



**AMITY UNIVERSITY**  
— R A J A S T H A N —

**Amity School of Languages  
(ASL)**

**Bachelor of Arts English (Honors)**

**Programme Code: BEG**

**Duration – 3Years Full Time**

**Programme Structure**

**And**

**Curriculum & Scheme of Examination**

**2021**

## Programme Learning Outcomes (PLOs) for Bachelor of Arts in English (B.A. Hons. English)

<b>This Programme will provide students with the opportunity to develop the following competencies:</b>	
<b>Learning Outcomes</b>	<b>On completion of this programme</b>
1. Clearly express ideas orally and in writing	<ul style="list-style-type: none"> <li>• You will be able to exchange your views in seminars/conferences and even a part and parcel in writing the same as articles in journals</li> </ul>
2. Demonstrate an understanding of, and appreciation of multicultural, including global perspectives	<ul style="list-style-type: none"> <li>• You will be having a clear concept of multicultural and global perspectives through reading all genres of broad literature range prescribed in your syllabus</li> </ul>
3. Conduct research demonstrating information literacy	<ul style="list-style-type: none"> <li>• be acquainted with the research writing techniques</li> <li>• locate Citations and their techniques (APA/MLA)</li> </ul>
4. Produce effective research papers and presentations	<ul style="list-style-type: none"> <li>• To produce your original writings as article/research papers for publications</li> <li>• You will be a to make and deliver presentations of the studied area</li> </ul>
5. Appropriately apply skills and knowledge	<ul style="list-style-type: none"> <li>• You will be able to apply skills and knowledge attained from the classroom to your internship experience</li> </ul>
6. Analyze broad range of literature(s)	<ul style="list-style-type: none"> <li>• To analyze wide range of written literature and language, recognizing their temporal, social, political and artistic context.</li> </ul>

Programme Structure BA (Hons.)  
English

(2021-24)

Bachelor of Arts English (Honors)						
<b>CC</b>	<b>DE</b>	<b>VA</b>	<b>OE</b>	<b>NTCC</b>	<b>EVS</b>	<b>Total</b>
09	3	4	0	7	0	23
09	3	4	3	7	4	30
09	3	4	3	8	0	27
09	3	4	3	9	0	28
09	3	4	3	12	0	31
06	3	0	0	9	0	18
<b>51</b>	<b>18</b>	<b>20</b>	<b>12</b>	<b>52</b>	<b>4</b>	<b>157</b>

First Semester

Code	Course	Category	L	T	P/FW	Credit
BEG101	History of English Literature	CC	3	0	0	3
BEG102	English Poetry from Chaucer to Blake	CC	3	0	0	3
BEG103	Drama from Elizabethan to Restoration Age	CC	3	0	0	3
Select any one of the DEs						
BEG104	Classical Literature in Translation	DE	3	0	0	3
BEG 105	American Short Fiction					
BEG 106	An Introduction to Folk Literature					
BEG150	Project Work	NTCC	0	0	5	5
AND001	Anandam	NTCC	0	0	2	2
Foreign Language (Select any 1)						
BCS101	English	VA	1	0	0	1
BSS103	Behavioral Science-I Understanding Self for Effectiveness	VA	1	0	0	1
Foreign Language (Select any 1)						
FLN 101	French-1					
FLG 101	German-1					
FLS 101	Spanish-1					
FLC 101	Chinese-1					
<b>Total Credits</b>						

Second Semester

Code	Course	Category	L	T	P/FW	Credit
BEG 201	History of English Language	CC	3	0	0	3
BEG201	English Poetry From Wordsworth to Tennyson	CC	3	0	0	3
BEG203	Modern Drama	CC	3	0	0	3
Choose any one of the DEs						
BEG204	Introduction to Linguistics	DE	3	0	0	3
BEG 205	Indian Short Fiction					
BEG 206	Tradition, Identity and Culture: Various Approaches					
AND002	Anandam	NTCC	0	0	2	2
BEG250	Project Work	NTCC	0	0	5	5
BCS 201	English	VA	1	0	0	1
BSS 203	Behavioral Science-II Understanding Self for Effectiveness	VA	1	0	0	1
EVS 001	Environmental Science	VA	4	0	0	4
<b>Foreign Language (Select any 1)</b>		VA	2	0	0	2
FLN 201	French-					
FLG 201	German					
FLS 201	Spanish					
FLC 201	Chinese					
<b>Open Elective</b>						<b>3</b>
<b>Total Credits</b>						<b>30</b>

Third Semester

Code	Course	Category	L	T	P/FW	Credit
BEG 301	20 <sup>th</sup> Century Indian English Writing	CC	3	0	0	3
BEG302	English Novel	CC	3	0	0	3
BEG303	Literary Criticism	CC	3	0	0	3
BEG350	Project Work	NTCC	0	0	6	6
AND003	Anandam	NTCC	0	0	2	2
Choose any one of the Des						
BEG 305	Postcolonial Literature	DE	3	0	0	3
BEG 306	British, American and Diaspora Writings					
BEG 307	The Folk and Modern Narratives					
BSS 303	Behavioral Science-III Interpersonal Communication and Relationship Management	VA	1	0	0	1
BCS 301	Communication Skills	VA	1	0	0	1
<b>Foreign Language (Select any 1)</b>		VA	2	0	0	2
FLN 301	French-					
FLG 301	German					
FLS 301	Spanish					
FLC 301	Chinese					
<b>Open Elective</b>						<b>3</b>
<b>Total Credits</b>						<b>27</b>

Fourth Semester

Code	Course	Category	L	T	P/FW	Credit
BEG 401	Literary Criticism	CC	3	0	0	3
BEG402	Prose Down The Ages	CC	3	0	0	3
BEG 403	20 <sup>th</sup> Century Indian English Novel	CC	3	0		3
<b>Choose any one of the DEs</b>						
BEG 404 BEG 405 BEG 406	Modern European Drama African American Writing Exploration of Folk Tradition and Conservation of Folklore	DE	3	0	0	3
BEG450	Project Work	NTCC	0	0	7	7
AND004	Anandam	NTCC	0	0	2	2
BSS 404	Behavioral Science-IV Group Dynamics and Team Building	VA	1	0	0	1
BCS 401	Communication Skills-II	VA	1	0	0	1
<b>Foreign Language (Select any 1)</b>		VA	2	0	0	2
FLN 401	French-					
FLG 401	German					
FLS 401	Spanish					
FLC 401	Chinese					
<b>Open Elective</b>						<b>3</b>
<b>Total Credits</b>						<b>28</b>

Fifth Semester

<b>Code</b>	<b>Course</b>	<b>Category</b>	<b>L</b>	<b>T</b>	<b>P/FW</b>	<b>Credit</b>
BEG 501	Modern English Poetry	CC	3	0	0	3
BEG502	Contemporary Literature-1	CC	3	0	0	3
BEG503	Fiction: Science & Mystery Plays	CC	3	0		3
<b>Choose any one of the Des</b>						
BEG 504	Indian Women Writing	DE	0	0	3	3
BEG505 BEG 506	Women Writing in General Dimensions of Folklore Studies					
BEG550	Summer Internship Project	NTCC	0	0	10	10
AND005	Anandam	NTCC	0	0	2	2
BSS 505	Behavioral Science-V Individual, Society and Nation	VA	1	0	0	1
BCS 501	Communication Skills-III	VA	1	0	0	1
<b>Foreign Language (Select any 1)</b>		VA	2	0	0	2
FLN 501	French-					
FLG 501	German					
FLS 501	Spanish					
FLC 501	Chinese					
<b>Open Elective</b>						<b>3</b>
<b>Total Credits</b>						<b>31</b>



## Sixth Semester

<b>Code</b>	<b>Course</b>	<b>Category</b>	<b>L</b>	<b>T</b>	<b>P/FW</b>	<b>Credit</b>
BEG 601	Linguistics	CC	3	0	0	3
BEG602	Contemporary Literature-II	CC	3	0	0	3
BEG603	Dissertation	NTCC	0	0	9	9
<b>Choose any one of Des</b>						
BEG604 BEG 605 BEG 606	American Literature Internship Training Project Writing	DE	0	0	3	3
<b>Total Credits</b>						
						<b>18</b>

## PREAMBLE

Amity University aims to achieve academic excellence by providing multi-faceted education to students and encourage them to reach the pinnacle of success. The University has designed a system that would provide rigorous academic programme with necessary skills to enable them to excel in their careers.

This booklet contains the Programme Structure, the Detailed Curriculum and the Scheme of Examination. The Programme Structure includes the courses (Core, Electives & NTCC), arranged semester wise. The importance of each course is defined in terms of credits attached to it. The credit units attached to each course has been further defined in terms of contact hours i.e. Lecture Hours (L), Tutorial Hours (T)

The Curriculum and Scheme of Examination of each course includes the course objectives, course contents, scheme of examination and the list of text and references. The scheme of examination defines the various components of evaluation and the Weightage attached to each component. The different codes used for the components of evaluation and the Weightage attached to them are:

Components	Weightage%
• Midterm Test	15
• Presentation	10
• Viva-Voce	10
• Quiz	10
• End Term Examinations-	50
• Attendance	05

It is hoped that it will help the students study in a planned and a structured manner and promote effective learning. Wishing you an intellectually stimulating stay at Amity University, Rajasthan!

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# HISTORY OF ENGLISH LITERATURE

Course Code: BEG 101

Credit Units: 03

## Course Objective:

The course is designed to give a broad background of English Literature over a period of some 14 centuries to the students. This will give the students an insight into the major literary canons – that sequence of interlinked works - with their characteristic trends and genres with major literary authors and texts. This course explores the long history of writing in the British Isles, from the Anglo-Saxon and the early Christian period and the world over in the present day. It gives a record of English writing – poetry, drama and fiction in the various regions.

## Course Contents:

### Unit I

1. An Introduction to Middle English Literature

### Unit II

1. An Overview: From Elizabethan to Puritan age and effect of Renaissance

### Unit III

1. A brief study of age of Neo-classical age (Social and Political Background)

### Unit IV

1. Romantic Movement and French Revolution

### Unit V

1. An Introduction to Victorian Age and Modern Period- Emergence of New Literatures in English

## Examination Scheme:

Components	MT	Presentation	V	Quiz	A	EE
Weightage (%)	15	10	10	10	05	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## Text & References:

- Harry Blamires. 1984. A Short History of English Literature Second Edition. London. Rutledge
- David Daiches. 1979. History of English Literature, Vol. I, II, III. Allied Publishers.
- Jesse Matz. 2004. The Modern Novel: A Short Introduction. Wiley-Blackwell.
- Krishna, Arvind. An Illustrated History of Indian Literature In English. Orient Black Swan.
- Sanders, Andrew. Short Oxford History of English Literature. Oxford Univ. Press, London



# ENGLISH POETRY FROM CHAUCER TO BLAKE

**Course Code: BEG 102**

**Credit Units: 03**

**Course Objective:**

The course includes a study of English poetry from Chaucer of the later Middle Age to the Age of Transition. It has representative poets from different ages and their poems. This course will enable the students to get a broad perspective of the important periods of English Poetry and different genres of poetry. It will also tackle such issues as - poet in relation to society, themes of nature, imagination, etc

**Text:**

**Text: Unit I- 16<sup>th</sup> century**

- 1. Geoffrey Chaucer - Prologue to the Canterbury Tales (Overview)
- William Shakespeare - True Love (Sonnet No. 116)

**Unit II-17<sup>th</sup> century**

- 1. John Donne - Death be not proud, A Valediction: forbidden Mourning
- 2. John Milton - On his blindness

**Unit III-18<sup>th</sup> Century**

- 1. Pope - Ode on Solitude :Setting of the poem; theme analysis, textual analysis
- 2. Thomas Gray - Elegy Written in a Country Churchyard
- 3. William Blake - London Setting of the poem; theme analysis, textual analysis

**Examination Scheme:**

Components	MT	Presentation	VV/A	Quiz	A	EE
Weightage (%)	15	10	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

**Text & References:**

- Fowler, Alistair & Scot-Kilvert, Ian: Edmund Spenser. Longman.
- Thomas, C.T. (Ed): Rape of the Lock. Orient Black Swan.
- Guibbory: The Cambridge Companion to John Donne. Cambridge University Press.
- Danielson, Dennis (Ed): Cambridge Companion to Milton. Cambridge University Press.
- De Grazia, Margreta & Wells, Stanley: Cambridge Companion to Shakespeare. Cambridge University Press.
- Zunder, William: Paradise Lost: J Milton. Macmillan.
- Bottrall, Margaret: William Blake: Songs of Innocence and Experience. Octava

# DRAMA FROM ELIZABETHAN TO RESTORATION AGE

Course Code: BEG 103

Credit Units: 03

## Course Objective:

The course will give an insight into different genres of Drama from the Elizabethan to the restoration age. For that matter writers and their works, which are representative of the significant periods, are taken up

### Unit I Introduction to Drama Elizabethan Age:, its chief characteristics, chief Writers, trends, Movements, Shakespearean Comedy

1. Shakespeare: As you Like It; Merchant of Venice  
Setting, Background, Plot, Theme, Characters, Techniques,  
Textual analysis, Explanation (Act and scene wise)

### Unit II Restoration age: Comedy of manners, Traits, Writers, Influence, Movements

1. Ben Jonson Everyman in his Humor (Non –detailed study)  
Setting, Background, Characters, Theme, Techniques
2. Sheridan ‘The School for Scandal’ (Non-detailed Study)  
Setting, Background, Characters, Theme, Techniques
3. Congreve ‘The Way of the World’  
Setting, Background, Plot, Characters, Theme, Explanation Act and Scene wise)

## Examination Scheme:

Components	MT	Presentation	VV/A	Quiz	A	EE
Weightage (%)	15	10	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## Text & References:

- Ali, Amir. Basic Introduction to Shakespeare. Oxford University Press.
- Bloom, Harold. William Shakespeare. New York: Chelsea House, 1986.
- Clemen, Wolfgang. Shakespeare’s Dramatic Art: Collected Essays. New York: Routledge, 2005.
- Holdsworth, Roger Victor. Jonson: Everyman IN HIS Humor and The Alchemist: A Casebook. Macmillan.
- Lyons, Patric. Congreve: Comedies. Macmillan.
- Morwood, James and David Crane. Eds., Sheridan Studies. Cambridge University Press, 1995.
- Taylor, D. Crane. William Congreve. Oxford University Press, 1931.

# CLASSICAL LITERATURE IN TRANSLATION

Course Code: BEG 104

Credit Units: 03

## Course Objective:

Identify texts, contexts, and authors—and thematic, genre-based and stylistic hallmarks of those texts and authors within the early literary traditions. Understand, discuss and interpret key texts, ideas, themes, and aesthetic modalities and explain how the texts, ideas, themes and modalities arose within a given cultural or historic context. Recognize and discuss significant genre and stylistic aspects of those texts. Relate their knowledge of ancient texts and belief systems to enduring issues and values in contemporary societies, including their own.

## Unit I

1. Greek Literature: Introduction to Greek Poetry  
Traits, trends, Movements
2. Homer **The Iliad** (An Over view)  
Setting, Background, theme,  
Characters, techniques
3. Virgil **Aeneid**  
Setting, Background, theme, characters, techniques,  
Explanation (Act & Scene wise)

## Unit II

1. Indian Literature: Introduction to Indian Drama and Poetry/Upanishads  
Traits, Trends, Theories
2. Ved Vyas **Bhagwadgeeta Chapter VIII** (Translated by Fitzgerald)
3. Kabir Some Selected poems of Kabir translated by Rabindra Nath Tagore  
Or  
Kalidasa **Abhigyan Shakuntalam**  
Setting, Background, Theme, Plot, Characters, Techniques

## Examination Scheme:

Components	MT	Presentation	VV	Quiz	A	EE
Weightage	15	10	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## Text & References:

- A Companion to Greek Tragedy by Justina Gregory, Blackwell Publishing
- Kabir tran. By Tagore
- The Cambridge Companion to Greek Tragedy (Cambridge Companions to Literature) (Paperback) by P. E. Easterling
- Greek Tragedy in Action, Oliver Taplin, Routledge, 2003
- **Greek and Roman Comedy:** Translations and Interpretations of Four Representative Plays, Edited by Shawn O'Bryhim, Translated by George Fredric Franko, Timothy Moore, Shawn O'Bryhim, and Douglas Olson.
- Kālidāsa . [The Recognition of Sakuntala: A Play In Seven Acts](#). Oxford University Press.(2001)
- Palshikar, Sanjay. Evil and the Philosophy of Retribution: Modern Commentaries on the Bhagavad-Gita, Routledge (2015).

# AMERICAN SHORT FICTION

Course Code: BEG 105

Credit Units: 03

## Course Objective:

This course aims to help students become better writers. In order to achieve this goal, students will be asked to write frequently, both in class and outside of it, and to read poets who model diverse strategies for crafting powerful fiction. In addition to honing their skills as writers, students will develop a critical vocabulary that will aid them in future literary studies as well as discussing the works produced by their peers.

## Unit I

1. Introduction to American short fiction writing, trends, style, technique
2. 19<sup>th</sup> Century fiction
3. Edgar Allen Poe: ‘The Tell-Tale Heart’, The Spectacles
4. W.S. Porter: Schools and Schools, Gift of Magi
5. Nathaniel Hawthorne: The Birth Mark, David Swan

## Unit II

1. 20<sup>th</sup> Century American fiction
2. Earnest Hemingway: Hills like White Elephants,  
The Snows of Kilimanjaro,
3. William Faulkner: ‘A Rose for Emily’,  
‘That Evening Sun’

## Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term ex:

## Text & References:

### Recommended Readings:

- American Short Fiction: Amanda Elaine Anderson
- History of American Literature:
- O’Henry. The Four Million,
- Selected Stories of Nathaniel Hawthorne
- Earnest Hemmingway: Short Story Collection



# An Introduction to Folk Literature

Course Code: BEG 106

Credit Units: 3

**Course Objective:** The course will introduce the learner about Folklore. It will give an insight regarding various genres of Folklore. Besides, learner will be able to relate it to prescribe texts.

## Module 1: Folklore: Definition and Various Genres

- Oral literature, Material culture, Social Folk custom, Performing folk arts

## Module 2: Folklore: Issues and Methods

- Folklore Studies: An Overview
- Folklore and Allied Disciplines
- Folklore as Discourse

## Module 3: Culture Studies

- Meaning and Types of Culture
- Tribal Folk and Classical Cultures

## Module 4: Introduction to Vocational Training (field Tour)

### Examination Scheme:

Components	CT	Presentation	VV/A	Quiz	A	EE
Weightage (%)	15	10	10	10	5	50

(CT-Class Test; V-Viva Voce; A-attendance; EE-End Term Exam)

### Text & References:

- Dundes, Alan (ed.) Folklore: Critical Concepts in Literary and Cultural Studies. Routledge: London. 2005.
- Handoo, Jawaharlal. Folklore: An Introduction. Central Institute of Indian Languages: Mysore. 1989.
- Dorson, R. M. (ed.) Folklore and Folklife: An Introduction. University of Chicago Press: Chicago. 1982.
- Propp, Vladimir. Theory and History of Folklore. Manchester University Press: Manchester. 1984

# NTCC

**Course Code: BEG 150**

**Credit Units: 05**

NTCC is primarily a research work. It involves academic reading of several sources and writing on a particular topic relating to the core course or courses of the program. It is a scholarly inquiry into academic problems or issues. It should involve a systematic approach to gathering and analysis of information/ideas, leading to production of a structured report. The research topic should hold significant academic value commensurate with level of the Program.

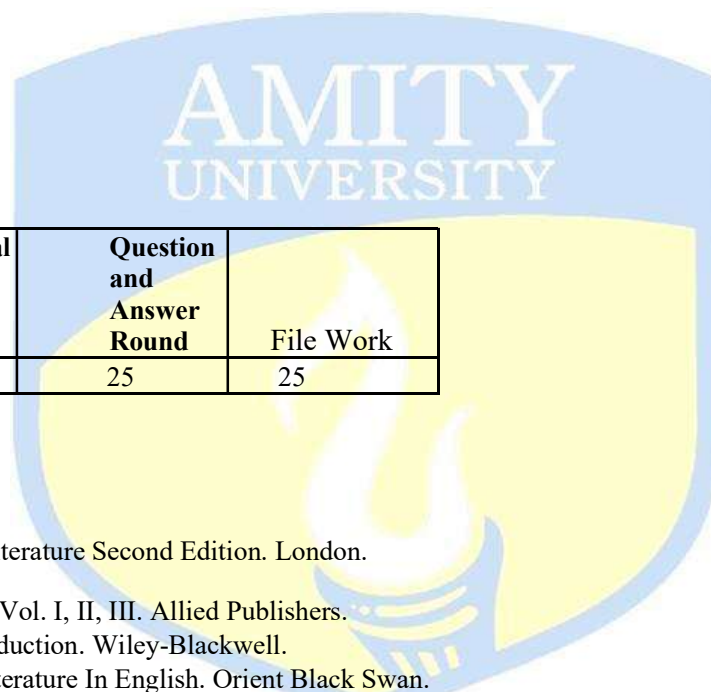
- American Short Fiction
- Restoration Age: Comedy of Manners
- Eighteenth Century Poetry

## **Evaluation Scheme:**

	<b>Presentation Content</b>	<b>Presentation Oral Skills</b>	<b>Question and Answer Round</b>	<b>File Work</b>
<b>Components</b>				
<b>Weightage (%)</b>	25	25	25	25

## **Text & References:**

- Harry Blamires. 1984. A Short History of English Literature Second Edition. London. Rutledge
- David Daiches. 1979. History of English Literature, Vol. I, II, III. Allied Publishers.
- Jesse Matz. 2004. The Modern Novel: A Short Introduction. Wiley-Blackwell.
- Krishna, Arvind. An Illustrated History of Indian Literature In English. Orient Black Swan.
- Sanders, Andrew. Short Oxford History of English Literature. Oxford Univ. Press, London
- American Short Fiction: Amanda Elaine Anderson Bottrall, Margaret:
- William Blake: Songs of Innocence and Experience. Octava



# Syllabus – Second Semester

## HISTORY OF ENGLISH LANGUAGE

**Course Code: BEG 201**

**Credit Units: 03**

### Course Objective:

The course is designed to make the students understand something of the structure of the language of their study. It also looks at its position in the world diachronically and its relation to other tongues, the wealth of its vocabulary together with the processes in which that vocabulary has been and is being enriched. The history of a language is intimately bound up with the history of the peoples who speak it and so the complex relationships among the many different varieties of speech that are gathered under the single name of the English language will also be discussed.

### Course Contents:

#### Unit I

1. The English Language- Old English,
2. Foreign Influences on English; 450- 1066,
3. Middle English, Renaissance. 1066- 1485

#### Unit II

1. Theories on the Origin of Language
2. Indo European family of languages
3. Grimm's Law; Verner's Law
4. The Great Vowel Shift

#### Unit III

1. Characteristics of English
2. Structure
3. Word formation processes
4. Phonetic Change.

#### Unit IV

1. From Island Tongue to World Language
2. Indian English and American English.

### Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term ex:

### Text & References:

- Gerry Knowles. 1997. A Cultural History of the English Language. London. Arnold.
- Albert C Baugh. 2002. A History of the English Language. Fifth edition. London. Rutledge.
- Crystal, David. 2003. English as a Global Language. Cambridge University Press.
- Crystal, David. Cambridge Encyclopaedia of the English Language. Cambridge Univ. Press
- Ramanathan, Vaidehi. English Vernacular Divide, The: Postcolonial Language Politics and Practice. Orient Black Swan
- Wood F T. An Outline History of the English Language. Macmillan
- Bloomfield, Leonard. An Introduction to the Study of Language. John Benjamin

# ENGLISH POETRY FROM WORDSWORTH TO TENNYSON

Course Code: BEG 202

Credit Units: 03

## Course Objective:

The course includes a study of English poetry from Wordsworth of the Romantic Age to Tennyson of the Victorian Age. It has representative poets from these ages and their poems. This course will enable the students to get a broad perspective of the important as well as prolific periods of English Poetry and different genres of poetry. It will also tackle such issues as - poet in relation to society, themes of nature, imagination, the Victorian Dilemma, etc.

### Unit I

1. 18<sup>th</sup> Century: Introduction to the Age, Romantic Revival, concept of Poetry
2. **Wordsworth**   **Tintern Abbey; Ode on Intimations of Immortality**  
Setting, Background, Theme,  
Language, Textual analysis and Explanation
3. **Samuel Taylor Coleridge**        **Kubla Khan, Ode to Dejection**  
Setting, Background, Theme,  
Textual analysis and Explanation
4. **Shelley**   **Ode to the West Wind**  
Setting, Background, Theme, Language, Textual analysis and Explanation
5. **Keats**   **Ode on a Grecian Urn; Ode to Nightingale**  
Setting, Background, Theme, Language,  
Textual analysis and Explanation
6. **Byron**   **She Walks in Beauty**  
Setting, Background, Theme,  
Textual analysis and Explanation

### Unit II

1. 19<sup>th</sup> century: Introduction to the Age; Victorian Compromise, theories, Movements
2. **Browning**   **My Last Duchess; 'The Last Ride Together'**  
Setting, Background, Theme,  
Textual analysis and Explanation
3. **Arnold**   **Dover Beach**  
Setting, Background, Theme,  
Textual analysis and Explanation
4. **Tennyson**   **Ulysses**  
Setting, Background, Theme, Textual analysis and Explanation

### Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term ex:

### Text & References:

- Roe, Nichole: Romanticism. Oxford University Press.
- Wolfson, Susan J: Cambridge Companion to Keats. Cambridge University Press.
- Fraser, George Sutherland: John Keats: Odes: A Casebook. Macmillan.
- Robinson, Daniel: A Century of Sonnets: The Romantic Era Revival. Oxford University Press.
- Palmer, David John: Tennyson. Ohio University Press.

# MODERN DRAMA

Course Code: BEG 203

Credit Units: 03

## Course Objective:

The study of Modern plays will help students understand the complex relationship of play, theater and audience as also their associated theatrical techniques. The study of prescribed texts will also help students in understanding certain socio-political issues of the times.

## Unit I

### 1. British Literature: Introduction to 20<sup>th</sup> Century Drama

#### 2. G.B Shaw

#### Pygmalion

Setting, Plot, Character, Theme, Genre,  
Textual Analysis and explanation  
(Act and Scene Wise)

#### 3. John Osborne Look Back in Anger

Setting, Plot, Character, Theme, Genre,  
Textual Analysis and explanation  
(Act and Scene Wise)

## Unit II

### 1. Indian Literature Introduction to Indian Drama

#### 2. Girish Karnad

#### Taledana

Setting, Plot, Character, Theme, Genre,  
Textual Analysis and explanation  
(Act and Scene Wise)

#### 3. Mahesh Dattani

#### Tara

Setting, Plot, Character, Theme, Genre,  
Textual Analysis and explanation  
(Act and Scene Wise)

## Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## Text & References:

- Brown, John R. Theatre Language: A Study of Arden, Osborne, Pinter and Wesker. London: Allen Lane, 1972.
- Dillon, Cynthia Bishop. The Playwriting Self of Bernard Shaw. Southern Illinois University Press, 1991.
- Malamud, Randy. T. S. Eliot's drama: A Research and Production Sourcebook. London: Greenwood Press, 1992.
- Raby, Peter. Ed., The Cambridge Companion to Harold Pinter. Homerton College: Cambridge University Press, 2001

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# INTRODUCTION TO LINGUISTICS

**Course Code: BEG 204**

**Credit Units: 03**

## **Course Objective:**

This paper aims to provide the learner the basic knowledge of Linguistics, various aspects of language study and its applications. The focus of the paper is also to introduce the learners with the basics of correct pronunciation and articulation and thereby to improve their communication skills.

## **Unit I:**

1. Introduction: What is language?
2. Characteristics of human language.
3. Linguistics: Definition and explanation.
4. Importance and applications of linguistics.
5. Levels of language study.

## **Unit II:**

1. Phonetics and Phonology
2. Difference between Phonetics and Phonology.
3. Classification of sound system.
4. Articulation and Production of sounds.
5. , Accent and Stress.

## **Unit III:**

1. **Morphology**
2. Suffixes and Prefixes
3. Word Formation process

## **Unit IV: Syntax**

1. Theories of Sentence structure.

## **Examination Scheme:**

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## **Text & References:**

- Adams ,V.1973. An Introduction to Modern English Word Formation. London: Longman
- Chomsky, N., and M.Halle.1968. The sound pattern of English. New York: Harper and Row.
- Lyons J, 1977. Semantics. 2 Vols. Cambridge: Cambridge University Press.
- Crystal D.1997. Encyclopedia of Language: 2<sup>nd</sup> Vol., Cambridge: Cambridge University Press

# INDIAN SHORT FICTION

Course Code: BEG 205

Credit Units: 03

**Course Objective:** The study of Translated texts will help students to localize culture and identity through understanding of a wide spectrum of perspectives on Indian nationhood and culture. The study of Modern Indian Poetry will acquaint students with the development of new art form as a result of multiplicity subjective positions initiated by a variety of experiences in Modern India

## Unit I

### Introduction to Indian Short Fiction

1. Rabindra Nath Tagore: 'The Home Coming', 'The Post Master'  
Setting, Background, theme,  
Textual Analysis, Critical Study
2. R.K. Narayan : Malgudi Days(the Astrologer's Day,  
The Grandmother's Tale,  
Under the Banyan Tree
3. Khushwant Singh : 'The Mark of Vishnu'  
Setting, Background, theme,  
Textual Analysis, Critical Study
4. Jhumpa Lahiri: Interpreter of maladies, Unaccustomed Earth  
Setting, Background, theme,  
\\Textual Analysis, Critical Study

Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	10	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Text & References:

- **History of Indian Literature**
- Tagore, Rabindranath; Alam, F. (editor); Chakravarty, R. (editor) (2011), The Essential Tagore, Harvard University Press
- Tagore, Rabindranath; Ray, M. K. (editor) (2007), The English Writings of Rabindranath Tagore, 1, Atlantic Publishing
- The Mark of Vishnu and Other Stories, (Short Story) 1950
- Interpreter of Maladies (1999)

## Tradition, Identity and Culture: Various Approaches

Course Code: BEG 206

Credit Units: 3

**Course Objective:** The course will introduce the learner about Tradition, Identity and Culture. It will describe culture and tradition into various forms/types. Besides, it will also focus on various approaches related to Folklore and Culture studies.

### Module 1: Folklore and Culture Studies in India: Approaches

- Sanskritization and ‘Palace Paradigm’
- Folk Forms as Protest

### Module 2: Tradition and Identity

- Meaning and Significance
- Approaches to Tradition and Identity

### Module 3: Introduction to Folk Tradition of India

- Jokes, Proverb, Riddles, Ballads, Myths, Oral Narratives, Tongue Twisters etc.
- Dance, Games, Ballad
- Folk Beliefs and Folk Medicines

### Examination Scheme:

Components	CT	Presentation	VV/A	Quiz	A	EE
Weightage (%)	15	10	10	10	5	50

(CT-Class Test; V-Viva Voce; A-attendance; EE-End Term Exam)

### Text & References:

- Barnard, Alan and Spencer Jonathan ed. Encyclopedia of Social and Cultural Anthropology. Routledge: London, 1996.
- Dorson, Richard M. 1950. ‘Folklore and Fakelore’, American Mercury. 70. 335-345
- Edward Shils. Tradition, University of Chicago Press, 2006.
- Eliot, T. S. (1919) 1953. ‘Tradition and the Individual Talent’. Selected Essays. Harcourt: New York.



## NTCC

Course Code: BEG 250

Credit Units: 05

NTCC is primarily a research work. It involves academic reading of several sources and writing on a particular topic relating to the core course or courses of the program. It is a scholarly inquiry into academic problems or issues. It should involve a systematic approach to gathering and analysis of information/ideas, leading to production of a structured report. The research topic should hold significant academic value commensurate with level of the Program.

History of Indian Literature: Indian Fiction  
Modern British Drama  
Morphology  
William Wordsworth: Theory of Poetic Diction  
Samuel Taylor Coleridge  
Growth and Development of Vocabulary  
History of Spellings: Growth and Implications  
Word Formation Process  
Theories of Sentence Structure

### Evaluation Scheme:

	Presentation Content	Presentation Oral Skills	Question and Answer Round	File Work
Components				
Weightage (%)	25	25	25	25

### Text & References:

- History of Indian Literature Adams ,V.1973.
- An Introduction to Modern English Word Formation. London: Longman
- Chomsky, N., and M.Halle.1968. The sound pattern of English. New York: Harper and Row.
- Lyons J, 1977. Semantics. 2 Vols. Cambridge: Cambridge University Press.
- Roe, Nichole: Romanticism. Oxford University Press. Brown,
- John R. Theatre Language: A Study of Arden, Osborne, Pinter and Wesker. London: Allen Lane, 1972.

## Twentieth Century Indian Writings in English

Course Code: BEG 301

Credit Units: 03

### Course Objective:

The study of Translated texts will help students to localize culture and identity through understanding of a wide spectrum of perspectives on Indian nationhood and culture. The study of Modern Indian Poetry will acquaint students with the development of new art form as a result of multiplicity subjective positions initiated by a variety of experiences in Modern India.

### Unit I

1. Short Stories in translation
2. Premchand - The Holy Panchayat
3. Ambai - The Squirrel  
The Card Sharper's
4. Basheer - Daughter
5. Saadat Hasan Manto - Toba Tek Singh

### Unit II

1. Indian English Poetry
2. H. Derozio - Harp of India
3. Toru Dutt - Our Casurina Tree
4. Sri Aurobindo - Rose of God
5. Sarojini Naidu - A Soul's Prayer
6. N. Ezekiel - Night of the Scorpion
7. K.N. Daruwalla - The Ghaghra in Spate
8. A. Ramanujam - Carpe Dien
9. Kamala Das - Dance of Eunuchs

### Unit III

1. Indian English Drama:
2. Rabindra Nath Tagore : Chandalika

### Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Text & References:

- Mehrotra Krishna Arvind. *The Oxford India Anthology of Twelve Modern Indian Poets*. Oxford univ. Press
- Singh R.P. *Anthology of Indian English Poetry*. Orient Black Swan
- Ramanujan A.K. *The Collected Essays of A.K. Ramanujan* Oxford.

# ENGLISH NOVEL

Course Code: BEG 302

Credit Units: 03

## Course Objective:

English Novel being a very important aspect of English literature, this course aims to give a broad understanding of the English Novel. It will give an insight into the major literary periods in relation to the English novel and their related characteristics and issues.

## UNIT I – 19<sup>th</sup> Century Novel

1. Introduction to Romantic Age
2. Introduction to Jane Austen
3. Pride and Prejudice – Text , Discussion
4. Analyzing P&P- Title, Characters, Significance, Themes, Feminism

## UNIT II – Victorian Novel

1. Introduction to Victorian Age
2. Introduction to Charles Dickens
3. Great expectations
4. Analyzing GE - Title, Characters, Significance, Themes, Gothicism

## Unit III- Modern Novel

1. Introduction to Modern Novel
2. Introduction to E.M.Forster
3. A Passage to India –Text, Discussion
4. Analyzing API – Title , Characters, Significance, Themes

## UNIT IV – Post-modern Indian English Novel

1. Introduction to Post-modernism
2. Introduction to Chitra Divakaruni Banerjee
3. Introduction to Mahabharata
4. The Palace of Illusion – Text, Discussion
5. Analyzing TPI - Title , Characters, Significance, Themes

## Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

(CT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

**Text & References:**

- John Richetti. Cambridge Companion to the Eighteenth Century Novel. Cambridge Univ. Press
  - Wilbur L Cross. Development of The English Novel.
- 
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# LITERARY CRITICISM

**Course Code: BEG 303**

**Credit Units: 3**

## **Course Objective:**

Literary Criticism has come to hold a prominent place in the study English Literature. The course will give an insight into certain literary traditions in relation to English Literary Criticism. The course will acquaint the students in contemporary issues and trends in literary criticism from Aristotle to the present day.

## **Unit I**

1. Introduction to Literary Criticism: Greek Concepts, theories
2. Aristotle: On Poetics: Theory; formative Elements, Catharsis, Hamartia, Concept of Tragic Hero  
Concept of Tragedy, Textual analysis

## **Unit II**

1. 18<sup>th</sup> Century Literary Criticism: Theory, concepts, Movements
2. Wordsworth: Preface to Lyrical Ballads: Definition of Poetry, Concept of Poetry, Analysis of the text
3. Coleridge: Fancy & Imagination: Theory, Concept, Types of Fancy and Imagination, Textual analysis

## **Unit III**

1. 19<sup>th</sup> Century Criticism: Theory, Concepts, Trends, Movements, Schools and Groups
2. Matthew Arnold: Study of Poetry: Theory, Concept, Trends, Movements
3. T.S. Eliot: Tradition and the Individual Talent: theory, Concept, Movements, Textual analysis

## **Examination Scheme:**

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## **Text & References:**

- Amian Das Gupta, Poetics. Pearson Education.
- John R. Willingham, A Handbook of Critical Approaches to Literature. Oxford University Press.
- Lodge, Modern Criticism and Theory: A Readers, 2/E. Pearson Education.
- Patric Waugh, Literary Theory and Criticism. Oxford University Pre

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## POST-COLONIAL LITERATURE

**Course Code: BEG 305**

**Credit Units: 03**

### **Course Objective:**

....to read a range of colonial and postcolonial fiction with reference to its historical context and contemporary reception. To discuss the stereotypes encoded in colonial fiction and the efficacy of literary techniques employed by authors who desired to challenge these stereotypes. To discuss the methods used by postcolonial authors to convey the legacy of Imperialism

### **Unit I**

1. Postcolonial Literature: (Indian & American)  
Development, Theories, Movements,  
Influences, Concepts

### **Unit II:**

1. Indian Novel: Introduction to Indian Fiction Writing; Characteristics;  
Popularity; Influence
2. Amitav Ghosh: The Shadow Lines  
Theme, Story analysis,  
Textual Analysis, Critical Study,
3. R.K.Narayan: The Man Eater of Malgudi  
Theme, Story analysis,  
Textual Analysis, Critical Study,

### **Unit III**

1. American Fiction: Development, Theories, Movements, Influences, Concepts
2. Toni Morrison: Beloved  
Theme, Story analysis,  
Textual Analysis, Critical Study,

### **Examination Scheme:**

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### **Text & References:**

#### **Recommended Readings:**

- Beloved by Toni Morrison
- The Empire Writes Back: Theory and Practices in Post-Colonial Literature by Bill Ashcroft, Gareth Griffiths and Helen Tiffin
- Toni Morrison: Critical and Theoretical Approaches by Nancy J. Peterson

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## British, American and Diaspora Writings

Course Code: BEG 306

Credit Units: 3

**Course Objective:** The Objective of the course is to get the students acquainted with Diaspora concept. Along with it students will be enabled to study the themes and characteristics of Diaspora writings of British, American and Diaspora effect on the literature and society of the age. The students will study the efficacy of Diaspora on twentieth century writing. The course will include experts of the writings.

### Unit I:

#### 1. Introduction to Diaspora Writings in literature

Meaning, Characteristics, Influence on the age,  
Society and Literature, Chief writers , Chief works

### Unit II

1. British Diaspora
- 2.
3. Graham Greene: Human Factor  
Textual Analysis  
Thematic analysis  
Critical Study
4. Salman Rushdie: 'The Courter'  
Textual Analysis  
Thematic analysis  
Critical Study

### Unit III

1. American Diaspora
2. William Faulkner: 'Dry September':  
Textual Analysis,  
Thematic analysis,  
Critical Study
3. Ernest Hemingway: 'A Clean Well-Lighted Place':  
Textual Analysis,  
Thematic analysis  
Critical Study

### Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Recommended readings:

- . Tennenhouse, Leonard. The Importance of Feeling: American Literature and the British Diaspora, 1750- 1850
- Bridge, Carl. The British World: Diaspora, Culture and Identity
- Mohanram, Radhika. Imperial White: Race, Diaspora and the British Empire
- Jurca, Catherine. White Diaspora: Suburb and the Twentieth Century American Novel
- Greene, Graham. Human Factor
- Rushdie, Salman. The Courter
- Faulkner, William. Dry September
- Hemingway, Ernest. A Clean Well-Lighted Place

# The Folk and Modern Narratives

Course Code: BEG 307

Credit Units: 3

**Course Objective:** The course will introduce the learner about Folklore. It will give an insight regarding various genres of Folklore. Besides, learner will be able to relate it to prescribe texts.

## Module 1: The 'Folk' and Modern Narratives

- Representation of 'Folk' in World Literature

## Module 2: : Folktales of India: Motifs, Modes and Mores

- Folktales from India by A K Ramanujan (Punjabi,Rajasthani,Garhwali,Kashmiri,Dogri,Marathi,Maithili and Bhojpuri and BegaliTales

## Module 3: Folk and British/American Literature

- Impact of Folk on American or British Literature (of various genres)

### Examination Scheme:

Components	CT	Presentation	VV/A	Quiz	A	EE
Weightage (%)	10	15	10	10	5	50

(CT-Class Test; V-Viva Voce; A-attendance; EE-End Term Exam)

### Text & References:

- Blackburn, S. and Ramanujan, A. K. (eds). Another Harmony: New Essays on the Folklore of India. University of California Press: California. 1986.
- Goody, Jack, "Oral Culture" in Folklore, Cultural Performances, and Popular Entertainments, ed. by Richard Bauman. Oxford University Press: New York. 1992.
- Islam, Mazharul. Folklore, the Pulse of the People, Concept Publishing Company: New Delhi, 1985.
- Jameson, Frederic. 1981. The Political Unconscious: Narrative as a Socially Symbolic Act. Methuen: London. 1981.
- Macherey, Pierre. A Theory on Literary Production. Routledge and Kegan & Paul: London. 1978.
- Ramanujan, A.K. Selections from Folktales from India. Penguin, 1994.



**Course Code: BEG 350****Credit Units: 10**

NTCC is primarily a research work. It involves academic reading of several sources and writing on a particular topic relating to the core course or courses of the program. It is a scholarly inquiry into academic problems or issues. It should involve a systematic approach to gathering and analysis of information/ideas, leading to production of a structured report. The research topic should hold significant academic value commensurate with level of the Program.

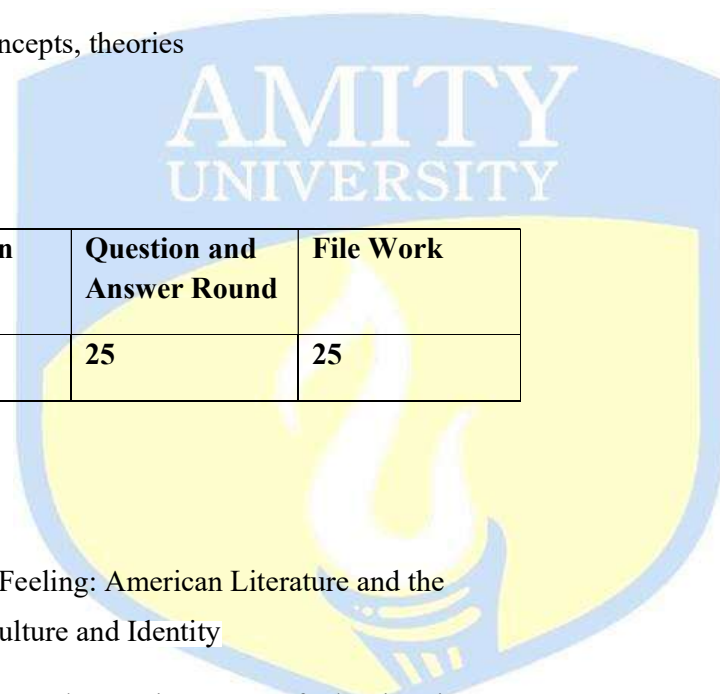
- British American and Diaspora Writings
- Post Colonial Literature
- Introduction to Literary Criticism: Greek Concepts, theories
- Post modern Indian English Novel
- Short Stories in Translation

**Examination Scheme:**

<b>Components</b>	<b>Presentation Content</b>	<b>Presentation Oral Skills</b>	<b>Question and Answer Round</b>	<b>File Work</b>
<b>Weightage (%)</b>	<b>25</b>	<b>25</b>	<b>25</b>	<b>25</b>

**Recommended readings:**

- . Tennenhouse, Leonard. The Importance of Feeling: American Literature and the British Diaspora, 1750- 1850
- Bridge, carl. The British World: Diaspora, Culture and Identity
- Amian Das Gupta, Poetics. Pearson Education.
- John R. Willingham, A Handbook of Critical Approaches to Literature. Oxford University Press. John Richetti. Cambridge Companion to the Eighteenth Century Novel. Cambridge Univ. Press



# Syllabus – Fourth Semester

## LITERARY THEORY

**Course Code: BEG 401**

**Credit Units: 03**

**Course Objective:**

This course will familiarize students with the study of major twentieth-century theories and its applications. The course will enable students to comment on various theories and apply them to works of literature and aspects of contemporary culture.

**Unit I**

1. Introduction to British Literary Theory
2. Concepts & Theory
3. Raymond Williams: Dominant, Residual and Emergent
4. Spatial Analysis, Marxism and literature

**Unit II**

1. Introduction to American Literary Theory
2. Edward Said: Introduction to Orientalism
  - Geopolitics and cultural hierarchy
  - Post-culturalism
3. Elaine Showalter: Towards A feminist Poetics
  - Gynocriticism
  - Feminism

**Unit III**

1. French literary Theory
  - Intentional Fallacy
  - Postmodernism
2. Death of the Author
  - Post structuralism
  - Post modernism

**Unit IV**

1. Indian Literary Theory
2. Chandra Talpade Mohanty
  - Transnational feminist theory
  - Anti-capitalist feminist
3. Under Western Eyes
  - Introduction to UWE
  - Western Feminism
  - Third World Woman

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)



**Text & References:**

- Lodge, *Modern Criticism and Theory: A Readers*, 2/E. Pearson Education.
  - Patric Waugh, *Literary Theory and Criticism*. Oxford University Press.
  - Peter Barry, *The Beginning Theory*.
  - Seldon, *A Reader's Guide to Contemporary Literary Theory*, 5/E. Pearson Education.
  - Terry Eagleton, *Literary Theory: An Introduction*, 2<sup>nd</sup> ed. (Oxford: Blackwell).
  - Young, Robert J C, *Postcolonialism: A Very Short Introduction*. Oxford.
-

# PROSE FROM 16<sup>TH</sup> TO 20<sup>TH</sup> CENTURY

Course Code: BEG 402

Credit Units: 03

## Course Objective:

This course will introduce the different styles of prose through different ages. It instructs the students how the various styles be examined in the aesthetic structure of prose.

## Unit I: Introduction to the Prose of 16<sup>th</sup> century: Related Movements, theories, characteristics

Francis Bacon (1561–1626): Of Studies  
: Of Great Place  
Detailed study of the essay, Critical Study  
Bacon's Style of Writing

## Unit II: Introduction to 17<sup>th</sup> & 18<sup>th</sup> Century Prose: Periodicals, Related movements,

Joseph Addison (1672-1719): Reflections in Westminster Abbey, Lady's Head Dress  
Sir Richard Steele (1672 –1729): The Spectator Club  
Oliver Goldsmith (1730 –1774): National Prejudices  
Charles Lamb (1775–1834): Dream-Children; a Reverie

Detailed study of the essays: Explanation of the Essay, Critical Study, Style of writing.

## Unit III: Introduction to 19<sup>th</sup> Century Prose: Related movements, Characteristics

William Hazlitt (1778 – 1830) – On Going Journey  
Detailed study of the essay, Critical Study  
Hazlitt's Style of Writing

## Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## Text & References:

- W. E. Williams (Editor). 1943. A Book of English Essays (Penguin English Library). Penguin Books Ltd
- Department of English and Modern European Languages. 1998. Forms of English Prose. Oxford
- Ashok Thorat. 1998. Poetry and Minor Forms of English Literature. Oxford
- John J. Gross. 1998. The new Oxford book of English prose. Oxford

## 20<sup>TH</sup> CENTURY INDIAN ENGLISH NOVEL

**Course Code: BEG 403**

**Credit Units: 03**

### **Course Objective:**

This course will orient students towards understanding of Indian English Novel since its beginnings till recent day. To this end the texts will be studied in their relevance to the major sociopolitical issues of the Indian nation in the 20<sup>th</sup> century. The study of such texts will put in perspective the issues of Indian Culture, Religion and Nationalism.

### **Unit I**

1. History of Indian English Novel
2. Concerns and issues in Indian English Novel

### **Unit II**

1. Introduction to R.K.Narayan
2. The Guide – Text and Discussion
3. Analyzing The Guide – Title, Characters, Themes
4. Introduction to Kamla Markandaya
5. Nectar in a Sieve – Text , Discussion
6. Analyzing NIS – Title, Characters, Themes

### **Unit III**

1. Introduction to U.R. Ananthmurthy
2. Samskara – Text and Discussion
3. Analyzing Samskara- Title, Characters, Themes
4. Introduction to Anita Desai
5. Where Shall We Go This Summer – Text, Discussion
7. Analysing WSWGTS - Title, Characters, Themes, Feminism

### **Examination Scheme:**

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### **Text & References:**

- Iyengar K.R. Srinivas. Indian Writing in English. Advent Books Division
- Daiches D. Critical Approaches to English Literature. Orient Black Swan.
- V. Padma. Fiction as Window: Critiquing the Indian Literary Cultural Ethos since the1980.Orient Blackswan.
- Dodiya Jaydesinh. Indian Women Novelists in English. Sarup and sons.
- Text- Where Shall we go This summer by Anita Desai
- Text-Samskara by U.R. Ananthmurthy
- Text- The Guide By R. K. Narayan

## MODERN EUROPEAN DRAMA (DE)

Course Code: BEG 404

Credit Units: 03

### Course Objective:

This module seeks to extend students' knowledge and understanding of modern drama to a wider European context. In so doing it will enhance their awareness and ability to handle critical and theoretical approaches to the study of drama, as well as enlarging their understanding of European cultural issues.

### UNIT I – A DOLL’S HOUSE

1. Introduction to Modern Drama, Henrik Ibsen
2. Realistic Drama
3. A Doll’s House – Text Reading and Discussion
4. Analyzing A Doll’s House – Title, Themes, Characters, Feminism in 19<sup>th</sup> Century

### UNIT –II – THE IMPORTANCE OF BEING EARNEST

1. Introduction to Oscar Wilde
2. Theory of Aestheticism
3. TIOBE – Text and Discussion
4. Analyzing TIOBE – Title, Themes, Characters, 19<sup>th</sup> Century Comedy, English Comedy

### UNIT III- SIX CHARACTERS IN SEARCH OF AN AUTHOR

1. Introduction to Luigi Pirandello
2. Meta theatre in English Drama
3. SCISOAA – Text and Discussion
4. Analyzing SCISOAA – Title, themes, characters, Play within play, Postmodern theatre

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Text & References:

- Styan, J. L. Modern Drama In theory and Practice: Vol. I, Realism and Naturalism, Cambridge University Press, UK, 1983.
  - Monaco, Paul, Modern European culture and Consciousness, 1870 – 1970, State University of New York Press, Albany, 1983.
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# AFRICAN AMERICAN WRITING

**BEG 405**

**Credit Units 03**

## **Course Objective:**

The course aims to acquaint the students with the Afro- American writers. The study of the same will help the students to have knowledge about the writers' age, writing techniques, impact of it on literature and society and emerging trends in Afro American Literature. Various genres of Literature writing will be studied under this course.

## **UNIT I – INTRODUCTION TO AFRICAN AMERICAN WRITING**

1. Introduction to African American Writing
2. Short History of African-American Writing

## **UNIT II – SHORT STORIES**

1. The Best of Simple – Text, Discussion, Title, Significance, Themes, Characters
2. Going to Meet the Man - Text, Discussion, Title, Significance, Themes, Characters
3. Girl - Text, Discussion, Title, Significance, Themes, Characters

## **UNIT III – DRAMA**

1. Color Struck- Text, Discussion, Title, Significance, Themes, Characters

## **UNIT IV – POETRY**

1. The Caged Bird – Text, Discussion, Title, Significance
2. Sympathy - Text, Discussion, Title, Significance

<b>Components</b>	<b>MT</b>	<b>Presentation</b>	<b>Viva</b>	<b>Quiz</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	<b>15</b>	<b>15</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>50</b>

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## **Recommended Texts & Readings:**

- Langston Hughes: The Best of Simple
- Zora Neale Hurston: Color Struck
- Paul Lawrence Dunbar: Sympathy
- Maya Angelou: The Caged Bird
- James Baldwin: I am going to meet the Man
- Jamaica Kinkaid: Girl
- Audrey Golden: A brief History of Afro American Literature
- <http://www.pbs.org/wnet/americanmasters/blog/american-masters-shaped-black-history/>

## Exploration of Folk Tradition and Conservation of Folklore

Course Code: BEG 406

Credit Units: 3

**Course Objective:** The course will introduce the cause of language death and decaying of folk culture and methods of preservation of language and culture. Besides, it will enable the learner about Folk Theatre and various folk forms of Rajasthan.

### Module 1: Different Approaches to Folklore and Cultural Preservation

- Language Death
- Conservation and Preservation Methods
- Documentation and other methods

### Module 2: Folk Theatre

- Appropriation of Folk in Indian Theatre: Jatra, Kathakali, Tamasha, Nautanki and Pala
- Folk, and Popular Films
- Habib Tanveer's *Charan Das Chor* (optional)

### Module 3: Folklore of Rajasthan

Songs, Ballads, Theatre, etc .

### Examination Scheme:

Components	CT	Presentation	VV/A	Quiz	A	EE
Weightage (%)	15	10	10	10	5	50

(CT-Class Test; V-Viva Voce; A-attendance; EE-End Term Exam)

### Text & References:

- Detha, Vijaydan. Puffin Classics: Timeless Tales from Marwar.
- Pagel, Mark. Contribution to the Conservation of Endangered Languages seminar; University of Bristol, 21 April 1995. *Iatiku* 1.6.
- Wurm, Stephen A. Language Death and Disappearance: Cause and Circumstances. In Robins and Uhlenbeck (eds.). 1-18. *Methods of language maintenance and revival, with selected cases of language endangerment in the world.* In Matsumura (ed.). 191-211. 1991.
- Rhydwen, Mari. Strategies for Doing the Impossible. In Ostler (ed.). 101-6.1998.
- Crystal, David. 'Language Death' Cambridge University Press. 2000.
- <http://www.endangeredlanguagefund.org/request.html>
- Samar, Devial. Folk Theatres of Rajasthan. Book Treasure. Jodhpur, 2018.
- Habib Tanveer's *Charan Das Chor* translated by Anjum Katyal, Seagull Books Pvt.Ltd , 2004



# SUMMER INTERNSHIP EVALUATION

**Course Code: BEG 450**

**Credit Units: 03**

Summer Project is primarily a research work. It involves academic reading of several sources and writing on a particular topic relating to the core course or courses of the program. It is a scholarly inquiry into academic problems or issues. It should involve a systematic approach to gathering and analysis of information/ideas, leading to production of a structured report. The research topic should hold significant academic value commensurate with level of the Program.

## **GUIDELINES FOR SUMMER PROJECT REPORT**

### **Topic**

The topic of the paper will be of the student's choice with consent of the Supervisor. It must be relevant to the content of the course, but it should be treated in greater depth than it is covered in class. Focus is of the utmost importance. Too broad a topic will either lead to superficial treatment or an unnecessarily long paper; too narrow a topic will lead to a lack of source material and redundancy. Make sure the subject focuses on one question or topic so that the paper has a definite purpose. Composing an introduction and conclusion can be a good test of the cohesiveness of the subject. The domain can include Literature, Linguistics, Applied Linguistics, English Language Teaching and other related areas.

### **Synopsis of Summer Project Report**

A Synopsis of the Summer Project Report should be submitted to the Board of Studies of the Institute. The Board, after deliberation, will suggest changes and modifications and will assign a supervisor from amongst the teaching faculty of the Institute. The synopsis should include the following –

- Title of Summer Project Report
- Introduction
- Problems of Research
- Objectives of Research
- Tentative Chapter Division
- Suggested readings

### **Source Material and References**

Presenting your own ideas in a Summer Project Report is acceptable and even encouraged. However, the paper must be based on facts and opinions from authoritative sources and these sources must be given proper credit. A minimum of three published sources is required, and ten or more is typical. Direct quotes must be placed inside quotation marks or in indented sections and should be used sparingly. Paraphrasing is better in most cases.

There are two popular ways to cite references. One is to place superscripted numbers in the text with corresponding footnotes at the bottom of the page or endnotes at the end of the paper. More typical of scientific papers is to place the author and year in parentheses (Heaton, 1984). In either case you need a bibliography of all cited sources at the end of the paper with author(s), year, title, publication or publisher, volume, and pages. These should be in alphabetical order by name of the primary author. Preference however should be given to MLA Style Sheet.

Be sure to find source materials that are specific to your topic, either books or journal articles. Textbooks are usually too general and should be avoided. The libraries have published and computerized indexes that can be used to find relevant sources. See the Supervisor or a reference librarian if you are unfamiliar with these resources.

Plagiarism is the presenting of someone else's wording or ideas as one's own and is a violation of university policy. If you use someone else's words or ideas, you must give them proper credit. You must also obtain permission from the Supervisor before using your Summer Project Report for more than one course.

### **Length and Format**

Length is not important; 40 to 60 pages of 1.5 spaced text is a good target. The title, author, course, and date should be typed onto a cover sheet. Illustrations are not required but are often useful in explaining graphical concepts and in giving the paper character. The bibliography should be the last section of the paper. The entire report has to be submitted in two spiral bound copies.



## Grading

Students are required to make two submissions: a first draft and a final draft prior to final submission. The first draft is *not* to be a "rough" draft; it should be a completed, typed paper like you would ordinarily submit. I will read it carefully, offer suggestions for improvement, give it a grade, and return it to you promptly. The final draft, which is worth a larger share of the points, is your chance to respond to the suggestions and submit an improved paper. This, I hope, will make the writing of a Summer Project Report more of a learning experience. We strongly suggest using a word processor so that the final draft can be created by editing rather than complete retyping.

Grading is based on both research content and presentation. Your paper should demonstrate that you have gained a level of expertise in the subject by studying the relevant literature. Your presentation should be clean and convincing with proper use of paragraphs, complete sentences, and correct grammar, spelling, and punctuation. Make your Summer Project Report look and sound professional.

## Evaluation of Project Work

Sl. No.	Evaluated by	Criteria	Marks
1	Institution	Quality Depth & Breadth of analysis, Coverage, Scope and content Project fulfillment Data collection ability in the field (if any) Scope of Implementation.	50
2	Board of Examiners	Viva-voce Examination	50
3		<b>Total</b>	<b>100</b>

## Project

### Schedule

#### Registration

First week of the last academic month

Allotment of Faculty Guide takes place in accordance to the area of interest / stream chosen by the student at the time of registration.

#### Approval of Project Topic

Week following the \_week of registration'

#### Submission of Synopsis To Faculty Guide

Prior to the completion of End-Term Examination. The synopsis could be submitted any time after the allotment of project topic but certainly must be before completion of last examination.

#### Duration of Project

The project stretches for the full duration of the Semester break

#### Submission of Report

First Draft – After 20 Days from the commencement of the project  
Second Draft – 20 days after submission of the first draft.

The first and second reports could be submitted through e-mail or any other medium as per the consent of faculty guide.

Final Draft – Within second week of rejoining of institution

## NTCC

**Course Code: BEG 450**

**Credit Units: 07**

NTCC is primarily a research work. It involves academic reading of several sources and writing on a particular topic relating to the core course or courses of the program. It is a scholarly inquiry into academic problems or issues. It should involve a systematic approach to gathering and analysis of information/ideas, leading to production of a structured report. The research topic should hold significant academic value commensurate with level of the Program.

Introduction to American Literature  
The Best of Simple- Short Story  
Oliver Goldsmith- National Prejudices  
William Hazlitt- On Going Journey  
Kamla Markandeya- Nectar in a Sieve  
R K Narayan: The Guide  
Elaine Showalter: Towards the Feminist Poetics

### Evaluation Scheme:

Components	Presentation Content	Presentation Oral Skills	Question and Answer Round	File Work
Weightage (%)	25	25	25	25

\*The students need to submit NTCC project file and PPT to the concerned faculty before the end of the semester

# Syllabus – Fifth Semester

## MODERN ENGLISH POETRY

Course Code: BEG 501

Credit Units: 03

### Course Objective:

This course will study some poems of representative poets that go into shaping Modernism. The employment of newer styles and techniques in poetry as Myth, Imagery, symbolism and allusions will be dealt. At a broader plane, the texts will be studied in relation to the major socio-political issues around such times that engulf the modern man. The course will study the relationship between the texts and the socio-political issues of the times - unrest in Ireland in the first quarter of 20<sup>th</sup> century and degeneration of structures and moral values brought about by the two world wars.

### Unit I

T.S. Eliot

The Love song of J. Alfred Prufrock  
Hollow Men

W.B. Yeats

Sailing to Byzantium  
Second Coming

W.H. Auden

'In the Memory of W.B. Yeats'  
September, 1939

### Unit II

G.M. Hopkins

Felix and Randall

Philip Larkin

Wants

Ted Hughes

Thought Fox, Hawk Roosting

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Text & References:

- Howes, Marjorie, The Cambridge Companion to W. B. Yeats, Cambridge University Press, 2006
  - Tate, Allen, T. S. Eliot: The Man and His Work, Penguin, 1971.
  - Haffenden, John, W.H. Auden, the Critical Heritage, Routledge & Kegan Paul, 1983.
  - Fuller, John, W.H. Auden: A Commentary, Princeton University Press, 1998
- 
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# CONTEMPORARY LITERATURE-I

**Course Code: BEG 502**

**Credit Units: 03**

**Course Objective:**

Contemporary literature is an important area of study in the contemporary English Literary Studies. The texts will be discussed in terms of key aspects, including: colonial and post-colonial experience; national, cultural, and racial identity; voice; language; political writing; gender and colonization; exile; and imperialism. Discussing texts in their historical and cultural contexts, the course aims to give students both a broad knowledge of Contemporary literature and in-depth understanding of specific texts and issues.

**Unit I**

**Canadian Literature:**

Introduction to Canadian Poetry

Margaret Atwood: Siren Song; Women Work, Sad child

Background and setting of the poem

Explanation of the poem

Thematic and Critical study

**Unit II**

**Indian Literature:**

Introduction to Indian Novel

V.S.Naipaul: A House for Mr. Biswas

Background & Setting of the novel

Analysis of the text based on theme and structure

Critical study of the novel

**Arundhati Roy: The God of Small Things**

Background & Setting of the novel

Analysis of the text based on theme and structure

Critical study of the novel

**Unit III**

**African Literature: Introduction to African Literature**

Chinua Achebe: Things Fall apart

Background & Setting of the novel

Analysis of the text based on theme and structure

Critical study of the novel

Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

**Text & References:**

- Binod Mishra, Explorations in Australian Literature. Sarup & Sons.
- Elleke Boehmer, Colonial and Postcolonial Literatures: Migrant Metaphors. Oxford.
- Lazarus, The Cambridge Companion to Postcolonial Studies. Cambridge University Press.

## FICTION: SCIENCE AND MYSTRIES

Course Code: BEG 503

Credit Units: 03

### Course Objective:

To study popular forms of novel in literature; the course will locate these popular forms of novel in the domain of novel genre. The course will work out certain novel genres which in the past were not popularly included in literary studies, which in the present times have captured the attention of English literature studies.

### UNIT I

1. Introduction to Modern Novel
2. George Orwell – Life, Works, Style
3. Animal Farm - Text, Themes, Characters, Critical Views

### UNIT II

1. Introduction to Children's Fiction
2. Lewis Carroll - Life, Works, Style
3. Through the Looking Glass - Text, Themes, Characters, Critical Views

### UNIT III

1. Introduction to Detective Novel
2. Agatha Christie – Life, Works, Style
3. The Murder of Roger Ackroyd - Text, Themes, Characters, Critical Views
4. Sharadindu Bandhyopadhyaya - Life, Works, Style
5. Byomkesh Bakshi - Text, Themes, Characters, Critical Views

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Text & References:

- Christopher Pawling, 'Popular Fiction: Ideology or Utopia?', Popular Fiction and Social Change, ed. Christopher Pawling (London: Macmillan, 1984).
- Umberto Eco, 'Narrative Structure in Fleming,' in the Study of Popular Culture: A Sourcebook, ed. Bob Ashley (London: Pinter, 1989), pp. 124-34.
- Darko Suvin, 'On Teaching SF Critically,' from Positions and Presuppositions in Science Fiction, (London: Macmillan), pp. 86 – 96.
- Felicity Hughes, 'Children's Literature: Theory and Practice,' ELH. 45 (1978), pp. 542-62.

# INDIAN WOMEN WRITING

Course Code: BEG 504

Credit Units: 03

## Course Objective:

To introduce variety of writings by Indian women writers and to explore the breadth of those writings from artistic and historical perspectives. To enable students to analyze and discuss literary texts by familiarizing them with basic approaches and concepts used in literary study. The students will explore woman's role, status, self-image, and history in literature written by women.

## UNIT I

1. Introduction to Indian Women Novelists
2. History of Indian Women Novelists
3. Major Concerns of Indian Women Novelists

## UNIT II

1. Anita Desai – Life, Works, Style
2. Voices in the City – Themes, Characters, Critical Views
3. Shashi Desande - Life, Works, Style
4. The Binding Vine - Themes, Characters, Critical Views
5. Nayantara Sehgal – Life, Works, Style
6. Storm in Chandigarh - Themes, Characters, Critical Views

## UNIT III

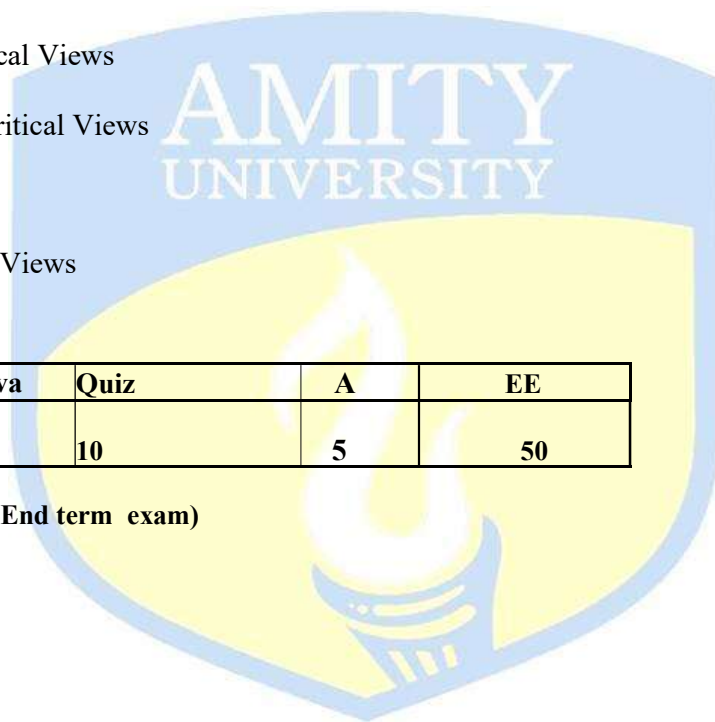
1. Introduction to Diasporic Women Writers
2. Jhumpa Lahiri - Life, Works, Style
7. The Namesake - Themes, Characters, Critical Views

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## Text & References:

- Voices in the City by Anita Desai
- The Fiction of Anita Desai by R.K.Dhawan
- Storm in Chandigarh by Nayantara Sahgal
- The Fictional Milieu of Nayantara Sahgal: A Feminist Perspective by Asha Choubey
- Jasmine by Bharati Mukherjee
- Bharati Mukherjee: Critical Perspectives by Somdatta Mandal





## Women's Writing in general in the Nineteenth and Twentieth centuries

Course Code: BEG 505

Credit Units: 03

### Course Objective:

The 19th and the 20 Century have witnessed a sharp and steady rise of women writers who have stood up for the cause of women through their literary works. The course aims to familiarize women with position of women in the nineteenth and twentieth century. The goal of the course is to then make the students aware of the campaign of women writers to make their position less prejudiced and more empowered while they deal with everyday circumstances of life. The course will enable the students to get acquainted to an important trajectory of women writers as they document their socio-cultural position in the Victorian and the Modern Age.

### UNIT I

1. Emily Dickinson – Life, Works, Style
2. Text and Analysis- ‘Because I Could not Stop for Death’, ‘Elysium is as Far as to’, ‘I had no Time to Hate’, ‘I Felt a Funeral in My Brain’, ‘I Heard a Fly Buzz’, ‘The Soul Selects Her Own Society’.
3. Sylvia Plath - Life, Works, Style
4. Text and Analysis- ‘Daddy’, ‘Lady Lazarus’, ‘Soliloquy of a Solipsist’, ‘Mirror’

### UNIT II

1. Kate Chopin ‘The Story of an Hour’ – Text and Analysis
2. Katherine Mansfield ‘Bliss’ – Text and Analysis
3. Walla Cather ‘Coming Aphrodite’ – Text and Analysis
4. Mahasweta Devi ‘Draupadi’, in Gayatri Chakravarty Spivak, In Other Worlds,pp. 179-96 – Text and Analysis

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Text & References:

1. Ammons, Elizabeth. *Conflicting Stories: American Women Writers at the Turn of the Century*. 2008.
2. Coultrap-McQuinn, Susan. *Doing Literary Business: American Women Writers in the Nineteenth Century*
3. Thompson, Nicole Diane. *Victorian Writers and the Women Question*. 2006.

# Dimensions of Folklore Studies

Course Code: BEG 506

Credit Units: 3

**Course Objective:** The course will introduce the cause of language death and decaying of folk culture and methods of preservation of language and culture. Besides, it will enable the learner about Folk Theatre and various folk forms of Rajasthan.

## Module 1: Gender and Folklore (India and abroad)

- Women in patriarchy
- Women's tales
- Role reversals and other characterizations

## Module 2: Folklore in arts/music/ paintings/films etc.

## Module 3: Media & Folklore

- Folklore and Radio
- Folklore and television
- Folklore and Print media

### Examination Scheme:

Components	CT	Presentation	VV/A	Quiz	A	EE
Weightage (%)	15	10	10	10	5	50

(CT-Class Test; V-Viva Voce; A-attendance; EE-End Term Exam)

### Text & References:

- Arya, S.P. A Sociological Study of Folklore, Calcutta: Indian Publications, 1975.
- Bausinger, Hermann. 1990. *Folk Culture in a World of Technology*. Bloomington: Indiana University Press.
- Barkataki, S.N. [ed.]. Tribal Folk-Tales of Assam, Gauhati: Publications Board Assam, 1970.
- Das, Yogesh. Assamer Loksamskriti. New Delhi: NBT India, 1983
- Dégh, Linda. 1994. *American Folklore and the Mass Media*. Bloomington: Indiana University Press.
- Handoo, J. 2000. *Theoretical Essays in Indian Folklore*. Mysore: Zooni Publications.
- Tarpan Movie by Ministry of Information Technology, Govt. of India.

# NTCC

**Course Code: BEG 550**

**Credit Units: 06**

NTCC is primarily a research work. It involves academic reading of several sources and writing on a particular topic relating to the core course or courses of the program. It is a scholarly inquiry into academic problems or issues. It should involve a systematic approach to gathering and analysis of information/ideas, leading to production of a structured report. The research topic should hold significant academic value commensurate with level of the Program.

Indian Women Novelists

Detective Novels

Canadian Poetry

Major Literary Movements in Modern English Poetry

**Evaluation Scheme:**

<b>Components</b>	<b>Presentation Content</b>	<b>Presentation Oral Skills</b>	<b>Question and Answer Round</b>	<b>File Work</b>
<b>Weightage (%)</b>	<b>25</b>	<b>25</b>	<b>25</b>	<b>25</b>

\*The students need to submit NTCC project file and PPT to the concerned faculty before the end of the semester

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# Six Semester

## LINGUISTICS

Course Code: BEG 601

Credit Units: 03

### Course Objective:

To acquaint the students with the science of English Language; Students will be able to explore techniques of knowing English language. The course aims to train students with concepts like Morphology, syntax, Phonology, Phonetics etc.

### UNIT I: LANGUAGE AND PHONOLOGY

• Human language: form and functions; Acquisition versus learning, Speech production; articulatory, auditory, and acoustic phonetics, Elementary phonetics and phonology; consonants and vowels, tone, stress and accent; phone, phoneme, allophone.

### UNIT II: MORPHOSYNTACTIC PROCESSES

• Morphology and Syntax- morph, morpheme and allomorph; inflection versus derivation; grammatical categories; word formational processes

### UNIT III

• Syntactical Structures, Immediate Constituency Analysis, Phrase Structure Grammar, Transformational Grammar

### Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Text & References:

- Plag, Ingo.Brawn.Schramm, Introduction to Linguistics. Mouton de Gruyter. New York. 2007
- Plag,Ingo. Morphological productivity.Mouton de Gruyter.New York. 1999
- F.Meyer,Carles.Introduction to Linguistics.Cambridge University Press. U.K.2009
- Chomsky, Naom. Syntactic Structures. Mouton & Company.The Hague. 1957

## CONTEMPORARY LITERATURE-II

Course Code: BEG 602

Credit Units: 03

### Course Objective:

Contemporary literature is an important area of study in the contemporary English Literary Studies. The texts will be discussed in terms of key aspects, including: colonial and post-colonial experience; national, cultural, and racial identity; voice; language; political writing; gender and colonization; exile; and imperialism. Discussing texts in their historical and cultural contexts, the course aims to give students both a broad knowledge of Contemporary literature and in-depth understanding of specific texts and issues.

### Unit I -South African Literature

1. Introduction to South African Literature
2. Introduction to **Nadine Gordimer** and her art of writing
3. Introduction to **My Son's Story**
4. Introduction to Derek Walcott and his writing
5. Poems by **Derek Walcott-The Sea is History; Names; A Far Cry from Africa**
6. Background/setting/of the texts prescribed
7. Critical study of the novel and Poems

### Unit II- Latin American Literature

1. Introduction to Latin American Literature
2. Literary Movement and trends
3. Introduction to the Poet Pablo Neruda
4. Textual analysis and critical study of the Prescribed poems-**Tonight I can Write; Discoverers of Chile**

### Unit III- Indian Literature

1. Introduction to Indian Literature
2. Introduction to the poet Agha Shahid Ali
3. Salient features of Indian Poetry
4. Critical study and analysis of the text prescribed

### Examination Scheme

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Recommended Readings:

- Attridge, Derek and Rosemary Jolly, eds. 1998. *Writing South Africa: Literature, Apartheid, and Democracy, 1970–1995*. Cambridge: Cambridge UP.
- Chapman, Michael. 1996. *Southern African Literatures*. London: Longman.
- Smith, David (15 July 2014). "Nadine Gordimer dies aged 90". *The Guardian*. Retrieved 15 July 2014
- Colean Jacobson, "[Nadine Gordimer awarded Legion of Honour](#)" Archived 27 Gordimer, Nadine. *Chronicles of Death Foretold*

- Baer, William, ed. *Conversations with Derek Walcott*. Jackson: University Press of Mississippi, 1996.
- Selected poems by Derek Walcott
- Selected poems by Agha Shahid Ali

## NTCC

**Course Code: BEG 650**

**Credit Units: 09**

### DISSERTATION

The aim of the dissertation is to provide you with an opportunity to further your intellectual and personal development in your chosen field by undertaking a significant practical unit of activity, having an educational value at a level commensurate with the award of your degree. The dissertation can be defined as a scholarly inquiry into a problem or issues, involving a systematic approach to gathering and analysis of information / data, leading to production of a structured report. The Dissertation will help students deal with literary problems and issues and they will learn to demonstrate critical thinking in research and writing.

#### **Chapter Scheme and distribution of marks:**

**Chapter 1:** Introduction – 10 marks

**Chapter 2:** Conceptual Framework/ National/International Scenario – 25 marks  
**Chapter 3:** Presentation, Analysis & Findings -- 25 marks

**Chapter 4:** Conclusion & Recommendations -- 10 marks

**Chapter 5:** Bibliography-- 5marks

#### **The Components of a Dissertation**

A Dissertation should have the following components:

- 1) **Cover Page:** This should contain the title of the, to whom it is submitted, for which degree, the name of the author, name of the supervisor, year of submission of the work and name of the University.
- 2) **Acknowledgement:** Various organizations and individuals who might have provided assistance /co-operation during the process of carrying out the study.
- 3) **Table of Content:** Page-wise listing of the main contents in the report, i.e., different Chapters and its main Sections along with their page numbers.
- 4) **Body of the Report:** The body of the report should have these four logical divisions
  - a) **Introduction:** This will cover the background, rationale/ need / justification, brief review of literature, objectives, methodology (the area of the study, sample, type of study, tools for data collection, and method of analysis), Limitations of the Study, and Chapter Planning.
  - b) **Conceptual Framework / National and International Scenario:** (relating to the topic of the Dissertation).
  - c) **Presentation of Data, Analysis and Findings:** (using the tools and techniques mentioned in the methodology).
  - d) **Conclusion and Recommendations:** In this section, the concluding observations based on the main findings and suggestions are to be provided.
- 5) **Bibliography or References:** This section will include the list of books and articles which have been used in the work, and in writing the report.
- 6) **Annexures:** Questionnaires (if any), relevant reports, etc.  
 (The main text of the Dissertation should normally be in the range of 5000 words. However, there may be annexure in addition to the main text)

#### **Steps of the Dissertation Work**

**Step I:** Selection of the topic should be made keeping the following points into consideration:

- Suitability of the topic.

- Relevance of the topic
- Time available at the disposal.
- Feasibility of data collection within the given time limit.
- Challenges involved in the data collection (time & cost involved in the data collection, possibility of getting responses, etc.)

**Step II:** Finalisation of the Topic and preparation of Dissertation Proposal in consultation with the Supervisor.

**Step III:** Collection of information and data relating to the topic and analysis of the same.

**Step IV:** Writing the report dividing it into suitable chapters, viz., **Chapter 1:** Introduction,

**Chapter 2:** Conceptual Framework / National & International Scenario,

**Chapter 3:** Analysis & Findings

**Chapter 4:** Conclusion and Recommendations.

**Step V:** The following documents are to be attached with the Dissertation:

1) Approval letter from the supervisor (Annexure-IA)

2) Student's declaration (Annexure-IB)

3) Certificate from the Competent Authority of the Organisation / Institution, if the student undertakes the Dissertation Work in any Organisation / Institution.

Annexures,

References / Bibliography

**Guidelines for Evaluation:**

- Each of the students has to undertake a topic individually under the supervision of a teacher and to submit the same following the guidelines stated below.
- Language of Dissertation and Viva-Voce Examination has to be English. The Dissertation must be typed and hard bound.
- Failure to submit the Dissertation or failure to appear at the Viva-voce Examination will be treated as —Absentl in the Examination. He /she has to submit the Dissertation and appear at the Viva-Voce Examination in the subsequent years (within the time period as per University Rules).
- No marks will be allotted on the Dissertation unless a candidate appears at the Viva-Voce Examination. Similarly, no marks will be allotted on Viva-Voce Examination unless a candidate submits his/her Dissertation.
- Evaluation of the Dissertation to be done jointly by one internal expert and one external expert with equal weightage, i.e., average marks of the internal and external experts will be allotted to the candidate.
- A candidate has to qualify in the Dissertation separately, obtaining a minimum marks of 40 (Dissertation and Viva-Voce taken together) in paper 3.5.
- Marking Scheme for Dissertation and Viva-Voce Examination:

<b>Dissertation</b>	<b>Power Point Presentation &amp; Viva</b>
75 marks	25 marks

# AMERICAN LITERATURE (DE)

**Course Code: BEG 604**

**Credit Units: 03**

## **Course Objective:**

American Literature as part of English Literary study has gained prominence in the present times. The course will give a detailed study of the Anglo American Writing in relation to contemporary culture and issues.

## **UNIT –I POETRY**

1. Introduction to American Poetry
2. Themes used in American Poetry
3. Explanation and critical study of the text prescribed: After Apple Picking; Birches; Stopping by the Woods on a Snowy Evening

## **UNIT I- NOVEL**

1. Introduction to American novel
2. Introduction to Nathaniel Hawthorne
3. Introduction to Scarlet Letter
4. Introduction to Earnest Hemmingway
5. Introduction to Old man and the Sea
6. Theme/ setting/plot and detailed analysis of the prescribed texts

## **UNIT-III – DRAMA**

1. Introduction to the Drama of American Literature
2. Introduction to Arthur Miller
3. Dramatic Techniques used in The Play
4. Theme/ Plot/Character Analysis
5. Detailed study of the text

## **Examination Scheme:**

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

## **Recommended Readings:**

- History of American Literature. Richard Grey. Wiley Blackwell. 2011
- Hawthorne, Nathaniel. Scarlet Letter. Ticknor Reed And Fields. 1850
- Hemmingway, Earnest. Old Man & the Sea. Charles Scribners's Sons.1952
- Frost, Robert. Selected Poems. Gail Harvey. Gramercy. 2001
- Miller, Arthur. Death of A Salesman. Viking.1949



## Regional Literature in Translation

Course Code: BEG 605

Credit Units: 03

The course aims at exposing the students to the literatures in translation. It aims at developing the familiarity in the students with the socio-cultural and linguistic nuances of the language. It will equip the students with analytical skills which will enable them to respond to texts in different languages.

### Module -I

Introduction to Regional Literature  
Scope of Regional Literature  
Themes and Motifs in Regional Literatures  
Omprakash Valmiki: Joothan

### Module-II

Poetry:  
Amrita Pritam (Punjabi): Ajj Akhha Waris Shah Nu; I am the Daughter of the Land of Dravida  
Faiz Ahmed Faiz: Selected Poems: On Sar-e- Wadi-e- Sina ( on Arab Israeli War 1967)

### Drama:

Satish Alekar (Marathi): The Terrorist (Translation of “Aiterkee”)

### Module III

Fiction:  
Qurratualain Hyder (Urdu): Confessions of St Flora of Georgia  
Perumal Murugan: The Goat Thief; A Lonely Harvest

### Examination Scheme:

Components	MT	Presentation	Viva	Quiz	A	EE
Weightage (%)	15	15	10	10	5	50

(MT-Class Test; V-Viva Voce; A-attendance; EE-End term exam)

### Suggested Readings:

- Collected Plays of Satish Alekar, new Delhi. OUP. 2009  
Contemporary Indian Short Stories, Bhabam Bhattacharya, Delhi, Sahitya Akedmi, 1959  
Indian Writings in English by K Srinivas Ayengar. 1945  
Natarajan, ed. by Nalini *Handbook of twentieth century literatures of India*(1. publ. ed.). Westport. Greenwood press. 1996.  
Collin Masica P. The Indian Languages. Cambridge University Press. 1993  
Digital Library of Amrita Protam: <https://archive.org/details/in.ernet.dli.2015.380988>  
Andreas Rieck, The Shias of Pakistan: An Assertive and Beleaguered Minority, Oxford University Press, 2016,  
Sisir Kumar Das, *History of Indian Literature: 1911-1956, struggle for freedom : triumph and*

*tragedy*, Sahitya Akademi, 2005

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