-Specific Courses (DSC)	Minor Courses (Skill Enhancement Courses (SEC)/AEC	Research Thesis/project	Total Credits
		First year of 2 Year PG Programme (NHEQF Level-6)			
	I	DSC 1 @ 4 Credits MA/ENG/1/DSC/401	AEC1/SEC1 @ 4 Credits MA/ENG/1/AEC/SEC/401	---	24
		DSC 2 @ 4 Credits MA/ENG/1/DSC/402			
		DSC 3 @ 4 Credits MA/ENG/1/DSC/403			
		DSC 4 @ 4 Credits MA/ENG/2/DSC/454			
		DSC 5 @ 4 Credits MA/ENG/1/DSC/ Option-i/405 Option-ii/406			
	II	DSC 6 @ 4 Credits MA/ENG/2/DSC/451	AEC2/SEC2 @ 4 Credits MA/ENG/2/AEC/SEC/451		24
		DSC 7 @ 4 Credits MA/ENG/2/DSC/452			
		DSC 8 @ 4 Credits MA/ENG/2/DSC/453			
		DSC 9 @ 4 Credits MA/ENG/2/DSC/454			
		DSC 10 @ 4 Credits MA/ENG/2/DSC/ Option-A /455 Option-B/456			
Students who exit after first year on completion of 48 credits will be awarded PG Diploma in concerned discipline					
Second year of two-year PG programme (NHEQF Level 6.5)					
(STUDENTS SHOULD SELECT ANY ONE OPTION FOR THE SECOND YEAR OF 2 YEAR PG PROGRAMME)					
Only Course Work					
Option 1	III	DSC 11 @ 4 Credits MA/ENG/3/DSC/501	AEC3/SEC3 @ 4 Credits MA/ENG/3AEC/SEC/501	---	24
		DSC 12 @ 4 Credits MA/ENG/3/DSC/502			
		DSC 13 @ 4 Credits MA/ENG/3/DSC/503			
		DSC 14@ 4 Credits MA/ENG/3/DSC/504			
		DSC 15 @ 4 Credits MA/ENG/3/DSC/ Option-i/505 Option-ii/506			
	IV	DSC 16 @ 4 Credits MA/ENG/4/DSC/551	AEC4/SEC4 @ 4 Credits MA/ENG/4/AEC/SEC/551	----	24
		DSC 17 @ 4 Credits MA/ENG/4/DSC/552			
		DSC 18@ 4 Credits MA/ENG/4/DSC/553			
		DSC 19 @ 4 Credits MA/ENG/4/DSC/554			
		DSC 20 @ 4 Credits MA/ENG/4/DSC/ Option-i/555 Option-ii/556			

Scheme and Syllabus of MA English Semester I and II Under NEP 2020(Including LOCF) WEF 2025-26: -**Semester: I**

Sr. No.	Course Code	Nomenclature of Course	Credits	Total Credits
1.	MA/ENG/1/DSC/401	Fundamentals of Literatures	4	4
2.	MA/ENG/1/DSC/402	Indian Literary Aesthetics: Theory and Interpretation:	4	4
3.	MA/ENG/1/DSC/403	Poetry up to the Romantics	4	4
4.	MA/ENG/1/DSC/404	Early English Drama	4	4
5.	MA/ENG/1/DSC/ Option-i/405 Option-ii/406	Early English: i) Prose and Fiction ii) Shakespeare	4	4
6.	MA/ENG/1/AEC/SEC/401	AEC/SEC Advanced Communication Skills Teaching English	4	4
Total Credits			24	24

Semester: II

Sr. No.	Course Code	Nomenclature of Course	Credits	Total Credits
1.	MA/ENG/2/DSC/451	Early American Literature	4	4
2.	MA/ENG/2/DSC/452	Literary Criticism and Theory	4	4
3.	MA/ENG/2/DSC/453	Drama up to the Theatre of Absurd	4	4
4.	MA/ENG/2/DSC/454	Poetry (Up to Modern)	4	4
5.	MA/ENG/2/DSC/ Option-A /455 Option-B/456	a) Indian Writing in English (Pre- Independence Indian English Literature) b) Partition Literature of India	4	4
6.	MA/ENG/2/AEC/SEC/451	AEC/SEC Teaching English Languages and Literature	4	4
Total Credits			28	28

Program Goals (POs) for MA English in the NEP 2020 Framework. POs PSO are recalibrated as per NEP;

PO1: Understanding of literature from around the world and other cultures

Students should learn about all kinds of world literature, from classical to modern, so that they can analyse and understand different literary traditions, such as British, American, Indian, and comparative literatures. This goal makes sure that graduates can participate in meaningful global academic discussions while also valuing cultural differences and universal human themes.

PO2: Preserving Indian cultural heritage and integrating Indian knowledge systems

By studying Sanskrit poetry, regional literatures, and indigenous critical frameworks, you can develop a profound understanding of Indian literary aesthetics, philosophy, and epistemologies. Students will protect and promote traditional ways of knowing that are important to their communities, while also preserving and promoting the cultural heritage of their communities.

PO3: Being good at research and critical thinking

Engage with literary criticism, theory, and methodological approaches to enhance your analytical and research skills. Students will learn how to do independent research, critically read texts, and write scholarly papers that meet international academic standards while also meeting the needs of local research and community-based studies.

PO4: Communicating in more than one language and having a high level of language proficiency

Improve advanced communication skills in a variety of languages and cultural settings to get graduates ready for academic and professional settings around the world. This includes being able to write effectively for school, speak in front of an audience, utilise technology for communication, and interact with people from other cultures, all of which are essential for rural development and collaboration with individuals from different countries.

PO5: Leadership in teaching and new ideas in education

Train English language and literature teachers who are skilled at using new teaching methods, using technology in the classroom, and meeting the needs of all students, especially in rural schools. Graduates will be prepared to transform the way schools operate and help individuals in underserved areas access quality education.

PO6: Being aware of social justice and getting involved in the community

Read Gender Studies, Subaltern literature, Migration and Partition literature, postcolonial studies, and socially conscious literary works to become more aware of social issues, cultural differences, and the needs of your community. Students will learn how to utilise language and literature to effect social change, foster community, and advocate for individuals who are often overlooked.

PO7: Technology Use and Digital Literacy

Use modern technology and digital humanities methods in literary studies, research, and communication. This goal ensures that graduates can effectively utilise online resources, navigate the digital academic landscape, and bridge the digital divide in schools by leveraging new technologies in innovative ways.

PO8: Being an entrepreneur and being able to change careers

Expose students to creative writing, media studies, translation work, and cultural industries to help them develop an entrepreneurial mindset and prepare for a wide range of careers. Students will be prepared for new jobs in content creation, cultural tourism, digital media, and literary entrepreneurship, which are crucial for the development of rural economies.

In line with the NEP 2020 Principles

The present syllabus is curated with the hope of fulfilling the golden ideals set by NEP 2020 and attempts to follow them in the true spirit. Main features are:

- ❖ **The Curriculum targets holistic education by combining language, literature, culture, and practical skills.**
- ❖ **A multidisciplinary approach that links history, philosophy, sociology, and technology**
- ❖ **Indian Ways of Knowing: Focus on Sanskrit poetry and native literary traditions**
- ❖ **Critical Thinking: Work on your ability to analyse and do research**
- ❖ **Values and Ethics: Being aware of social justice and being responsible in your community**
- ❖ **Global Perspective: International literary skills that are useful in your area**
- ❖ **Developing skills: communication, teaching, and business skills**
- ❖ **Integrating technology: teaching kids how to use computers and new ways to teach.**

Date of Implementation:

Semester 1	July 2025
Semester 2	January 2026
Semester 3	July 2026
Semester 4	January 2027

Semester-I
Discipline Specific Elective Course (DSC)-1
MA/ENG/1/DSC/401
Fundamentals of Literature

Course Code: MA/ENG/1/DSC/401

Total Marks: 100

Total Credits: 04

Time: 3 Hrs

Internal Assessment: 30

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 ($2 \times 5 = 10$ marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. ($5 \times 3 = 15$ Marks).

Course Objectives:

- CO 1. Understand Literature Interdisciplinarity** Students will examine the link between literature, history, language, cinema, and popular culture to comprehend literature as a multidisciplinary field that shapes society.
- CO 2. Master Genre Analysis and Classification** Students will analyse the essential aspects, structures, and kinds of major literary genres (poetry, theatre, novels, non-fictional prose) and literary criticism and theory.
- CO 3. Know and use literary devices and figures of speech.** Students will correctly recognise, evaluate, and analyse literary figures of speech (such as simile, metaphor, and irony) and how they enhance meaning and aesthetic value.
- CO 4. Examine Advanced Literary and Narrative Methods** Students will analyse symbolism, narrative viewpoints, stream of consciousness, and structural approaches to discover how authors generate meaning and interest readers.
- CO 5. Develop Critical Reading and Analysis** Students will learn to read literature critically, generate autonomous interpretations, and actively critique works while comprehending the dynamic interplay between readers, texts, and cultural settings.

Paper 1 Fundamentals of Literature:

Unit 1 Non-Detailed: Objectives of Literature, Form and content, Literature and Language, Literature and History, Literature and Films, Reader as Critic, Popular Culture and Literature, Relation between Performative and Literary art.

Unit 2 Genres: Fundamentals, Elements and Types of Poetry, Fundamentals, Elements and Types of Drama, Fundamentals, Elements and Types of Novels, Types of Non-Fictional Prose, Types of Criticism and Theory

Unit 3 Figures of Speech: Simile, Metaphor, Personification, Hyperbole, Alliteration, Irony, Pun, Oxymoron and Paradox.

Unit 4 Literary Tools and Devices: Narrative techniques, first person narrative and Omniscient narrative, Symbolism, Irony, Foreshadowing, Allusion, Myth and Allegory, Juxtaposition, Flashback, Point of View, Stream of Consciousness, *In Medias Res*, Framing Story (Story Within a Story).

Suggested Reading

1. Eagleton, Terry. *Literary Theory: An Introduction*. 3rd ed., University of Minnesota Press, 2008.
2. Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 12th ed., Cengage Learning, 2014.
3. Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton University Press, 2000.
4. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. 2nd ed., Oxford University Press, 2011.
5. Genette, Gérard. *Narrative Discourse: An Essay in Method*. Translated by Jane E. Lewin, Cornell University Press, 1983.
6. Williams, Raymond. *Marxism and Literature*. Oxford University Press, 1977.
7. Iser, Wolfgang. *The Act of Reading: A Theory of Aesthetic Response*. Johns Hopkins University Press, 1978.
8. Corbett, Edward P. J., et al. *Classical Rhetoric for the Modern Student*. 4th ed., Oxford University Press, 1998.
9. Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press, 1978.
10. Lodge, David. *The Art of Fiction*. Vintage Books, 1992.

Semester-I
Indian Literary Aesthetics: Theory and Interpretation:
Discipline Specific Elective Course (DSC)-2

Course Code: MA/ENG/1/DSC/402

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. Critique of Indian Literature: Students will learn how to critically evaluate and interpret classical and modern Indian literary texts in Sanskrit, Tamil, and Telugu to develop a deep understanding of India's rich literary traditions and comparative literary analysis skills relevant to international scholarly discourse.
2. Theoretical Framework Use: To teach students Indian literary theories like Dhvani, Rasa, Vakrokti, and Alamkara so they may utilise them with current critical methods for academic study and textual analysis.
3. To support NEP 2020, integrate literary studies with political science, linguistics, philosophy, and cultural studies through works like Arthashastra, Vakyapadya, and Natyashastra.
4. International Competence and Culture Prepare students for cross-cultural literary studies and international academic collaboration by helping them understand Indian cultural identity and value systems via ancient texts and connect with world literary traditions.
5. Innovation and Research in Indian Studies by encouraging students to study modern reinterpretations of classical texts (such as feminist readings of epics), create new approaches to studying ancient literature, and support postcolonial and decolonised literary criticism, we hope to develop original research capabilities in Indian literary studies.

Unit: 1 Non-Detailed: Irawati Karve: *Yuganta: The End of an Epoch*; Volga: *The Liberation of Sita* (trs T.Vijay Kumar and C.Vijaysree); Kapil Kapoor: "Eleven Objections to Sanskrit Literary Theory : A Rejoinder"; "Language of Poetry and Metaphor(From *Vakroktijivita* Chapter -7 *Indian Literary Criticism: Theory and Interpretation* . ed. G.N Devy);

Kautilya's *Arthshatra*; Sri Aurobindo: "Indian Literature-1" (from *The Renaissance in India and other Essays on Indian Culture*. P. 314-328); "Introduction" to *Indian Literature*(p.xi-xxvi) University of Delhi. Pearson, 2006.

R.V Dhongde : "Vakyapadya: Basic Linguistic Concepts". (from Chapter 30 *Indian Knowledge Systems Vol.2. Ed. Kapil Kapoor*.

Unit 2: i) Special Aspects of NatyaSastra (Dr P.S R Appa Rao Trs. H.V Sharma Published by (NSD). Chapters- 1,6,7)

ii) "Dhawani: Structure of Poetic Meaning" (from Chapter 5: *Indian Literary Criticism: Theory and Interpretation* ed. G.N Devy. Orient Black Swan).

Unit:3 Kapil Kapoor: “*Indian Knowledge Systems: (Ex)positions*”. *Indian Knowledge Systems* Vol. 1. Ed. Kapil Kapoor and A.K Singh. DK Printworld Ltd,2005.

Rabindranath Tagore: What is Art (1952) (from Chapter 5: *Indian Literary Criticism: Theory and Interpretation*. ed. G.N. Devy).

K. Krishnamoorthy: Sanskrit Poetics: An Overview. (from Chapter 18 *Indian Literary Criticism: Theory and Interpretation*. ed. G.N. Devy).

A.K. Ramanujan: “On Ancient Tamil Poetics” (Chapter 19 *Indian Literary Criticism: Theory and Interpretation*. ed. G.N. Devy)

UNIT: 4 Kalidas: The *Abhijnanasakuntalam* (English trs. M.R. Kale, Motilal Banarsidass Publishing House.)

Suggested Reading:

1. Bharata, Muni. *The Natyashastra: A Treatise on Ancient Indian Dramaturgy and Histrionics*. Translated by Manomohan Ghosh, Manisha Granthalaya, 1967.
2. Coomaraswamy, Ananda K. *The Transformation of Nature in Art*. Dover Publications, 1956.
3. Devi, G. N., editor. *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan, 2002.
4. Gerow, Edwin. *A Glossary of Indian Figures of Speech*. Mouton, 1971.
5. Ingalls, Daniel H. H. *An Anthology of Sanskrit Court Poetry: Vidyakara's Subhasitaratnakosa*. Harvard University Press, 1965.
6. Kane, Pandurang Vaman. *History of Sanskrit Poetics*. Motilal Banarsidass, 1971.
7. Krishnamoorthy, K. *Essays in Sanskrit Criticism*. Dharwar Karnatak University, 1974.
8. Pollock, Sheldon. *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India*. University of California Press, 2006.
9. Raghavan, V. *The Number of Rasas*. Adyar Library and Research Centre, 1975.
10. Warder, A. K. *Indian Kavya Literature*. Motilal Banarsidass, 1972.
11. Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press Pvt. Ltd,2012.
12. Neerja A. Gupta. *A Student's Handbook of Indian Aesthetics*. Cambridge Scholars Publishing,2017.
13. Mini Chandran Sreenath V: *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*. Bloomsbury Publishing India Pvt. Ltd.
14. K.s Ramaswami. Sastri. *Indian Aesthetics*. Srirangam Sri Vani Vilas Press,1928. Digital Library of India Item 2015.187824.
15. Seturaman, V. S. *Indian Aesthetics: An Introduction*. Macmillan India,1992.

Semester-I**Discipline Specific Elective Course (DSC)-3**

MA/ENG/1/DSC/403

Poetry up to the Romantics

Course Code: MA/ENG/1/DSC/403

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. Setting background in history and culture: To teach students how historical, social, and cultural conditions have shaped English literature from the medieval to the neoclassical periods. They should also be able to relate these concepts to global and regional literary discourses.
2. Critical thinking and interpretation: To teach students how to critically interpret epic poetry, allegory, philosophical verse, and satire, utilising close reading. This will help them acquire 21st-century analytical thinking abilities for academic research and professional communication.
3. Language and Style Appreciation: To assist students in understanding how language develops, how poets utilise poetic techniques, and how literary periods change styles, from Old English alliterative poetry to neoclassical couplets. This will help kids appreciate the beauty of literature and comprehend writing techniques.
4. Literary Perspectives: NEP 2020's holistic education framework emphasises interdisciplinary techniques that combine literature with philosophy, religion, politics, and social studies to assist students in uncovering thematic ties, stylistic influences, and general patterns in works.
5. Ability to research and communicate: To assist students in enhancing research, academic writing, and public speaking by reading primary and secondary sources. They will be well-prepared for higher-level research, teaching, or professional careers that require strong analytical and communication skills in regional and global settings.

Unit I- Non-Detailed: William Langland, Shakespeare, Spenser, Blake, The Pearl Poets, Beowulf, The Rape of the Lock, Absalom and Achitophel

Unit II- *Prologue to Canterbury Tales* by Geoffrey Chaucer

Unit III- *Paradise Lost* Book 1 by John Milton

Unit IV- “Death Be Not Proud”; “A Valediction Forbidding Mourning” by John Donne, “Calm Was the Evening, And Clear Was the Sky”; “Why Should a Foolish Marriage Vow” by Dryden; “Ode on Solitude”; “Sound and Sense” by Alexander Pope

Suggested Books:

1. Burrow, John A. *A Reading of Sir Gawain and the Green Knight*. Routledge, 1965.
2. Cooper, Helen. *The Canterbury Tales*. 2nd ed., Oxford University Press, 1996.
3. Empson, William. *Milton's God*. New Directions Publishing, 1961.
4. Fish, Stanley. *Surprised by Sin: The Reader in Paradise Lost*. Harvard University Press, 1967.
5. Gardner, Helen. *The Metaphysical Poets*. Penguin Classics, 1957.
6. Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. University of Chicago Press, 1980.
7. Lewis, C.S. *English Literature in the Sixteenth Century, Excluding Drama*. Oxford University Press, 1954.
8. Pearsall, Derek. *Old English and Middle English Poetry*. Routledge, 1977.
9. Tillyard, E.M.W. *The Elizabethan World Picture*. Chatto & Windus, 1943.
10. Wasserman, Earl R. *The Subtler Language: Critical Readings of Neoclassic and Romantic Poems*. Johns Hopkins University Press, 1959.

Semester-I
Discipline Specific Elective Course (DSC)-4
MA/ENG/1/DSC/404
Early British Drama

Course Code: MA/ENG/1/DSC/404

Total Credits: 04

Time: 3 Hrs

Total Marks: 100

Internal Assessment: 30

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. Cultural and historical knowledge: To help students understand British theatre from its religious foundations to the Restoration era, so they may grasp sociocultural elements that shaped theatrical traditions and their relevance to global literary discourse.
2. Textual interpretation and critique: To help students grasp complex themes, characters, and literary strategies in their historical settings by attentively reading and critically analysing important theatrical works by Marlowe, Shakespeare, Jonson, Webster, Wycherley, and Sheridan.
3. Theatre Performance Studies and Conventions: Students should learn about Elizabethan and Restoration drama's staging strategies, audience participation, and dramatic structures to develop an appreciation for drama as literature and performance art relevant to contemporary theatre.
4. Context and Comparison: To allow students to compare comedy of humours, heroic tragedy, vengeance tragedy, and comedy of manners and understand their unique qualities and effect on later literary traditions in local and international settings.
5. Research and Communication Skills: Students will individually examine theatrical texts and secondary materials to improve their research and academic writing abilities to prepare for advanced literature and culture studies research and scholarly discourse.

Unit: 1 Non-Detailed: Religious Origin of Early British drama; John Webster and Revenge Tragedy; Theatrical Conventions of Elizabethan Theatre; Restoration Comedy and its Theatrical Conventions; Heroic Tragedy; John Wycherley's *The Country Wife*; Ben Jonson's *Comedy of Humours*; Shakespeare's History Plays

Unit 2: Christopher Marlow: *Dr Faustus*

Unit 3: Shakespeare: *Othello*

Unit 4: R.B. Sheridan's: *The School for Scandal*

Suggested Books:

1. Chambers, E.K. *The Mediaeval Stage*. 2 vols., Oxford University Press, 1903.
2. Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. 4th ed., Cambridge University Press, 2009.
3. Hume, Robert D. *The Development of English Drama in the Late Seventeenth Century*. Oxford University Press, 1976.
4. Levin, Harry. *Christopher Marlowe: The Overreacher*. Harvard University Press, 1952.
5. Brown, John Russell. *Shakespeare and His Comedies*. 2nd ed., Methuen, 1962.
6. Hughes, Derek. *English Drama 1660-1700*. Oxford University Press, 1996.
7. Bevington, David. *From Mankind to Marlowe: Growth of Structure in the Popular Drama of Tudor England*. Harvard University Press, 1962.
8. Ornstein, Robert. *The Moral Vision of Jacobean Tragedy*. University of Wisconsin Press, 1960.
9. Loftis, John. *Comedy and Society from Congreve to Fielding*. Stanford University Press, 1959.
10. Tillyard, E.M.W. *Shakespeare's History Plays*. Chatto & Windus, 1944.

Semester-I
Discipline Specific Elective Course (DSC)-5(i)
 MA/ENG/1/DSC/Option-(i)/405
Early English: Prose and Fiction

Course Code: MA/ENG/1/DSC/Option-(i)/405

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives: -

1. Analyse the evolution of English prose forms and fictional narratives within their historical, social, and cultural contexts to understand literary development patterns.
2. Examine the intersection of individual agency and social structures in early English fiction through comparative analysis of character development, narrative techniques, and thematic concerns.
3. Evaluate the contribution of periodical essays and early novels to the formation of modern literary discourse and their influence on contemporary global literary traditions.
4. Develop critical research methodologies for textual analysis, incorporating historical evidence, biographical contexts, and cross-cultural literary frameworks relevant to postcolonial and global South perspectives.
5. Synthesise knowledge of early English prose and fiction to demonstrate understanding of genre conventions, stylistic innovations, and their applicability to current literary and cultural studies.

Paper 5: Early English: Prose and Fiction

Unit 1 Non-Detailed: Rise of Periodical Essay, Rise of Novel Bunyan's *Pilgrim's Progress*, Richardson's *Pamela*, Henry Fielding's *Tom Jones*, Laurence Sterne's *Tristram Shandy*, Oliver Goldsmith's *The Vicar of Wakefield*, Swift's *Gulliver's Travels*, Smollett's *Roderick Random*

Unit 2: A) Francis Bacon: "Of Friendship", "Of Studies"

B) Addison and Steele – "Female Orators", "Aims of the Spectator"

C) Charles Lamb- "Convalescent", "Poor Relations"

Unit 3: Daniel Defoe: *Robinson Crusoe*

Unit 4: Henry Fielding: *Tom Jones*

Suggested Reading

1. Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. University of California Press, 2001.
2. McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Johns Hopkins University Press, 2002.
3. Doody, Margaret Anne. *The True Story of the Novel*. Rutgers University Press, 1996.
4. Richetti, John. *The English Novel in History, 1700-1780*. Routledge, 1999.
5. Blewett, David. *Defoe's Art of Fiction: Robinson Crusoe, Moll Flanders, Colonel Jack & Roxana*. University of Toronto Press, 1979.
6. Battestin, Martin C. *Henry Fielding: A Life*. Routledge, 1989.
7. Bond, Donald F. *The Spectator*. 5 vols. Oxford University Press, 1965.
8. Ehrenpreis, Irvin. *Swift: The Man, His Works, and the Age*. Harvard University Press, 1983.
9. Mullan, John. *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century*. Oxford University Press, 1988.
10. Spacks, Patricia Meyer. *Novel Beginnings: Experiments in Eighteenth-Century English Fiction*. Yale University Press, 2006.

Semester-I
Discipline Specific Elective Course (DSC)-5(ii)

MA/ENG/1/DSC/Option-(ii)/406

Shakespeare

Course Code: MA/ENG/1/DSC/Option-(ii)/406

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. Critical Analysis and Interpretation Develop advanced analytical skills to examine Shakespearean texts through close reading, textual interpretation, and comparative study of dramatic genres and poetic forms.
2. Cultural and Historical Contextualization Understand Shakespeare's works within Elizabethan-Jacobean socio-cultural frameworks while establishing connections with contemporary global and Indian literary traditions.
3. Genre Studies and Literary Theory Analyze the structural and thematic elements of tragedy, comedy, history, and romance while applying relevant literary theories and critical approaches to Shakespearean drama and poetry.
4. Research and Communication Competency Cultivate independent research abilities and scholarly writing skills through sustained engagement with primary texts, secondary sources, and critical discourse in Shakespeare studies.
5. Cross-Cultural Literary Appreciation Foster comparative literary understanding by examining universal themes in Shakespeare's works and their relevance to diverse cultural contexts, promoting global citizenship and cultural sensitivity.

(ii) Shakespeare

Unit I- Non-Detailed: *Richard II, A Midsummer Night's Dream, Julius Caesar, Hamlet, As You Like It, Othello, The Tempest, The Merchant of Venice*

Unit II- *Macbeth*

Unit III- *Comedy of Errors*

Unit IV- Sonnets:- Sonnet 12 "When I do count the clock that tells the time"; Sonnet 18 "Shall I compare thee to a summer's day"; Sonnet 29 "When in disgrace with fortune and men's eyes"; Sonnet 116 "Let me not to the marriage of true minds"; Sonnet 30 "When to the sessions of sweet silent thought" Sonnet 65 "since brass, nor stone, nor earth nor boundless sea"

Suggested Reading

1. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear and Macbeth*. 4th ed., Palgrave Macmillan, 2007.
 2. Garber, Marjorie. *Shakespeare After All*. Anchor Books, 2005.
 3. Greenblatt, Stephen. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. University of California Press, 1988.
 4. Vendler, Helen. *The Art of Shakespeare's Sonnets*. Harvard University Press, 1997.
- CDLU, MA English Syllabus as per NEP 2020, effective w.e.f. 2025-26 Passed by BOS on July 16, 2025, and Faculty of Humanities on July 17, 2025,

5. Knight, G. Wilson. *The Wheel of Fire: Interpretations of Shakespearian Tragedy*. 5th ed., Routledge, 1989.
6. Frye, Northrop. *Northrop Frye on Shakespeare*. Edited by Robert Sandler, Yale University Press, 1986.
7. Kott, Jan. *Shakespeare Our Contemporary*. Translated by Boleslaw Taborski, W.W. Norton, 1974.
8. Bloom, Harold. *Shakespeare: The Invention of the Human*. Riverhead Books, 1998.
9. Kermode, Frank. *Shakespeare's Language*. Farrar, Straus and Giroux, 2000.
10. Spurgeon, Caroline F.E. *Shakespeare's Imagery and What It Tells Us*. Cambridge University Press, 1935.

Semester-I
Advanced Communication Skills-1
 MA/ENG/1/AEC/SEC/401

SEC/AEC: Advanced Communication Skills

Course Code: MA/ENG/1/AEC/401

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 ($2 \times 5 = 10$ marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. ($5 \times 3 = 15$ Marks).

Course Objectives:

1. Professional Soft Skills Development Cultivate essential workplace competencies including self-awareness, integrity, adaptability, teamwork, and leadership skills to enhance professional readiness and career prospects.
2. Advanced Communication Proficiency Master diverse listening and speaking strategies across formal, informal, and intercultural contexts while developing effective voice modulation, pronunciation, and persuasive communication techniques.
3. Academic and Professional Writing Competence Demonstrate proficiency in various writing genres, digital literacy skills, and professional documentation including résumés, cover letters, emails, and analytical writing with appropriate tone and register.
4. Critical Reading and Information Processing Apply strategic reading techniques for print and digital texts while developing critical evaluation skills for academic research and professional decision-making processes.
5. Interpersonal and Interview Readiness Execute effective social interaction skills through structured presentations, group discussions, mock interviews, and conflict resolution while demonstrating professional body language and assertiveness.

SEC/AEC: Advanced Communication Skills.

Unit 1 non-detailed: Elements of Soft Skills: 1. Self-awareness & Empathy 2. Integrity & Work Ethic 3. Adaptability 4. Teamwork 5. Critical & Creative Thinking 6. Conflict Management 7. Time & Stress Management 8. Leadership Basics

Unit 2: Listening and Speaking; *Listening*: – discriminative, comprehensive, critical, and appreciative listening; barriers & strategies.

Speaking – formal vs. informal, prepared vs. extempore, persuasive vs. informative, voice & diction, pronunciation drills, intercultural speech nuances.

Unit 3 Reading and Writing: *Reading* – skimming, scanning, intensive, extensive, critical reading of digital & print texts.

Writing – descriptive, narrative, expository, argumentative, email etiquette, résumé & cover-letter craft, summary & précis writing; cohesion, coherence, tone, register.

Unit 4: Social skills: Structured self-intro; role-play scenarios; mock interview cycles (HR & technical rounds); group-discussion formats (Problem-solving, Abstract-topic, Case-based); body language, listening cues, assertiveness

1. Suggested Reading:

1. Berlo, David K. *The Process of Communication: An Introduction to Theory and Practice*. Holt, Rinehart and Winston, 1960.
2. Goleman, Daniel. *Emotional Intelligence: Why It Matters More Than IQ*. Bantam Books, 1995.
3. DeVito, Joseph A. *The Interpersonal Communication Book*. 15th ed., Pearson, 2019.
4. Wolvin, Andrew D., and Carolyn Gwynn Coakley. *Listening*. 5th ed., Brown & Benchmark, 1996.
5. Flower, Linda, and John R. Hayes. "A Cognitive Process Theory of Writing." *College Composition and Communication*, vol. 32, no. 4, 1981, pp. 365-387.
6. Hall, Edward T. *Beyond Culture*. Anchor Books, 1976.
7. Bovée, Courtland L., et al. *Business Communication Today*. 14th ed., Pearson, 2020.
8. Knapp, Mark L., et al. *Interpersonal Communication and Human Relationships*. 8th ed., Pearson, 2014.
9. Northouse, Peter G. *Leadership: Theory and Practice*. 8th ed., Sage Publications, 2019.
10. Locker, Kitty O., and Jo Mackiewicz. *Business and Administrative Communication*. 12th ed., McGraw-Hill Education, 2019.

SEMESTER-II

Semester-II

Discipline Specific Elective Course (DSC)-6

MA/ENG/2/DSC/451

Early American Literature

Course Code: MA/ENG/2/DSC/451

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. Analyse foundational American literary movements within transnational literary traditions to understand the emergence of a distinct American literary identity and its influence on global literary discourse.
2. Examine transcendentalist philosophy through Emerson and Thoreau's works to evaluate individualism, nature consciousness, and self-reliance as enduring philosophical frameworks relevant to contemporary global citizenship.
3. Critically assess cultural diversity paradigms (Melting Pot vs. Salad Bowl) through literary texts to understand multicultural dynamics applicable to regional and global contexts.
4. Develop advanced textual analysis skills through close reading of canonical works (Melville, Whitman) to interpret symbolism, narrative techniques, and poetic innovations transferable to diverse literary traditions.
5. Synthesize American literary themes of democracy, frontier experience, and national identity with contemporary regional and global socio-political movements to foster critical thinking about literature's role in social transformation.

6 Early American Literature

Unit 1 Non-Detailed: Discovery of America, American War of Independence, American Renaissance, American Dream, American Civil War, Melting Pot Culture, Salad Bowl Culture, James Cooper's *Last of the Mohicans*

Unit 2 A) Emerson- Self Reliance
B) Thoreau- *Walden* Chapter 1

Unit 3 Melville: *Moby Dick*

Unit 4 Walt Whitman: "When Lilacs Last in the Dooryard Bloom'd", "Crossing Brooklyn Ferry", "Miracles", "O Me O Life", "I Hear America Singing"

Suggested Reading:

1. Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. Oxford University Press, 1941.
2. Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Harvard University Press, 1995.
3. Reynolds, David S. *Walt Whitman's America: A Cultural Biography*. Vintage Books, 1996.
4. Slotkin, Richard. *Regeneration Through Violence: The Mythology of the American Frontier, 1600-1860*. University of Oklahoma Press, 2000.
5. Parker, Hershel. *Herman Melville: A Biography, Volume 1, 1819-1851*. Johns Hopkins University Press, 1996.
6. Packer, Barbara L. *The Transcendentalists*. University of Georgia Press, 2007.
7. Smith, Henry Nash. *Virgin Land: The American West as Symbol and Myth*. Harvard University Press, 1950.
8. Bercovitch, Sacvan. *The American Jeremiad*. University of Wisconsin Press, 1978.
9. Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*. Oxford University Press, 1964.
10. Baym, Nina. *American Women Writers and the Work of History, 1790-1860*. Rutgers University Press, 1995.

Semester-II
Discipline Specific Elective Course (DSC)-7
MA/ENG/2/DSC/452
Literary Criticism and Theory

Course Code: MA/ENG/2/DSC/452

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. **Historical Framework Development:** To trace the evolutionary trajectory of Western literary criticism from classical antiquity to modernism, establishing foundational knowledge of critical paradigms from Aristotle to The early twentieth-century theorists.
2. **Theoretical Competency Building:** To analyse core concepts of mimesis, catharsis, the sublime, romantic organicism, and formalist principles, enabling students to comprehend fundamental theoretical frameworks governing literary interpretation.
3. **Critical Methodology Application:** To apply diverse critical approaches—classical, romantic, Victorian, and modernist—to literary texts, developing analytical skills that bridge theoretical knowledge with practical textual examination.
4. **Scholarly Discourse Engagement:** To evaluate arguments presented by major critics and theorists, fostering critical thinking abilities necessary for independent scholarly research and academic discourse in literary studies.
5. **Comparative Critical Synthesis:** To synthesise multiple critical perspectives within historical and cultural contexts, preparing students to contribute meaningfully to contemporary literary scholarship while maintaining awareness of regional and global academic conversations.

Literary Criticism and Theory-1

Unit: I Non-detailed: Horace's *Art Poetica* (Chapter 5 William K Wimsatt and Cleanth Books's *Literary Criticism: A Short History*; Longinus: from chapter 8 "The First Romantic Critic," from *The Making of Literature* by R. A. Scott James. Philip Sidney's *The Defence of Poesie*; Alexander Pope on Bad Critics; Dryden's 'Essay of Dramatic Poesy'; Samuel Taylor Coleridge– *Biographia Literaria* (Chapter XVII and Chapter XVIII); Samuel Johnson's *Preface to Shakespeare*, P.B Shelley: *A Defence of Poetry*; Victor Shklovsky – "Art as Technique"; W.K. Wimsatt and Monroe C. Beardsley: *Affective Fallacy and Intentional Fallacy*.

Unit: 2 *The Poetics of Aristotle*. (Butcher, S.H. Trans).

Unit: 3 William Wordsworth: *Preface to Lyrical Ballads*

Unit: 4 "The Study of Poetry": Matthew Arnold, *The Metaphysical Poets*: T. S. Eliot (20th Century Criticism: *The Major Statements*, ed. William J. Handi and Max Westbrook.), I.A Richards: "The Two Uses of Language" (Chapter 34, I.A. Richards' *Principles of Literary Criticism*), Northrop Frye: "The Archetypes of Literature" (20th Century Criticism: *The Major Statements*, ed. William J. Handi and Max Westbrook).

Suggested Reading List:

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
2. Wimsatt, W. and C. Brooks. *Literary Criticism: A Short History*. OUP, 1957.
3. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
4. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
5. Lodge, David, ed. *Modern Criticism and Theory: A Reader*. Pearson, 2005.
6. Cuddon, C.A: *Dictionary of Literary terms and Literary Theory*. Penguin.
7. Nayar. Pramod.K. *Literary Theory Today*. Prestige. Asia club Book/
8. Wimsatt, W. and C. Brooks. 20th Century Criticism: The Major Statements ed. William J. Handi and Max Westbrook.)
9. Lodge, David (Ed.). *Twentieth Century Literary Criticism*. London: Longman, 1972.
10. Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology*. Blackwell, 1998.
11. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
12. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
13. Eagleton, Terry. *Literary Theory: An Introduction*. 3rd ed., University of Minnesota Press, 2008.
14. Ransom, John Crowe. *The New Criticism*. New Directions Publishing, 1941.
15. Wellek, René. *A History of Modern Criticism: 1750-1950*. 8 vols., Yale University Press, 1955-1992.
16. Wimsatt, William K. *The Verbal Icon: Studies in the Meaning of Poetry*. University of Kentucky Press, 1954.
17. Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. Harcourt Brace, 1947.
18. Eliot, T. S. *Selected Essays*. 3rd ed., Faber & Faber, 1951.
19. Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton University Press, 1957.
20. Williams, Raymond. *Culture and Society: 1780-1950*. Columbia University Press, 1958.

Semester-II
Discipline Specific Elective Course (DSC)-8
MA/ENG/2/DSC/453
Drama up to Theatre of the Absurd

Course Code: MA/ENG/2/DSC/453

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. Analyze the evolution of modern British drama from poetic revival to absurdist theatre, examining the transition from traditional forms to experimental dramatic techniques.
2. Critically evaluate social realism in kitchen sink drama and epic theatre, connecting thematic concerns of class, gender, and existential crisis to contemporary global and regional contexts.
3. Demonstrate comprehensive understanding of major dramatic movements through close textual analysis of representative works by Shaw, Beckett, Osborne, and early 20th century playwrights.
4. Synthesize comparative perspectives on dramatic form and content across different theatrical traditions, emphasizing the interplay between Western dramatic conventions and universal human experiences.
5. Develop advanced research and interpretive skills through examination of socio-political themes in modern drama, fostering critical thinking applicable to contemporary literary and cultural discourse.

Drama up to Theatre of Absurd:

UNIT: 1 Non-Detailed: The Revival of the Poetic Drama in the Twentieth Century Kitchen Sink Drama: Epic Theatre: Definition and Elements Oscar Wilde: The Importance of Being Earnest.

T. S. Eliot: *The Family Reunion*; John Galsworthy: *The Silver Box*; Graham Greene: *The Living Room*.
Somerset Maugham: *The Constant Wife*; Sean O'Casey: *The Shadow of a Gunman*.

Unit2: G.B Shaw: *Arms and the Man*.

Unit3: Samuel Beckett: *Waiting for Godot*.

Unit4: John Osborne: *Look Back in Anger*.

Suggested Reading:

1. Billington, Michael. *State of the Nation: British Theatre Since 1945*. Faber & Faber, 2007.
2. Esslin, Martin. *The Theatre of the Absurd*. 3rd ed., Vintage Books, 2001.
3. Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge University Press, 2002.
4. Rebellato, Dan. *1956 and All That: The Making of Modern British Drama*. Routledge, 1999.
5. Cave, Richard Allen. *New British Drama in Performance on the London Stage: 1970 to 2000*. Associated University Presses, 2003.
6. Grene, Nicholas. *The Politics of Irish Drama: Plays in Context from Boccaccio to Friel*. Cambridge University Press, 1999.
7. Lacey, Stephen. *British Realist Theatre: The New Wave in its Context 1956-1965*. Routledge, 1995.
8. McDonald, Jan. *The New Drama 1900-1914: Harley Granville Barker, John Galsworthy, Stanley Houghton, John Masefield*. Macmillan, 1986.
9. Peacock, D. Keith. *Thatcher's Theatre: British Theatre and Drama in the Eighties*. Greenwood Press, 1999.
10. Wandor, Michelene. *Look Back in Gender: Sexuality and the Family in Post-War British Drama*. Methuen, 1987.

Semester-II
Discipline Specific Elective Course (DSC)-9
MA/ENG/2/DSC/454
Poetry (Up to The Modern Age)

Course Code: MA/ENG/2/DSC/454

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. **Critical Analysis and Interpretation** Develop advanced analytical skills to critically examine poetic techniques, themes, and literary devices across Romantic, Victorian, and Modern poetry traditions.
2. **Historical and Cultural Contextualization** Understand the socio-historical contexts and cultural movements that shaped British poetry from the Romantic period through modernism, connecting literary evolution to broader intellectual currents.
3. **Comparative Literary Studies** Analyze stylistic transitions and thematic continuities between different poetic movements, comparing canonical and lesser-known poets to understand literary lineages and innovations.
4. **Research Methodology and Scholarly Writing** Develop independent research capabilities and academic writing skills through close textual analysis, secondary source engagement, and original critical interpretation of selected poetic works.
5. **Global-Local Literary Connections** Examine the influence of British poetic traditions on global literature while identifying regional adaptations and responses, fostering understanding of literature's transnational impact and local relevance.

Paper 10 Poetry (Up to The Modern Age)

Unit 1: Non-Detailed Poets; Thomas Gray, Byron, Southey, Elizabeth Barrett Browning, Christina Rossetti, G M Hopkins, Dylan Thomas, Philip Larkin

Unit 2 Romantic Poetry: Wordsworth's "Tintern Abbey", Coleridge's "Frost at Midnight", Keats' "Ode to the Nightingale", Shelley's "Ozymandias."

Unit 3 Victorian Poetry: Browning: "My Last Duchess", "The Last Ride Together", Tennyson: "The Lotus Eaters", "Ulysses",

Unit 4 Modern Poetry: T.S. Elliot: Love Song of J Alfred Prufrock, W B Yeats: "The Second Coming", "A Prayer for My Daughter", W H Auden: "In Memory of W. B. Yeats", "The Shield of Achilles"

Suggested Reading:

1. Daiches, David, and A.K. Mehrotra. *A Critical History of English Literature*. Allied Publishers, 2019.
2. Prasad, Birjadish. *A Background to the Study of English Literature*. Macmillan India, 2018.
3. Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 2017.
4. Singh, Kanwar Dinesh. *English Romantic Poetry: Critical Essays*. Atlantic Publishers, 2020.
5. Sharma, Ram. *Victorian Poetry: Tradition and Innovation*. Cambridge University Press India, 2019.
6. Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 2021.
7. Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. Cornell University Press, 2020.
8. Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics and Politics*. Routledge, 2019.
9. Ellmann, Richard. *Yeats: The Man and the Masks*. W.W. Norton & Company, 2018.
10. Kenner, Hugh. *The Pound Era: The Age of Ezra Pound, T.S. Eliot, James Joyce and Wyndham Lewis*. University of California Press, 2019.

Semester-II
Discipline Specific Elective Course (DSC)-10(A)
MA/ENG/2/DSC/Option-(A)/455
Pre-Independence Indian English Literature

Course Code: MA/ENG/2/DSC/option-(A)/455

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. Colonial Literary Discourse Analysis Examine the emergence and evolution of Indian English literature during the colonial period, analysing themes of cultural identity, resistance, and cross-cultural literary expression.
2. Pioneering Authors and Gender Perspectives Study foundational contributions of early Indian English writers, with particular focus on women authors and their representation of social reform, nationalism, and cultural synthesis.
3. Comparative Cultural Studies: Analyse the intersection of indigenous literary traditions with English literary forms, exploring how Indian writers adapted Western genres to express Indian experiences and philosophies.
4. Textual Analysis and Literary Movements: Develop critical reading skills through close analysis of selected novels, poetry, and drama, understanding their role in shaping Indian literary consciousness and nationalist discourse.
5. Regional-Global Literary Connections Investigate the contribution of Indian English literature to world literature while understanding its regional significance, fostering appreciation for India's literary heritage in global academic contexts.

Option-(A)

Pre-Independence Indian English Literature

Unit I- Non-Detailed: Toru Dutta, Henry Louis Vivian Derozio, Sarojini Naidu, *Kanthapura*, *Untouchable*, Manohar Malgonkar, Krupabai Satthianadhan, Sake Dean Mahomed

Unit II- *Rajmohan's Wife* by Bankim Chandra Chatterjee

Unit III- *Chitra* by Rabindranath Tagore

Unit IV- *Savitri* Book I Canto-1, by Sri Aurobindo

Suggested Reading:

1. **Mukherjee, Meenakshi.** *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English.* Pencraft International, 2001.
2. **Iyengar, K.R. Srinivasa.** *Indian Writing in English.* 6th ed., Sterling Publishers, 2017.
3. **Naik, M.K.** *A History of Indian English Literature.* Sahitya Akademi, 2019.
4. **Das, Sisir Kumar.** *A History of Indian Literature: 1800-1910, Western Impact, Indian Response.* Sahitya Akademi, 2005.
5. **Tharu, Susie, and K. Lalita, editors.** *Women Writing in India: 600 B.C. to the Present.* Vol. 1, Oxford University Press India, 2013.
6. **Trivedi, Harish.** *Colonial Transactions: English Literature and India.* Orient BlackSwan, 2020.
7. **Paranjape, Makarand R.** *Sri Aurobindo: Life, Poetry and Yoga.* Orient BlackSwan, 2018.
8. **Said, Edward W.** *Culture and Imperialism.* Vintage Books, 1994.
9. **Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin.** *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures.* 3rd ed., Routledge, 2013.
10. **Joshi, Priya.** *In Another Country: Colonialism, Culture, and the English Novel in India.* Columbia University Press, 2002.

Semester-II
Discipline Specific Elective Course (DSC)-10(B)
MA/ENG/2/DSC/Option-B/456
Partition Literature of India

Course Code: MA/ENG/2/DSC/Option-B/456

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Option-(B)

(b) Partition Literature of India

Course Objectives:

1. Critical Analysis of Historical Trauma: Analyse literary representations of Partition as a collective trauma across diverse narrative forms and examine how literature functions as historical testimony and cultural memory.
2. Comparative Literary Study: Evaluate thematic convergences and divergences in Partition narratives across multiple languages, regions, and religious communities to develop comparative literary competence.
3. Translation Studies and Multilingual Literature: Assess the role of translation in preserving and transmitting Partition experiences while examining how linguistic choices shape meaning and cultural representation.
4. Identity, Displacement, and Communalism Critically examine constructions of religious, regional, and national identities in Partition literature to understand processes of othering, displacement, and communal violence.
5. Contemporary Relevance and Global Perspectives Connect historical Partition narratives to contemporary issues of migration, refugee experiences, and sectarian conflicts to develop global citizenship and cross-cultural understanding.

Partition Literature of India

Unit I- non-detailed: *Azadi* by Chaman Nahal, *Tamas* by Bhisham Sahni, *Ice Candy Man* by Bapsi Sidhwa, *River of Fire* by Qurratulain Hyder, *The Shadow Lines* by Amitav Ghosh, *Sunlight on a Broken Column* by Atia Hosain, *Clear Light of Day* by Anita Desai.

Unit II- *Black Borders* by Saadat Hussain Manto (tr. by Rakshanda Jalil).

Unit III- *Train to Pakistan* by Khushwant Singh.

Unit IV- “The Dawn of Freedom” by Faiz Ahmad Faiz (tr. by Agha Shahid), “To Waris Shah” by Amrita Pritam (tr. by Amrita Pritam), “Our Blood” by Aggrey (tr. by Kalpana Singh Chitnis), “Murder of Milk” by Shiv Kumar Batalvi (tr. by Suman Kashyap), “Partition” by W.H. Auden.

Suggested Reading:

1. Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Penguin Random House India, 2017.
2. Singh, Khushwant. *Train to Pakistan*. Ravi Dayal Publisher, 1999.
3. Jalal, Ayesha. *The Pity of Partition: Manto's Life, Times, and Work Across the India-Pakistan Divide*. Princeton University Press, 2013.
4. Bhalla, Alok, editor. *Stories About the Partition of India*. 3 vols., HarperCollins India, 2012.
5. Ghosh, Amitav. *The Shadow Lines*. Ravi Dayal Publisher, 2001.
6. Kumar, Priya. *Limiting Secularism: The Ethics of Coexistence in Indian Literature and Film*. University of Minnesota Press, 2008.
7. Menon, Ritu, and Kamla Bhasin. *Borders and Boundaries: Women in India's Partition*. Rutgers University Press, 1998.
8. Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism and History in India*. Cambridge University Press, 2001.
9. Saint, Tarun K., editor. *Witnessing Partition: Memory, History, Fiction*. Routledge India, 2010.
10. Sahni, Bhisham. *Tamas*. Translated by Daisy Rockwell, Penguin Classics India, 2015.

Semester-II
MA/ENG/2/AEC/SEC/451
Teaching English Languages and Literature

Course Code: MA/ENG/2/AEC/SEC/451

Total Marks: 100

Total Credits: 04

Internal Assessment: 30

Time: 3 Hrs

Theory: 70

Instructions for the Paper Setter and Students: There will be a total of five questions, and students will attempt all of them. Question number 1 would comprise six short-answer questions from Units 2, 3, and 4, to be answered in approximately 150 words each. The students would attempt any 5 out of the given 6 (2 x 5 = 10 marks). Questions 2, 3, and 4, each of 15 marks, would be detailed-answer questions with internal choice from units 2, 3, and 4. Question number 5 would be from Unit 1, Non-Detailed Study, and the nature of the questions here should be simple and direct, as the students are expected to have surface (Non-Detailed) knowledge of these. There should be five questions in the form of short notes, and students would attempt any three in approximately 200 words each. (5 x 3=15 Marks).

Course Objectives:

1. Theoretical Foundation in Language Acquisition Apply major second language acquisition theories (behaviourist, nativist, interactionist) to design evidence-based English language teaching methodologies suitable for diverse learner contexts.
2. Communicative and Technology-Enhanced Pedagogy Develop competency in Communicative Language Teaching principles and integrate ICT tools (CALL, mobile learning, AI chatbots) to create engaging and accessible language learning environments.
3. Genre-Specific Teaching Strategies Design differentiated instructional approaches for teaching poetic forms (sonnets, haiku, ghazal, free verse) and prose genres using multimodal resources and performance-based methodologies.
4. Assessment and Critical Literacy Development Implement innovative assessment strategies (book trailers, reflective journals, literature circles) that promote critical thinking and reader-response approaches in literature pedagogy.
5. Practical Teaching Skills and Lesson Design Construct comprehensive lesson plans that align learning objectives, input materials, classroom interaction, and assessment while incorporating critical thinking and student-centered learning principles.

Teaching English Language and Literature

Unit 1: Non-Detailed: Second Language acquisition, Behaviourism & Audiolingual roots, Nativism, Universal Grammar, Interactionist / Sociocultural theories of Vygotsky, Krashen's Input Hypothesis, Cognitive approaches & Connectionism, Critical Thinking in Language Teaching

Unit 2: Teaching Language: Communicative Language Teaching (CLT) - task design, fluency-accuracy balance, Grammar-Translation & its modern variants, ICT integration: CALL, mobile-assisted language learning, AI chatbots, corpora for data-driven learning, basics of lesson-plan workshop: aligning objectives, input, interaction & assessment.

Unit 3: Teaching Poetic Forms: Sound & sense: metre, rhythm, rhyme drills; Teaching fixed forms (sonnet, villanelle, haiku, ghazal); multimodal resources for scansion. Free verse & performance poetry; spoken-word pedagogy, Close reading to critical writing: modelling annotation, concept-mapping themes.

Unit 4: Teaching Prose Forms: Narrative structures: plot arcs, viewpoint, unreliable narrators; Non-fiction prose: essays, travelogue, reportage. Reader-response & critical-literacy strategies; literature circles, Differentiated assessment: book trailers, reflective journals, storyboard summaries.

Suggested Reading:

1. **Agnihotri, R.K.** *English Language Teaching in India: Issues and Innovations*. Orient BlackSwan, 2019.
2. **Kumaravadivelu, B.** *Understanding Language Teaching: From Method to Postmethod*. Routledge, 2006.
3. **Lightbown, Patsy M., and Nina Spada.** *How Languages Are Learned*. 4th ed., Oxford University Press, 2013.
4. **Sharma, Anjana, and Rajesh Kumar.** *Teaching English Language and Literature: Pedagogical Perspectives*. Cambridge University Press India, 2018.
5. **Krashen, Stephen D.** *Principles and Practice in Second Language Acquisition*. University of Southern California Press, 1982.
6. **Das, Bijay Kumar.** *A Handbook of English Language Teaching*. Atlantic Publishers, 2017.
7. **Richards, Jack C., and Theodore S. Rodgers.** *Approaches and Methods in Language Teaching*. 3rd ed., Cambridge University Press, 2014.
8. **Trivedi, Harish, and Meenakshi Mukherjee, editors.** *Interrogating Post-Colonialism: Theory, Text and Context*. Orient BlackSwan, 2016.
9. **Carter, Ronald, and John McRae.** *Language, Literature and the Learner: Creative Classroom Practice*. Longman, 1996.
10. **Naik, M.K.** *Perspectives on Indian English Literature*. Abhinav Publications, 2010.