

**Parvatibai Chowgule College of Arts & Science
(Autonomous)
Margao – Goa**

MINUTES OF MEETING OF THE BOARD OF STUDIES IN ENGLISH

HELD ON 22ND October, 2016 AT 9.00 A.M.

PART B:

i. Important Points/ recommendations of BOS that require consideration / approval of Academic Council:

1. The syllabi and titles of the following undergraduate courses:

| Sr. No. | Semester | CORE COURSE | Paper Code | Nature of the Course | UG Level at which Offered |
|----------------|-----------------|--|-------------------|-----------------------------|----------------------------------|
| 1. | Semester I / II | Academic Writing | - | General Compulsory | B.A./ B.Sc. |
| 2. | Semester I | Understanding Poetry & Drama | ENG-I.C-1 | Compulsory | B.A. (English) |
| 3. | Semester III | Contemporary Indian English Literature | ENG-III.C-5 | Compulsory | B.A. (English) |
| 4. | Semester III | Goan Literature and Culture | ENG-III.E-1 | Elective | B.A. (English) |
| 5. | Semester III | American Literature of the Twentieth Century | ENG-III.E-2 | Elective | B.A. (English) |
| 6. | Semester III | New Literatures in English | ENG-III.E-4 | Elective | B.A. (English) |
| 7. | Semester V | Nineteenth Century English Literature | ENG-V.C-7 | Compulsory | B.A. (English) |
| 8. | Semester V | Shakespeare Today | ENG-V.E-9 | Elective | B.A. (English) |
| 9. | Semester V | Ancient Indian Classics in Translation | ENG-V.E-10 | Elective | B.A. (English) |
| 10. | Semester V | Film Studies | ENG-V.E-11 | Elective | B.A. (English) |
| 11. | Semester V | Women's Writing in India | ENG-V.E-12 | Elective | B.A. (English) |
| 12. | Semester VI | Twentieth Century English Literature | ENG-VI.C-8 | Compulsory | B.A. (English) |
| 13. | Semester VI | English Language and Literature Teaching | ENG-VI.E-13 | Elective | B.A. (English) |
| 14. | Semester VI | Latin American Literature | ENG-VI.E-14 | Elective | B.A. (English) |
| 15. | Semester VI | Contemporary Literary Theory | ENG-VI.E-15 | Elective | B.A. (English) |
| 16. | Semester VI | World Literature | ENG-VI.E-16 | Elective | B.A. (English) |

2. Resolved that the following major changes be made in the paper **Academic Writing - Semester I**. Unit I: Writing a Paragraph, Unit II Writing an Academic Essay, Unit III Writing an Argumentative Essay, Unit IV The Compare and Contrast Essay, Unit V Working with Sources, Unit VI Working with drafts. To also include the following as a note in the syllabus: “The instructor should choose a few readings before the course begins depending on the stream (arts/science)”.

**Parvatibai Chowgule College of Arts and Science
Autonomous**

**DEPARTMENT OF ENGLISH
COURSE STRUCTURE
THREE YEAR B.A. DEGREE COURSE IN ENGLISH**

| SEMESTER | CORE COMPULSORY | | CORE ELECTIVE | | | |
|----------|---|--|---|---|---|---|
| I | ENG-I.C-1 Understanding Poetry & Drama ✓ | ENG-I.C-2 History of English Literature from Fifth Century to the Eighteenth Century | ---- | ---- | ---- | ---- |
| II | ENG-II.C-3 Understanding Fiction | ENG-II.C-4 An Introduction to Linguistics & Stylistics | ---- | ---- | ---- | ---- |
| III | ENG-III.C-5 Contemporary Indian English Literature ✓ | ---- | ENG-III.E-1 Goan Literature and Culture ✓ | ENG-III.E-2 American Literature of the Twentieth Century ✓ | ENG-III.E-3 Writing for the Media | ENG-III.E-4 New Literatures in English ✓ |
| IV | ENG-IV.C-6 Literary Criticism | ---- | ENG-IV.E-5 The Literature of the Indian Diaspora | ENG-IV.E-6 Creative Writing | ENG-IV.E-7 Visual Literature | ENG-IV.E-8 Representation of Gender & Sexuality in Literature |
| V | ENG-V.C-7 Nineteenth Century English Literature ✓ | ----- | ENG-V.E-9 Shakespeare Today ✓ | ENG-V.E-10 Ancient Indian Classics in Translation ✓ | ENG-V.E-11 Film Studies ✓ | ENG-V.E-12 Women's Writing in India ✓ |
| VI | ENG-VI.C-8 Twentieth Century English Literature ✓ | ----- | ENG-VI.E-13 English Language and Literature Teaching ✓ | ENG-VI.E-14 Latin American Literature ✓ | ENG-VI.E-15 Contemporary Literary Theory ✓ | ENG-VI.E-16 World Literature ✓ |

| SEMESTER | OPTIONAL | GENERAL COMPULSORY |
|-----------------|-----------------------------|---|
| I | Communicative English | Academic Writing (Science Stream) ✓ |
| | | |
| II | Effective Use of English | Academic Writing (Arts Stream) ✓ |
| | | |
| III | ----- | Research Writing (Arts Stream) |
| | | |
| IV | ----- | Research Writing (Science Stream) |
| | | |
| V | ----- | ----- |
| | | |
| VI | ----- | ----- |
| | | |

**PARVATIBAI CHOWGULE COLLEGE OF ARTS AND SCIENCE
AUTONOMOUS
DEPARTMENT OF ENGLISH**

**APPROVED SYLLABI OF SEMESTER I/II FOR THE ACADEMIC YEAR
2017 – 2018**

F.Y.B.A./ F.Y.B.Sc. – SEMESTER I/II – GENERAL COMPULSORY PAPER

Paper Title: Academic Writing

Paper Code:

Marks: 100

Credits: 4

1. Course Objectives:

- To provide valuable practice of essential academic structures, vocabulary, and organizational patterns
- To ensure that students will attain a level of writing expected by an academic audience. To enable students to understand a variety of academic genres.
- To ensure that students understand how to document their sources appropriately i.e use of citations and works cited/references.
- To ensure that students learn to quote, paraphrase, and summarize information accurately and with confidence
- To help students develop a formal tone and style (registers) expected in academic writing

2. Learning Outcomes:

- Students will gain a complete understanding of each stage of writing process
- Students will attain practical experience of writing essay outlines, editing drafts, and producing a completed essay for each of the three essay types.
- Students will learn to use sources and incorporate them effectively into an essay, adding valuable evidence and authority to an essay.
Student will develop a strong academic vocabulary using transitional words and comparison and contrast phrases.

3. Number of Lectures: 04 lectures per week

Total number of lectures: 60

4. Course Content:

Unit 1: Writing a Paragraph

10 Lectures

- Brainstorming
- Writing a coherent paragraph
- Editing a paragraph
- Transitional words and phrases

Unit 2: Writing an Academic Essay

10 Lectures

- Generating thesis statement
- From a Paragraph to an Essay
- Essay Structure
- Editing an Essay
- Writing an Expository Essay

Unit 3: Writing an Argumentative Essay

10 Lectures

- Developing and Organizing Arguments
- Supporting Arguments
- Strengthening Arguments
- Reporting Verbs and Tones
- Editing an Argumentative Essay

Unit 4: The Compare and Contrast Essay

10 Lectures

- Compare and Contrast Essay Structure
- Useful Vocabulary and Style
- Editing compare and contrast essays

Unit 5: Working with sources

10 Lectures

- Avoiding plagiarism
- Selecting resources
- Citing the sources of information
- Citations, quotations and integration

Unit 6: Working with drafts

10 Lectures

- Drafting
- Revising and Proof reading

Note: The instructor should choose several readings related to students' stream/field before the course begins

5. Reference Books:

Primary References:

1. Fowler, R.H., Aaron, J.E. & McArthur, M., 2005. *The Little Brown Handbook*. 4th ed. Toronto: Pearson Longman.
2. Graff, G., & Birkenstein, C. (2006). *"They Say/I Say"*. New York: W.W. Norton & Company Ltd.

3. Harris, M., 2008. *Prentice Hall Reference Guide*. 7th ed. New Jersey: Pearson Prentice Hall.
4. Heather, A., Lucille, S., Karen, T. & Kathleen, J.-C., 1995. *Thinking It Through: A Practical Guide To Academic Essay Writing*. 2nd ed. Peterborough: Academic Skills Centre Trent University Peterborough.
5. Hurling, S. et al., 2007. *Academic Writing Skills and Strategies II*. Shinjuku-ku: Waseda University International Co., Ltd.
6. Troyka, L.Q. & Hesse, D., 2005. *Simon & Schuster Handbook For Writers*. 4th ed. Toronto: Pearson Prentice Hall.

F.Y.B.A. – SEMESTER I – CORE PAPER

Paper Title: Understanding Poetry & Drama

Paper Code: ENG-I.C-1

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint students with major poetic forms and trends in English Poetry.
2. To enable students to read and appreciate poems.
3. To improve the literary and critical competence of the students.
4. To teach students to appreciate English Drama.
5. To instill the appreciation of Drama and the universality of its reach.
6. To train students to identify basic elements in a Drama.

2. Learning outcomes:

Upon completion of the course the student should be able:

1. Recognize and define major poetic forms such as lyric poetry, narrative poetry.
2. Know and identify rhyme, rhythm and meter.
3. Understand and appreciate the literal and symbolic/inner meaning (connotative and denotative meaning) of a poem.
4. Identify and analyze special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features, imagery.
5. To recognize and appreciate various elements of a drama: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.
6. To understand and be knowledgeable about the evolution of two major forms of Drama – Tragedy and Comedy.

3. Number of Lectures: 04 Lectures per week

4. Course Content:

Unit 1: Background to Poetry & Drama

Number of Lectures: 12

1. Poetry as a Literary form
2. Nature and types of lyric poetry
3. Evolution of lyric as a literary form
4. Nature and forms of narrative poetry
5. Evolution of the English Drama
6. Nature of Tragedy & Comedy in Drama

Unit 2: Lyric Poetry: Songs, Sonnets, Odes, Elegies and Dramatic Monologues

Number of Lectures: 12

1. Edmund Spenser: Whilst in Prime
2. Sir Philip Sidney: His Lady's Cruelty
3. William Shakespeare: Marriage of True Minds
4. John Donne: Batter my Heart
5. Robert Herrick: To Daffodils
6. William Blake: *Lamb* and *Tyger*
7. William Wordsworth: The Daffodils
8. P. B. Shelley: Mutability
9. John Keats: Ode on a Grecian Urn
10. Robert Browning: My Last Duchess

Unit 3: Narrative Poetry: Ballads, Mock Epic

Number of Lectures: 12

1. S T Coleridge : The Rime of the Ancient Mariner : (Sections 1,2,3)
2. Alexander Pope- Rape of the Lock (Canto I)

Unit 4: Drama: Comedy

Number of Lectures: 12

1. Text: J. M. Barrie – The Admirable Crichton

Unit 5: Drama: Tragedy

Number of Lectures: 12

1. Text: Henrik Ibsen: *An Enemy of the People*

5. Reference Books :

(Please Note: References to the changed Primary texts in drama will be added later. To be approved in the next B.O.S. meeting)

Primary References:

1. Barrie. J. M. *The Admirable Crichton*.
2. Ibsen, Henrik. *An Enemy of the People*.

Secondary References:

1. Abrams, M. H. *A Glossary of Literary Terms*. 11th. Cengage Learning, 2014.
2. Bowra C.M. *Heroic Poetry*. Macmillan, 1966.
3. Ed. Bloom Harold. *William Shakespeare's Sonnets*. Viva Books, 2007.
4. Ed. Bottrall Margaret. *William Blake: Songs & Innocence & Experiences*. Macmillan, 1970.
5. Bradley. A.C. *Oxford Lectures on Poetry*. Atlantic, 2009.
6. Broadbent J.B. *Poetic Love*. Chatto & Windus London, 1964.
7. Chandra NDR, Sebastian A.J. *Literary Terms in English Poetry*. Authors Press, Delhi, 2001.
8. Cuddon J A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin Books, 1999.
9. Dobson, Michael and Wells, Stanley. *The Oxford Companion to Shakespeare*. Oxford, 2001.
10. Gardner Stanley. *Blake*. P. Evans Brothers Ltd, 1968.
11. Jump, John D.(Ed.) *Critical Idiom Series*. Law Book Co of Australasia, 1974.

12. Gridley Roy E. *Browning*. Routledge & Kegan Paul, 1972.
13. Ed. Grose Kenneth H. *Keats*. Evans Brother Ltd, 1969.
14. Hudson, W. H. *An Introduction to the Study of Literature*. B.I. Publications, 1972.
15. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2004.
16. Lever J.W. *The Elizabethan Love Sonnets*. Methuen & Co. Ltd, 1966.
17. Ed. O'Neill Judith. *Critics on Keats*. George Allen & Unwin Ltd, 1967.
18. O'Neill Judith. *Critics of Pope*. George Allen & Unwin Ltd., London, 1968.
19. Prasad, B. *Background to the Study of English Literature for Indian Students*. Trinity Press, 2014.
20. Read Herbert. *Wordsworth*. Faber & Faber Ltd, 1957.
21. Sarker Sunil Kumar. *Shakespeare's Sonnets*. Atlantic Publisher, 2006.
22. Rees, R. J. *Introduction to English Literature*. New Delhi: Macmillan India, 1973.
23. Smith Hallett. *Elizabethan Poetry*. Ann Arbor Paperbacks, 1968.
24. Ed. Ward Sir W. & Walter A.R. *The Cambridge History of English Literature*. Cambridge University Press, 1914.
25. Westland Peter. *Literary Appreciation*. The English University Press Ltd, 1964.

PARVATIBAI CHOWGULE COLLEGE OF ARTS AND SCIENCE
AUTONOMOUS
DEPARTMENT OF ENGLISH
APPROVED SYLLABI OF SEMESTER III FOR THE ACADEMIC YEAR
2017 – 2018

S.Y. B.A. – SEMESTER III – Core Compulsory

Paper Title: Contemporary Indian English Literature

Paper Code: Eng-III.C-5

Marks: 100

Credits: 4

1. Course Objectives:

- a. To introduce the students to different genres of contemporary Indian writing in English.
- b. To acquaint the students with the narrative of India' struggle for independence.
- c. To familiarize the students with various themes and cultural contexts of Contemporary Indian English Writing.

2. Learning Objectives:

By the end of this course students:

- a. Will be acquainted with literature of Contemporary Indian English Literature.
- b. Will be aware of the different genres employed by Contemporary Indian English Writers.
- c. Will sharpen their critical reading skill.
- d. Will be familiar with the various themes and narrative techniques of the Contemporary Indian English writers.

3. Number of Lectures: 04 per week.

4. Course Content:

Total Number of Lectures: 60

Unit I - Poetry:

Number of Lectures: 15

1. Keki Daruwala a) Boat-ride Along The Ganga
b) Hawk
c) Draupadi
2. Adil Jussawala – a) On First Approaching Santacruz Airport, Bombay
b) Bars
3. Nissim Ezekiel – a) Goodbye Party for Miss Pushpa T.S.
b) Background casually
c) Poet, Lover, Birdwatcher
4. Arun Kolatkar – a) The Bus
b) An Old Woman
c) Ajamil and the Tigers
5. Jayanta Mahapatra – a) Hunger
b) Indian Summer Poem
6. A.K. Ramanujan – a) Love Poem for a Wife
b) Looking for a cousin on a swing
c) A River
7. Kamala Das - a) Introduction
b) My grandmother's House
c) Summer in Calcutta

Unit II- Drama

Number of Lectures: 18

1. Mahesh Dattani- Final Solutions
2. Girish Karnad- Yayati

Unit III- Prose

Number of Lectures: 12

a) Short Stories

- a) R. K. Narayan's -A Horse and Two Goats
- b) Ruskin Bond's -The Blue Umbrella
- c) Khushwant Singh's - Portrait of a Lady
- d) Vilas Sarang's -A revolt of the Gods

b) Novel

Number of Lectures: 15

Khushwant Singh- Train to Pakistan

5. Reference Books:

Primary References:

1. David Davidar. *A Clutch of Indian Masterpieces*. New Delhi: Aleph Book Company, 2014.
2. Girish Karnad. *Yayati*. New Delhi: Oxford University Press, 2007.
3. Singh Khushwant. *Train to Pakistan*. Penguin, 2016.

Secondary References:

1. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd., fourth edition, 1984.
2. Joshi, Dr. Rakesh. *Girish Karnad's Plays*. Jaipur: Mark Publishers, 2011.
3. Khair Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. UP: Oxford UP, 2001.
4. King, Bruce. *Modern Indian Poetry in English*. USA: Oxford University Press, 2005.
5. Mehrotra Arvind Krishna. *Twelve Modern Indian Poets*. New Delhi: Oxford India Paperback, 1993.
6. Naik, M. K, S. K. Desai and G. S. Amur. *Critical Essays on Indian Writing in English*. New Delhi: MacMillan, 1968.
7. Paranjape, Makarand R. *Indian poetry in English*. New Delhi: Macmillan, 1993.
8. Parthasarathy, R.(ed.). *Ten Twentieth - Century Indian Poets (New Poetry in India)*. New Delhi: Oxford University Press, 1976.
9. Shama, Ram. *Recent Indian English Literature*. Delhi: Manglam Publications, 2012.
10. Warma, Monica. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 2010.

S.Y.B.A. – SEMESTER III – ELECTIVE PAPER

Paper Title: Goan Literature and Culture

Paper Code: ENG-III.E-1

Marks: 100

Credits: 4

1. Course Objectives

1. To introduce students to different genres of literary works of Goan Literature in English and translated works by Goan writers.
2. To acquaint students with Goan ethos and culture through the exploration of selected texts of Goan literature.
3. To examine selected texts of Goan Literature and folk lore to establish Goan identity.

2. Learning Objectives:

By the end of this course students:

1. Will be sensitized to Goan ethos and culture.
2. Will be aware of the historical, psychological, religious and political realities of the times.
3. Will be familiar with diverse literary and cultural trends that helped form Goan Literature.
4. Will be enriched and knowledgeable about their cultural heritage.
5. Will be able to think clearly and critically.
6. Will sharpen critical reading and writing skills.

3. Number of Lectures: 04 Lectures per week

4. Course Content:

Total Number of lectures:60

Unit 1: Background (Socio- Political and cultural)

Number of Lectures: 08

1) Historical

- a) Colonialism
- b) Post colonialism

2) Art and Artists of Goa (Folklore, Folkdance and Cartoonists)

- a) Tiatr (difference between KHELL and Tiatr, Origin and development)
- b) Folklore (teacher can select any four folklores)
- c) Folk dances and Songs (any four forms to be selected.)
- d) Cartoonists of Goa (Alexzy and Mario Miranda)

Unit 2: Short stories-

Number of Lectures: 13

I. Lambert Mascarenhas - The Little Fellow

- Blood and Lily

II. Victor Rangel-Riberio- Lonely Aging Chinese -American New York Neighbour

Lady

-Loving Ayesha

III. Ben Antao - The Guardian Angel

- The Curse

IV. Damodar Mauzo- The Vignahatra

-A Writer's Tale

V. Laxmanrao Sardessai- The Hour's End

The Africa Boat

VI. Pundalik Naik- The Turtle

Unit 3: Novels

Number of Lectures: 24

Victor Rangel-Riberio- Tivolem

Pundalik Naik- The Upheaval (translated from Konkani)

Unit 4: Poetry:

Number of Lectures:15

1. Joseph Furtado- The Secret,

- Brahmin Girls

- The Neglected wife

2. R.V.Pandit - His Immortal Land
- I'm a Gaudo

3. Eunice De Souza: - One Man's Poetry
- Autobiographical
- He Speaks
- Advice to women

4. B. B. Borkar - Ebony Black
- Towards the horizon
- Cemetery

5. Robert De Souza- The Village Baker.

6. Manohar Shetty - Jigsaw
- One morning
- Bearings

Reference Books:

Primary References:

- 1) Antao, Ben. *Mad House and other nine stories*. Margao: Cinnamon Teal Publishing, 2012.
- 2) Mascarenhas, Lambert. *In the Womb of Saudade -Stories of Goan Life*. New Delhi: Rupa Publishing House, 1994.
- 3) Mauzo, Damodar. *Theresa's Man and other Stories from Goa*. Trans Xavier Cota. New Delhi: Rupa Publications, 2014.
- 4) Naik, Pundalik . *The Upheaval*. Trans Vidya Pai. New Delhi: Oxford University Press, 2012.
- 5) Rangel-Riberio, Victor. *Loving Ayesha and Other Stories*. New Delhi: HarperCollins Publishers, 2003.
- 6) Shetty Manohar, ed. *Ferry Crossing*. New Delhi: Penguin Books, 1998.
- 7) Victor Rangel-Riebriio. *Tivolem*. UK : Milkweed Editions, 2001.

Secondary References:

- 1) Couto, Maria Aurora. *Goa- A Daughter's Story*. New Delhi: Penguin Books, 2004.
- 2) Fernandes, Andre Rafael. *When the Curtains Rise*. Saligao: Tiatr Academy of Goa & Goa 1556, 2010.

- 3) Gomes, Cynthia James. "Tiatr : An unlimited Engagement," *Reflected in Water*.
Jerry Pinto, ed. New Delhi: Penguin Books, 2006.
- 4) Gomes, Olvinho J.F, (retold). *Konkani Folktales*. New Delhi: National Book Trust, 2008
- 5) Mauzo, Damodar. *Teresa's Man and other stories from Goa*. Trans Xavier Cota. Delhi:
Rupa Publications, 2014.
- 6) Menezes, Juliao. *Goa's Freedom Struggle*. Velim: Mrs. Alzira da Almeida Charitable
Trust, 2011.
- 7) Nazareth Peter, ed. *Pivoting on the Point of Return: Modern Goan Literature*. Saligao:
Goa 1556 & Broadway Book Centre, 2010.
- 8) Pinto Jerry, ed. *Reflected in Water*. New Delhi: Penguin Books, 2006.

S.Y. B.A – SEMESTER III – ELECTIVE PAPER

Paper Title: American Literature of the Twentieth Century

Paper Code: ENG-III.E-2

Marks: 100

Credits: 4

1. Course Objectives:

- A. To study the American Experience as captured in the seminal works of masters of American Literature of the twentieth century.
- B. To expose the students through prose and poetry and drama to the various main trends, ideas and forces that shaped the writing of those times.
- C. To acquaint students with the following literary movements in America – Realism, Modernism and Harlem Renaissance.

2. Learning Outcomes:

By the end of the course the students:

- A. Will learn to appreciate American culture and literature
- B. Will be sensitized to the American literature and culture during the twentieth century.
- C. Will be aware of the experimental nature of American literature like meta fiction, magical realism and confessional literature.
- D. Will be knowledgeable about the various socio-political issues that took place in America during the period.
- E. Will develop critical thinking and improve communication capabilities.

3. Number of Lectures: 04 Lectures per week

4. Course Content Total

Number of Lectures: 60

Unit I Prose:

Number of Lectures: 30

- a) Novel - Alice Walker's The Colour Purple.
- b) Drama - Arthur Miller's Death of a Salesman.

Unit II Poetry:

Number of Lectures: 15

- 1. Robert Frost- Mending Wall
 - Stopping by the Woods
 - The Road not taken
- 2. W.H. Auden - The Unknown citizen
 - The Shield of Achilles
- 3. Theodore Roethke - My Papa's Waltz
 - The Waking
- 4. Wallace Stevens- The Emperor of Ice Cream
- 5. John Crowe Ransom- Bells for John Whiteside's Daughter
- 6. Allen Ginsberg- America
 - Ode to Failure
- 7. Robert Lowell- To Speak of Woe that is Marriage
- 8. Sylvia Path- Crossing the water
 - Lady Lazarus
- 9. Langston Hughes- Dreams
 - I Too

Unit III Background

Number of Lectures: 15

(Some topics could be assigned for self study and presentations in class)

- 1. The American Dream
- 2. The Great Depression

3. Social Realism and the American Novel

4. Beat Poets

5. Confessional Poets

6. Reference Books:

Primary References:

1. Miller, Arthur. *Death of a Salesman*. Penguin UK, 2011.
2. Poulin. A. Jr & Michael Waters, ed. *Contemporary American Poetry*. 8th Edition. Houghton Mifflin Company, 2006.
3. Thomas. C.T. *Twentieth Century Verse- American Anthology*. Delhi: Macmillan India Ltd, 1999.
4. Walker, Alice. *The Colour Purple*. US: Mariner, 2006

Secondary References:

1. Brown, John Russell, ed. *American Theatre*. London, Edward Arnold, 1967.
2. Cullum, E. Linda, ed. *Contemporary American Ethnic Poets: Lives, works, sources*. Greenwood Publication group Inc, 2004.
3. Daniel Hoffman (ed.) Harward. *Guide to Contemporary American Writing*. New Delhi: Oxford University Press, 1979.
4. Gould, Jean. *Modern American Playwrights*. Bombay: Popular Prakashan, 1969.
5. Horto Rod, ed. *Background of American Literary Thought*. New Jersey: Prentice Hall, 1974.
6. Matthiessen F. O. *American Renaissance*. New York: Oxford University Press, 1941.
7. Pearce, Roy H. *The continuity of American Poetry*. Princeton University Press, 1979.
8. Shaw, R.B, ed. *American Poetry since 1960: Some Critical Perspectives*. 1974.

S.Y.B.A. – SEMESTER III – ELECTIVE PAPER

Paper Title: New Literatures in English

Paper Code: ENG-III.E-4

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the marginalized voices in society through their literatures.
2. To help students understand the contribution of the marginalized to mainstream literature.
3. To establish the voices of the marginalized through their representative texts, authors and movements.
4. To inculcate an atmosphere of cultural acceptance through the texts
5. To introduce students to the marginalization of the female gender through their works in literature

2. Learning Outcomes: But the end of the course the student will be able:

1. To understand the concept of the marginalized segments in society.
2. To recognize writers, forms, and movements associated with the marginalized.
3. To have the ability to analyze works of literatures critically, keeping in mind the segmented.

3. Number of Lectures: 04 Lectures per week

4. Course Content:

Total number of lectures: 60

Unit 1: Contextual Study:

[8 lectures]

Note: The following areas will be covered along with their representative texts

1. American Civil War and its consequences
2. The Harlem Renaissance - the rise and fall of the Black cultural movement with reference to the Black Panthers
3. Feminism - the waves and the main proponents of Feminism
4. Introduction to post-colonial themes

Unit 2: Play:

[20 lectures]

1. *The Lion and the Jewel* by Wole Soyinka
2. *Pantomime* by Derek Walcott

Unit 3: Poetry

[18 lectures]

1. Langston Hughes - The Weary Blues, The Negro Speaks of Rivers
Secondary poems - Black Panther, Dinner Guest: Me
2. Countee Cullen- Heritage, Karengé ya Marengé, A Brown Girl Dead, Incident
Secondary Poems - Yet do I Marvel, Mood
3. Paul Lawrence Dunbar - The Plantation Child's Lullaby, The wraith
Secondary Poems - We Wear the Mask
4. Edward Braithwaite –Bread
Secondary poems - Prelude
5. Claude McKay America, Tormented
Secondary poems -If we must die, The Barrier
6. Imamu Amiri Baraka- Incident, In memory of Radio, Notes for a Speech
Secondary Poems - At the National Black Assembly
7. Hilarie Lindsay –Barren Harvest, Monuments of Men
8. Maya Angelou- Caged bird, Women Work
Secondary poems - Phenomenal Woman, Still I Rise

9. AD Hope – Australia, the Death of a Bird
10. Derek Walcott – A Far Cry from Africa, Ruins of a great House
11. Judith Wright – Nigger’s Leap
12. Louise Bennet – Colonization in Reverse
13. David Dabydeen – Coolie Mother, Coolie Son, Slave Song

Unit 4: Short Stories

(14 lectures)

1. *Miguel Street* by V.S. Naipaul
 1. Bogart
 2. The Thing without a name
 3. George and the Pink House
 4. His chosen Calling
 5. Man-Man
 6. B. Wordsworth

2. *The Tomorrow-Tamer* by Margaret Laurence
 1. The Tomorrow-Tamer
 2. The Merchant of Heaven

3. *Lives of Girls and Women* by Alice Munro
 1. The Flats-Land
 2. Lives of Girls and Women

5. References:

Primary References:

1. Bajaj, Nirmal. *Search for Identity in Black Poetry*. Atlantic Publications
2. Chavan, Sunanda. *The Fair Voice-A Study of Women Poets in English*. Sterling.
3. Kulkarni, Harihar. *Black Feminist Fiction*. Creative Books
4. Loomba, Ania. *Colonialism/Postcolonialism -The New Critical Idiom*. Routledge.
5. Naipaul V.S. *Miguel Street*. New York Vintage International Edition, 1984.
6. Pushpa, M. *The plays of Wole Soyinka*. Prestige.
7. Rehman, Anisur. *New literatures in English*. Creative.
8. Sumana, K. *The Novels of Toni Morrison- A study in Race, Gender & Class*. New Delhi: Prestige Books.

9. V.S. Naipaul. *Miguel Street*. New York: Vintage International Edition, 1984.

Secondary References:

1. Bhelände, Anjali; Pandurang, Mala (ed). *Articulating Gender*. Delhi: Pencraft International
2. Kearns, Francis. *Black Identity*. N.Y.: Holt, Rinehart & Winston.
3. Ray, Mohit; Kundu, Rama, Kundu. *Studies in Women Writers in English*. Atlantic.
4. Wright, Derek. *Wole Soyinka revisited*. N.Y. Twayne Pubs.

Parvatibai Chowgule College of Arts and Science Autonomous

DEPARTMENT OF ENGLISH

APPROVED SYLLABI OF SEMESTER V & VI FOR THE ACADEMIC YEAR 2017 - 2018

T.Y.B.A. – SEMESTER V – CORE PAPER

Paper Title: Nineteenth Century English Literature

Paper Code: ENG-V.C-7

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint the students with English literature of the nineteenth century.
2. To reveal the impact of socio-economic aspects of the nineteenth century on literature written during the period.
3. To acquaint the students with the prevalent literary genres as well as stylistic feature of literature written during the nineteenth century.
4. To encourage independent critical reading of the literary texts written during the nineteenth century.

2. Learning Outcomes:

Upon the completion of the course the students should be able:

1. Appreciate the socio-economic facets of the nineteenth century and its impact on literature written during the time.
2. Understand essential features of Romanticism and Victorianism.
3. Independently read and evaluate the literary texts written during the time.

3. Number of Lectures: 04 Lectures per week

Total number of lectures: 60

4. Course Content:

Unit I: Background:

No. of lectures: 05

1. Romanticism
2. French Revolution and Romanticism
3. Features of Victorian literature
4. Georgian Poetry
5. Industrial Revolution; Darwinism

Unit II: Poetry:

No. of lectures: 25

1. Wordsworth :
 - 1) We are Seven
 - 2) Tables Turned
 - 3) Lines Written in Early Spring
 - 4) To a Skylark
 - 5) Simone Lee
2. S.T. Coleridge :
 - 1) Kubla Khan
 - 2) A Broken Friendship
3. John Keats:
 - 1) Ode to Autumn
 - 2) When I have Fears that I may cease to be.
 - 3) Ode to Nightingale
4. P.B. Shelley:
 - 1) To a Skylark
 - 2) Ozymandias
 - 3) The Cloud
5. A. L. Tennyson:
 - 1) Break, Break, Break
 - 2) In memoriam-(Prologue, Epilogue)
6. Robert Browning:
 - 1) The Bishop orders his Tomb at saint Praxed's Church
7. Matthew Arnold:
 - 1) Dover Beach
 - 2) Longing
 - 3) To Marguerite

UNIT III

DRAMA

No. of lectures: 10

The Importance of Being Earnest- Oscar Wilde

UNIT IV

Novels

No. of lectures: 20

Charlotte Bronte - Jane Eyre

5. References:

Primary References:

1. Charlotte Bronte. *Jane Eyre*. Harper Press, 2010.
2. Green David. *The Winged Word*. Macmillan, Madras, 1974.
3. Wilde Oscar. *The Importance of Being Earnest*. Bloomsbury Publishing (IN), 2014.

Secondary References:

1. Churchill R.C. *English Literature of the Nineteenth Century*. University Tutorial Press; First Edition, 1956.
2. Daiches David. *A Critical History of English Literature, Volume 4: The Romantics to the Present Day*. Martin Secker & Warburg Ltd, 1968.
3. Ford Boris (ed.). *Pelican Guide to English Literature (Vol. 5, 6)*. Penguin Books, London, 1957.
4. Gridley E. Roy. *Browning*. Routledge & Kegan Paul, London, 1972.
5. Latham Jacqueline (ed.). *Critics on Matthew Arnold*. George Allen and Unwin Ltd. , U.K., 1973.
6. O'Neill Judith (ed.). *Critics On Keats*. George Allen & Unwin Ltd., U.K. 1967.
7. Sen S. Wordsworth William. *Preface to the Lyrical Ballads: A Critical Evaluation*. Unique Publishers (I) Pvt. Ltd, 2014.

T.Y.B.A. – SEMESTER V –ELECTIVE PAPER

Paper Title: Shakespeare Today

Paper Code: ENG-V.E-9

Marks: 100

Credits: 4

1. Course Objectives

1. To acquaint the students with the various forms of literature which are based on the works of William Shakespeare.
2. To foster an interest in the students in exploring the various literary works produced by Shakespeare.
3. To establish a link between the era of Shakespeare and the contemporary times.

2. Learning Outcomes:

1. The students should be able to identify the various themes presented in the works of Shakespeare.
2. The students should be able to appreciate the genius of Shakespeare and its relevance in today's era.
3. The students should be able to understand the various genres that Shakespeare's plays have been adapted into.

3. Number of Lectures: 04 Lectures per week

4. Course Content:

UNIT I: Background

5 Lectures

1. Relevance of Shakespeare in the modern era.
2. The three genres of Shakespearean drama: Comedy, Tragedy and History.
3. The influence of Shakespeare on English Literature.
4. The impact of Shakespeare's plays on modern culture.

UNIT II: Literature Based on Shakespeare's Plays

30 Lectures

1. Prospero's daughter by Elizabeth Nunez (10 Lectures)
2. I, Iago by Nicole Galland(10 Lectures)
3. The Tempest (Manga Shakespeare)(10 Lectures)

UNIT III: Visual Media Based on Shakespeare's Plays

20 Lectures

Movies:

1. Hamlet (1996) by Kenneth Branagh
2. Maqbool (2003) by Vishal Bharadwaj
3. Omkara (2006) by Vishal Bharadwaj
4. Haider (2014) by Vishal Bharadwaj (Self Study)

TV Series:

1. Romeo and Juliet, BBC TV Shakespeare
2. Shakespeare: The animated tales: The Winter's Tale

UNIT IV: Review of Shakespearean Plays by Modern Schools of Criticism5 Lectures

1. Psychoanalytical interpretation of Shakespeare's works.
2. Post- colonial interpretation of Shakespeare's works.
3. Feminist interpretation of Shakespeare.
4. Marxist interpretation of Shakespeare's works.

5. References:

Primary References:

1. Burt, Richard. *Shakespeare After Mass Media*. Palgrave Publications, New York, 2012.
2. *BBC Television Shakespeare*. Romeo and Juliet. BBC 2. U.K., 3 Dec. 1978. Television.
3. Cartelli, Thomas. *Repositioning Shakespeare*. Routledge, 2009.

4. Duffield P, Appignanesi R. *Manga Shakespeare: The Tempest*. Self Made Hero Publication, London, 2007.
5. Galland, Nicole. *I, Iago: A Novel*. William Morrow & Company, New York, 2012.
6. Garber, Majorie. *Shakespeare and Modern Culture*. Random House Inc, New York, 2008.
7. *Haider*. Dir. Vishal Bharadwaj. Perf. Shahid Kapoor, Tabu, Shraddha Kapoor, Kay Kay Menon, Irrfan Khan. UTV Motion Pictures, 2014. Film.
8. *Hamlet*. Dir. Kenneth Branagh. Columbia Pictures, 1996. Film.
9. King, Susan. *Lady Macbeth*. Broadway Books, Crown Publishing Group, New York, 2009.
10. Lenz, Carolyn. *The Woman's Part: Feminist Criticism of Shakespeare*. University of Illinois Press, Chicago, 1984.
11. Lupton, Julia. *After Oedipus: Shakespeare in Psychoanalysis*. Cornell University Press, 1993.
12. *Maqbool*. Dir. Vishal Bharadwaj. Perf. Irrfan Khan, Tabu, Pankaj Kapoor, Om Puri, Naseeruddin Shah. Kaleidoscope Entertainment Pvt. Ltd., 2003. Film.
13. Nagarajan, S & Viswanathan. R, ed. *Shakespeare in India*. S. OUP India Publishers, 1987.
14. Nunez, Elizabeth. *Prospero's Daughter*. Random House Publishing Group, New York, 2006.
15. *Omkaara*. Dir. Vishal Bharadwaj. Perf. Ajay Devgan, Saif Ali Khan, Vivek Oberoi, Kareena Kapoor. Eros Entertainment, Big Screen Entertainment, Shemaroo Entertainment, 2006. Film.
16. *Shakespeare: The Animated Tales*. Sokolov, Stanislav, dir. The Winter's Tale. BBC 2. U.K., 7 Dec. 1994. Television.
17. Siegel, Paul. *Shakespeare's English and Roman History Plays: A Marxist Approach*. Associated University Presses, 1964.

Secondary References:

1. Barker, Granville and Harisson G.B., *Companion to Shakespearean Study*, Cambridge University, 1946.
2. Bloom, Harold. *Shakespeare: The Invention of the Human*. Riverhead Books, New York, 1998.

3. Kastan, David. *Shakespeare After Theory*. Routledge, New York, 1999.
4. Goddard. *The Meaning of Shakespeare*. University of Chicago Press, Chicago, 1960.
5. Halliday, F.E. *Shakespeare in His Age*, Gerald Duckworth & Co. Ltd, 1965.
6. Iyengar, Srinivasa. *Shakespeare: His World and His Art*, Sterling Publishers, 1984.
7. Kott, J. *Shakespeare Our Contemporary*. W. W. Norton & Company, New York, 1974.
8. Quenell, Peter. *Shakespeare: The Poet and His Background*, Wiedenfeld and Nicolson, 1963.
9. Rothwell, Kenneth S. *A History of Shakespeare on Screen: A Century of Film and Television*, Cambridge: Cambridge University Press, 2004.
10. Spurgeon, Caroline. *Shakespeare's Imagery and What It Tells Us*, Cambridge University Press, 1935.
11. Shakespeare, William. *Othello*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
12. Shakespeare, William. *The Tempest*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
13. Shakespeare, William. *Macbeth*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
14. Shakespeare, William. *Hamlet*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
15. Trivedi, P and Bartholomeusz Dennis. *Shakespeare's India*. University of Delaware Press, 2005.

T.Y.B.A. – SEMESTER V – ELECTIVE PAPER

Paper Title: Ancient Indian Classics in Translation

Paper Code: ENG-V.E-10

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint the students with Indian culture of the past.
2. To introduce the students to great ancient Indian classics.
3. To acquaint the students with Indian poetics.

2. Learning Outcomes:

Upon the completion of the course the students should be able:

1. To perceive aesthetic and philosophical, social aspects of ancient Indian society.
2. To appreciate ancient Indian classics.
3. To comprehend Indian poetics.

3. Number of Lectures: 04 Lectures per week

Total number of lectures: 60

4. Course Content:

1) The Mahabharat

15 lectures

Extracts from the Mahabharat:

- a) Droupadi – Svayamvara Parva – Volume I (Pages 437-458)
- b) Vaivahka Parva Volume I (Pages 458-473)
- c) Dyuta Parva Volume II (Pages 185 to 247)
- d) Kichaka – Vadha Parva – Volume 4 (Pages 29 to 54)
- e) Amba – Upakhyana Parva – Volume 5 (Pages 1 to 60)

2) The Ramayana

10 lectures

- Book I – Canto – XXXVI - L
– LXVI - LXVIII
– LXXVII
- Book II – Canto – I,
– VII - XIX,
– XXVI - XXVII
– XXXVII - XLIII
– LI - LXIV
- Book III – Canto – IX - XX
– XXXI -LVII
- Book V– Canto – I - XLI
– XLVIII - LXVI
- Book VI – Canto – XXXI - XXXIV
– C - CXXV

3) Poems from Sanskrit in translation

10 lectures

4) Indian Poetics / Indian Literary Criticism

10 lectures

- a) Bharata – Ntaya – Manjiri (1975) by G. K. Bhatt: On Natya and Rasa: Aesthetics of Dramatic experience.
- b) Bhatrihari – Vakyapadiya .
Text: From Vakyapadiya by K. Raghavan Pillai.
- c) Dandin from the Kavyadarsa. Translated by Vavilla Venkateswara Sastrulu.
Dandin’s Marga Theory.
- d) Anandvardhana’s from Dhuanyaloka (sphota theory).
- e) Kuntaka – Vakrokti.
- f) Abhinava Gupta’s concept of Shantarasa. Rasa - dvani theory.

5) Philosophical Writings

15 lectures

- a) Bhagavat Gita – Chapter II-The Karmayoga
- b) Isha Upanishad as translated by Sri. Aurobindo

5. Reference Books:

Primary References:

1. Brough John. *Poems from the Sanskrit*. Pelican Books, England, 1968.
2. Debroy Bibek (trans.). *The Mahabharata*. Pelican Books, New Delhi, 2012.(Vol. I, II, IV, V)
3. Devy G.N. (Ed.). *Indian Literary Criticism: Theory and Interpretation*. Orient Longman, New Delhi, 2002.
4. Griffeth Ralph(trans.). *The Ramayan of Valmiki*. Low Price Publications, Delhi, 2003.
5. Ryden W. Arthur(trans.). *Kalidas' Shakuntala* . In Parentheses Publication Sanskrit.
6. Sri. Aurobindo (trans.). *Isha Upanishad*. Sri. Aurobindo Ashram, Pondicherry, 2003.

Secondary References:

1. Banker Ashok K. *Ramayana* . Little, Brown Book Group, 2005.
2. Pattanaik Devdutt. *My Gita*. Rupa Publications, New Delhi, 2015.
3. R.K. Narayan. *God, Demons and others*. University of Chicago Press, 1993.
4. Sinha M.P. , Agnihotri Meeraj. *Critical Theories- Indian and Western*. Atlantic Publications, New Delhi, 2013.
5. Smith John (Abridged Trans.) *The Mahabharata*. Penguin Book, India, 2009.
6. Swami Chinmayanada. *The Holy Geeta*. Central Chissmaya Mission Trust, Mumbai, 1996.
7. Swami Parthasarthy. *Bhagvad Gita*. Vedanta World, 2 ed. , 2011.
8. Valmiki, Sattar Arshia. *The Ramayana*. Penguin Random House India, 2016.
9. Zakaria Rafiq. *Discovery of God*. Popular Prakashan Publisher.

T.Y.B.A. – SEMESTER V – ELECTIVE PAPER

Paper Title: Film Studies

Paper Code: ENG-V.E-11

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the allied field of Film Studies, its history, literature, and theory.
2. To inculcate in students an educated response to films.
3. To allow students a space to explore film Studies practically and creatively through appropriate form and structure.

2. Learning Outcomes: But the end of the course the student will be able:

1. To understand the literature of Films through relevant exemplars.
2. To recognize Directors, artists, genres, and movements in Films.
3. To have the ability to identify, critically analyze films.
4. To write, direct and shoot their own short film, informed by Film theory and literature.

3. Number of Lectures: 04 Lectures per week

4. Course Content:

Total number of lectures: 60

Unit 1: History of Film

(10 lectures)

Silent Period (1895 – 1929): Movements – German Expressionism, Soviet Montage, French Avant-garde; Lumiere Brothers, Georges Melies, Edwin Porter, D.W. Griffith, Thomas Ince, Mack Sennet, Charlie Chaplin, Buster Keaton, Oscar Miceaux, Carl Theodor Dreyer, Robert Flaherty, Cecil DeMille

Classical Period (1930 – 1945): Movements: French poetic realism; Frank Capra, Josef Von Sternberg, Howard Hawks, John Ford, Maya Deren

Postwar Period (1946 – 1959): Movements: Italian neorealism, Japanese art Cinema; Orson Welles, Douglas Sirk, Nicholas Ray, Ingmar Bergman, Satyajit Ray

Transitional Period (1960 – 1979):Movements- French New Wave, Feminist Film, Direct Cinema, Structural film, Third World Cinema ; John Cassavetes Arthur Penn, Sam Peckinpah, Francis Ford Coppola, Robert Altman, Stan Brakhage, Ousmane Sembene, Luis Bunuel, Woody Allen, Stanley Kubrick, George Lucas, Martin Scorsese

Contemporary Period (1980 -): Movements – American Independent cinema, East Asian Cinema, Iranian Cinema, New British cinema, Personal documentary; Steven Spielberg, Oliver Stone, Lars von Trier, David Cronenberg, Ridley Scott, Mira Nair

Note: Students are to be briefly introduced the context of the periods through clips, montages, extracts. Focus should be on the movements, emphasis should be in understanding the movements.

Unit 2:Literature of Film:

(15 lectures)

Film Form: Mise en Scene –Setting, Performance & Movement, Costume and Props; Cinematography –Shot types; Camera Lenses; Camera Angles; Camera Movements, Lighting& Colour

Sound & Editing – Effects, Music, Perspective Sound, dialogue Overlaps/ Sound Bridges; Optical Effects, Continuity, Spatiotemporal effects

Narrative: Story & Plot, Narrative development, Narration, Narrative meaning; Time

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to understand the Literature of Films. Each aspect and concept needs to be underlined with actual extracts, and clips of visuals.

Unit 3: Film Genres & Theory:

(15 lectures)

Genre Theory; Genre as Film Language; Genres- Gangster, Western, Horror, Science Fiction, Musical, Romantic Comedy, Fantasy, Parody, Animation, Found Footage, Realism, Blaxploitation

Bollywood vs Hollywood – a comparison

Adaptations, Sequels and current forms of Film Trends – Studio Blockbusters, Shared Universe.

Film Theory: Medium Specific, Realism, Auteur Theory, Semiotics & Structuralism, Ideology theory, Feminist film Theory, Cultural Studies, Cognitive Theory

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to discuss the various genres and Theory. Each Theory needs to be underlined with actual extracts, and clips of visuals. Adapted texts can also be taken.

Unit 4: Practical Application of Learning

(20 lectures)

Reader-Response to Unseen Films: Reviews, comparisons, and break-downs of movies/TV/documentaries in written forms and structures.

Creation of movies using concepts learnt in Units 1, 2, and 3.

Application of Film Form – Message & Values, Mise en Scene, Cinematography, Sound & Editing, Narrative, Genre and Film theory

Story, Storyboard, Screenplay

Note: Instructor should create a learning environment where concepts can be applied. Movies, TV series, Documentaries should be viewed and analyzed. Students should also create their own short films informed with the concepts learnt in the previous units.

5. References:

Primary References:

1. Andrew, Dudley. *concepts in FILM THEORY*. Oxford: Oxford University Press, 1984.
2. Aufderheide, Patricia. *Documentary Film A Very Short Introduction*. Oxford: Oxford University Press, 2007.
3. Benyahia, Sarah, Freddie Gaffeny and John White. *AS Film Studies The Essential Introduction*. New York: Routledge, 2006.
4. Butler, Andrew. *The Pocket Essentials Film Studies*. Berks: www.pocketessentials.com, 2005.
5. Dancyger, Ken. *The Technique of Film & Video Editing Fifth Edition*. Oxford: Focal Press, 2011.
6. Nelmes, Jill, ed. *Introductin to Film Studies, 05th Edition*. London: Routledge, 1996.
7. Pearson, Roberta and Philip Simpson, *Critical Dictionary of Film and Television Theory*. New York: Routledge, 2001.
8. Stadler, Jane and Kelly McWilliam. *Screen Media Anlaysiaing Film and Television*. NSW: Allen & Unwin, 2009.
9. Stam, Robert. *Film Theory An Introduction*. Massachusetts: Blackwell Publishing, 2000.
10. Thompson, Kristin and David Bordwell. *Film History An Introduction Second Edition*. New York: McGraw Hill, 2003.
11. Villarejo, Amy. *Film Studies The Basics*. New York: Routledge, 2007.
12. Welsh, James and Peter Lev, *The Literature/Film Reader*. Plymouth: The Screcrow Press, 2007.

Secondary References:

1. Fabe, Marilyn. *Closely Watched Films An Introduction to the Art of Narrative Film Technique*. New York: University of California Press, 2004.
2. Grant, Barry Keith, ed. *Film Genre reader III*. Austin: University of Texas Press, 1986.
3. Guynn, William, ed. *The Routledge Companion to Film History*. New York: Routledge, 2011.
4. Hart, John. *The Art of the Storyboard A Filmmaker's Introduction*. Oxford: Elsevier, 2008.
5. Monaco, James. *How to Read a Film The World of Movies, Media, and Multimedia*. New York: Oxford University Press, 200.
6. Jess-Cooke, Carolyn and Constantine Verevis, *Second Takes Critical Approaches to the Film Sequel*. New York: State University of New York Press, 2010.
7. Roberts, Graham. *Key Film Texts*. New York: Oxford University Press, 2002.

T.Y.B.A. – SEMESTER V – ELECTIVE PAPER

Paper Title: Women's Writing in India

Paper Code: ENG-V.E-12

Marks: 100

Credits: 4

1. Course Objectives:

1. To offer students women's perspective of life and womanhood.
2. To acquaint the students with the distinct stylistic features of Indian women writers.
3. To evaluate the position of woman in the Indian patriarchal society and as reflected in literature written by women writers.

2. Learning Outcomes:

1. To appreciate woman's point of view regarding life.
2. To understand the life of a woman in patriarchal society of India.
3. To understand distinct features of women's writing.

3. Number of Lectures: 04 Lectures per week

Total number of lectures: 60

4. Course Content:

Unit I: Poetry

20 lectures

1. Kamala Das: a) The Descendants
b) The Doubt
c) The Maggots
d) The Store Age
2. Mamta Kalia :a) Positive Thinking
b) After eight years of marriage
c) Dubious Lovers
d) Sunday Song
e) Anonymous

3. Melanie Silgado : a) For Father on the Shelf
b) The Earthworm's Story
c) Birds Brokers
d) Doris
4. Imtiaz Dharker: a) Puradah I
b) Battle –line
c) Minority
5. Hira Bansode : a) Bosom Friend
b) Slave
c) O Great Man
6. Mina Gaybiye : a) The Weeping Wound of Centuries
b) Both are Useless
7. Anuradha Gaurav : a) Request
8. Jyoti Lanje : a) Mother
b) The Nameless One

Unit II: Drama

15 lectures

- 1) Padmanabhan Manjula – Harvest
- 2) Usha Ganguli –Rudali

Unit III: Short Fiction

10 lectures

- | | | |
|---------------------|---|----------------------------|
| 1. Deshpande Shashi | - | The day of the Golden Deer |
| 2. Desai Anita | - | Games at Twilight |
| 3. Nimbkar Jai | - | Childless one |
| 4. Dalal Nergis | - | The Connoisseur |
| 5. Pritam Amrita | - | <i>That Man</i> |

Unit IV: Non - Fiction

15 lectures

1. Bedi Kiran: Its always Possible: Transforming One of the Largest Prisons in the World (Chapter One).
2. Rajeswari Sunder Rajan: Real and Imagined Women: Gender, Culture and Postcolonialism.

5. Reference Books:

Primary References:

1. Bedi Kiran. *Its always Possible: Transforming One of the Largest Prisons in the World*. Sterling Publishers Pvt.Ltd ,India; 6th edition , 2005.
2. Deshpande Shashi. *Collected Stories*. Penguin Books, London, 2003.
3. Dhar Sheila. *Here's Someone I'd Like you to Meet*. Oxford University Press, 1996.
4. Eunice De Souza. *Nine Indian Women Poets*. Oxford University Press, New Delhi, 1997.
5. Ganguli Usha. *Rudali*. Radhakrishan Prakashan, 1st edition, 2004.
6. Mehta Gita. *Karma cola*. Penguin, 2015.
7. Mulk Raj Anand and Zelliot Eleanor (Ed). *An Anthology of Dalit Literature*. Gyan Publishing House, New Delhi, 1992.
8. Padmanabhan Manjula. *Harvest*. Aurora Metro Publications, 2003.
9. Prasad Madhusudan. *Contemporary Indian English Stories*. Sterling P. 1988.
10. Pritam Amrita. *The Skeleton and That Man*. Sterling Publisher, New Delhi, 1987.
11. Rajeswari Sunder Rajan . *Real and Imagined Women: Gender, Culture and Postcolonialism*. Routledge, 1993.

Secondary References:

1. Amga H.L. *Indo - English Poetry*. Surabhi P. Jaipur, 2000.
2. Bande Usha. *Gita Mehta: Writing Home / Creating Homeland (Writers of the Indian Diaspora)* . Rawat Publications , India, 2008.
3. Bedi Kiran. *I Dare*. Hay House, India, 2009.
4. Naik M.K. , Narayan Shyamala. *Indian English Literature 1980-2000 : A Critical Survey*. Pencraft International, Delhi, 2016.
5. Pawar M.S. *New Women Novelists with New Horizons*. Shruti P. Jaipur, 2011.
6. Ray Mohit. *Indian Writing in English*. Atlantic Publishers, New Delhi, 2008.

T.Y.B.A.– SEMESTER VI-ELECTIVE PAPER

Paper Title: Twentieth Century English Literature

Paper Code: ENG-VI.C-8

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to novel, play and poems drawn from the English-language literatures of the twentieth century.
2. To examine how authors have responded to historical and cultural change throughout the twentieth century.
3. To probe the growth of modernism, and the appearance of post-colonialism and postmodernism

2. Learning Objectives: By the end of the course the students will be able:

- a) To appreciate representative literary works of the Twentieth century English Literature.
- b) Acquainted with different modern prose styles as well as colloquial rhythms of modern poetry.
- c) To have a better understanding of the impact of world wars and psychology on literature.

3. Number of Lectures: 04 lectures per week

4. Course Content:

Total number of Lectures 60

Unit I: Poems

20 Lectures

1. W. B. Yeats -a) The Second Coming
b) The Wild Swans at Coole
c) Sailing to Byzantium
2. T.S Eliot- a) Love Song of Alfred Prufrock
b)The Journey of the Magi
3. W.H Auden's –a) Stop all the Clocks,
b) Cut the Telephones
4. Wilfred Owen- a) Insensibility,
b) Strange Meeting
5. Siegfried Sassoon- a) The Death Bed

6. Rupert Brooke-
 - a) The Dead
 - b) The Solider
 - c) Futility
7. Ezra Pound- a) At the Metro Station
8. Carl Sandburg- a) Fog
9. Dylan Thomas- a) Do not go gentle into the good night
10. Stephen Spender-
 - a) An elementary school classroom in a slum
 - b) Fall of a city

Unit II: Novel **17 Lectures**

James Joyce- A Portrait of the Artist as a Young Man

Unit III: Drama **16 Lectures**

Harold Pinter- The Home Coming

Unit IV: Background **7 Lectures**

- a) Modernist Thematic Concerns
- b) Techniques and Style of Modernist writers
- c) Impact of psychology on literature & Stream of Consciousness technique
- d) Impact of the World wars on Literature of the 20th Century Literature
- e) Surrealism, Expressionism and Impressionism

5. References:

Primary References:

1. James Joyce. *A Portrait of the Artist as a Young Man*. Fingerprint Publishing, 2016.
2. Pinter Harold. *The Homecoming*. Avalon Travel Publishing, 1994.

Secondary References:

1. Abraham, M.H. *The Norton Anthology of English Literature*. W. W. Norton, Incorporated, 2003.
2. Bloom, Harold. *Dramatists and Dramas*. Chelsea House publishing, US, 2005.
3. Brown, Dennis, John Theodore. *The Modernist Self in Twentieth-Century English Literature: A Study in Self Fragmentation*. New York, Palgrave Macmillan, 1989.
4. Corcoran, Neil ed. *The Cambridge Companion to Twentieth-Century English Poetry*. Cambridge University Press, New York, 2007.

5. Friedman, Alan Warren. *Modernism and Literature: An Introduction and Reader*. Routledge, 2013.
6. Greenblatt, Stephen, et al., eds. *The Norton Anthology of English Literature*. Volume F: The Twentieth Century and After. New York, W. W. Norton , 2012
7. Marcus, Laura, Peter Nicholls ed. *The Cambridge History of Twentieth Century English Literature*. Cambridge University Press, UK, 2004.
8. Matz, J. *The Modern Novel: A Short Introduction*. Blackwell Publishing, US, 2004.
9. Meredith, James H. *Understanding the Literature of World War I: A Student Casebook to Issues ...* Green Wood Press, London, 2004.
10. Polleta, Gregory T. , ed. *Issues in Contemporary Criticism*. Boston: Little, Brown and Company, 1973.
11. Roberts, Neil. *A Companion to Twentieth-Century Poetry*. Blackwell publishing, UK, 2004.
12. Silverstein, Marc. *Harold Pinter and the Language of Cultural Power*. Associate University Press, London, 1993.
13. Stringer, Jenny. *The Oxford Companion to Twentieth Century English Literature*. Oxford University Press, New York, 1996.

T.Y.B.A. – SEMESTER VI – ELECTIVE PAPER

Paper Title: English Language and Literature Teaching

Paper Code: ENG-VIE-13

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the fundamentals of English Language and Literature Teaching.
2. To introduce students to methods and approaches to teaching English Language and Literature.
3. To prepare students for the field of teaching with practical approaches to ELLT.

2. Learning Outcomes: But the end of the course the student will be able:

1. To understand fundamentals in ELLT.
2. To recognize concepts, methods, and approaches related to ELLT.
3. To have the ability to create modules and teach using methods, and approaches in ELLT.

3. Number of Lectures: 04 Lectures per week

4. Course Content:

Total number of lectures: 60

Unit 1: English Language Teaching

(15 lectures)

Introduction: English in the world today, Brief History of English Language teaching

Principles of Language Teaching – Cognitive, Social, Linguistic

Fundamentals: Listening, Speaking, Reading, Writing, Pronunciation, Vocabulary

Curriculum Building

Methods: Grammar-Translation Method, Direct Method, Audio-Lingual Method, Silent Way, Desuggestopedia, Community Language Learning, Total Physical Response, Communicative Language teaching; Content based, Task-Based, and Participatory Approaches, Learning Strategy Training, Cooperative Learning and Multiple Intelligences

Issues in English Language teaching with focus on India

New Paradigms & Current innovations in ELT

Unit 2: Praxis of English Language Teaching:

(15 lectures)

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 1 for crafting language teaching modules: Lecture Method, Demonstration Method, Problem Solving Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching

Use of ICT/Technology, Mixed-Media teaching

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL, Constructivism

Student Innovation

Unit 3: English Literature Teaching

(15 lectures)

Curriculum Building

Approaches: Language- based approach, Culture-based approach, Personal Growth approach (Reader-Response), Integrated Approach, Cultural-Response Method, Active Learning, Explanatory & Experiential Approach, Dramatic Method, Close reading, Reader-Response

Form & Genre: Poetry, Drama, Novel, Graphic-Novel, Non-Fiction, Creative Non-Fiction

Unit 4: Praxis of Teaching English Literature

(15 lectures)

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 3 for crafting literature teaching modules: Lecture Method, Demonstration Method

Interactive Method Using: Problem Solving Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching

Use of ICT/Technology, Mixed-Media teaching

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL, Constructivism

Student Innovation

5. References:

Primary References:

1. Broughton, Geoffrey, et al. *Teaching English as a Foreign Language*. New York: Routledge, 1978.
2. Carter, Ronald and David Nunan, *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge: Cambridge University Press, 2001.
3. Chambers, Ellie and Marshall Gregory. *Teaching & Learning English Literature*. London: Sage, 2006.
4. Davison, Jon and John Moss, *Issues in English Teaching*. London: Routledge, 2000.
5. Irvine, Colin C., ed. *Teaching the Novel across the Curriculum - A Handbook for Educators*. Westport: Greenwood Press, 2008.
6. Jeffcoate, Robert. *Starting English Teaching*. London and New York: Routledge, 1992.
7. Larsen-Freeman, Diane. *Teaching and Principles in Language Teaching*. New York: Oxford University Press, 2003.
8. Nunan, David. *Language Teaching Methodology - A textbook for teachers*. Prentice Hall, 1991.
9. Richards, Jack and Theodore Rodgers. *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press, 1986.
10. Richards, Jack and Willy Renandya. *Methodology in Language Teaching*. New York: Cambridge University Press, 2002.
11. Wyse, Dominic, Richard Andrews and James Hoffman, *The Routledge International Handbook of English, Language and Literacy Teaching*. New York: Routledge, 2010.

Secondary References:

1. Chambers, Ellie and Marshall Gregory. *Teaching and Learning English Literature*. London: Sage Publications, 2006.
2. Ken, Bain. *What the Best College Teachers Do*. Massachusetts: Harvard University Press, 2004.
3. Nunan, David. *Learner-Centred English Language Education*. Devon: Routledge, 2013.
4. —. *Research Methods in Language Learning*. New York: Cambridge University Press, 1992.
5. —. *Teaching English to Speakers of Other Languages*. New York: Routledge, 2015.
6. Richards, Jack and Richard Schmidt. *Dictionary of Language Teaching & Applied Linguistics*. Edinburgh: Pearson, 2010.
7. Thurston, Cheryl Miller. *Ideas That Really Work!* Colorado: Cottonwood Press, 1991.

T.Y.B.A. – SEMESTER VI – ELECTIVE PAPER

Paper Title: Latin American Literature

Paper Code: ENG-VIE-14

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the Latin American culture through their Literatures.
2. To help students understand the contribution of Latin American Writers to world literature.
3. To encourage students to discover the various themes, and movements associated with Latin American Literature.
4. To inculcate an atmosphere of cultural acceptance through the texts.

2. Learning Outcomes: By the end of the course the student will be able:

1. To understand the large landscape of Latin American Literature.
2. To recognize writers, forms, and movements associated with Latin American Literature.
3. To have the ability to analyze works of literatures critically, keeping in mind the context of Latin America.

3. Number of Lectures: 04 Lectures per week

4. Course Content:

Total number of lectures: 60

Unit 1: Contextual Study: (10 lectures)

Note: The following areas should be covered along with their representative texts. If representative texts are not present, extracts of such may be used

1. Brief History of Latin America
2. Movements : Modernismo, indigenismo, Romanticism/Realism/Naturalism, Mulatto
3. Andrade, Oswaldo de. (Brazil) “*Anthropophagie Manifesto*” - Transculturalism
4. The Boom, Magical Realism, Post-boom writers/writings

Unit 2: Fiction: (25 lectures)

1. *100 Years of Solitude* – **Gabriel Garcia Marquez (Colombia)**
2. *The Psychiatrist* - **Machado de Assis (Brazil)**

Unit 3: Poetry (15 lectures)

1. *Sonnet XVIII, The Song of Despair, A song for Bolivar* - **Pablo Neruda (Chile)**
2. *Flame, speech; Proem*, extract from *Sunstone* (first 15 stanzas) - **Octavio Paz (Mexico)**
3. *The Psychology of Composition, The Hen’s Egg* – **Joao Cabral de Neto (Brazil)**
4. *The Other, Antigone* – **Gabriela Mistral (Chile)**

Unit 4: Short Stories (10 lectures)

1. Selected Stories from *The Cubs and other stories* – **Mario Vargas Llosa (Peru)**
The Cubs, The Challenge
2. Selected Stories of **Julio Cortazar (Argentina)**
House taken Over, Bestiary
3. Selected Stories of **Jorge Luis Borges (Argentina)**
The Library of Babel, Death and the Compass

Note: Secondary readings of the selected authors, poets, critics are open to students to explore and should be encouraged for use in internal assessments.

5. References:

Primary References:

1. Borges, Jorge Luis. *Aleph and other Stories*. Ed. Norman Thomas Di Giovanni. Trans. Norman Thomas Di Giovanni. New York: Bantam Books, 1970.
2. Cortazar, Julio. *Blow-Up and Other Stories*. Trans. Paul Blackburn. New York: Pantheon Books, 1967.
3. Llosa, Mario Vargas. *The Cubs and Other Stories*. Trans. Gregory Kolovakos and Ronald Christ. New York: Farrar, Straus and Cirouxc, 1979.
4. Loundo, Dilip, ed. *Tropical Rhymes, Topical Reasons*. Brazil: National Book Trust, 2001.
5. Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. New York: Avon Books, 1971.
6. —. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. New York: Avon Books, 1967.
7. Mistral, Gabriela. *Madwomen*. Trans. Randall Couch. Chicago: University of Chicago Press, 2008.
8. Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. Trans. W. S. Merwin. London: Penguin Books, 1976.
9. Neto, Joao cxabral De Melo. *Selected Poetry 1937 - 1990*. Hanover: Wesleyan University Press, 1994.
10. Paz, Octavio. *Selected Poems*. Ed. Eliot Weinberger. New York: New Directions, 1984.
11. —. *Sunstone*. Trans. Raymond Soulard and Kassandra Kramer. Seattle: Burning Man Books, 1957.

Secondary References:

1. Bloom, Harold. *Bloom's Critical Views - Gabriel Garcia Marquez*. New York: Chelsea House Publishers, 2007.

2. —. *Bloom's Major Short Story Writers - Julio Cortazar*. Ed. Harold Bloom. Philadelphia: Chelsea House Publishers, 2004.
3. Castro-Klaren, Sara, ed. *A Companion to Latin American Literature and Culture*. Oxford: Blackwell Publishing, 2008.
4. Kristal, Efrain, ed. *The Cambridge Companion to the Latin American Novel*. Cambridge: Cambridge University Press, 2006.
5. Reisman, Rosemary, ed. *Latin American Poets*. Massachusetts: Salem Press, 2012.
6. Swanson, Philip. *Latin American Fiction*. Oxford: Blackwell Publishing, 2005.
7. Wood, Michael. *Landmarks of World Literature -One Hundred Years of Solitude*. Cambridge: Cambridge University Press, 1990.

T.Y.B.A. – SEMESTER VI – ELECTIVE PAPER

Paper Title: Contemporary Literary Theory

Paper Code: ENG-VI.E-15

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to the basic concepts of Contemporary Literary Theory.
2. To introduce the students to major schools of literary theory.
3. To develop the ability in the students to apply literary theory to analyze a work of literature.

2. Learning Outcomes:

Upon the completion of the course the students should be able:

1. To understand the different schools of literary theory.
2. To comprehend the basic tenets of modern literary theory and the jargon associated with it.
3. To apply literary theory and critically appreciate a work of literature.

3. Number of Lectures: 04 Lectures per week

Total number of lectures: 60

4. Course Content:

Unit I: Marxist view of Literature

08 lectures

- a) Society and History : Marxist view
- b) Major Marxists schools
- c) Marxism and literature:
 - i) Literature and ideology
 - ii) Autonomy in Literature
- d) Marxist approach to Literature

Unit II: Psychoanalysis**10 lectures**

1. Views of Freud on human mind
2. Freudian approach to literature
3. Views of Lacan
4. Lacanian Criticism
5. Impact of psychoanalysis of literature

Unit III: Structuralism and Post-structuralism**12 lectures**

1. From New Criticism to Structuralism
2. Important Tenets of Structuralism
3. Contribution of Saussure
4. Contribution of Jonathan Culler, A J Greimas, Roman Jakobson, Roland Barthes
5. Structuralist Approach to Literature
6. Defining Deconstruction
7. Deconstructing Structuralism
8. From 'Work to Test'
9. Death of the author
10. Deconstruction an example
11. Deconstructing Deconstruction

Unit IV: Feminist Theories**10 lectures**

1. Features of Feminist Criticism
2. Development to Feminist thought
3. Major contributors to Feminist Criticism
 - a) Mary Wollstonecraft
 - b) Virginia Woolf
 - c) Simon De Beauvoir
 - d) Elaine Showalter
 - e) Helen Cixous, Julia Kristeva
4. Gynocriticism
5. Feminist Criticism and Language
6. Feminist approach to literature

Unit V: Lesbian/Gay criticism**05 lectures**

1. Lesbian and Gay theory
2. Lesbian feminism
3. Queer theory
4. Lesbian/Gay criticism-An example

Unit VI: Modernism and Post Modernism**05 lectures**

1. Modernism vs Post-Modernism
2. Features of Modernism
3. Features of Post-Modernism

Unit VII: Postcolonial Theory**05 lectures**

1. Edward Said's Orientalism
2. Gayatri Spivak's views on subalternity
3. Homi K. Bhabha's concept of mimicry

Unit VIII: New Historicism and Cultural Materialism**05 lectures**

1. New and old historicisms
2. What do New Historicists do?
3. New historicism: An example
4. Difference between New Historicism and Cultural Materialism
5. What do cultural materialist critics do?
6. Example of Cultural materialism

4. Reference Books:**Primary References:**

1. Abrams M. H. *A Glossary of Literary Terms*. Prism Publishers, 1999.
2. Barry Peter. *Beginning Theory*. Manchester United Press, Manchester, 1995.
3. Bertens Hans. *Literary Theory: Title Basics*. Routledge, London, 2001.
4. Eagleton Terry. *Literary Theory: An Introduction*. Blackwell, London, 1983.
5. Hawthorn Jeremy. *A Glossary of Contemporary Literary Theory*. Edward Arnold, London, 1994.
6. Selden Raman. *A Reader's Guide To Contemporary Literary Theory*. Harvester, London, 1993.
7. Webster Roger. *Studying Literary Theory: An Introduction*. Arnold Publishers, London, 1990.

Secondary References:

1. Ashcoft Bill, Griffiths Gareth, Tiffin Helen (ed). *The Post-Colonial Reader*. Routledge, New York, 1995.

2. Ashcoft Bill, Griffiths Gareth, Tiffin Helen (ed). *The Empire Writes Back*. Routledge, New York, 2010.
3. Butler Judith. *Gender Trouble*. Routledge India, 2016.
4. Jameson Fredric. *The Political Unconscious*. Routledge, New York, 1983.
5. Hawkes Terence. *Structuralism and Semiotics*. Routledge, New York, 2009.
6. Woods Tim. *Beginning Post-modernism*. Manchester University Press, Manchester, 2009.
7. Sarup Madan. *An Introductory Guide to Post-structuralism and Postmodernism. 2nd Edition*. The University of Georgia Press, Georgia, 1993.
8. Sedgwick Kosofsky Eve. *Epistemology of the Closet*. University of California Press, 2nd revised edition, 2008.
9. Vanita Ruth, Kidwai Saleem (eds). *Same-Sex Love in India: A Literary History*. Penguin India, 2008.

T.Y.B.A – SEMESTER VI - ELECTIVE PAPER

Paper Title: World Literature

Paper Code: ENG-VI.E-16

Marks: 100

Credits: 4

1. Course Objectives:

- a) To expose students to representative works of world literature to develop their sensitivity to cultural diversity.
- b) To promote intellectual growth by strengthening student's abilities to read analytically and critically.
- c) To promote an understanding of the works in their cultural/historical contexts.

2. Learning outcomes: By the end of the course the student will be able to:

- a) Understand and have an insight into the diverse representative works of World Literature.
- b) Have the ability to analyze works of literatures critically, keeping in mind the cultural diversity.
- c) Will be familiar with the various themes and narrative techniques of World Literature.

3. Number of Lectures: 04 lectures per week

4. Course Content:

Total number of lectures: 60

Unit I: Novel

15 Lectures

Chinua Achebe: Things Fall Apart

Unit II: Drama

15 Lectures

J. M. Synge - Riders to the Sea

Unit III: Poetry

15 Lectures

1. M. Klein- Indian Reservation: Caughnawaga
2. P.K. Page -First Neighbours
3. Margaret Atwood- Journey to the Interior

4. David Rubadiri- A Negro Labourer In Liverpool
5. Arthur Nortje- Letter From Pretoria Central Prison
6. Wole Soyinka -Telephonic Conversation
 - a. Dedication
7. Kath Walker – a) A Song of Hope
 - b) Dawn is at Hand
8. Les Murrays -The Widower in the Country

Unit IV: Short Stories

15 Lectures

- 1) Alice Munro- Child's play
- 2) Anton Chekvo- The Bet
- 3) Edwidge Danicat- Children of the sea
- 4) Henry Lawson- The Drover's Wife

5. References:

Primary References:

1. Achebe, Chinua. *Things Fall Apart*. Penguin Books, New Delhi, 2001.
2. Chekhov Anton. *Masterpieces of World Fiction: Selected Stories*. Rupa Publications, New Delhi, 2014.
3. Henry, Lawson. *The Penguin Henry Lawson Short Stories*. Penguin Books, New Delhi, 1998.
4. Klein. A.M. *The Rocking Chair and other Poems*. Toronto, McGraw-Hill, Ryerson, 1948.
5. Munro, Alice. *Too Much Happiness*. Penguin, Canada, 2012.
6. Page, P. K. *The Glass Air: Selected Poems*. Oxford University Press, 1986.

Secondary References:

1. Bloom, Harold, ed. *Modern Critical Views Anton Chekhov*. Chelsea House, Philadelphia, 1999.
2. Bloom, Harold. *Alice Munro*. Bloom's Literary Criticism, New York, 2009.

3. Dash, J. Michael. *Edwidge Danticat: A Reader's Guide*. Charlottesville, University of Virginia, 2010. 26–38. Print.
4. Counihan, Clare. "Desiring Diaspora: 'Testing' The Boundaries Of National Identity In Edwidge Danticat's *Breath, Eyes, Memory*." *Small Axe: A Caribbean Journal Of Criticism* 37. (2012): 36–52.
5. Eekman, Thomas A., and Virginia L. Smith. *Critical Essays on Anton Chekhov*. ed. Robert Lecker. G.K. Hall and Co, Boston, 1989.
6. Fisher, J. & Silber, E. (eds). *Women in Literature: Reading through the Lens of Gender*. Connecticut, Greenwood Press, 2003.
7. Matlaw, Ralph E., and Freedman, comps. *Anton Chekhov's Short Stories*. W.W. Norton and Company, New York, 1979. Print.
8. Pollock, Zailig, Seymour Mayne, Usher Caplan ed. *Selected Poems: A.M. Klein*. University of Toronto Press, Toronto, 1997.
9. Thacker, Robert. *Reading Alice Munro, 1973-2013*. University of Calgary Press, 9 Feb 2016.
10. Sakineh, Hamidi Mehr. *Critical Discourse Analysis of Alice Munros Short Stories*. Lambert Academic Publishing, London, 2014.
11. Hooper, Brad. *The Fiction of Alice Munroe*. Green publishing group, London, 2008.
12. Hunter, Adrian. *The Cambridge Introduction to the Short Stories in English*. Cambridge University Press, Cambridge, 2007.
13. Fallon Erin, and R.C. Feddersen, James Kurtzleben, Maurice A. Lee, Susan Rochette-Crawley.ed. *A Reader's Companion to the Short Story in English*. Routledge, New York, 2001.
14. Bartels, Anke, Dirk Wiemann, ed. *Global Fragments: (dis)orientation in the New World Order*. Rodopi, Amsterdam, 2007.