

# **The University of Burdwan**



**Syllabus for 3-Year Degree / 4-Year Honours  
in  
English  
under  
Curriculum and Credit Framework for Undergraduate  
Programmes (CCFUP) as per NEP, 2020  
with effect from 2023-24**

**SEMESTER WISE & COURSE WISE CREDIT DISTRIBUTION STRUCTURE  
UNDER CCFUP AS PER NEP, 2020**

Semester	Course Type with Code	Level	Course Title	Credit	Lect.	Tuto.	Pract./Viva-voce	Full Marks	Distribution of Marks		
									Theory	Pract./Viva-voce	Internal Assessment
<b>I</b>	Major/DS Course (Core) Code: ENGL1011	100-199	Introduction to Poetry and Prose	4	3	1	0	75	60	0	15
	Minor Course Code: ENGL1021	100-199	Poems, Essays and Short Stories, Rhetoric and Prosody	4	3	1	0	75	60	0	15
	Interdisciplinary Course Code: ENGL1031		Communication Skills	3	2	1	0	50	40	0	10
	Ability Enhancement Course [L <sub>1</sub> -1 MIL] Code: ...1041		Arabic/ Bengali/ Hindi/ Sanskrit/ Santali/ Urdu or Equivalent Course from SWAYAM /Any other UGC recognized platform	2	2	0	0	50	40	0	10
	Skill Enhancement Course Code: ENGL1051		English Grammar and Vocabulary	3	2	1	0	50	40	0	10
	Common Value Added Course Code: CVA1061		Environmental Science/ Education	4	3	0	1	100	60	20	20
	<b>Total</b>			<b>20</b>				<b>400</b>			
Semester		Level		Credit	Lect.	Tuto.			Distribution of Marks		

	Course Type with Code		Name of the Course				Pract./Viva-voce	Full Marks	Theory	Pract./Viva-voce	Internal Assessment
<b>II</b>	Major/DS Course (Core) Code: ENGL2011	100-199	Plays, Novels, and Literary Terms	4	3	1	0	75	60	0	15
	Minor Course Code: ENGL2021	100-199	Plays and Novels	4	3	1	0	75	60	0	15
	Interdisciplinary Course Code: ENGL2031		Technical Writing	3	2	1	0	50	40	0	10
	Ability Enhancement Course [L <sub>2</sub> -1] Code: ENGL2041		Functional English	2	2	0	0	50	40	0	10
	Skill Enhancement Course Code: ENGL2051		Creative Writing	3	2	1	0	50	40	0	10
	Common Value Added Course Code: CVA2061		Understanding India/Digital & Technological Solutions/Health & Wellness, Yoga Education, Sports & Fitness	4	3/3	1/0	0/1	100	80/60	0/20	20

**Skill based vocational course (addl. 4 Cr) during summer term for 8 weeks, for those who will exit the programme after securing 40 cr.**

**For UG Certificate 40 cr + Additional 4 cr (work based vocational course) = 44 cr. Students are allowed to re-enter within 3 years and complete the program within the stipulated max. period of 7 years**

	<b>Total</b>			<b>20</b>				<b>400</b>			
--	--------------	--	--	-----------	--	--	--	------------	--	--	--

Semester	Course Type	Course Code	Course Title	Credit	Lect.	Tuto.	Pract./Viva-voce	Full Marks	Distribution of Marks		
									Theory	Pract./Viva-voce	Internal Assessment
III	Major/DS Courses (Core)	ENGL 3011	History of English Literature	5	4	1	0	75	60	0	15
		ENGL 3012	British Poetry from Elizabethan to Pre-Romantic	5	4	1	0	75	60	0	15
	Minor Course (Vocational Education & Training)	MSR 3021 OR HRM 3021 OR RSA 3021	Medical Sales Representative OR Human Resource Management OR Retail Sales Associate	4	3	1	0	75	60	0	15
	Interdisciplinary Course	ENGL 3031	Practical English Grammar and Usage	3	2	1	0	50	40	0	10
	Ability Enhancement Course [L <sub>1</sub> -2 MIL]	...3041	Arabic/ Bengali/ Hindi/ Sanskrit/ Santali/ Urdu or Equivalent Course from SWAYAM /Any other UGC recognized platform	2	2		0	50	40	0	10
	Skill Enhancement Course	ENGL 3051	Introducing Translation Studies	3	2	1	0	50	40	0	10
	<b>Total</b>			<b>22</b>				<b>375</b>			
IV	Major/DS Courses (Core)	ENGL 4011	British Drama from	5	4	1	0	75	60	0	15

			Elizabethan to Restoration								
		ENGL 4012	British Novels, Essays and Short Stories	5	4	1	0	75	60	0	15
		ENGL 4013	British Poetry from Romantic to Modern	5	4	1	0	75	60	0	15
	Minor Course	ENGL 4021	Indian Writing in English	4	3	1	0	75	60	0	15
	Minor Course (other than English)	4021		4				75			15
	Ability Enhancement Course [L <sub>2</sub> -2]	ENGL 4041	Language and Creativity	2	2	0	0	50	40	0	10
	<b>Total</b>			<b>25</b>				<b>425</b>			

<b>SEMESTER</b>	<b>Course Type</b>	<b>Code</b>	<b>Name of the Course</b>	<b>Credit</b>	<b>L – T - P</b>	<b>Marks</b>	<b>Marks Dist. Th. – Pr. - IA</b>
<b>V</b>	Major/Core Course	<b>ENGL 5011</b>	British Drama from the Neoclassical to the Modern	5	4-1-0	75	60 – 0– 15
	Major/Core Course	<b>ENGL 5012</b>	Indian English Literature	5	4-1-0	75	60 – 0– 15
	Major/Core Course	<b>ENGL 5013</b>	Philology and Literary Criticism	5	4-1-0	75	60 – 0– 15
	Minor Course (Vocational Education & Training)	<b>MSR 5021 Or HRM 5021 Or RSA 5021</b>	Medical Sales Representative OR Human Resource Management OR Retail Sales Associate	4	3-1-0	75	60 – 0 – 15
	Internship	<b>INT 5081</b>		2		50	00– 50 – 00 (Project/ Field Diary: 30 +

							Viva-voce: 20)
	<b>Total</b>			<b>21</b>		<b>350</b>	
<b>VI</b>	Major/Core Course	<b>ENGL 6011</b>	Indian Literature in English Translation	4	3-1-0	75	60 – 0– 15
	Major/Core Course	<b>ENGL 6012</b>	American Literature	4	3-1-0	75	60 – 0– 15
	Major/Core Course	<b>ENGL 6013</b>	European Literature	4	3-1-0	75	60 – 0– 15
	Major/Core Course	<b>ENGL 6014</b>	Literary Theory	4	3-1-0	75	60 – 0– 15
	Minor Course (Vocational Education & Training)	<b>MSR 6021 Or HRM 6021 Or RSA 6021</b>	Medical Sales Representative OR Human Resource Management OR Retail Sales Associate	4	3-1-0	75	60 – 0 – 15
	<b>Total</b>			<b>20</b>		<b>375</b>	
	<b>Grand total (Sem. I -VI)</b>			<b>128</b>		<b>2325</b>	

## **SEMESTER I**

### **MAJOR COURSE**

#### **ENGL1011: Introduction to Poetry and Prose**

**[4 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 60 hrs]**

#### **COURSE OBJECTIVE:**

The objective of this course is to introduce students to major literary forms and encourage an appreciation of the various thematic and stylistic aspects of these forms. Students will also be introduced to various genres and sub-genres of poetry, drama and fiction. The course also introduces students to a range of simple but significant poems, essays and short stories. Moreover, the course also offers a component on rhetoric and prosody in order to enable students to better understand the elements of style in English composition, particularly in poetry. The primary objective of the course is to acquaint students with major literary forms and some seminal but short literary texts, and to encourage them to develop strategies of critical reading.

#### **Literary Forms: (LH: 10)**

Poetry, Drama, Fiction

#### **Poems: (LH: 20)**

Sidney: Sonnet No. 1 (from *Astrophel and Stella*)  
Shakespeare Sonnet No. 29  
John Donne: "Go and Catch a Falling Star"  
John Milton: "On His Blindness"  
William Wordsworth: "The Solitary Reaper"  
John Keats: "Bright Star"  
Lord Byron: "She Walks in Beauty"  
Elizabeth Barrett Browning: "How Do I Love Thee"  
W.B. Yeats: "The Wild Swans at Coole"  
Wilfred Owen: "Anthem for Doomed Youth"

#### **Essays and Short Stories: (LH: 20)**

Francis Bacon: "Of Studies"  
Addison: "Mischiefs of Party Spirit"  
Charles Lamb: "Old China"  
Somerset Maugham: "The Lotus Eater"  
Arthur Conan Doyle: "The Speckled Band"  
O' Henry: "The Last Leaf"

## **Rhetoric and Prosody (LH: 10)**

### **COURSE OUTCOME:**

It is desired that the course will inculcate in students a love for literature and an appreciation of the nuanced texture and stylistic elements of literary texts.

## **MINOR COURSE**

**ENGL1021: Poems, Essays and Short Stories, Rhetoric and Prosody**  
**[4 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 60 hrs]**

### **COURSE OBJECTIVE:**

The objective of this Minor course is to acquaint students with a few English literary texts, which, despite their brevity, are among the finest works of their kind. The two short stories are by Indian authors whose writing is integral to the canon of Indian writing in English. The idea is to introduce and develop the awareness that today the implications of the term 'English literature' extend into former colonies of the Empire such as India.

### **Poems: (LH: 16)**

William Shakespeare: Sonnet 116  
William Wordsworth: "A Slumber did my Spirit Seal"  
P. B. Shelley: "One Word is Too Often Profaned"  
Rupert Brooke – "Soldier"

### **Essays and Short Stories: (LH: 32)**

Charles Lamb – "Dream Children"  
Bernard Shaw: "Spoken English and Broken English"  
Ruskin Bond: "The Night Train at Deoli"  
R. K. Narayan: "Out of Business"

### **Rhetoric and Prosody (LH: 12)**

### **COURSE OUTCOME:**

It is expected that students choosing this Minor course will learn to develop skills necessary for critical appreciation of literary texts.



## **INTERDISCIPLINARY COURSE**

### **ENGL1031: Communication Skills**

**[3 Cr, Full Marks: 50 (Theory: 40 + IA: 10), LH: 45 hrs]**

#### **COURSE OBJECTIVES:**

The course aims to enable students to develop and improve skills for the effective use of English in communication. Students will be taught the skills of listening to and comprehending spoken English; the essentials of using English in speech on a variety of occasions; and the skills of writing English for diverse purposes.

#### **Introduction to Communication Skills**

##### **Listening (LH: 10)**

listening to casual conversations; listening to lectures; listening to instructions; listening to theatrical or movie dialogues; listening to news bulletins

##### **Speaking (LH: 10)**

speaking during casual conversations; speaking to a gathering; delivering a formal speech; offering instructions / advice; speaking as a presenter on television and radio; speaking during group discussions; speaking while facing an interview board

##### **Reading (LH: 10)**

reading for pleasure; reading for examinations; reading for research; reading in a group; reading newspapers

##### **Writing (LH: 15)**

writing formal letters; writing emails; writing messages on social media; writing for popular magazines; report writing for newspapers; feature writing for newspapers; writing a resume, writing applications for jobs, writing memos

#### **COURSE OUTCOME:**

Students opting for this interdisciplinary course are expected to develop skills of communication in English so that they may display adequate language competence with regard to English whenever occasions demand.

## **SKILL ENHANCEMENT COURSE (SEC)**

### **ENGL1051: English Grammar and Vocabulary**

**[3 Cr, Full Marks: 50 (Theory: 40 + IA: 10), LH: 45 hrs]**

#### **COURSE OBJECTIVE:**

The objective of this course is to establish for students the importance of grammar, and acquaint them with a few major approaches to grammar. The course also revisits aspects of English grammar that many students might have learnt at some earlier stage, with the intention of encouraging fresh perspectives on usage. Enhancement of vocabulary also features among the course objectives.

#### **Introducing Grammar (LH: 15)**

What is grammar (the philosophy of grammar)?

The importance of grammar

Different approaches to grammar (traditional approach, communicative approach, transformational generative grammar)

Grammar in speech and writing

#### **Use and Application of Grammar (LH: 15)**

Use of correct preposition

Subject-verb agreement

Use of upper and lower case

Use of auxiliaries

Question Tags

Use of Punctuation

Use of countable and uncountable Nouns

#### **Sentences (LH: 5)**

Correction of errors

Rewriting of sentences

#### **Idioms and Vocabulary (LH: 10)**

Use of Idioms

Vocabulary (basic synonyms and antonyms)

Vocabulary for specific purposes-trades and professions

#### **COURSE OUTCOME:**

It is believed that the course will help students develop fresh perspectives on grammar and the skills necessary for correct English usage.

## **SEMESTER II**

### **MAJOR COURSE**

#### **ENGL2011: Plays, Novels, and Literary Terms**

**[4 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 60 hrs]**

#### **COURSE OBJECTIVE:**

The primary objective of this Major course is to encourage a close critical study of key thematic elements and stylistic features in select plays and novels, without studying these texts in their literary, political and socio-cultural contexts. The course is also designed to acquaint students with some of the terms related to poetry, drama and fiction which they may encounter in the later semesters during their study of literary texts.

#### **Plays: (LH: 20)**

George Bernard Shaw: *Major Barbara*

J. M. Synge: *Riders to the Sea*

#### **Novels: (LH: 30)**

R. K. Narayan: *The Guide*

Thomas Hardy: *The Mayor of Casterbridge*

#### **Literary Terms (LH: 10)**

#### **Literary terms related to poetry:**

heroic couplet, image, symbol, caesura, blank verse, *carpe diem*

#### **Literary terms related to drama:**

soliloquy and aside, hamartia and hubris, conflict, comic relief, protagonist and antagonist, Freytag's Pyramid

#### **Literary terms related to fiction:**

story and plot, round character and flat character, point of view, stream-of-consciousness, foil, author and narrator

#### **COURSE OUTCOME:**

The course will equip students with the intellectual apparatus required to face the challenges of reading and interpreting literary texts. The acquaintance with some of the most frequently encountered literary terms will help them in the course of such reading and interpretation.

## MINOR COURSE

### **ENGL2021: Plays and Novels**

**[4 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 60 hrs]**

#### **COURSE OBJECTIVE:**

The objective of this Minor course is to encourage students to recognize key thematic elements and stylistic features in select plays and novels, without studying these texts in their literary, political and socio-cultural contexts.

George Bernard Shaw: *Arms and the Man* (LH: 16)

J. B. Priestley: *An Inspector Calls* (LH: 14)

Ernest Hemingway: *The Old Man and the Sea* (LH: 12)

R. K. Narayan: *Swami and Friends* (LH: 18)

#### **COURSE OUTCOME:**

The course will prepare students for a meaningful critical appreciation of plays and novels, and develop an understanding of how plays and novels employ different methods of telling stories.

## **INTERDISCIPLINARY COURSE**

### **ENGL2031: Technical Writing**

**[3 Cr, Full Marks: 50 (Theory: 40 + IA: 10), LH: 45 hrs]**

#### **COURSE OBJECTIVE:**

Technical writing is a necessary requirement in many professions, and this course is designed to make students aware of the various forms of such writing. The objective is to equip students to face the challenges of technical writing in professional life.

#### **Introducing Technical Writing (LH: 15)**

What is technical writing?

Difference between technical writing and other forms of writing

Roles and responsibilities of technical writers

Qualities and qualifications of technical writers

#### **Forms and Styles of Technical Writing (LH: 30)**

Styles in technical writing

Forms of discourse, audience analysis, persuasion

Grammar in technical writing, revising a written document

Clarity, precision, coherence and logic in technical writing

Collecting notes, writing summaries and drafts, writing minutes and resolutions of meeting

Designing and reviewing documents

Document formats, differences between hard and soft copy versions

Web content writing

Collaborative writing

Professional Ethics, plagiarism, and copyright

#### **COURSE OUTCOME:**

It is expected that students emerging from this course will be capable of handling the demands and challenges of technical writing in the course of their professional careers in government and private sectors as well as in transactions of business.

## **ABILITY ENHANCEMENT COURSE (AEC)**

### **ENGL2041: Functional English**

**[2 Cr, Full Marks: 50 (Theory: 40 + IA: 10), LH: 30 hrs]**

#### **COURSE OBJECTIVE:**

The importance of functional English at the present moment cannot be over-emphasized. Recognizing this importance, the course seeks to acquaint students with the various uses of English in today's world, with particular focus on developing one's conversational and writing skills together with the ability to comprehend English speech and writing.

What is functional English? (LH: 1)

Aims and objectives of functional English (LH: 1)

Functional English and formal English/ literary English (LH: 1)

Types and modes of Communication (LH: 1)

Language of communication (LH: 1)

Conversational skills (LH: 1)

Verbal and Non-verbal communication (LH: 1)

Personal, social and business communication (LH: 1)

Understanding English language films, songs, documentaries, news bulletins, sports commentaries (LH: 4)

Comprehension skills (LH: 2)

Paraphrasing difficult passages (LH: 2)

Analysis and Interpretation (LH: 1)

Writing for classified advertisements (LH: 2)

Using idioms and phrases (LH: 2)

One-word substitution (LH: 1)

Figures of speech: simile, metaphor, irony, personification, hyperbole (LH: 3)

Reading online content (LH: 1)

George Bernard Shaw: "Spoken English and Broken English" (LH: 4)

#### **COURSE OUTCOME:**

Besides developing the student's ability to comprehend the English that one hears and reads, the course will also enhance the student's skills at using English in speech and in various forms of writing. Thus, the course shall fulfil to a large extent an intensely felt need in today's professional world.

## **SKILL ENHANCEMENT COURSE (SEC)**

### **ENGL2051: Creative Writing**

**[3 Cr, Full Marks: 50 (Theory: 40 + IA: 10), LH: 45 hrs]**

#### **COURSE OBJECTIVE:**

This course seeks to make students conversant with various forms, principles and processes of creative writing, and, by doing so, encourage them to critically appreciate and practise such writing.

#### **Introducing Creative Writing (LH: 5)**

What is creative writing?

Types of writing: expository, descriptive, persuasive, narrative

#### **Writing as Craft (LH: 11)**

The craft of writing: characteristics of good writing

L. A. Hill: *Principles of Good Writing* (selections)

#### **Poems (LH: 12)**

Poetry: figurative language, imagery, sensory details, rhyme, repetition

William Wordsworth: "Daffodils"

#### **Short Stories (LH: 12)**

Short story: theme, point of view, character, setting, plot

O' Henry: "The Gift of the Magi"

#### **Identification, with reasons, of the type and stylistic features of an unseen literary passage (LH: 5)**

#### **COURSE OUTCOME:**

Students studying this course will emerge from it with an awareness of what constitutes creative writing in its various forms. In addition to that, students may feel encouraged to try their hand at creative writing themselves.

### **SEMESTER III**

#### **MAJOR COURSE**

#### **ENGL3011: History of English Literature**

**[5 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 75 hrs]**

#### **COURSE OBJECTIVES:**

The objective of this course is to acquaint students with the evolution of English literature in England. The course traces this evolution from the early writings of the Anglo-Saxons all the way down to 1990. The idea behind the course is to ensure that students are equipped with necessary information about the major currents and cross-currents of literary traditions that mark this long period of literary activity in England as well as the literary, socio-cultural and political backgrounds that have had significant bearings on literature.

#### **History of English Literature**

**All periods are to be studied along with their social and cultural contexts**

#### **Unit I (LH: 15)**

The Beginnings (Anglo Saxon) to the Age of Chaucer

#### **Unit II (LH: 15)**

The Late Middle Ages to the Restoration of Monarchy

#### **Unit III (LH: 20)**

The Restoration Period to the Romantic Period

#### **Unit IV (LH: 25)**

The Victorian Period to the Late Twentieth Century (upto 1990)

#### **COURSE OUTCOME:**

The course is designed to ensure that students are able to understand the route that literary writing has taken in England. This history is important for students since it provides an indispensable background against which they may set and better appreciate individual literary texts.



## MAJOR COURSE

### **ENGL3012: British Poetry from Elizabethan to Pre-Romantic**

**[5 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 75 hrs]**

#### **COURSE OBJECTIVES:**

The objective of this course is not only to introduce students to some major specimens of English poetry written across almost two hundred years but also to illustrate the ideological shifts that influence the change from Early Modern writing to Neoclassical writing and then inspire a reaction against Neoclassicism and introduce Pre-Romanticism.

John Donne: "The Canonization" (LH: 8)

Andrew Marvell: "To His Coy Mistress" (LH: 8)

Shakespeare: Sonnet 130 (LH: 4)

Milton: *Paradise Lost* (Book I) (LH: 20)

Pope: *The Rape of the Lock* (Cantos I, II & III) (LH: 20)

William Cowper: "The Solitude of Alexander Selkirk" (LH: 6)

Gray: "Elegy Written in a Country Churchyard" (LH: 9)

#### **COURSE OUTCOME:**

The course will familiarise students with some of the most important authors and texts in the history of English literature. Students will be intellectually equipped to read and interpret literary works of later ages in the light of the literary movements that mark the trajectory from the Elizabethan age to the age of Pre-Romanticism.

## **INTERDISCIPLINARY COURSE**

### **ENGL3031: Practical English Grammar and Usage**

**[3 Cr, Full Marks: 50 (Theory: 40 + IA: 10), LH: 45 hrs]**

#### **COURSE OBJECTIVES:**

This course has been designed with a view to reinforcing the students' competency in English grammar and usage as acquired at the secondary level. Already acquired linguistic skills in English will be consolidated and expanded so that students may competently use English in emerging domains of knowledge or in various socio-cultural circumstances.

#### **Parts of Speech and Usage (LH: 20)**

Nouns: Kinds of Nouns and their Usage

Pronouns: Kinds of Pronouns and their Usage

Adjectives: Kinds of Adjectives and their Usage

Articles and Determiners: Usage

Adverbs: Kinds of Adverbs and their Usage

Prepositions: Usage

Conjunctions: Usage

Verbs: Auxiliaries and Main Verbs, Modal and Semi-modal Verbs: Usage

Transitive and Intransitive Verbs: Usage

Finite and Non-Finite Verbs: Usage

#### **Sentence (LH: 15)**

Types of Sentence (Simple, Compound and Complex) and Clause and their Usage

Tense and Time

Types of Simple Sentences (Declarative, Interrogative, Imperative, Optative, Exclamatory):

Form and Function

#### **Concord (LH: 10)**

Concord of Number, Number system of Nouns and Verbs, Concord of Person, Concord

System in Different Constructions

#### **COURSE OUTCOME:**

This course of study will help the students to capitalize on their acquired knowledge of English and make them comfortable in using English effectively in different social, cultural and academic situations.

## **SKILL ENHANCEMENT COURSE (SEC)**

### **ENGL3051: Introducing Translation Studies**

**[3 Cr, Full Marks: 50 (Theory: 40 + IA: 10), LH: 45 hrs]**

#### **COURSE OBJECTIVES:**

The objective of this course is to establish for students the importance of translation, and acquaint them with different types of translation. The course also offers a thorough knowledge about the process of translation and it also encourages the students to learn the skills of translating texts from one language to another.

#### **Introducing Translation (LH: 6)**

A brief history and significance of translation in a multi linguistic and multicultural society like India

#### **Exercises in different types/modes of translation (LH: 10)**

- a. Semantic/Literal b. Free sense/literary c. Functional/communicative
- d. Technical/Official e. Transcreation f. Audio-visual translation

#### **Introducing basic concepts and terms used in Translation Studies (LH: 8)**

Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing/Switching

#### **Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi/Bengali films. (LH: 6)**

#### **Equivalence in translation, structures, equivalence between the SL & TL at the lexical (word) and syntactical (sentence) levels. Discussions on issues of gender and translation (LH: 10)**

#### **Role of translation in Mass Communication/advertising, subtitling, dubbing; tasks of translation in business, advertising (LH: 5)**

#### **COURSE OUTCOME:**

It is expected that the course will help students to develop a proper understanding of the process of translation and also enable them to acquire the basic skills required for translating various kinds of texts.

## **SEMESTER IV**

### **MAJOR COURSE**

#### **ENGL4011: British Drama from Elizabethan to Restoration**

**[5 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 75 hrs]**

#### **COURSE OBJECTIVES:**

This course will teach four plays written in England over a period of a little over a century, and intends to make students conversant with the traditions of playwrighting and performance in the dramatic genres of tragedy and comedy. Students may also be briefly introduced to the cultures of playgoing in England during the years that the course covers.

Christopher Marlowe: *Edward II* (LH: 19)

William Shakespeare: *Macbeth* (LH: 20)

William Shakespeare: *The Merchant of Venice* (LH: 18)

William Congreve: *The Way of the World* (LH: 18)

#### **COURSE OUTCOME:**

It is expected that the course will equip students with knowledge of some of the seminal dramatic texts in English literature and with the ability to appreciate theatre and its possibilities.

## MAJOR COURSE

### **ENGL4012: British Novels, Essays and Short Stories**

**[5 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 75 hrs]**

#### **COURSE OBJECTIVES:**

The primary objective of this Major course is to encourage a critical study of key works of fiction and non-fiction written in the nineteenth and twentieth centuries. Students will be introduced to major themes, matters of character and plot, and also to literary, political and socio-cultural contexts.

Jane Austen: *Sense and Sensibility* (LH: 15)

Charles Dickens: *Hard Times* (LH: 15)

James Joyce: *A Portrait of the Artist as a Young Man* (LH: 15)

Short Stories: (LH: 15)

Joseph Conrad: "The Lagoon", H.E. Bates: "The Ox", Katherine Mansfield: "The Fly"

Essays: (LH: 15)

Virginia Woolf: "Modern Fiction", G.K. Chesterton: "The Architect of Spears",

Aldous Huxley: "Tragedy and the Whole Truth"

#### **COURSE OUTCOME:**

The course will equip students with the intellectual apparatus required to face the challenges of reading and interpreting English fictional and non-fictional prose.

## **MAJOR COURSE**

### **ENGL4013: British Poetry from Romantic to Modern**

**[5 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 75 hrs]**

#### **COURSE OBJECTIVES:**

This course engages with some very important traditions of English poetry in the nineteenth and early twentieth centuries. The objective is to encourage a close critical study of key thematic elements and stylistic features in the prescribed poems, as also an understanding and appreciation of these poems in their literary, political and socio-cultural contexts.

Blake: "Lamb", "Tyger" (LH: 6)

Wordsworth: "Tintern Abbey" (LH: 8)

Coleridge: "Dejection: An Ode" (LH: 8)

Shelley: "To a Skylark" (LH: 6)

Keats: "Ode to a Nightingale" (LH: 6)

Byron: "All for Love" (LH: 4)

Tennyson: "The Lady of Shallot" (LH: 5)

Browning: "The Laboratory" (LH: 5)

Arnold: "Dover Beach" (LH: 5)

Hopkins: "Pied Beauty" (LH: 5)

Yeats: "Sailing to Byzantium" (LH: 8)

Eliot: "The Love Song of J. Alfred Prufrock" (LH: 8)

Isaac Rosenberg: "Break of Day in the Trenches" (LH: 3)

#### **COURSE OUTCOME:**

The course will equip students with the ability to read and critically appreciate English poetry written in the nineteenth and early twentieth centuries. Students are expected to use the knowledge and interpretive skills acquired from this course in their further study and evaluation of poetry.

## **MINOR COURSE**

### **ENGL4021: Indian Writing in English**

**[4 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 60 hrs]**

#### **COURSE OBJECTIVES:**

The objective of this Minor course is to introduce students to some important texts belonging to the tradition of Indian English literature. It will enable students to appreciate the thematic and stylistic features of these texts. The idea is to develop an awareness of the notion of Indianness that is integral to the formation of these texts.

Henry Derozio: "Sonnet to the Pupils of the Hindu College" (LH: 4)

Toru Dutt: "Our Casuarina Tree" (LH: 6)

Sri Aurobindo: "To the Cuckoo" (LH: 4)

Nissim Ezekeil: "The Railway Clerk" (LH: 4)

Rabindranath Tagore: "Crisis in Civilization" (LH: 10)

Githa Hariharan: "The Remains of the Feast" (LH: 7)

Asif Currimbhoy: *The Refugee* (LH: 25)

#### **COURSE OUTCOME:**

The course will prepare students for a meaningful critical appreciation of Indian English literature through a study of select texts, and develop an understanding of how these texts employ different methods of telling stories or narrativising experiences that are India-specific.

## **ABILITY ENHANCEMENT COURSE (AEC)**

### **ENGL4041: Language and Creativity**

**[2 Cr, Full Marks: 50 (Theory: 40 + IA: 10), LH: 30 hrs]**

#### **COURSE OBJECTIVES:**

This course will enable students to master the basic skills of using language for everyday use as well as specialized use. The course intends to develop in students various perspectives on language use as well as skills required to express thoughts and emotions in both speech and writing.

#### **Language Varieties (LH: 6)**

Distinctness of human language, dialects, idiolects, isogloss, verbal and non-verbal language, formal and informal language, gender-sensitivity of language, new-age language- language of journalism, social media and internet

#### **Language and Emotion (LH: 6)**

Plain language and figurative language-their features, contexts and perspectives, figures of speech-simile, metaphor, epigram, oxymoron, irony, innuendo, pun, alliteration, hyperbole, hyperbaton, assonance

#### **Register and Collocation (LH: 4)**

Definition of Register, examples of Register, strong and weak Collocation-examples, collocational violation

#### **Understanding Ambiguity (LH: 4)**

Lexical and Syntactic ambiguity, Examples of ambiguity.

#### **English Phonetics (LH: 10)**

Speech organs, Airstream mechanism, 44 phonemes, three term description

#### **COURSE OUTCOME:**

The course will help students to have a clear idea about the distinctness of human language and the importance of both verbal and non-verbal modes of language. Students will have exposure to different registers of language, gender-sensitivity in language and collocational rules which will help them not only understand the complex nature of human language but also help them acquire the skills of using language creatively and aptly in different situations.



## **SEMESTER V**

### **MAJOR COURSE**

#### **ENGL5011: British Drama from the Neoclassical to the Modern**

**[5 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 75 hrs]**

#### **COURSE OBJECTIVES:**

The course seeks to acquaint students with the themes, stagecraft, and other issues related to English drama written from the eighteenth to the twentieth centuries.

Oliver Goldsmith: *She Stoops to Conquer* (LH: 20)

Oscar Wilde: *The Importance of Being Earnest* (LH: 18)

John Galsworthy: *Justice* (LH: 17)

T.S. Eliot: *Murder in the Cathedral* (LH: 20)

#### **COURSE OUTCOME:**

The students reading this course are expected to develop an understanding of the nuances and subtleties of dramatic representation.

## MAJOR COURSE

### **ENGL5012: Indian English Literature**

**[5 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 75 hrs]**

#### **COURSE OBJECTIVES:**

The course seeks to acquaint students with some of the canonical Indian authors who have written in English. It incorporates various forms of writing: poetry, drama, and fictional and non-fictional prose. The texts range from early examples of Indian writing in English to very recent writing. The major objective is to develop in students an understanding of Indian writing in English as one of the established categories of literature in English.

#### **Unit-I: Poetry**

Henry Louis Vivian Derozio: "To India: My Native Land" (LH: 2)

Aurobindo Ghose: "Revelations" (LH: 2)

Jayanta Mahapatra: "Dawn at Puri" (LH: 2)

A.K. Ramanujan: "The Striders" (LH: 2)

Kamala Das: "A Hot Noon in Malabar" (LH: 2)

Keki N. Daruwalla: "Migrations" (LH: 2)

Mamang Dai: "Small Towns and the River" (LH: 2)

#### **Unit-II: Drama**

Mahesh Dattani: *Tara* (LH: 18)

#### **Unit-III: Fiction**

Mulk Raj Anand: "The Parrot in the Cage" (LH: 5)

Arundhati Roy: *The God of Small Things* (LH: 25)

#### **Unit-IV: Non-Fiction**

Rabindranath Tagore: "Nationalism in India" (LH: 4)

Aurobindo Ghose: "The Ideal Spirit of Poetry" (from *Future Poetry*, Chapter 25) (LH: 4)

Amartya Sen: "The Argumentative Indian" from *The Argumentative Indian* (LH: 5)

#### **COURSE OUTCOME:**

The students, after studying the course, are expected to appreciate the presence and development of Indian writing in English and recognize its nuanced points of convergence with and departure from English writing by native speakers of English.

## MAJOR COURSE

### **ENGL5013: Philology and Literary Criticism**

**[5 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 75 hrs]**

#### **COURSE OBJECTIVES:**

The course aspires to familiarize students with the history and development of the English language by dwelling upon various influences that have shaped that development. The course also seeks to acquaint students with the course that literary criticism has taken from the age of European classicism to the twentieth century.

#### **Unit-I: English Philology**

General Characteristics of the English Language (LH: 5)

Indo-European Family of Languages (LH: 4)

Grimm's Law, Verner's Law, Great Vowel Shift (LH: 9)

Influences-Latin, Scandinavian, French (LH: 9)

Word Formation (LH: 9)

Shakespeare and the English Language (LH: 4)

American English (LH: 2)

Indian English (LH: 2)

The Future of English as a World Language (LH: 1)

#### **Unit-II: Literary Criticism (Topics)**

Theory of *Mimesis* from Plato's *The Republic* (LH: 4)

Aspects of Tragedy from Aristotle's *The Poetics* (LH: 4)

Kinds of Poetry and their Usefulness from Sidney's *An Apology for Poetry* (LH: 3)

Justification of the Violation of the Three Unities from Dryden's "An Essay of Dramatic Poesy." (LH: 4)

Wordsworth's idea of "poetic diction" from "The Preface" to the *Lyrical Ballads* (LH: 3)

Primary and Secondary Imagination from Coleridge's *Biographia Literaria* (LH: 3)

Idea of Culture and Anarchy from Matthew Arnold's *Culture and Anarchy* (LH: 4)

Idea of Impersonality in Poetry from T.S. Eliot's "Tradition and the Individual Talent" (LH: 3)

Leavis' idea of the "great tradition" from *The Great Tradition* (LH: 2)

#### **COURSE OUTCOME:**

Students reading the course will benefit from knowing the history of the English language. Besides, the knowledge of the history and development of literary criticism will help students appreciate and interpret literary texts.

## **SEMESTER VI**

### **MAJOR COURSE**

#### **ENGL6011: Indian Literature in English Translation**

**[4 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 60 hrs]**

#### **COURSE OBJECTIVES:**

The objective of the course is to inspire students to acknowledge the existence of a rich and diverse body of literature in Indian languages, including Sanskrit, which have been translated into English.

#### **Unit-I: Poetry**

*The Mahabharata* (Book II: Book of Assembly) (LH: 10)

[Prescribed text: Vyasa: ‘The Book of the Assembly Hall’, in *The Mahabharata*: translated and edited by J.A.B. van Buitenen (Chicago: Brill, 1975)]

Kalidasa: *Meghadūta* (Part One) (LH: 10)

[Prescribed text: Kalidasa, *Meghadūta*, Translated by C. John Holcombe (Ocaso Press, 2008)]

Rabindranath Tagore: “Sonar Tori” or “The Golden Boat” translated by Tagore (LH: 6)

[Prescribed text: Rabindranath Tagore, *The Golden Boat: Selected Poems*, Translated by Joe Winter (Anvil Pr Poetry Ltd, 2008)]

Gulzar: “Triveni: When Three Thoughts Meet” (translated by Rakhshanda Jalil) (LH: 4)

[Prescribed text: Gulzar, *Baal-o-Par: Collected Poems*, Translated by Rakhshanda Jalil (HarperCollins, 2024)]

#### **Unit-II: Drama**

Sudraka: *Mrcchakatika* (LH: 15)

[Prescribed text: Translated by M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962)]

#### **Unit-III: Fictions**

Mahasweta Devi: *Mother of 1084* (LH: 6)

[Prescribed text: Mahasweta Devi *Mother of 1084*, Translated by Samik Bandyopadhyay (Seagull Books, 2014)]

Premchand: “The Shroud” (LH: 2)

[Prescribed text: Munshi Premchand, *The Shroud: Stories*, Translated by Ruth Vanita (Penguin Books, 2011)]

#### **Unit-IV: Nonfiction**

M. K. Gandhi: *Hind Swaraj* (LH: 7)

[Prescribed text: Mahatma Gandhi, *Hind Swaraj and Other Writings*, Edited by Anthony J. Parel (Cambridge University Press, 2010)]

**COURSE OUTCOME:** Students reading the course will develop an understanding and knowledge of the rich treasury of Indian writing by reading them in translation.

## MAJOR COURSE

### **ENGL6012: American Literature**

**[4 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 60 hrs]**

#### **COURSE OBJECTIVES:**

American literature is a rich and rewarding area of research and study. This course has been designed with the objective of familiarizing students with some of the best and most representative specimens of American literature.

#### **Unit I: Poetry**

Anne Bradstreet: 'The Prologue' (LH: 2)

Emily Dickinson: 'Because I Could Not Stop for Death' (LH: 2)

Walt Whitman: 'When Lilacs Last in the Dooryard Bloom'd' (LH: 2)

Robert Frost: 'After Apple Picking' (LH: 2)

Langston Hughes: 'The Negro Speaks of Rivers' (LH: 2)

Sylvia Plath: 'Daddy' (LH: 2)

#### **Unit II: Drama**

Eugene O' Neill: *Mourning Becomes Electra* (LH: 14)

#### **Unit III: Fiction**

Jerome David Salinger: *The Catcher in the Rye* (LH: 20)

Flannery O' Connor: "The Good Country People" (LH: 4)

#### **Unit IV: Non-Fiction**

Jean de Crevecoeur: "What is an American?" (Letter III from *Letters from an American Farmer*) (LH: 5)

Ralph Waldo Emerson: "Self Reliance" (LH: 5)

#### **COURSE OUTCOME:**

The course will develop in students an understanding and appreciation of some of the finest specimens of American poetry, drama, and fictional and non-fictional prose.

## MAJOR COURSE

### **ENGL6013: European Literature**

**[4 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 60 hrs]**

#### **COURSE OBJECTIVES:**

The course recognizes the relationship between European Continental literature and British literature, and attempts to inspire in students an appreciation of European poetry, drama, and fictional and non-fictional prose.

#### **Unit I: Poetry**

Ovid: "Book of Bacchus" (from *The Metamorphoses*) (LH: 3)

Dante Alighieri: "Upon a day, came Sorrow in to me" (LH: 3)

Charles Baudelaire: "Man and the Sea" (LH: 3)

Heinrich Heine: "The Lorelei" (LH: 3)

#### **Unit II: Drama**

Henrik Ibsen: *The Doll's House* (LH: 16)

#### **Unit III: Fiction**

Gustave Flaubert: *Madame Bovary* (LH: 17)

Leo Tolstoy: "What Men Live By" (LH: 4)

#### **Unit IV: Non-fiction**

Michel de Montaigne: "Of Cannibals" (LH: 6)

Immanuel Kant: "An Answer to the Question: What is Enlightenment?" (LH: 5)

#### **COURSE OUTCOME:**

Students reading this course will learn to interpret and appreciate not only some of the finest specimens of European literature but will also recognize the various cross-currents of forms and ideas between European Continental literature and British literature.

## **MAJOR COURSE**

### **ENGL6014: Literary Theory**

**[4 Cr, Full Marks: 75 (Theory: 60 + IA: 15), LH: 60 hrs]**

#### **COURSE OBJECTIVES:**

Literary theory is today an indispensable component of literature syllabuses. It is with this in mind that this course seeks to make students aware of the essential thoughts and ideas propagated by some of the major literary, critical and cultural theories. It also seeks to make the students aware of the basic concepts and also of the contributions of the pioneering critics/theorists with regard to each of the theoretical school of thought.

New Criticism (LH: 8)

Russian Formalism (LH: 8)

Archetypal Criticism (LH: 8)

Postcolonialism (LH: 12)

Marxism (LH: 12)

Feminism (LH: 12)

#### **COURSE OUTCOME:**

Students studying this course will be equipped to apply literary, critical and cultural theories not only to the interpretation and study of literary texts but also to the broader area of culture studies.

---

## RECOMMENDED READING

(please note that several of the books listed below are reprints)

### SEMESTER I

#### MAJOR COURSE

#### ENGL1011: Introduction to Poetry and Prose

- J. A. Cuddon, *Dictionary of Literary Terms and Literary Theory* (Penguin, 2015).
- M. H. Abrams and Geoffrey Galt Harpham, *A Glossary of Literary Terms* (Cengage India, 2015).
- William Henry Hudson, *An Introduction to the Study of Literature* (Maple Press, 2012; Rupa, 2015).
- R. J. Rees, *English Literature: An Introduction for Foreign Readers* (Anubhav Publishers, 1972).
- Babette Deutsch, *Poetry Handbook: A Dictionary of Terms*, 4<sup>th</sup> ed. (HarperResource, 2009).
- Mary Oliver, *Poetry Handbook: A Prose Guide to Understanding and Writing Poetry* (Ecco, 1994).
- Allardyce Nicoll, *The Theory of Drama* (Benjamin Blom, 1966; Daoba House, 1998).
- E. M. Forster, *Aspects of the Novel* (Penguin, 2007).
- Francis Turner Palgrave, *Golden Treasury* (Oxford University Press, 1997).
- Margaret Ferguson, Tim Kendall and Mary Jo Salter (eds.), *The Norton Anthology of Poetry*, 6<sup>th</sup> ed. (W. W. Norton, 2018).
- David Norbrook and H. R. Woudhuysen (eds.), *The Penguin Book of Renaissance Verse* (Penguin, 1993).
- James Schiffer, *Shakespeare's Sonnets: Critical Essays* (Routledge, 1999).
- Helen Gardner, *The Metaphysical Poets* (Penguin, 1985).
- Jonathan Wordsworth (ed.), *Penguin Book of Romantic Poetry* (Penguin, 2005).
- David Wright (ed.), *English Romantic Verse* (Penguin, 1973).
- George Walter (ed.), *The Penguin Book of First World War Poetry* (Penguin, 2007).
- Tim Kendall (ed.), *Poetry of the First World War: An Anthology* (Oxford University Press, 2014).
- Sukanta Chaudhuri, *Bacon's Essays: A Selection* (Generic, 2015).
- Emrys Williams, *A Book of English Essays* (Penguin, 2000).
- Michael Thorpe, *Modern Prose: Stories, Essays and Sketches* (Oxford University Press, 1997).
- Sir Arthur Conan Doyle, *The Adventures of Sherlock Holmes* (Dover Publications, 2009).
- Bose and Sterling, *Elements of English Rhetoric and Prosody* (Chuckervetty and Chatterjee, 2021).

#### MINOR COURSE

#### ENGL1021: Poems, Essays and Short Stories, Rhetoric and Prosody



- J. A. Cuddon, *Dictionary of Literary Terms and Literary Theory* (Penguin, 2015).
- M. H. Abrams and Geoffrey Galt Harpham, *A Glossary of Literary Terms* (Cengage India, 2015).
- Chris Baldick, *The Oxford Dictionary of Literary Terms* (Oxford University Press, 2008).
- John McRae and Ronald Carter, *The Routledge History of Literature in English: Britain and Ireland* (Routledge, 2016)
- William Henry Hudson, *An Introduction to the Study of Literature* (Maple Press, 2012; Rupa, 2015).
- Ian Ousby, *The Wordsworth Companion to Literature in English* (Wordsworth Reference, 1994).
- Francis Turner Palgrave, *Golden Treasury* (Oxford University Press, 1997).
- Mary Oliver, *Poetry Handbook: A Prose Guide to Understanding and Writing Poetry* (Ecco, 1994).
- Margaret Ferguson, Tim Kendall and Mary Jo Salter (eds.), *The Norton Anthology of Poetry*, 6<sup>th</sup> ed. (W. W. Norton, 2018).
- David Norbrook and H. R. Woudhuysen (eds.), *The Penguin Book of Renaissance Verse* (Penguin, 1993).
- David Wright (ed.), *English Romantic Verse* (Penguin, 1973).
- Jonathan Wordsworth (ed.), *Penguin Book of Romantic Poetry* (Penguin, 2005).
- Tim Kendall (ed.), *Poetry of the First World War: An Anthology* (Oxford University Press, 2014).
- George Walter (ed.), *The Penguin Book of First World War Poetry* (Penguin, 2007).
- Emrys Williams, *A Book of English Essays* (Penguin, 2000).
- Michael Thorpe, *Modern Prose: Stories, Essays and Sketches* (Oxford University Press, 1997).
- Bose and Sterling, *Elements of English Rhetoric and Prosody* (Chuckervetty and Chatterjee, 2021).

### **INTERDISCIPLINARY COURSE**

#### **ENGL1031: Communication Skills**

- Sanjay Kumar, *Communication Skills* (Oxford University Press, 2015).
- Gill Hasson, *Brilliant Communication Skills* (Pearson, 2014).
- John Adair, *Effective Communication* (Pan MacMillan, 2011).
- Konar Nira, *Communication Skills for Professionals* (PHI, 2011).
- Aruna Koneru, *English Language Skills* (McGraw Hill Education, 2011).
- Gopala Swamy Ramesh, *The Ace of Soft Skills: Attitude, Communication and Etiquette for Success* (Pearson, 2013).
- Stephen P. Robbins, *Organizational Behaviour* (Pearson, 2018).
- Barun K Mitra, *Personality Development and Soft Skills* (Oxford University Press, 2016).

### **SKILL ENHANCEMENT COURSE**

#### **ENGL1051: English Grammar and Vocabulary**

- Martin Hewings, *Advanced English Grammar* (Cambridge University Press, 1999).
- D. S. Paul, *Advanced English Grammar* (Goodwill, 2022).
- Rodney Huddleston, *A Student's Introduction to English Grammar*. (Cambridge University Press, 2021).
- J. Thomson, *Practical English Grammar* (Oxford University Press, 1997).
- George Yule, *Oxford Practice Grammar* (Oxford University Press, 2019).
- Daphne M. Gulland, *The Penguin Dictionary of English Idioms* (Penguin, 2001).
- Martin Hewings, *Grammar and Vocabulary — for Advanced* (Cambridge University Press, 2015).
- Donald Watson, *Advanced Vocabulary in Context* (Cambridge University Press, 2010).
- Michael McCarthy, *English Vocabulary in Use* (Cambridge University Press, 2017).

## **SEMESTER II**

### **MAJOR COURSE**

#### **ENGL2011: Plays, Novels, and Literary Terms**

- Henderson Archibald, *George Bernard Shaw: His Life and Works* (Hurst and Blackett, 1911).
- S.C. Sengupta, *The Art of Bernard Shaw* (N.M. Publisher, 1971).
- G. B. Shaw, *Major Barbara*. Ed. A.C. Ward (Longmans, 1958).
- C.B. Purdom, *A Guide to the Plays of Bernard Shaw* (Routledge, 2023).
- Harold, Bloom, (ed.), *George Bernard Shaw's Major Barbara* (Chelsea House Publishers, 1988).
- J. M. Synge, *Riders to the Sea and The Playboy of the Western World*. Ed. R. K. Kaul (Oxford University Press, 2003).
- Nicholas Grene, *Synge: A Critical Study of the Plays* (Macmillan, 1975).
- T.R. Henn (ed.), *The Plays and Poems of J.M. Synge*. (Methuen, 1968).
- Robert, Hogan and James Kilroy (eds.), *The Abbey Theatre: The Years of Synge, 1905-1909* (The Dolmen Press, 1978).
- Percival Presland Howe, *J.M. Synge: A Critical Study* (Palala Press, 2016).
- Robin Skelton, *The Writings of J.M. Synge* (Bobbs Merrill, 1971).
- John Millington Synge, *The Aran Islands*. Edited with an introduction by Tim Robinson (Penguin, 1992).
- Alan Price, *Synge and Anglo-Irish Drama* (Methuen, 1961).
- Lionel P. Johnson, *The Art of Thomas Hardy* (Legare Street Press, 2022).
- Arthur Sydney McDollrall, *Thomas Hardy: A Critical Study* (Faber and Faber, 1931).
- Perry Meisel, *Thomas Hardy: The Return of the Repressed — A Study of the Major Fiction* (Yale University Press, 1972).
- Richard L. Purdy, *Thomas Hardy: A Bibliographical Study* (Oxford University Press, 1954).
- R. K. Narayan, *The Guide* (Indian Thought Publications, 2010).
- Krishna Sen, *Critical Essays on R.K. Narayan's The Guide* (Orient Longman, 2004).
- Nandini Bhattacharya, *R. K. Narayan's The Guide: New Critical Perspectives* (Worldview Publications, 2004.).

- Bhagwat S Goyal (ed.), *R.K. Narayan: A Critical Spectrum* (Shalabh Book House, 1983).
- Alan L. McLeod, *R.K. Narayan: Critical Perspectives* (Sterling Publishers, 1994).
- William Walsh, *R.K. Narayan: A Critical Appreciation* (University of Chicago Press, 1982).
- M.H. Abrams & Geoffrey Galt Harpham, *A Handbook of Literary Terms* (Cengage Learning, 2015).
- J.A. Cuddon, *A Dictionary of Literary Terms and Literary Theory* (Penguin, 2015).
- Martin Gray, *A Dictionary of Literary Terms* (Pearson Education, 1992).

### **MINOR COURSE** **ENGL2021: Plays and Novels**

- G. B. Shaw, *Arms and the Man*. Ed. A. C. Ward (Orient BlackSwan, 2011).
- Archibald, Henderson, *George Bernard Shaw: His Life and Works* (Hurst and Blackett, 1911).
- C.B. Purdom, *A Guide to the Plays of Bernard Shaw* (Routledge, 2023).
- S.C. Sengupta, *The Art of Bernard Shaw* (N.M. Publisher, 1971).
- John Braine, *J. B. Priestley* (Barnes & Noble, 1979).
- Vincent Brome, *J.B. Priestley* (Hamish Hamilton, 1988).
- J.B. Priestley, *Inspector Calls and Other Plays* (Penguin Classics, 2000).
- Harold, Bloom (ed.), *Modern Critical Interpretations: Ernest Hemingway* (Chelsea House Press, 1999).
- Malcolm Bradbury, *The Modern American Novel* (Oxford University Press, 1992).
- Gerry Brenner, *The Old Man and the Sea: Story of a Common Man* (Twayne Publishers, 1991).
- Scott Donaldson (ed.), *The Cambridge Companion to Ernest Hemingway* (Cambridge University Press, 1996).
- Joseph M. Flora, *Ernest Hemingway: A Study of the Short Fiction* (Twayne Publishers, 1989).
- Lisa Tyler, *Student Companion to Ernest Hemingway* (Greenwood Press, 2001).
- Harold Bloom (ed.), *The Old Man and the Sea* (Viva Books 2007).
- Carlos Baker, *Hemingway: The Writer as Artist* (Princeton University Press, 1956).
- Alan L. McLeod, *R.K. Narayan: Critical Perspectives* (Sterling Publishers, 1994).
- R. K. Narayan, *Swami and Friends* (Indian Thought Publications, 1998).
- William Walsh, *R.K. Narayan: A Critical Appreciation* (University of Chicago Press, 1982).
- Harish Raizada, *R.K. Narayan: A Critical Study of his Works* (Young Asia Publications, 1969).

### **INTERDISCIPLINARY COURSE** **ENGL2031: Technical Writing**

- Sharon Gerson and Steven Gerson, *Technical Communication: Process and Product* (Pearson Education, 2014).
- Karl Owen Thompson, *Technical Exposition: A Textbook on the Application of*

- Exposition to Technical Writing* (Legare Street Press, 2022).
- Adrian Wallwork, *User Guides, Manuals, and Technical Writing: A Guide to Professional English* (Springer, 2014).
  - Joan Ramirez, *The Write Rules: Technical Writing/Presentation and English as a Second Language Guide* (Joan Regen, 2020)
  - N.P. Sudharshana, C. Savitha, *English for Technical Communication* (Cambridge, 2017).
  - Tsze Sun Li, *Practical English Writing in Technical Communication* (Universal Publishers, 2013)
  - Lewis Lansford, *Tech Talk* (Oxford University Press, 2009).
  - Gerald J. Alred, Walter E. Oliu and Charles T. Brusaw, *Handbook of Technical Writing* (Bedford, 2019).
  - Janet Mizrahi, *Web Content: A Writer's Guide* (Business Expert Press, 2013).
  - Lynda Felder, *Writing for the Web: Creating Compelling Web Content Using Words, Pictures and Sounds* (New Riders, 2011).

**ABILITY ENHANCEMENT COURSE (AEC)**  
**ENGL2041: Functional English**

- Graham Lock, *Functional English Grammar: An Introduction for Second Language Learners* (Cambridge University Press, 1996).
- Bikram K Das, *Functional Grammar and Spoken and Written Communication in English: Student-friendly Edition* (Orient Blackswan, 2006).
- Ramzi Marrouchi, *Functional English for Potential Achievers* (Scholars' Press, 2020).
- Caroline Coffin, Ann Hewings and Kieran O'Halloran (eds.), *Applying English Grammar: Functional and Corpus Approaches* (Routledge, 2014).
- Cortland L. Bovee and John V. Thill, *Business Communication Essentials* (Pearson Prentice Hall, 2010).
- Vathana Fenn, R. Brindha and P. Suganya, *English Workbook: Business English and Functional English* (Cengage Learning India, 2016).
- Matthukutty M. Monippally, *Business Communication: From Principles to Practice* (McGraw Hill, 2013).
- Girish Jain and Manzoor Moideen, *Decoding Communication: A Complete Handbook for Effective Communication* (Notion Press, 2021).
- Ben Francis and Dilys Parkinson, *Oxford Idioms: Dictionary for Learners of English* (Oxford, 2006).
- T. Sriraman (ed.), *Macmillan College Prose* (Laxmi Publications, 2015).

**SKILL ENHANCEMENT COURSE (SEC)**  
**ENGL2051: Creative Writing**

- Anjana Neira Dev et al, *Creative Writing: A Beginner's Manual* (Pearson, 2009).
- Margaret A. Boden, *The Creative Mind: Myths and Mechanisms* (Routledge, 2004).
- David Morley, *The Cambridge Introduction to Creative Writing* (Cambridge University Press 2007).
- Linda Anderson (ed.), *Creative Writing: A Workbook with Readings* (Routledge,

2006).

- Paul Mills, *The Routledge Creative Writing Coursebook* (Routledge, 2006).
- Ailsa Cox, *Writing Short Stories* (Routledge, 2005).
- M. Zama, *Prose for Our Times* (Orient Longman, 2004).
- Mary Kinzie, *A Poet's Guide to Writing Poetry* (Chicago University Press, 1999).
- David Lodge, *The Practice of Writing* (Penguin, 1997).
- Willaim Packard, *The Art of Poetry Writing* (St. Martin's Press, 1992).
- O Henry, *The Gift of the Magi and Other Short Stories* (Dover Thrift, 2000).
- William Wordsworth, *'Daffodils' and Other Poems* (Michael O'Mara, 2016).

### **SEMESTER III**

#### **MAJOR COURSE**

#### **ENGL3011: History of English Literature**

- Ronald Carter and John McRae, *The Routledge History of Literature in English*, 2<sup>nd</sup> Edition (Routledge 2009)
- J.D. Burnley, *Chaucer's Language and the Philosophers' Tradition* (Cambridge, 1980)
- Malcolm Godden and Michael Lapidge (eds.), *The Cambridge Companion to Old English Literature* (Cambridge, 1991)
- M.C. Bradbrook, *Themes and Conventions of Elizabethan Tragedy*, 2<sup>nd</sup> Edition (Cambridge, 1980)
- R. Helgerson, *Forms of Nationhood: The Elizabethan Writing of England* (Chicago, 1992)
- Richard W. Bevis, *English Drama: Restoration and Eighteenth Century, 1660-1789* (London, 1988)
- Stephen Copley (ed.), *Literature and the Social Order in Eighteenth-Century England* (London, 1984)
- Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background 1760-1830* (Oxford, 1981)
- J.W. Burrow, *A Liberal Descent: Victorian Historians and the English Past* (Cambridge, 1981)
- Michael Alexander, *A History of English Literature* (Palgrave Foundation Series, 2013)
- David Daiches, *A Critical History of English Literature*, Vol. I & II (Visionias, 2023)
- Edward Albert, *History of English Literature*, Revised Edition (Oxford, 2017)
- David Lodge, *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature* (London, 1977)
- Alan Sinfield, *Literature, Politics and Culture in Postwar Britain* (London, 1989)
- Bibhash Choudhary, *English Social and Cultural History: An Introductory Guide and Glossary* (PHI, 2010)
- Peter Widdowson, *The Palgrave Guide to English Literature and its Contexts 1500-2000* (Palgrave Macmillan, 2004)

**MAJOR COURSE**  
**ENGL3012: British Poetry from Elizabethan to Pre-Romantic**

- John Carey, *John Donne: Life, Mind and Art* (London, 1981)
- Elizabeth Donno (ed.), *Andrew Marvell: The Complete Poems* (Penguin, 2005)
- Ilona Bell (ed.), *John Donne: Selected Poems* (Penguin, 2006)
- Kenneth Muir, *Shakespeare's Sonnets* (London, 1989)
- Katherine Duncan-Jones, *Shakespeare's Sonnets* (Arden Shakespeare Edition, 2013)
- John Leonard (ed.), *Paradise Lost* (Penguin Classics, 2003)
- Leo Damrosch (ed.), *The Rape of the Lock and Other Major Writings* (Penguin Classics, 2011)
- Harriet Raghunathan (ed.), *The Rape of the Lock* (Worldview Critical Edition, 2000)
- David Lyle Jeffrey (ed.), *William Cowper: Selected Poetry and Prose* (Regent College Publishing, US 2007)
- Harold Bloom (ed.), *Thomas Gray's "Elegy Written in a Country Churchyard"*  
(Modern Critical Interpretations, Chelsea House Publishers, 1991)

**INTERDISCIPLINARY COURSE**  
**ENGL3031: Practical English Grammar and Usage**

- Collins Cobuild, *English Grammar* (Harper Collins, 1990).
- S. M. Gupta, *Current English Grammar and Usage*, Second Edition (PHI Learning Pvt. Ltd., 2019).
- Martin Hewings, *Advanced English Grammar* (Cambridge University Press, 1999).
- A. S. Hornby, *Guide to Patterns and Usage in English*, 2<sup>nd</sup> Edition (Oxford University Press, 1975).
- Rodney Huddleston, *A Student's Introduction to English Grammar* (Cambridge University Press, 2021).
- Michael. McCarthy, *English Vocabulary in Use* (Cambridge University Press, 2017).
- J. C. Nesfield, *Manual of English grammar and composition* (Macmillan, 1939).
- D. S. Paul, *Advanced English Grammar* (Goodwill, 2022).
- R. P. Sinha, *Current English Grammar and Usage with Composition* (Oxford University Press, 2002).
- Michael. Swan, *Practical English Usage* (Oxford University Press, 1980).
- A. J. Thomson & A. V. Martinet, *A Practical English Grammar*. 4<sup>th</sup> Edition (Oxford University Press, 1986).
- Donald Watson, *Advanced Vocabulary in Context* (Cambridge University Press, 2010).
- George Yule, *Oxford Practice Grammar* (Oxford University Press, 2019).
- Malathy Krishnan, Sharbani Banerjee & Soumitra Roy, *Engage: A Course in Communicative English* (Cambridge University Press, 2024)

**SKILL ENHANCEMENT COURSE**  
**ENGL3051: Introducing Translation Studies**

- Mona Baker, *In Other Words: A Coursebook on Translation* (Routledge, 2001).
- *Routledge Encyclopedia of Translation Studies* (Routledge, 2001).
- Simon Sherry, *Gender in translation: Cultural Identity and the Politics of Transmission* (Routledge, 1996).
- I. C. Catford, *A Linguistic Theory of Translation* (Oxford University Press, 1965).
- Nancy J. Frishberg, *Interpreting: An Introduction. (Registry of Interpreters for the Deaf, 1990).*
- Ravinder Gargesh and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook* (Orient Longman, 2007).
- Juliana House, *A Model for Translation Quality Assessment* (Gunter Narr, 1977).
- H. Lakshmi, *Problems of Translation* (Booklings Corporation, 1993).
- Peter Newmark, *A Textbook of Translation* (Prentice Hall, 1988).
- E. A. Nida, and C. R. Taber. *The Theory and Practice of Translation* (E. J. Brill, 1974).
- Gideon Toury, *Translation Across Cultures* (Bahri Publications Private Limited, 1987).

**SEMESTER IV**

**MAJOR COURSE**

**ENGL4011: British Drama from Elizabethan to Restoration**

- Martin Wiggins, Robert Lindsey & Stephen Guy-Bray (eds.), *Christopher Marlowe Edward II* (Bloomsbury, 2014)
- Sandra Clark & Pamela Mason (eds.) *Macbeth* (Arden Shakespeare Edition, 2013)
- Sir Arthur Quiller-Couch & John Dover Wilson (eds.), *The Merchant of Venice* (Cambridge, 2009)
- Shrishendu Chakrabarti (ed.), *The Way of the World* (Orient Blackswan, 2007)
- Derek Hughes, *English Drama 1660-1700* (Oxford, 1996)
- Harry Levin, *Christopher Marlowe: The Overreacher* (London, 1961)
- John Drakakis (ed.), *Shakespearean Tragedy* (London, 1992)
- G. Blakemore Evans, *Elizabethan-Jacobean Drama* (London, 1987)

**MAJOR COURSE**

**ENGL4012: British Novels, Essays and Short Stories**

- Jane Austen, *Sense and Sensibility* (Penguin Classics, 2003)
- Charles Dickens, *Hard Times* (Wordsworth Classics, 1995)

- Jeri Johnson (ed.), *James Joyce A Portrait of the Artist as a Young Man* (Oxford World's Classics, 2008)
- Michael Thorpe, *Modern Prose: Stories, Essays and Sketches* (Oxford, 1997)
- Simon Dittrich, *Virginia Woolf's Perspective on Fiction* (Grin Verlag, 2018)
- Robert S. Baker & James Sexton (eds.), *Aldous Huxley Complete Essays* (Ivan R Dee, 2000)
- Peter Ackroyd, *Dickens* (London, 1990)
- Andrew Sanders, *Dickens and the Spirit of the Age* (Oxford, 1999)
- Michael Wheeler, *English Fiction of the Victorian Period* (London, 1994)
- Malcolm Bradbury, *The Modern British Novel* (London, 1994)
- Cecil Chesterton, *G.K. Chesterton, A Criticism* (Hardpress Publishing, 2012)

### **MAJOR COURSE**

#### **ENGL4013: British Poetry from Romantic to Modern**

- John E. Grant & Mary Lynn Johnson (eds.), *Blake's Poetry and Design* (Norton Critical Edition, 2008)
- Stephen Gill (ed.), *William Wordsworth Selected Poems* (Penguin Classics, 2004)
- Samuel Taylor Coleridge, *The Complete Poems* (Penguin Classics, 1997)
- John Barnard (ed.), *John Keats Selected Poems* (Penguin Classics, 2007)
- Cian Duffy & Jack Donovan (eds.), *Percy Shelley Selected Poems and Prose* (Penguin Classics, 2017)
- Peter Manning & Susan Wolfson (eds.), *Lord Byron Selected Poems* (Penguin Classics, 2005)
- Sir Christopher Ricks (ed.), *Lord Alfred Tennyson Selected Poems* (Penguin Classics, 2007)
- W.T. Young (ed.), *Robert Browning A Selection of Poems (1835-1864)* (Cambridge, 2014)
- Hereford B. George & A. M. Leigh (eds.), *Selected Poems of Matthew Arnold* (Kessinger Publication, 2007)
- Peter Feeney, *G.M. Hopkins Selected Poems* (Oxford, 2006)
- Edna Longley, *Yeats and Modern Poetry* (Cambridge, 2014)
- W. B. Yeats, *Collected Poems* (Vintage Classics, 1990)
- Manju Jain, *A Critical Reading of the Selected Poems of T.S. Eliot* (Oxford, 2001)
- G. Martin & N. Furbank (eds.), *Twentieth-Century Poetry* (Milton Keynes, 1975)
- J.R. Watson, *English Poetry of the Romantic Period 1789-1830*, 2<sup>nd</sup> Edition (London, 1992)

### **MINOR COURSE**

#### **ENGL4021: Indian Writing in English**

- Bruce King, *Modern Indian Poetry in English* (Revised Edition) (Oxford University Press, 2005)
- Asif Currimbhoy, *The Refugee* (Writers Workshop, 1971)
- Rabindranath Tagore, *Crisis in Civilization and Other Essays* (Rupa Publications, 2003)
- Nissim Ezekiel, *Collected Poems* 2<sup>nd</sup> Edition (Oxford, 2005)
- Githa Hariharan, "The Remains of the Feast" (*Kunapipi* Vol 16, Issue 1, 1994)



- Sri Aurobindo, *Collected Poems* (Sri-Aurobindo Ashram, Pondicherry, 2013)
- Chandani Lokuge (ed.), *Toru Dutt Collected Prose and Poetry* (Oxford, 2005)
- K.R. Srinivasa Iyengar, *Indian Writing in English* Revised Edition (Sterling Publications, 2019)
- M.K. Naik, *A History of Indian English Literature* (Sahitya Akademi, 2009)

### **ABILITY ENHANCEMENT COURSE (AEC)**

#### **ENGL4041: Language and Creativity**

- T.A. Balasubramanian, *Textbook of English Phonetics for Indian Students* (Macmillan India Ltd., 1981)
- Sukriti Ghosal and Suman Nayek, *L1-Handbook* (Burdwan University Press, 2019)
- Department of English, University of Delhi, *Fluency in English - Part II*, Oxford University Press, 2006
- S.P. Kumar, *Language, Literature and Creativity* (Orient Blackswan, 2012)
- Gauri Mishra, Ranjana Kaul & Brati Biswas (eds.) *Language through Literature* (Primus, 2016)

### **SEMESTER V**

#### **MAJOR COURSE**

#### **ENGL5011: British Drama from the Neoclassical to the Modern**

- Harley Granville Barker, *Prefaces to Shakespeare* (Princeton University Press, 1946)
- E.S. Bates, *Modern Drama: A Handbook of Theory and Practice* (University of Chicago Press, 1941)
- Jacky Bratton, *The Making of the West End Stage: Marriage, Management and the Mapping of Gender in London, 1830–1870* (Cambridge University Press, 2011)
- John Russell Brown, *The Oxford Illustrated History of Theatre* (Oxford University Press, 1995)
- T. S. Eliot, *Murder in the Cathedral* (Harcourt Brace Jovanovich, 1963)
- John Galsworthy, *Justice* (Duckworth, 1910)
- Oliver Goldsmith, *She Stoops to Conquer*. Edited by Katharine C. Balderston, (Houghton Mifflin, 1964)
- Christopher Innes, *Modern British Drama: The Twentieth Century* (Cambridge University Press, 2002)
- Hugh T. Keenan, *John Galsworthy: A Reassessment* (Barnes & Noble Books, 1989)
- Michael Levenson, *A Genealogy of Modernism: A Study of English Literary Doctrine 1908–1922* (Cambridge University Press, 1984)
- William McEvoy, *Drama and Modernity: English and Irish Theatre 1880–1930* (Oxford University Press, 2012)
- William McEvoy, *Drama and Modernity: English and Irish Theatre 1880–1930* (Oxford University Press, 2012)
- A. David Moody, ed. *The Cambridge Companion to T.S. Eliot* (Cambridge University Press, 1994)
- Peter Raby, ed. *The Cambridge Companion to Oscar Wilde* (Cambridge University Press, 1994)

- Press, 1997)
- Alastair Smart, *Eighteenth Century English Drama* (Cambridge University Press, 1972)
- Oscar Wilde, *The Importance of Being Earnest*. Edited by Russell Jackson (W.W. Norton, 2006)
- Raymond Williams, *Drama from Ibsen to Brecht* (Chatto & Windus, 1968)
- David Worrall, *Theatrical Revolution: Drama, Censorship and Romantic Period Subcultures 1773–1832* (Oxford University Press, 2006)
- Katharine Worth, *Revolt Against Realism in the English Theatre, 1914–1935* (Oxford University Press, 1972)

**MAJOR COURSE**  
**ENGL5012: Indian English Literature**

- Bruce King, *Modern Indian Poetry in English* (OUP, 2001)
- K.R. Srinivasa Iyengar, *Indian Writing in English* (Sterling, 1985)
- M.K. Naik, *A History of Indian English Literature* (Sahitya Akademi, 1982)
- C.D. Narasimhaiah (ed), *An Anthology of Commonwealth Poetry* (Macmillan, 1990)
- V. K. Gokak, *An Integral View of Poetry: An Indian Perspective* (Abhinav Publications, 1975)
- Henry Louis Vivian Derozio, *The Fakeer of Jungheera, A Metrical Tale and Other Poems* (Samuel Smith and Co. Library)
- Kamala Das, *The Best of Kamala Das* (Bodhi Publishing House, 1991)
- A. K. Ramanujan, *Hymns for the Drowning* (Princeton University Press, 1981)
- Kritika Ramanujan (ed), *The Collected Poems of A.K. Ramanujan* (OUP, 1995)
- Jayanta Mahapatra, *The Best of Jayanta Mahapatra* (Bodhi Publications, 1995)
- Jayanta Mahapatra, *Selected Poems* (OUP, 1987)
- Sri Aurobindo, *Collected Poems* (Sri Aurobindo Ashram, Pondicherry, 1999)
- K. D. Sethna, *Sri Aurobindo: the Poet* (Sri Aurobindo International Centre of Education, Pondicherry, 1999)
- K. N. Daruwalla, *Under Orion* (Indus/Harper Collins, 1970)
- K.N. Daruwalla, *Winter Poems* (Indus/Harper Collins, 1970)
- F. A. Inamdar (ed), *Critical Spectrum: the Poetry of Keki N. Daruwalla* (Mittal, 1991)
- Mahesh Dattani, *Collected Plays* (Penguin, 2000)
- Mulk Raj Anand, *Selected Short Stories* (Penguin, 2006)
- Dr. C. K. Mishra, *Short Story of Mulk Raj Anand: A Critical Study* (InSc Publishing house)
- Arundhati Roy, *The God of Small Things* (India Ink, 1997)
- Rabindranath Tagore, *Nationalism* (Fingerprint Classics)
- Rabindranath Tagore, *Nationalism* (Peacock Classics)
- Amartya Sen, *The Argumentative Indian* (Penguin, 2006)
- Sri Aurobindo, *The Future Poetry* (Sri Aurobindo Ashram, Pondicherry, 2000).
- Makarand Paranjape (ed), *Sri Aurobindo Reader* (Penguin, 1999).

**MAJOR COURSE**  
**ENGL5013: Philology and Literary Criticism**

- Albert C. Baugh and Thomas Cable, *A History of the English Language* (Routledge, 2013)
- B. B. Das and J. M. Mohanty, *Literary Criticism* (Oxford, 2006)
- D. J. Enright and Ernst De Chickera, *English Critical Texts* (Oxford, 1997)
- B. Prasad, *An Introduction to English Criticism* (Macmillan, 2009)
- Charles Barber, Joan C. Beal and Philip A. Shaw. *The English language: A historical introduction*. 2d ed. (Cambridge, 2009)
- David Burnley, *The history of the English language: A source book*. 2d ed. (Longman, 2000)
- Momma Haruko and Michael Matto. Eds, *A Companion to the History of the English Language* (Wiley-Blackwell, 2008)
- A Barbara Fennell, *A history of English: A sociolinguistic approach* (Oxford, 2001)
- Dan McIntyre, *History of English: A resource book for students* (Routledge, 2009)
- Donald. Ringe, *The linguistic history of English. Vol. 1, From Proto-Indo-European to Proto-Germanic*. 2nd ed. (Oxford, 2006)
- Donald Ringe and Ann Taylor. *The linguistic history of English. Vol. 2, The development of Old English* (Oxford, 2014)
- J. Jeremy Smith, *Essentials of early English: An introduction to Old, Middle and Early Modern English*. 2d ed. (Routledge, 2005)

## **SEMESTER VI**

### **MAJOR COURSE**

#### **ENGL6011: Indian Literature in English Translation**

- Vyasa: 'The Book of the Assembly Hall', in *The Mahabharata*: translated and edited by J.A.B. van Buitenen (Chicago: Brill, 1975)
- Kalidasa, *Meghadūta*, Translated by C. John Holcombe (Ocaso Press, 2008)
- Rabindranath Tagore, *The Golden Boat: Selected Poems*, Translated by Joe Winter (Anvil Pr Poetry Ltd, 2008)
- Gulzar, *Baal-o-Par: Collected Poems*, Translated by Rakhshanda Jalil (HarperCollins, 2024)
- Mahasweta Devi *Mother of 1084*, Translated by Samik Bandyopadhyay (Seagull Books, 2014)
- Munshi Premchand, *The Shroud: Stories*, Translated by Ruth Vanita (Penguin Books, 2011)
- Mahatma Gandhi, *Hind Swaraj and Other Writings*, Edited by Anthony J. Parel (Cambridge University Press, 2010)
- Bharata Muni, *The Natyashastra*, Translated by Manomohan Ghosh, (Asiatic Society of Bengal, Calcutta 1951).
- Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- J.A. B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy*, vol. V, *Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
- Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

- G. N. Devy. Ed. *Indian Literary Criticism*. Orient Longman.
- Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
- B.R. Ambedkar, *Annihilation of Caste* In Dr. Babasaheb Ambedkar: Writings and Speeches, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
- Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
- G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

**MAJOR COURSE**  
**ENGL6012: American Literature**

- James Turslow Adams, *The Epic of America* (Blue Ribbon Books, 1931)
- Sacvan Bercovitch, ed. *The Cambridge History of American Literature*, Vol-I (Cambridge University Press, 1994)
- Zander Brietzke, *The Aesthetics of Failure: Dynamic Structure in the Plays of Eugene O'Neill* (McFarland & Company, Inc. Publishers, 2001)
- Kenneth Walter Cameron, *Emerson, the Essayist: An Outline of His Philosophical Development through 1836 with Special Emphasis on the Sources and Interpretation of "Nature"*, 2 vols (The Thistle Press, 1945)
- Richard Chase, *The American Novel and its Tradition* (Johns Hopkins University Press, 1957)
- Carl Degler, *Out of Our Past: the Forces that Shaped Modern America* (Harper Perennial, 1959)
- Fisher, et al. *American Literature of the Nineteenth-Century* (Eurasia Publishing House, 1955)
- Richard Gray, *American Poetry of the Twentieth Century* (Longman Group UK Limited, 1990)
- Richard Gray, *A Brief History of American Literature* (Wiley Blackwell, 2011)
- D.H. Lawrence, *Studies in Classic American Literature* (Heinemann, 1924)
- R.W.B. Lewis, *The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century* (University of Chicago Press, 1955)
- George Monteiro, *Robert Frost and New England Renaissance* (The University Press of Kentucky, 1988)
- Samuel Eliot Morison, *A Concise History of the American Republic* (Oxford University Press, 1983)
- Eugene O' Neill, *The Plays of Eugene O'Neill*. Vol. II (Affiliated East-West Press, 1989)
- Jay Parini, ed. *The Columbia Anthology of American Poetry* (Columbia University Press, 1995)
- Krishna Sen, *Negotiating Modernity: Myth in the Theatre of Eliot, O'Neill & Sartre* (Minerva Associates, 1999)
- Krishna Sen & Ashok Sengupta. *A Short History of American Literature* (Hyderabad: Orient Black Swan, 2017)
- William Edward Simonds, *A Student's History of American Literature* (The Riverside Press Cambridge, 1909)

- Robert E. Spiller and Alfred R. Ferguson, eds. *The Collected Works of Ralph Waldo Emerson* (Harvard University Press, 1971)

**MAJOR COURSE**  
**ENGL6013: European Literature**

- Carol Appleby, *German Romantic Poetry: Goethe, Novalis, Heine, and Holderlin* (Crescent Moon Publishing, 2012)
- M.C. Bradbrook, *Ibsen the Norwegian: A Revaluation* (Chatto and Windus, 1966)
- Carol Clark, & Robert Skyes. eds. *Baudelaire in English* (Penguin Classics, 1997)
- Walter Cohen, *A History of European Literature: The West and the World from Antiquity to the Present* (Oxford University Press, 2017)
- Errol Durbach, *'A Doll's House'—Ibsen's Myth of Transformation* (Twayne, 1991)
- Nick Havely, *Dante* (Blackwell Publishing, 2007)
- Henrik Ibsen, *A Doll's House*. Trans. Michael Meyer. Eds. Nick & Non Worrall (Bloomsbury Methuen Drama, 2015)
- Janko Lavrin, *Tolstoy* (McMillan Co., 1946)
- Stephen Mallarme, *Stephen Mallarme: Selected Poetry and Prose* (New Directions, 1982)
- Mitchel de Montaigne, *Complete Essays*. Trans. M.A. Screech (Penguin Classics, 1993)
- Ovid. *Metamorphoses* (Penguin Classics, 2004)
- H.S. Reiss, ed. *Kant: Political Writings*. Trans. H.B. Nisbet (Cambridge University Press, 1991)
- Enid Starkie, *Flaubert the Master: A Critical and Biographical Study, 1856-80* (Weidenfeld and Nicolson, 1971)
- Enid Starkie, *Baudelaire* (Paragon House, 1988)
- Leo Tolstoy, *What Men Live By* (Createspace Independent Pub., 2016)

**MAJOR COURSE**  
**ENGL6014: Literary Theory**

- Ramen Selden, Peter Widdowson & Peter Brooker, *A Reader's Guide to Contemporary Literary Theory* (Routledge, 2016)
- Lois Tyson, *Critical Theory Today* (Routledge, 2008)
- Mary Klages, *Literary Theory: The Complete Guide* (Bloomsbury Publishing, 2017)
- Pramod K. Nayar, *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism* (Pearson, 2009)
- Jonathan Culler, *Literary Theory: A Very Short Introduction* (Oxford, 2011)
- Peter Barry, *Beginning Theory* (Manchester University Press, 2017)
- M. S. Nagarajan, *English Literary Criticism and Theory* (Orient Blackswan, 2006)
- Julian Wolfreys (ed.), *Introducing Literary Theories: A Guide and Glossary* (Edinburgh University Press, 2001)
- Jeremy Hawthorne, *A Glossary of Contemporary Literary Theory* (Bloomsbury, 2000)
- Julian Wolfreys, Ruth Robbins and Kenneth Womack, *Key Concepts in Literary Theory* (Edinburgh University Press, 2001)

- J. A. Cudden and C. E. Preston, *A Dictionary of Literary Terms and Literary Theory* (Blackwell, 1998)
-