

**Faculty of Humanities and Social  
Sciences  
Department of English**

**B.A. (Hons): English  
Course Code: I401**

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**Course Title: Paper 1: Indian Classical Literature**

**Paper Code: ENGL1101  
(Theory + Tutorial)  
Credits: 06**

**Duration of Examination: 03 hrs**

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1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

The Indian Epic Tradition: Themes and  
Recensions Classical Indian Drama:  
Theory and Practice Alankara and Rasa  
Dharma and the Heroic

**Readings**

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp.100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp.79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp.33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp.158–95.

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**Course Title: Paper 2: European Classical Literature**

**Paper Code: ENGL1102**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth:Penguin,1985).
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three ThebanPlays* (Harmondsworth: Penguin, 1984).
3. Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin,1965).
4. Ovid *Selections from Metamorphoses* ‘Bacchus’, (Book III), ‘Pyramus and Thisbe’ (BookIV), ‘Philomela’ (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975). Horace Satires I: 4,in *Horace:SatiresandEpistlesandPersius:Satires*,tr. NiallRudd(Harmondsworth:Penguin,2005).

**Suggested Topics and Background Prose Readings for Class**

**Presentations** Topics The Epic

Comedy and Tragedy in

Classical Drama The

Athenian City State

Catharsis

and

Mimesis

Satire

Literary Cultures in Augustan Rome

**Readings**

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin,2007).
3. Horace, *ArsPoetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and ArsPoetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

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**Course Title: Paper 3: Indian Writing English**

**Paper Code: ENGL1103 (Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. R.K. Narayan *Swami and Friends*
2. Anita Desai *In Custody*
3. H.L.V. Derozio  
'Freedom to the Slave'  
'The Orphan Girl'  
Kamala Das  
'Introduction'  
'My  
Grandmother'  
s House'  
Nissim Ezekiel  
'Enterprise' 'The Night  
of the Scorpion'  
Robin S. Ngangom 'The Strange Affair of Robin  
S. Ngangom' 'A Poem for Mother'
4. Mulk Raj Anand 'Two Lady Rams' Salman Rushdie 'The  
Free Radio' Rohinton Mistry 'Swimming Lesson'  
Shashi Deshpande 'The Intrusion'

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Indian English  
Indian English Literature and its  
Readership Themes and Contexts of  
the Indian English Novel  
The Aesthetics of Indian English Poetry  
Modernism in Indian English Literature

**Readings**

1. Raja Rao, Foreword to *Kanthapura*(New Delhi: OUP, 1989) pp.v–vi.
2. Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp.61–70.
3. Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000)pp.187–203.
4. Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

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**Course Title: Paper 4: British Poetry and Drama:  
14<sup>th</sup> to 17<sup>th</sup> Centuries**

**Paper Code: ENGL1104  
(Theory + Tutorial)  
Credits: 06**

**Duration of Examination: 03 hrs**

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1. Geoffrey Chaucer *The Wife of Bath's Prologue*  
Edmund Spenser Selections from *Amoretti*:  
Sonnet LXVII 'Like as  
a huntsman...' Sonnet  
LVII 'Sweet warrior...'  
Sonnet LXXV 'One day I  
wrote her name...' John Donne  
'The Sunne Rising'  
'Batter My Heart'  
'Valediction: forbidding mourning'
2. Christopher Marlowe *Doctor Faustus*
3. William Shakespeare *Macbeth* 4. William Shakespeare *Twelfth Night* **Suggested  
Topics and Background Prose Readings for Class Presentations**

Renaissance  
Humanism  
The Stage,  
Court and  
City  
Religious and Political  
Thought Ideas of Love  
and Marriage The  
Writer in Society

**Readings**

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary MartinMcLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed.

James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953)  
pp.704–11.

3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: BobbsMerrill, 1970) pp. 13–18.

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**Course Title: Paper 5: American Literature**

**Paper Code: ENGL2101  
(Theory + Tutorial)  
Credits: 06**

**Duration of Examination: 03 hrs**

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1. Tennessee Williams: *The Glass Menagerie*
2. Toni Morrison *Beloved*
3. Edgar Allan Poe 'The Purloined Letter'  
F. Scott Fitzgerald  
'The Crack-up'  
William Faulkner 'Dry  
September'
4. Anne Bradstreet 'The Prologue'  
Walt Whitman Selections from *Leaves of Grass*:  
'O Captain, My Captain'  
'Passage to India' (lines 1–68)  
Alexie Sherman Alexie  
'Crow Testament'  
'Evolution'

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

The American Dream  
Social Realism and the  
American Novel Folklore  
and the American Novel  
Black Women's Writings  
Questions of Form in American Poetry

**Readings**

1. Hector St John Crèvecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp.66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp.47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap.12.

4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp.29–39.



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**Course Title: Paper 6: Popular Literature**

**Paper Code: ENGL2102**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. Shyam Selvadurai *Funny Boy*
4. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability/*  
Autobiographical Notes on Ambedkar (For the Visually Challenged students)

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Coming of Age  
The Canonical and  
the Popular Caste,  
Gender and  
Identity  
Ethics and Education in  
Children's Literature  
Sense and  
Nonsense The Graphic Novel

**Readings**

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

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**Course Title: Paper 7: British Poetry and Drama :  
17<sup>th</sup> and 18<sup>th</sup> Centuries**

**Paper Code: ENGL2103  
(Theory + Tutorial)  
Credits: 06**

**Duration of Examination: 03 hrs**

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1. John Milton *Paradise Lost: Book I*
2. John Webster *The Duchess of Malfi*
3. Aphra Behn *The Rover*
4. Alexander Pope *The Rape of the Lock*

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Religious and Secular Thought in the 17th Century  
The Stage, the State and the Market  
The Mock-epic and Satire  
Women in the 17th Century  
The Comedy of Manners

**Readings**

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

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**Course Title: Paper 8: British Literature: 18<sup>th</sup> Century**

**Paper Code: ENGL2104**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. William Congreve *The Way of the World*
2. Jonathan Swift *Gulliver's Travels* (Books III and IV)
3. Samuel Johnson 'London'  
Thomas Gray 'Elegy Written in a Country Churchyard'
4. Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

The Enlightenment and  
Neoclassicism Restoration  
Comedy  
The Country and the City  
The Novel and the Periodical Press

**Readings**

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

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**Course Title: Paper 9: British Romantic Literature**

**Paper Code: ENGL2105**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. William Blake 'TheLamb',  
'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*) 'The Tyger' (*The Songs of Experience*)  
'Introduction' to *The Songs of Innocence* Robert Burns 'A Bard's Epitaph' 'Scots WhaHae'
2. William Wordsworth  
'Tintern Abbey' 'Ode:  
Intimations of  
Immortality' Samuel  
Taylor Coleridge 'Kubla  
Khan' 'Dejection:  
AnOde'
3. Lord GeorgeGordon  
Noel Byron 'Childe Harold': canto III, verses 36–45  
(lines 316–405); canto IV, verses 178–86 (lines 1594–674)  
Percy Bysshe Shelley 'Ode to the West Wind' 'Ozymandias' 'Hymn to Intellectual  
Beauty' John Keats 'Ode to a Nightingale' 'To Autumn'  
'On First Looking into Chapman's Homer'
4. Mary Shelley *Frankenstein*

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Reason and  
Imagination  
Conceptions  
of Nature  
Literature and  
Revolution  
The Gothic The Romantic Lyric

**Readings**

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp.594–611.

2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991). . Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp.161–66.

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**Course Title: Paper 10: British Literature: 19<sup>th</sup> Century**

**Paper Code: ENGL2106  
(Theory + Tutorial)  
Credits: 06**

**Duration of Examination: 03 hrs**

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1. Jane Austen *Pride and Prejudice*
2. Charlotte Bronte *Jane Eyre*
3. Charles Dickens *Hard Times*
4. Alfred Tennyson 'The Lady of Shalott' 'Ulysses' 'The Defence of Lucknow'  
Robert Browning 'My Last Duchess' 'The Last Ride Together' 'Fra Lippo Lippi'  
Christina Rossetti 'The Goblin Market'

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Utilitarianism  
The 19th  
Century  
Novel  
Marriage  
and  
Sexuality  
The Writer  
and Society  
Faith and Doubt  
The Dramatic Monologue

**Readings**

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English*

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Literature, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006)  
chap. 1, pp.1061–9.

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**Course Code: I401**

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**Course Title: Paper 11: Women's Writing**

**Paper Code: ENGL3103**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Emily Dickinson 'I cannot live with you' 'I'm wife; I've finished that' Sylvia Plath 'Daddy' 'Lady Lazarus' Eunice De Souza 'Advice to Women' 'Bequest'
2. Alice Walker *The Color Purple*
3. Charlotte Perkins Gilman 'The Yellow Wallpaper' Katherine Mansfield 'Bliss' Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
4. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38. Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324. Rassundari Debi Excerpts from *Amar Jibanin* Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

The Confessional Mode in  
Women's Writing Sexual Politics  
Race, Caste and Gender  
Social Reform and Women's Rights

**Readings**

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial



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Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. PadminiMongia  
(New York: Arnold, 1996) pp. 172–97.

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**Course Title: Paper 12: British Literature: The Early  
20<sup>th</sup> Century**

**Paper Code: ENGL3104  
(Theory + Tutorial)  
Credits: 06**

**Duration of Examination: 03 hrs**

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1. Joseph Conrad *Heart of Darkness*
2. D.H. Lawrence *Sons and Lovers*
3. Virginia Woolf *Mrs Dalloway*
4. W.B. Yeats 'Leda  
and the Swan'  
'The  
Second Coming'  
'No  
Second  
Troy'  
'Sailing  
to  
Byzantium'  
T.S. Eliot 'The Love Song of J.  
Alfred Prufrock' 'Sweeney among  
the Nightingales'  
'The Hollow Men'

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Modernism, Post-modernism and non-  
European Cultures The Women's Movement in  
the Early 20th Century Psychoanalysis and the  
Stream of Consciousness  
The  
Uses  
of  
Myth  
The  
Avant-garde

Gard  
e

### Readings

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

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**Course Title: Paper 13: Modern European Drama**

**Paper Code: ENGL3101**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Henrik Ibsen *Ghosts*
2. Bertolt Brecht *The Good Woman of Szechuan*
3. Samuel Beckett *Waiting for Godot*
4. Eugene Ionesco *Rhinoceros*

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Politics, Social Change  
and the Stage Text and  
Performance  
European Drama: Realism and Beyond  
Tragedy and Heroism in Modern  
European Drama The Theatre of the  
Absurd

**Readings**

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

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Course Code: I401**

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**Course Title: Paper 14: Postcolonial Literatures**

**Paper Code: ENGL3102**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Chinua Achebe *Things Fall Apart*
2. Gabriel Garcia Marquez *Chronicle of a Death Foretold*
3. Bessie Head 'The Collector  
of Treasures' Ama Ata  
Aidoo 'The Girl who can'  
Grace Ogot 'The Green Leaves'
4. Pablo Neruda 'Tonight  
I can Write' 'The Way  
Spain Was'  
Derek Walcott 'A Far Cry  
from Africa' 'Names'  
David Malouf  
'Revolving Days'  
'Wild Lemons'  
Mamang Dai 'Small Towns  
and the River' 'The Voice of  
the Mountain'

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

De-colonization, Globalization  
and Literature Literature and  
Identity Politics  
Writing for the New  
World Audience Region,  
Race, and Gender  
Postcolonial Literatures and Questions of Form

**Readings**

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp.8–27.
2. Ngugiwa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.

3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

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**II. Discipline Centric Elective (Any Four)**

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**Course Title: Paper 1: Modern Indian Writing in  
English Translation**

**Paper Code: ENGL3201  
(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Premchand 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).  
Ismat Chughtai 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Assaduddin (New Delhi: Penguin Books, 2009).  
Gurdial Singh 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).  
Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).
2. Rabindra Nath Tagore 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction by William Radice* (New Delhi: Penguin India, 2011).  
G.M. Muktibodh 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).  
Amrita Pritam 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).  
Thangjam Ibopishak Singh 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).
3. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
4. G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient Black Swan, 2010)

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

The Aesthetics of  
Translation Linguistic

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Regions and  
Languages Modernity  
in Indian Literature  
Caste, Gender and  
Resistance  
Questions of Form in 20th Century Indian Literature.



## Readings

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

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**Course Title: Paper 2:Literature of the Indian  
Diaspora**

**Paper Code: ENGL3202**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. M.G.Vassanji      The Book of Secrets (Penguin,India)
2. Rohinton Mistry A Fine Balance ( Alfred AKnopf)
3. MeeraSyal                      Anita and Me (HarperCollins)
4. JhumpaLahiri                      The Namesake (Houghton MifflinHarcourt)

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

**Reading**

1. "Introduction:The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian diaspora*. London: Routledge
2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
3. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

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(Any Four)

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**Course Title: Paper 3: British Literature: Post World War II**

**Paper Code: ENGL3203**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. John Fowles *The French Lieutenant's Woman*
2. Jeanette Winterson *Sexing the Cherry*
3. Hanif Kureishi *My Beautiful Laundrette*
4. Phillip Larkin  
'Whitsun Weddings'  
'Church Going'  
Ted Hughes  
'Hawk Roosting'  
'Crow's Fall'  
Seamus  
Heaney  
'Digging'  
'Casualty'  
Carol  
Anne  
Duffy  
'Text'  
'Stealing'

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Postmodernism in British  
Literature Britishness  
after 1960s  
Intertextuality and  
Experimentation  
Literature and  
Counterculture

## Readings

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp.23–38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp.1–16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP,1997).

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**II. Discipline Centric Elective (Any Four)**

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**Course Title: Paper 4:Literary Theory**

**Paper Code: ENGL3204**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Marxism

- a. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.
- b. Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp.85–126.

2. Feminism

- a. Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
- b. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.

3. Poststructuralism

- a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
- b. Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp.109–33.

4. PostcolonialStudies

- a. Mahatma Gandhi, 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp.88–106.
- b. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
- c. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in

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*In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp.243–285.

### **Suggested Background Prose Readings and Topics for Class Presentations Topics**

The East  
and the  
West  
Questions  
of Alterity  
Power, Language, and  
Representation The State  
and Culture

#### **Readings**

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell,2008).
2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press,2002).

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**Course Title: Paper 5: Literary Criticism**

**Paper Code: ENGL3205**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. William Wordsworth: Preface to the *Lyrical Ballads* (1802) S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV
2. Virginia Woolf: *Modern Fiction*  
T.S. Eliot: "Tradition and the Individual Talent" 1919 "The Function of Criticism" 1920
3. I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34. London 1924 and *Practical Criticism*. London, 1929
4. Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox" in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)  
Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Summarising  
and Critiquing  
Point of View  
Reading and  
Interpreting  
Media Criticis  
m  
Plot and Setting  
Citing from Critics' Interpretations

**Suggested Readings**

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996



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**II. Discipline Centric Elective (Any Four)**

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**Course Title: Paper 6: Science Fiction and Detective Literature**

**Paper Code: ENGL3206  
(Theory + Tutorial)  
Credits: 06**

**Theory Paper Marks: 100**

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1. Wilkie Collins *The Woman in White*
2. Arthur Conan Doyle *The Hound of the Baskervilles*
3. Raymond Chandler *The Big Sleep*
4. H.R.F. Keating *Inspector Ghote Goes by*

**Train Suggested Topics and Readings for**

**Class Presentation Topics**

Crime across the Media  
Constructions of Criminal  
Identity Cultural  
Stereotypes in Crime  
Fiction Crime Fiction and  
Cultural Nostalgia Crime  
Fiction and Ethics  
Crime and Censorship

**Readings**

1. J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
2. George Orwell, *Raffles and Miss Blandish*, available at:  
<[www.georgeorwell.org/Raffles\\_and\\_Miss\\_Blandish/0.html](http://www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html)>
3. W.H. Auden, *The Guilty Vicarage*, available at:  
<[harpers.org/archive/1948/05/theguilty-vicarage/](http://harpers.org/archive/1948/05/theguilty-vicarage/)>
4. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at:  
<<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>

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**II. Discipline Centric Elective (Any Four)**

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**Course Title: Paper 7: Literature and Cinema**

**Paper Code: ENGL3207  
(Theory + Tutorial)  
Credits: 06**

**Duration of Examination: 03 hrs**

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1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp.170–249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

Theories of Adaptation  
Transformation and  
Transposition  
Hollywood and  
'Bollywood'  
The 'Two Ways  
of Seeing'  
Adaptation as  
Interpretation

**Readings**

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).

2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp.63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2,2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge,1990).

**Other films that may be used for class presentations:**

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer*(dir. Gulzar, 1982), *Maqbool*(dir. Vishal Bhardwaj, 2003), *Omkara*(dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice*(2004).
3. *Rudaali*(dir. KalpanaLajmi, 1993) and *Gangoror* 'Behind the Bodice' (dir. Italo Spinelli,2010).
4. Ruskin Bond, *Juno*(dir. ShyamBenegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *SaatKhoonMaaf*(dir. Vishal Bhardwaj,2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean(1984).

**Note:**

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
  1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature onScreen* (Cambridge: Cambridge University Press, 2007).
  2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film andLiterature* (New York: McGraw-Hill, 2005).
  3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge,2006).
  4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull,1989).
  5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press,1996).

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**II. Discipline Centric Elective (Any Four)**

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**Course Title: Paper 8: World Literatures**

**Paper Code: ENGL3208**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. V.S. Naipaul, *Bend in the River* (London: Picador,1979).
2. Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)
3. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books,2008)  
Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).
4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8. Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.  
KishwarNaheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.  
Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).  
Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade*(New Delhi: Indialog, 2003) pp. 89–90.

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

The Idea of World  
Literature Memory,  
Displacement and  
Diaspora Hybridity, Race  
and Culture  
Adult Reception of Children's Literature  
Literary Translation and the Circulation of  
Literary Texts Aesthetics and Politics in Poetry

### Readings

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp.54–68.
4. Theo D'haen et al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

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**II. Discipline Centric Elective (Any Four)**

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**Course Title: Paper 9: Research Methodology**

**Paper Code: ENGL3209**

**Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Practical Criticism and Writing a Term paper
2. Conceptualizing and Drafting Research Proposals
3. On Style Manuals
4. Notes, References, and Bibliography

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**Course Code: I401**

**II. Discipline Centric Elective (Any Four)**

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**Course Title: Paper 10: Travel Writing**

**Paper Code: ENGL3210**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. IbnBatuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's City Improbable: Writings on Delhi, PenguinPublisher
2. Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in India by Al Biruni, edited by Qeyamuddin Ahmad, National Book Trust of India
3. Mark Twain: The Innocent Abroad (Chapter VII , VIII and IX) (Wordsworth Classic Edition) Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), HarperPerennial
4. William Dalrymple: *City of Dijn*(Prologue, Chapters I and II) Penguin Books Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman)(Section I to Section II) PilgrimsPublishing
5. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland,2013
6. Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books,1991)

**Suggested Topics and Background Prose Readings for Class Presentations Topics:**

Travel Writing and  
Ethnography Gender  
and Travel  
Globalization and Travel  
Travel and Religion Orientalism and Travel

**Readings**

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-2412.
2. TabishKhair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan,



2011),173-184

3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and TheOther*(Routledge,2012),pp.1-294.SachidanandaMohanty,'Introduction:Beyondthe Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix–xx.

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Course Code: I401**

**III Generic Elective**

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**Course Title: Paper 1: Academic Writing and Composition**

**Paper Code: ENGL1301**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources; Editing, Book and Media Review

**Suggested Readings**

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

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**Course Code: I401**

**III Generic Elective**

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**Course Title: Paper 2: Media and Communication Skill**

**Paper Code: ENGL1302**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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**1. Introduction to Mass Communication**

1. Mass Communication and Globalization

2. Forms of Mass

Communication Topics

for Student Presentations:

a. Case studies on current issues Indian journalism

b. Performing street plays

c. Writing pamphlets and posters, etc.

**2. Advertisement**

1. Types of advertisements

2. Advertising ethics

3. How to create

advertisements/storyboards Topics for

Student Presentations:

a. Creating an advertisement/visualization

b. Enacting an advertisement in a group

c. Creating jingles and taglines

**3. Media Writing**

1. Scriptwriting for TV and Radio

2. Writing News Reports and Editorials

3. Editing for Print and

Online Media Topics for

Student Presentations:

a. Script writing for a TV news/panel discussion/radio  
programme/hosting radio programmes on community radio

b. Writing news reports/book reviews/film reviews/TV program reviews/interviews.

Editing articles

c. Writing an editorial on a topical subject

**4. Introduction to Cyber Media and Social Media**

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

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**Course Code: I401**

**III Generic Elective**

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**Course Title: Paper 3: Text and Performance**

**Paper Code: ENGL2301**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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**1. Introduction**

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist  
Topics for Student Presentations:
  - a. Perspectives on theatre and performance
  - b. Historical development of theatrical forms
  - c. Folk traditions

**2. Theatrical Forms and Practices**

1. Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization  
Topics for Student Presentations:
  - a. On the different types of performative space in practice
  - b. Poetry reading, elocution, expressive gestures, and choreographed movement

**3. Theories of Drama**

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata  
Topics for Student Presentations:
  - a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

**4. Theatrical Production**

1. Direction, production, stage props, costume, lighting, backstage support.

2. Recording/archiving performance/casestudyofproduction/performance/impactofmedia on performance processes.

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

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**Course Code: I401**

**III Generic Elective**

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**Course Title: Paper 4: Language and Linguistics**

**Paper Code: ENGL1303**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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- 1 Language: language and communication; language varieties: standard and non-standard language; language change. Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.
- 2 Structuralism: De Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill Introduction: Chapter 3
- 3 Phonology and Morphology: Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2<sup>nd</sup> ed. Fromkin, V., and R. Rodman, *An Introduction to Language*, 2<sup>nd</sup> ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7
- 4 Syntax and semantics: categories and constituents phrase structure; maxims of conversation. Akmajian, A., R. A. Demers and R. M Harnish, *Linguistics: An Introduction to Language and Communication*, 2<sup>nd</sup> ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

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**Course Code: I401**

**III Generic Elective**

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**Course Title: Paper 5: Contemporary India: Women  
And Empowerment**

**Paper Code: ENGL2302**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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1. Social Construction of Gender (Masculinity and Femininity)Patriarchy
2. History of Women's Movements in India (Pre-independence, post independence) Women, Nationalism,Partition  
Women and Political Participation
3. Women andLaw  
Women and the Indian Constitution  
Personal Laws(Customary practices on inheritance and  
Marriage) (Supplemented by workshop on legal  
awareness)
4. Women andEnvironment  
State interventions, Domestic violence, Female foeticide, sexual  
harassment Female Voices: *Sultana's Dream* Dalit Discourse: \*  
Details awaited



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**Course Code: I401**

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**Course Title: Paper 6: Language, Literature and Culture**

**Paper Code: ENGL2303**

**(Theory + Tutorial)**

**Credits: 06**

**Duration of Examination: 03 hrs**

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An anthology of writings on diversities in India

Editorial Board: Department of English, University of Delhi