

**SRI SATHYA SAI INSTITUTE OF HIGHER LEARNING
(DEEMED TO BE UNIVERSITY)**



**SYLLABUS FOR BA: ADVANCED ENGLISH
(A Course in Literatures in English and English Language)**

PRASANTHI NILAYAM- 515134
Anantapur District, Andhra Pradesh
Tel: 08555- 287239
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(EFFECTIVE FROM JUNE 2020 BATCH ONWARDS)

Programme Objectives

The programme aims to –

- Introduce students to the study of English Language and Literature and provide them with the required orientation as they embark on their study of the discipline.
- Familiarise them with both a methodological and content-driven course in English Language & Literature.
- Provide them the exposure to texts which offer the learners with clear-cut roadmaps in the discipline.
- Equip them with the skills required to do the range of activities that constitute a study of English Language and Literature.
- Introduce them to the growth and development of the English language and literature; to the representative samples of prose, poetry, drama, fiction, short fiction; to the critical writing on different genres of English literature; to the basic elements of linguistics and phonetics; and to the concept of English for Specific Purpose.
- Instil reverence towards Indian culture and values through the study of Indian writings in English.
- Stimulate their interest and sharpen their critical sensibility so that they may appreciate the beauty and richness of the texts they study.
- Encourage them to express their personal responses to the works they have studied.
- Make them proficient in literary and language oriented skills.

Programme Outcomes

By the end of the course, students will have –

- Acquired a comprehensive understanding of socio-cultural and literary history of English.
- In-depth knowledge of various genres of literature, the literary masters and their styles of writing, the literary techniques, diction, figures of speech and jargons.
- Gained an exposure to the literature and writers of other countries.
- Attained the ability to interpret the text with relevant textual and contextual evidences.
- Refined critical sensibility and improved language skills.
- Attained the understanding of growth and development of English language, and will have learnt the standard pronunciation of the English words, their stress pattern and modulation in the connected speech.
- Imbided and developed critical evaluation, writing, and interpretive practices, which assist expression of ideas in an informed manner.
- Critical and integrated thinking; creative and analytical dimensions; global consciousness, communal accountability, and moral mindfulness.

SCHEME OF INSTRUCTION & EVALUATION

S. No.	Paper Code	Title of the Paper	Credits	Hours	Mode of Evaluation	Theory/ Practical	Max. Marks
Semester 1							
1	UENG 101	English Literary History & Study of Poetry as a Literary Genre	5	5	IE1	T	100
Semester 2							
2	UENG 201	English Language: History & Basic Linguistics	5	5	IE1	T	100
Semester 3							
3	UENG 301	Prose as a Literary Genre	5	5	IE1	T	100
Semester 4							
4	UENG 401	Drama as a Literary Genre	5	5	IE1	T	100
Semester 5							
5	UENG 501 (Basic)	English for Professional Purposes	5	5	IE1	T	100
6	UENG 502 (Major)	Literary Criticism & Theory	6	6	IE1	T	100
7	UENG 503	Project Work	-	1	I	PW	25*
Semester 6							
8	UENG 601 (Basic)	Fiction as a Literary Genre	5	5	IE1	T	100
9	UENG 602 (Major)	Interdisciplinary Studies in Literature	6	6	IE1	T	100
10	UENG 603	Project Work	2	2	E1	PW	50**
		Total	44	45			875

- * To be consolidated with UENG 603 for the final grades
- **30 marks for written script and 20 Marks for presentation

Indicator	Legend
IE1	CIE and ESE ; ESE single evaluation
IE2	CIE and ESE ; ESE double evaluation
I	Continuous Internal Evaluation (CIE) only Note: 'I' does not connote 'Internal Examiner'
E	End Semester Examination (ESE) only Note: 'E' does not connote 'External Examiner'
E1	ESE single evaluation

Indicator	Legend
T	Theory
PW	Project Work

PAPER CODE	TITLE OF THE PAPER	CREDITS	TOTAL HOURS
UENG 101	English Literary History and Study of Poetry as a Literary Genre	5	70 Hours

COURSE OBJECTIVES:

The course aims to –

- Introduce students to the study of English Language and Literature and provide them with the required orientation as they embark on their study of the discipline.
- Trace the growth and development of English literature from the sixteenth century till the present age.
- Help students appreciate the diversity and heritage of England and understand the literary genres and works in connection with the times that shaped them.
- List and justify the ways in which cultural, social, and historical differences have influenced the development of literature.
- Introduce the students to the evolution and growth of English essay from the 16th century till the present age.
- Help students appreciate the organic wholeness of prose, as well as the individual contribution of each essayist, through the reading of essays selected from diverse ages, chronologically arranged.
- Provide a platform to comprehend each essayist's personal, social and cultural history; thereby, help them appreciate literature in the cultural or historical contexts.
- Familiarise students with different styles of writing and various kinds of essays.

COURSE OUTCOME:

By the end of the course, students will have –

- Gained a critical overview of the tradition of English literature through the ages.
- Acquired knowledge about the socio-economic, political, and cultural scenarios in Britain during the various eras in a chronological order.
- Familiarised themselves with the basic and major constitutive blocks of English literature that include its history, movements, and genres.
- In-depth knowledge of various styles of writing, figures of speech and literary diction through the study of prescribed essays.
- Gained knowledge of the use of literary devices that are often employed by writers.
- Learnt to situate English literature in increasingly important contexts and roles, in addition to its historical background.

CONTENTS

UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF PERIODS
UNIT-1	Introduction to Literature	<ul style="list-style-type: none"> ● R. J. Rees: Chapter One: "Why We Study Literature" (Pages 1-19) from <i>English Literature: An Introduction for Foreign Readers</i> (Macmillan, 1973) ● Nobel Prize Acceptance Speech by William Faulkner (1950) 	10

		<ul style="list-style-type: none"> ● Harvard University Commencement Address by J. K. Rowling, "The Fringe Benefits of Failure, and the Importance of Imagination" delivered on June 5th, 2008 	
UNIT-2	Introduction to English Literary History and Movements	<ul style="list-style-type: none"> ● Ages of Literary History: Middle Ages, Age of Renaissance, Age of Reformation, Age of Good Sense and Reason, Age of Imagination, Age of Uncertainty, Age of Anxiety, Post-Modern Age (With thrust on movements like Renaissance, Puritanism, Neo-Classicism, Romanticism, Victorianism, Pre-Raphaelite, Aestheticism, Realism & Naturalism, Modernism, Decadence, Avant-garde, Imagism, Symbolism, Expressionism, Absurdism, Existentialism, Postmodernism) 	15
UNIT-3	Poetry: Intensive Study	<ul style="list-style-type: none"> ● "Let me not to the marriage of true minds" – William Shakespeare (Sonnet 116) ● "A Valediction: Forbidding Mourning" – John Donne ● Epistle I, Part II of <i>An Essay on Man</i> – Alexander Pope ● "To Autumn" – John Keats ● "Ulysses" – Lord Alfred Tennyson 	15
UNIT-4	Poetry: Extensive Study	<ul style="list-style-type: none"> ● "Lakshman" – Toru Dutt ● "Bond and Free" – Robert Frost ● "The Stolen Boy" – W. B. Yeats ● "Faith Healing" – Philip Larkin ● "Africa" – David Diop 	10
UNIT-5	Figures of Speech: Schemes & Tropes:	<ul style="list-style-type: none"> ● Imagery ● Schemes – Phoneme-level: Alliteration, Assonance, Consonance, Onomatopoeia ● Metaphor, Simile, Synecdoche, Metonymy, Personification ● Puns: Antanaclasis, Paronomasia, Syllepsis (zeugma), Onomatopoeia ● Substitutions: Anthimeria, Periphrasis ● Overstatement/Understatement: Hyperbole, Auxesis, Litotes, Meiosis ● Semantic Inversions: Rhetorical Question, Irony, Oxymoron, Paradox ● Allusion, Antithesis, Archaism, Alliteration, Euphemism, Satire, Apostrophe 	10
	Kinds of Poetry	<p><u>Poetic Forms</u>: Sonnet, Lyric, Ode, Ballad, Elegy, Satire, Epic, Mock Epic, Dramatic Monologue, Elegy, Pastoral Elegy, Haiku, Limerick, Pattern</p> <p><u>Stanzaic Forms</u>: Heroic Couplet, Tercet, Quatrain, Heroic Quatrain, Spenserian Stanza, Rime Royal, Terza Rima, Ottava Rima, Blank Verse, Free Verse</p>	

	Elements of Prosody	Meter, Rhythm, Iamb, Trochee, Anapaest, Dactyl, Spondee, Pyrrhic, Rhyme, Internal Rhyme, Refrain, Enjambment, End-stopped lines, Caesura	5
REFERENCE BOOKS			
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1.	Chris Baldick	<i>Oxford Dictionary of Literary Terms</i>	OUP, 2008, 3 rd Edition
2.	William J. Long	<i>English Literature</i>	Maple, 2012, New
3.	R.J. Rees	<i>English Literature: An Introduction for Foreign Readers</i>	Macmillan, 1973, 1 st edn.
4.	B. Prasad	<i>A Background to the Study of English Literature</i>	Laxmi, 2016, 1 st edn.
5.	Edward Albert	<i>History of English Literature</i>	Oxford UP, 2005, 5 th edn.
6.	Ed. Jahan Ramazani, Richard Ellman & Robert O'Clair	<i>The Norton Anthology of Modern and Contemporary Poetry</i>	W. W. Norton & Company, 2003, 3 rd edn.
7.	James Fenton	<i>An Introduction to English Poetry</i>	Penguin, 2003, 1 st edn.
SUGGESTED READING			
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1.	Michael Alexander	<i>A History of English Literature</i>	Palgrave Macmillan, 2013, 1 st edn.
2.	Emily Legouis	<i>A Short History of English Literature</i>	Oxford UP, 1998, 1 st edn.
3.	David Daiches	<i>A Critical History of English Literature, Vol. I-IV</i>	Supernova Publishers, 2011, 2 nd edn.
4.	Compton-Rickett	<i>A History of English Literature</i>	UBS Publishers, 2009, 1 st edn.
5.	Robert Huntington Fletcher	<i>A History of English Literature</i>	MJP Publishers, 2017. 1 st edn.
6.	Marjorie Boulton	<i>The Anatomy of Poetry</i>	Routledge, 2014, 1 st edn.
7.	Terry Eagleton	<i>How to Read a Poem</i>	Blackwell, 2007, 1 st edn.
8.	Raymond Macdonald Alden	<i>An Introduction to Poetry: For Students of English Literature</i>	Henry Holt & Company, 1923, 1 st edn.
9.	Ed. Cleanth Brooks and Robert Penn Warren	<i>Understanding Poetry</i>	Holt Rinehart and Winston, 1976, 4 th edn.
10.	Cleanth Brooks	<i>Fundamentals of Good Writing: A Handbook of Rhetoric</i>	Read Books, 2007
11.	R. A. Lanham	<i>A Handbook of Rhetorical Terms</i>	U of California, 1968

PAPER CODE	TITLE OF THE PAPER	CREDITS	TOTAL HOURS
UENG 201	English Language: History & Basic Linguistics	5	70 Hours

COURSE OBJECTIVES:

The course aims to –

- Introduce basic elements of Linguistics.
- Help students indulge in a scientific study of language.
- Instil an overall knowledge of the origin of language and recognise the mechanisms of language change.
- Trace the history of English language and determine the influences of other languages on English.
- Introduce Old English, Middle English, and early Modern English with an emphasis on morphological, phonological and semantic changes.
- Render a critical understanding of different approaches to the study of English language.
- Equip students with the techniques of phonetics and intonation.

COURSE OUTCOME:

By the end of the course, students will have –

- A comprehensive understanding of growth and development of English language.
- Gained etymological understanding of English vocabulary.
- Learnt the standard pronunciation of the English words, their stress pattern and modulation in connected speech.
- Developed a critical orientation toward the study of language, hence, understood its correct usage.
- Become familiar with the phonology of English language.
- Refined critical sensibility and improved language skills.

CONTENTS

UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF PERIODS
UNIT-1	Introduction to Language	<ul style="list-style-type: none"> ● "Why a global language?" Chapter 1 of <i>English as a Global Language</i> by David Crystal ● "Why English? The historical context" Chapter 2 of <i>English as a Global Language</i> by David Crystal ● "Why English? The cultural foundation" Chapter 3 of <i>English as a Global Language</i> by David Crystal ● "Why English? The cultural legacy" Chapter 4 of <i>English as a Global Language</i> by David Crystal ● "English Present and Future" Chapter 1 of <i>A History of English Language</i> by A. C. Baugh 	12
		<i>The Origins of Language: The divine source</i> <ul style="list-style-type: none"> ● The natural sound source ● The social interaction source ● The physical adaptation source: teeth and lips, mouth and tongue, larynx and pharynx 	

		<ul style="list-style-type: none"> ● The tool-making source: The human brain ● The genetic source (From <i>The Study of Language</i> :Chapter 1)	
UNIT-2	The Sounds of Language	<ul style="list-style-type: none"> ● Phonetics ● Voiced and voiceless sounds ● Place of articulation ● Manner of articulation ● Consonants, Vowels, Diphthongs (From <i>The Study of Language</i> : Chapter 3)	12
	The Sound Patterns of Language	<ul style="list-style-type: none"> ● Phonology ● Phonemes: Natural classes ● Phones and allophones ● Minimal pairs and sets ● Phonotactics ● Syllables: Consonant clusters ● Coarticulation effects: Assimilation, Nasalization, Elision , Normal speech (From <i>The Study of Language</i> : Chapter 4)	12
UNIT-3	Word formation	Neologisms, Etymology, Borrowing, Loan-translation, Compounding, Blending, Clipping, Hypocorisms, Backformation, Conversion, Coinage, Acronyms, Derivation, Prefixes and suffixes, Infixes, Multiple Processes (From <i>The Study of Language</i> : Chapter 5)	10
UNIT-4	Syntax	Syntactic rules, generative grammar, Deep and surface structure, Structural ambiguity, Tree diagrams, Tree diagram of an English sentence, Symbols used in syntactic analysis, Phrase structure rules, Lexical rules, Movement rules (From <i>The Study of Language</i> : Chapter 8)	12
UNIT-5	Semantics	Meaning, Semantic features, Words as containers of meaning, Semantic roles, Agent and theme, Instrument and experiencer, Location, source and goal, Lexical relations, Synonymy, Antonymy, Hyponymy, Prototypes, Homophones and homonyms, Polysemy, Word play, Metonymy, Collocation (From <i>The Study of Language</i> : Chapter 9)	12
REFERENCE BOOKS			

S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1	George Yule	<i>The Study of Language</i> (Chapters: 1-9 except 7)	CUP, 2014, 5 th edn.
2	F.T. Wood	<i>History of English Language</i>	Laxmi, 2014, 1 st edn.
3	C. L. Wren	<i>The English Language</i>	Vikas, 2007, 1 st edn.
4	David Crystal	<i>English As a Global Language</i>	CUP, 2003, 2 nd edn.
SUGGESTED READING			
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1	Ed. Janet Maybin and Joan Swann	<i>The Routledge Companion to English Language Studies</i>	Routledge, 2010, 1 st edn.
2.	A. C. Baugh	<i>A History of the English Language</i>	Routledge, 2013, 6 th edn.
3.	Henry Bradley	<i>The Making of English</i>	Dover, 2006, 12 th edn.
4.	Simeon Potter	<i>Our Language</i>	Penguin, 2000, 1 st edn.
5.	G. L. Brook	<i>A History of the English Language</i>	Macmillan, 1979, 2 nd edn.
6.	Otto Jespersen	<i>Growth and Structure of the English Language</i>	Oxford, 1997, 10 th edn.
7.	Albert H. Marckwardt & Randolph Quirk	<i>A Common Language</i>	The English Language Book Society, 1975, 5 th edn.

PAPER CODE	TITLE OF THE PAPER		CREDITS	TOTAL HOURS
UENG 301	Prose as a Literary Genre		5	70 Hours
<u>COURSE OBJECTIVES:</u>				
<p>The course aims to –</p> <ul style="list-style-type: none"> ● Give students a comprehensive knowledge of major trends and movements in different eras. ● Introduce students to the evolution and growth of English poetry through the ages. ● Help students appreciate the organic wholeness of poetry, as well as the individual contribution of each poet, through the reading of poems selected from diverse ages, chronologically arranged. ● Provide a platform to comprehend each essayist's personal, social and cultural history; thereby, help them appreciate literature in the cultural or historical contexts. ● Familiarise students with different kinds of Poetry and the figurative diction in poems. ● Teach students the technical analysis of the form of poems by the study of prosody. ● Create an atmosphere for classroom discussions and student participation during the analysis of poems. ● Make students proficient in literary and language-oriented skills. ● Provide aesthetic pleasure through the study of select literary texts. 				
<u>COURSE OUTCOME:</u>				
<p>By the end of the course, students will have –</p> <ul style="list-style-type: none"> ● Critical and integrated thinking; creative and analytical dimensions; global consciousness, communal accountability, and moral mindfulness. ● Gained an exposure to major writers, texts and movements of English literature. ● In-depth knowledge of various aspects of poetry, figures of speech and literary diction through the study of prescribed poems. ● Acquired confidence to present their responses, through classroom interactive sessions. ● Assimilated knowledge of literary and technical elements that enhance the learning of literature. ● Attained ability to interpret the text with relevant textual and contextual evidences. ● Refined critical sensibility and improved language skills. 				
CONTENTS				
UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF PERIODS	
UNIT-1	Introduction	<ul style="list-style-type: none"> ● " The General Form of Prose" – Chapter 1 of <i>The Anatomy of Prose</i> by Marjorie Boulton ● " Prose Rhythm" – Chapter 6 of <i>The Anatomy of Prose</i> by Marjorie Boulton ● "Individual and Common Style" – Chapter 7 of <i>The Anatomy of Prose</i> by Marjorie Boulton ● "Common Style and Cheap Style" – Chapter 8 of <i>The Anatomy of Prose</i> by Marjorie Boulton 	15	
UNIT-2	Prose: Intensive Study	<ul style="list-style-type: none"> ● "Of Anger" – Francis Bacon ● "Ladies' Head-Dresses" – Joseph Addison ● "Dream Children: A Reverie" – Charles Lamb ● "The Contented Man" – G. K. Chesterton 	20	

		“On Doing Nothing” – J. B. Priestley		
UNIT-3	Prose: Extensive Study	<ul style="list-style-type: none"> Diary Writing: Sunday 2 September 1666 – Samuel Pepys Speech: “Work and Its Secret” – Swami Vivekananda Letter: “Letter to a Young Gentleman Who Proposes to Embrace the Career of Art” – R. L. Stevenson Travelogue: The Great Railway Bazaar, Chapter 7 “The Khyber Mail to Lahore Junction” – Paul Theroux 	12	
UNIT-4	Kinds of Prose	Kinds of Essay: Aphoristic Essay, Character-Writing, Critical Essay, Periodical Essay, Reflective Essay, Personal Essay, Argumentative Essay, Persuasive Essay, Narrative Essay, Descriptive Essay Other Prose Forms: Diary Writing, Memoir, Travelogue, Speech, Letter Writing, Autobiography, Biography	10	
UNIT-5	Study of Style	Kinds of Style: Formal: Balanced, Pseudo-Biblical, Oratorical Informal: Colloquial, Slang, Jargon	4	
	Figures of Speech- Schemes & Tropes	Word-level Schemes: anadiplosis / reduplication, anaphora, climax / gradatio, epistrophe, eminatio / epanalepsis, homonym, polyptoton / metabole, portmanteau words, symploce, synonym, tautology Sentence-Level Schemes: aposiopesis, asyndeton, chiasmus, ellipsis, hyperbaton, hypotaxis, inversion, parallelism, parataxis, polysyndeton, reductio, zeugma Tropes: antithesis, euphemism, paronomasia, pejorative, periphrasis, prosopoeia, synaesthesia, pathos, understatement, ambiguity, cliché, Idiom	9	
REFERENCE BOOKS				
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS	
1.	B. Prasad	<i>A Background to the Study of English Literature</i>	Laxmi, 2016, 1 st edn.	
2	Marjorie Boulton	<i>The Anatomy of Prose</i>	Routledge, 2014, 1 st edn.	
3	M.H. Abrams	A Glossary of Literary Terms	Cengage, 2015, 11 th edn.	
SUGGESTED READING				
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS	
1.	Cleanth Brooks	<i>Fundamentals of Good Writing: A Handbook of Rhetoric</i>	Read Books, 2007	
2.	R. A. Lanham	<i>A Handbook of Rhetorical Terms</i>	U of California, 1968	
3.	Chris Baldick	<i>Oxford Dictionary of Literary Terms</i>	OUP, 2008, 3 rd edn.	
4.	Herbert Read	<i>English Prose Style</i>	Pantheon, 1981	
5.	Hugh Walker	<i>The English Essay and Essayists</i>	Books Way, 2015	
PAPER CODE		TITLE OF THE PAPER	CREDITS	TOTAL HOURS
UENG 401		Drama as a Literary Genre	5	70 Hours

COURSE OBJECTIVES:**The course aims to –**

- Introduce students to the evolution and growth of Drama from the Classical Age till the Modern Age.
- Help students appreciate the organic wholeness of a play, as well as the individual contribution of each playwright, through the reading of plays selected from diverse ages and cultures, chronologically arranged.
- Provide a platform to comprehend each playwright's personal, social and cultural history; thereby, help students appreciate literature in the cultural or historical contexts.
- Familiarise students with different kinds of drama and the technical aspects of drama.
- Make students understand the seriousness of drama in affecting socio-cultural and political issues.
- Make an attempt towards the re-examination, performance and production of any play through the loud reading of the texts.
- Make students proficient in literary and language-oriented skills.
- Provide aesthetic pleasure through the study of select literary texts.

COURSE OUTCOME:**By the end of the course, students will have –**

- Critical and integrated thinking; creative and analytical dimensions; global consciousness, communal accountability, and moral mindfulness.
- In-depth knowledge of various aspects of drama, figures of speech and literary diction through the study of prescribed dramas.
- Acquired confidence to present their responses, through classroom interactive sessions.
- Assimilated knowledge of literary and technical elements that enhance the learning of literature.
- Attained the ability to interpret a text with relevant textual and contextual evidences.
- Refined critical sensibility and improved language skills.

CONTENTS

UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF PERIODS
UNIT-1	Introduction	<ul style="list-style-type: none"> ● "Literature that Walks" from <i>Anatomy of Drama</i> by Marjorie Boulton ● "Introduction: Thinking about Drama" from <i>The Bedford Introduction to Drama</i> by Lee A. Jacobus 	8
UNIT-2	Drama: Intensive Study	<ul style="list-style-type: none"> ● Classical Indian Drama: (Urubhanga) <i>The Shattered Thigh</i> – Bhasa (Translated by Haksa A. N.) ● Elizabethan Drama: <i>Macbeth</i> – William Shakespeare ● Modern British Drama: <i>Arms and the Man</i> – George Bernard Shaw 	24

	One-Act Play: Intensive Study	<ul style="list-style-type: none"> ● Modern British Play: "The Room" – Harold Pinter ● Irish Folk Play: "Riders to the Sea" – J. M. Synge 	4
UNIT-3	Drama: Extensive Study	<ul style="list-style-type: none"> ● Classical Greek Drama: <i>Antigone</i> – Sophocles ● European Drama: <i>A Doll's House</i> – Henrik Ibsen ● Restoration Comedy: <i>The School for Scandal</i> – R. B. Sheridan 	15
	One-Act Play: Extensive Study	<ul style="list-style-type: none"> ● African-American Play: "Soul Gone Home" – Langston Hughes ● Modern Indian Play: "Post Office" – Rabindranath Tagore 	6
UNIT-4	Types of Drama	<ul style="list-style-type: none"> ● Tragedy, Comedy, Tragicomedy, One-Act Play, Romantic Comedy, Comedy of Humours, Comedy of Manners, Sentimental Drama, Farce, Romance, Melodrama, Problem Play, Chronicle Play, Miracle Play, Morality Play, Interlude, Poetic Drama, Theatre of the Absurd, Comedy of Menace, Epic Theatre 	5
UNIT-5	Literary Terms	<ul style="list-style-type: none"> ● Prologue, Epilogue, Act, Scene, Plot - Exposition, Rising Action, Conflict, Climax, Falling Action, Denouement; Hamartia, Hubris, Anagnorisis, Peripeteia, Masque, Antimasque, Action, Setting - Three Unities, deus ex machina; Atmosphere, Character - Round Character, Flat character; Characterization, Dramatis Personae, Tragic hero, Anti-hero, Foil, Intrigue, Stock Characters; Stock Situations, Chorus - Parados, Strophe, Antistrophe, Exodus; Comic Relief, Dramatic Irony, Soliloquy, Disguised soliloquy, Aside, Dramatic Monologue, Messenger element, Undercut dialogue, Subtext, Catharsis, Malapropism, Invective 	8
REFERENCE BOOKS			
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1	M. H. Abrams	<i>A Glossary of Literary Terms</i>	Cengage, 2015, 11 th edn.
2	Bhasa	<i>The Shattered Thigh and Other Plays</i> (Translated by Haksa A. N.)	Penguin, 2008, 1 st edn.
3	William Shakespeare	<i>Macbeth</i>	Penguin, 2015, UK edn.
4	R. B. Sheridan	<i>The School for Scandal</i>	Peacock Books, 2019, 1 st edn.
5	Harold Pinter	<i>Celebration and the Room</i>	Faber, 2000
6	J. M. Synge	<i>Riders to the Sea</i>	Orient Blackswan, 2010, 1 st edn.
7	Sophocles	<i>Antigone</i>	Cambridge UP, 2007, 1 st edn.

8	Henrik Ibsen	<i>A Doll's House</i>	Maple P, 2011
9	Bernard Shaw	<i>Arms and the Man</i>	Penguin, 2003
10	Langston Hughes	<i>Soul Gone Home</i>	John Wiley & sons, 1963, 1 st edn.
11	Rabindranath Tagore	<i>Post Office</i>	Notion, 2019, 1 st edn.
12	Marjorie Boulton	<i>The Anatomy of Drama</i>	Routledge, 2013, 1 st edn.
SUGGESTED READING			
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1.	Cleanth Brooks	<i>Understanding Drama</i>	Stearns Press, 2007, 1 st edn.
2.	Eric Bentley	<i>Thinking about the Playwright: Comments from Four Decades</i>	Northwestern UP, 1987
3.	Eric Bentley	<i>The Playwright as Thinker: A Study of Drama in Modern Times</i>	U of Minnesota P, 2010, 4 th edn.
4.	J. L. Styan	<i>Drama, Stage and Audience</i>	Cambridge UP, 1975
5.	Constantin Stanislavski	<i>Stanislavsky's Legacy</i>	Routledge, 1987, 1 st edn.
6.	Lee A. Jacobus	<i>The Bedford Introduction to Drama</i> (Introduction – History and Evolution; Elements)	St. Martin's, 1989, 1 st edn.
7.	Aloka Sarkar	<i>A Companion to Harold Pinter's The Room</i>	Ababil Books, 2018

PAPER CODE	TITLE OF THE PAPER	CREDITS	TOTAL HOURS
UENG 501	English for Professional Purposes	5	70 Hours
<u>COURSE OBJECTIVES:</u>			
<p>The course aims to –</p> <ul style="list-style-type: none"> ● Introduce the concept of English for Specific Purpose ● Distinguish language requirements in different fields of human activity ● Highlight the difference in styles of writing in different areas of knowledge ● Provide practice in specific use of language in varied professions 			
<u>COURSE OUTCOME:</u>			
<p>By the end of the course, students will have –</p> <ul style="list-style-type: none"> ● Familiarity with the process of writing for varied fields ● The flair to write in various forms ● Been prepared specifically for different writing needs for the media 			
CONTENTS			
UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF PERIODS
UNIT-1	Script Writing: Writing Scripts for Short Films/ Documentaries	<ul style="list-style-type: none"> ● What is Script writing? ● Kinds of Script Writing ● Theories of Script Writing: The Three Act Structure & Syd Field's Paradigm, The Sequence Approach, Master Screen Format ● Difference between Film & Documentary Scriptwriting ● Stages of Documentary Script Writing ● Styles of Documentary: Classical, Direct, Docudramas ● Researching for Documentary Scripts ● Essential Text Elements <p>Practicum: Converting a short story into a script</p>	15
UNIT-2	Technical Writing: Writing Product Manuals, Instruction Manuals & Training Manuals	<ul style="list-style-type: none"> ● Who needs/ reads a Manual? ● Content & Organization ● Writing Strategies ● Writing Manuals for the Global Market- Managing Translations ● Writing Brochures, Catalogues <p>Practicum: Preparing a User/ Training Manual etc.</p>	15

UNIT-3	Web Content Writing	<ul style="list-style-type: none"> ● Web as Medium ● Deciding on the Content – Focussing on the audience ● Writing Information: Guidelines ● Designing the Webpage ● Creating articles, blog posts, and other forms of written web material <p>Practicum: Writing a blog, web article etc.</p>	15
UNIT-4	Ad Copy Writing	<ul style="list-style-type: none"> ● Introduction to Copy Writing ● Writing to get attention, to sell, to communicate ● Writing Print Ads, Writing Commercials ● Writing for the Web, for E-mail Marketing ● Writing Public Relations Material <p>Practicum: Making a Print Ad, Web Banner Ad, etc.</p>	15
UNIT-5	Copy Editing & Proof Reading	<ul style="list-style-type: none"> ● What is copyediting? ● Difference between copyediting & proof reading ● Balancing between style & rules ● How to read proofs & mark corrections ● Editing & proof reading electronically <p>Practicum: Edit & Proofread documents</p>	10

REFERENCE BOOKS

S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1	Pat Cooper & Ken Dancyger	<i>Writing the Short Film</i>	Focal Press, 2000
2	Field Syd	<i>The Foundations of Screen Writing</i>	Delta, 2005
3	Patricia A. Robins	<i>Writing and Designing Manuals and Warnings</i>	CRC Press, 2009, 4 th edn.
4	Susannah Gardner, Shane Birley	<i>Blogging for Dummies</i>	For Dummies, 2012, 4 th edn.
6	William Strunk Jr.	<i>The Elements of Style</i>	Pearson, 1999, 4 th edn.
7	Robert W. Bly	<i>The Copywriter's Handbook</i>	Owl Books, Henry Holt & Company, 2006, 3 rd edn.
8	John Costello	<i>Writing a Screenplay</i>	Pocket Essentials, 2002

9	Joseph Sugarman	<i>The Adweek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy</i>	Wiley, 2006, 1 st edn.
10	Gerald J. Alred, Charles T. Brusaw, Walter E. Oliu	<i>Handbook of Technical Writing</i>	Bedford/St. Martin's, 2018, 12 th edn.
11	Kyle Wiens, Julia Bluff	<i>Tech Writing Handbook</i>	Dozuki
12	Judith Butcher, Caroline Drake and Maureen Leach	<i>Butcher's Copy-Editing: The Cambridge Handbook for Editors, Copy-editors and Proofreaders</i>	CUP, 2006, 4 th edn.

PAPER CODE	TITLE OF THE PAPER	CREDITS	TOTAL HOURS
UENG 502	Literary Criticism & Theory	6	85 Hours
<u>COURSE OBJECTIVES:</u>			
<p>The course aims to –</p> <ul style="list-style-type: none"> ● Introduce students to the study and practice of literary criticism. ● Acquaint students with a historical understanding of literary criticism from the Classical to the Modern, through the study of different schools. ● Give an introduction to Literary Theory of the twentieth century. ● Train students to relevantly apply literary criticism to their analysis of literary texts. ● Sharpen students' critical acumen and ability to understand varied theories and engage in critiquing of a text. 			
<u>COURSE OUTCOME:</u>			
<p>By the end of the course, students will have –</p> <ul style="list-style-type: none"> ● An understanding of different schools of literary Criticism and important terms related to criticism. ● Understood the major theoretical/critical movements and theorists, and the principal concepts with which they are connected. ● Recognised the timelessness of the literary traditions and the relevance of literature and critical attitude towards the real and imaginary worlds. ● Obtained acquaintance with the key critical and interpretative approaches and apply them to literary sources to build interpretive opinions. ● Imbided and developed critical evaluation, writing, and interpretive practices, which assists expression of ideas in an informed manner. ● A finer appreciation of literary interpretation. 			
CONTENTS			
UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF PERIODS
UNIT-1	Major Critical Approaches	<ul style="list-style-type: none"> ● Background to Literary Criticism: Theory and practice, definition, origins and etymology ● Classification based on different approaches: Moralistic, Biographical, Aesthetic, Historical, Sociological, Psychological, Mythological, Archetypal, Humanist, Formalist, Structuralist 	15
UNIT-2	Classical & Renaissance Criticism: Intensive Studies	<ul style="list-style-type: none"> ● Plato: From <i>Republic</i> – Charges against Poetry (pp 663-667, From <i>The English Critical Tradition</i>, Vol. I, ed. Ramaswami and Sethuraman) ● Sir Philip Sidney: Excerpt from “Apology for Poetry” (“First to the first.... Your memory die from the earth for wont of tan <i>Epitaph</i>.” – pp. 70-88 from <i>The English Critical Tradition</i>, Vol. I, by Ramaswami and Seturaman) 	15
	Classical & Renaissance Criticism:	<ul style="list-style-type: none"> ● Aristotle: Key ideas and terms: Mimesis; Catharsis; Organic coherence of text; Definition of tragedy and epic; Six elements of tragedy 	

	Extensive Studies	<ul style="list-style-type: none"> ● M. Hiriyanna: “The Quest After Perfection: Lecture I” from <i>The Quest After Perfection</i> 	
UNIT-3	Neoclassical Criticism: Intensive Studies	<ul style="list-style-type: none"> ● John Dryden: Excerpt from <i>An Essay of Dramatic Poesy</i> (“I dare boldly these two things of the English drama more effectual blank verse”– pp. 155-167 from <i>The English Critical Tradition</i>, Vol. I by Ramaswami and Seturaman) 	15
	Neoclassical Criticism: Extensive Studies	<ul style="list-style-type: none"> ● Samuel Johnson: from “Preface to Shakespeare” pg 245-267 from <i>The English Critical Tradition</i>, Vol. I, by Ramaswami and Seturaman) 	
UNIT-4	Romantic & Victorian Criticism: Intensive Studies	<ul style="list-style-type: none"> ● P. B. Shelley: Excerpt from <i>Defence of Poesy</i> (“The functions of poetical faculty...Poets are the unacknowledged legislators of the world.” pp. 262 – 267 from <i>The English Critical Tradition</i>, Vol. I, by Ramaswami and Seturaman) ● Matthew Arnold: Excerpt from “The Function of Criticism at the Present Time”- (“The critical power is of lower rank... thorough interpretation of the world was necessarily denied to it.”; “It is of the last importance that English criticism ...those practical ends is all that is wanted” pp 19-22 & 28-29, from <i>The English Critical Tradition</i>, Vol. II, by Ramaswami and Seturaman) 	15
	Romantic & Victorian Criticism: Extensive Studies	<ul style="list-style-type: none"> ● S.T. Coleridge: Key ideas and terms – Fancy and Imagination, Poetic Truth, esemplastic from <i>Biographia Literaria</i> ● Critical Terms: Touchstone Method, Liberal Humanism, Aesthetic Distance 	
UNIT-5	Modern Criticism: Intensive Studies	<ul style="list-style-type: none"> ● Virginia Woolf: “Modern Fiction” ● T.S. Eliot: “Tradition and the Individual Talent” 	6
	Modern Criticism: Extensive Studies	<ul style="list-style-type: none"> ● A. Richards: “Four Kinds of Meaning” ● Cleanth Brooks: “Language as a Paradox” ● A Brief Overview: New Criticism, Russian Formalism, Structuralism, Psychoanalysis ● Critical Terms: Tenor and Vehicle, Two uses of language, Objective Correlative, Dissociation of Sensibility, Aesthetic Distance, Heresy of Paraphrase 	8
UNIT-6	Key Terms in Contemporary Criticism	<ul style="list-style-type: none"> ● Marxist Theory, Feminism, Post-structuralism, Deconstruction, Post-Colonialism, New Historicism, Cultural Materialism, Ecocriticism, Queer Theory, Humanism and Post-Humanism, Literary Darwinism 	13
REFERENCE BOOKS			

S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1.	S. Ramaswami & V.S. Seturaman	<i>The English Critical Tradition: An Anthology of English Literary Criticism Vol. I & Vol. II</i>	Laxmi Publications , 2016
2.	M.S. Nagarajan	<i>English Literary Criticism & Theory: An Introduction</i>	Orient Black Swan, 2006, 2016
3.	M.H. Abrams	<i>A Glossary of Literary Terms</i>	Cengage Learning, 2015, 11 th edn.
4.	Pramod K. Nayar	<i>Contemporary Literary and Cultural Theory</i>	Pearson, 2009
SUGGESTED READING			
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1.	Ian Buchanan	<i>Dictionary of Critical Theory</i>	Oxford, 2010
2.	M.A.R. Habib	<i>Literary Criticism from Plato to the Present – An Introduction</i>	Blackwell, 2017
3.	Raman Selden, Peter Widdowson & Peter Brooker	<i>Reader's Guide to Contemporary Literary Theory</i>	Pearson. 2005
4.	David Carter	<i>Literary Theory</i>	Pocket Essentials, 2006
5.	Gregory Castle	<i>The Blackwell Guide to Literary Theory</i>	Blackwell Publishing, 2007
6.	Terry Eagleton	<i>Literary Theory: An Introduction</i>	U of Minnesota Pr, 2008
7.	Wilfred L. Guerin, ibid.	<i>A Handbook of Critical Approaches to Literature</i>	OUP, 2005, 5 th edn.
8.	David Daiches	<i>Critical Approaches to Literature</i>	Kessinger, 2010
9.	Peter Barry	<i>Beginning Theory</i>	Viva Books, 2010, 3 rd edn.

PAPER CODE	TITLE OF THE PAPER	CREDITS	TOTAL HOURS
UENG 503	Project Work: Interim Review	Non-credit	15 Hours
<u>COURSE OBJECTIVES:</u>			
<p>The course aims to –</p> <ul style="list-style-type: none"> ● Orient students towards research. ● Develop critical and academic writing skills and research aptitude in students. ● Sharpen students' critical thinking skills. ● Familiarise students with practical criticism and its application in literature and language. 			
<u>COURSE OUTCOME:</u>			
<p>By the end of the course, students will have –</p> <ul style="list-style-type: none"> ● Developed skills for literary and critical research. ● Obtained acquaintance with the key critical and interpretative approaches and apply them to literary sources to build interpretive opinions. ● Imbibe and developed critical evaluation, writing, and interpretive practices, which assists expression of ideas in an informed manner. ● A finer appreciation of literary interpretation. 			
<u>Guidelines:</u>			
<ul style="list-style-type: none"> ● Decide area of project work in the 1st month of the 5th semester. ● Work can be on any area covered by English Language or Literature Studies. ● Present seminar on Project Design and literature review for 25 marks at the end of 5th semester, to be approved by three faculty members of the department inclusive of the Project Supervisor. 			

PAPER CODE	TITLE OF THE PAPER		CREDITS	TOTAL HOURS
UENG 601	Fiction as a Literary Genre		5	70 Hours
<u>COURSE OBJECTIVES:</u>				
<p>The course aims to –</p> <ul style="list-style-type: none"> ● Introduce the students to the evolution and growth of English Fiction. ● Help students appreciate the organic wholeness of Fiction, as well as the individual contribution of each writer, through the reading of novels selected from diverse ages and cultures, chronologically arranged. ● Provide a platform to comprehend each novelist's personal, social and cultural history; thereby, help students appreciate literature in the cultural or historical contexts. ● Familiarise students with different kinds of Fiction and their technical aspects. ● Create an atmosphere for classroom discussions and student participation during the analysis of fiction. ● Give students exposure to various psychological and sociological layers of characterisation. 				
<u>COURSE OUTCOME:</u>				
<p>By the end of the course, students will have –</p> <ul style="list-style-type: none"> ● Critical and integrated thinking; creative and analytical dimensions; global consciousness, communal accountability, and moral mindfulness. ● In-depth knowledge of various aspects of Fiction, figures of speech and literary diction through the study of prescribed fictional narratives. ● Acquired confidence to present their responses, through classroom interactive sessions. ● Assimilated knowledge of literary and technical elements that enhance the learning of literature. ● Attained ability to interpret the text with relevant textual and contextual evidences. ● Refined critical sensibility and improved language skills. 				
CONTENTS				
UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF PERIODS	
UNIT-1	Introduction	<ul style="list-style-type: none"> ● "The Concept of Fiction" from <i>Anatomy of Novel</i> by Marjorie Boulton ● "The Story" from <i>Aspects of the Novel</i> by E. M. Forster 	6	
UNIT-2	Novels: Intensive Study	<ul style="list-style-type: none"> ● <i>Pride and Prejudice</i> – Jane Austen ● <i>A Tale of Two Cities</i> – Charles Dickens ● <i>Things Fall Apart</i> – Chinua Achebe 	15	
	Short-Stories: Intensive Study	<ul style="list-style-type: none"> ● "The Jewellery" – Guy De Maupassant ● "The Handsomest Drowned Man in the World" – Gabriel Garcia Marquez ● "Ward No.6" – Anton Chekhov ● "Leaf by Niggle" – J. R. R. Tolkien 	15	

UNIT-3	Novels: Extensive Study	<ul style="list-style-type: none"> ● <i>The Mayor of Casterbridge</i> – Thomas Hardy ● <i>The Liberation of Sita</i> – Volga (Trans. By T. Vijay Kumar and C. Vijaysree) 	10
	Short-Stories: Extensive Study	<ul style="list-style-type: none"> ● “The Snows of Kilimanjaro” – Ernest Hemingway ● “The Little Gildmaster (Cullakasetthi-Jataka)” from <i>Jataka Tales</i> by H. T. Francis & E. J. Thomas, (CUP, 1916) ● “Engine Trouble” – R. K. Narayan ● “God Sees the Truth, But Waits” – Leo Tolstoy ● “The Five Orange Pips” – Sir Arthur Conan Doyle 	10
UNIT-4	Kinds of Fiction	<ul style="list-style-type: none"> ● Novel: Anti-novel, Autobiographical Novel, Bildungsroman, Künstlerroman, Picaresque, Novel of Character, Novel of Incident, Epistolary, Mythological, Sociological, Historical, Novel of Ideas, Psychological, Philosophical, Gothic, Satirical, Epic, Science, Cyberpunk, Stream-of-Consciousness, Fantasy, Horror, Detective, Metafiction, Frame story, Graphic Novel ● Other Forms: Allegory, Tale, Sketch, Ballad, Fable, Parable, Novella ● Short Stories: Adventure Story, Psychological Story, Love Story, Social Story, Fantasy, Science Fiction 	9
UNIT-5	Literary Terms	<ul style="list-style-type: none"> ● Atmosphere, Setting, Local Colour, Plot, Character, Distance and Involvement, Tone, Voice, Point of View, Theme, Motif, Dialogue 	5

REFERENCE BOOKS

S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1	Jane Austen	<i>Pride and Prejudice</i>	J.M. Dent & Sons, 1954, 1 st edn.
2	Charles Dickens	<i>A Tale of Two Cities</i>	Fingerprint, 2016
3	Thomas Hardy	<i>Mayor of Casterbridge</i>	Penguin, 2012, UK
4	Chinua Achebe	<i>Things Fall Apart</i>	Penguin, 2001
5	Mark Twain	<i>Huckleberry Finn</i>	Maple, 2012
6	Volga (Trans. By T. Vijay Kumar and C. Vijaysree)	<i>The Liberation of Sita</i>	Harper –Perennial, 2016
7	M.H. Abrams	<i>A Glossary of Literary Terms</i>	Cengage, 2015, 11 th edn.
8	B. Prasad	<i>A Background to the Study of English Literature</i>	Laxmi, 2016, 1 st edn.
9	H. T. Francis & E. J. Thomas	<i>Jataka Tales</i>	CUP, 1916

SUGGESTED READING			
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1	Marjorie Boulton	<i>The Anatomy of Novel</i>	Routledge, 1975, 1 st edn.
2	Cleanth Brooks	<i>Understanding Fiction</i>	Pearson, 19779, 3 rd edn.
3	Edwin Muir	<i>The Structure of the Novel</i>	B. I. Publications, 1979, 1 st edn.
4.	Ian Reid	<i>The Short Story</i>	Routledge, 2017, 1 st edn.
5.	Valerie Shaw	<i>The Short-story: A Critical Introduction</i>	Longman, 1983 1 st edn.
6.	Virgil Scott	<i>Studies in the Short Story</i>	Holt Reinhart Livinston, 1980, 5 th edn.

PAPER CODE	TITLE OF THE PAPER	CREDITS	TOTAL HOURS
UENG 602	Interdisciplinary Studies in Literature	6	85 Hours
<u>COURSE OBJECTIVES:</u>			
<p>The course aims to –</p> <ul style="list-style-type: none"> ● Allow for synthesis of ideas. ● Offer an integrative and holistic method of knowledge-processing, rather than a compartmentalised approach. ● Facilitate the synthesis of the characteristics of diverse disciplines. ● Foster advanced cognitive ability. ● Help students overcome a tendency to maintain preconceived notions by introducing subject matter from a variety of perspectives that challenge their existing notions. ● Help students identify insights from a range of disciplines that contribute to a broader understanding of academic disciplines. 			
<u>COURSE OUTCOME:</u>			
<p>By the end of the course, students will have –</p> <ul style="list-style-type: none"> ● Ability to synthesise or integrate different branches of knowledge ● Enlarged perspectives ● Critical and unconventional thinking ● Ability to balance subjective and objective thinking 			
CONTENTS			
UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF PERIODS
UNIT-1	Introduction to Interdisciplinary Studies	<ul style="list-style-type: none"> ● ““INTERDISCIPLINARY”: The First Half Century” by Roberta Frank ● “Fruits, Salads, and Smoothies: A Working Definition of Interdisciplinarity” by Moti Nissani ● "A Theory of Interdisciplinary Studies" by William H. Newell 	15
UNIT-2	Literature, History & Politics	<ul style="list-style-type: none"> ● “History vs. Literature: Facts vs. Fictions? Or Factual Fictions vs. Fictional Facts? Or, Help, I Want to Get off” – Fredrik Chr. Bregger ● “Truth in Literature and History”, 2009. (English Trasl.) – Frank Ankersmit ● “Politics and Literature” by Maureen Whitebrook ● “Politics and Literature” by Clinton Omohundro <p>Reading:</p> <ul style="list-style-type: none"> ● Mulk Raj Anand: <i>The Sword and the Sickle</i> (1942) alongside “Organized Peasant Resistance in Fiction: <i>The Sword and the Sickle</i> and <i>The Lives of Others</i>” by Angela Eyre 	20

		“Easter 1916” : W. B. Yeats alongside “Easter, 1916: Yeats’s First World War Poem” by Marjorie Perloff	
UNIT-3	Literature and Philosophy	<ul style="list-style-type: none"> • "Introduction" by Richard Eldridge in <i>The Oxford Handbook of Philosophy and Literature</i> edited by Richard Eldridge • “Literature and Philosophy: Intersection and Boundaries” by Iris Vidmar <p>Reading: <i>Siddhartha</i> by Hermann Hesse</p>	
UNIT-4	Literature and Psychology	<ul style="list-style-type: none"> • “Freud and Literature” by Lionel Trilling “Literature and Psychology”, Chapter VIII of <i>Theory of Literature</i> by Wellek & Warren <p>Reading: <i>Crime and Punishment</i> by Fyodor Dostoyevsky alongside “A socio-psychological exploration of Fyodor Dostoyevsky’s <i>Crime and Punishment</i>” by Chijioke Uwasomba</p>	
UNIT-5	Literature & Science	<ul style="list-style-type: none"> • “The Two Cultures”: The Rede Lecture, 1959 (from “It is about three years since” to “...but are not so resigned.”) – <i>C.P. Snow</i> • “Introduction” <i>Literature and Science: A Reader’s Guide to Essential Criticism</i> by Martin Willis, pp.1-10. • “Science, Literature, and the ‘Literature of Science’” by Susan Haack from <i>The Humanities and the Sciences</i> <p>Reading: <i>Middlemarch</i> by George Eliot alongside “The relationship between literature and science in the nineteenth century: A discussion of an interdisciplinary approach” – Birgitt</p>	

REFERENCE BOOKS

S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1	Mulk Raj Anand	<i>The Sword and the Sickle</i>	South Asia Books, 1984
2	Herrmann Hesse	<i>Siddhartha</i>	Penguin, 2008
3	Fyodor Dostoyevsky	<i>Crime and Punishment</i>	<i>Penguin Classics</i> , 2003, Rev.edn.
4	George Eliot	<i>Middlemarch</i>	<i>Penguin Classics</i> , 2003, Rev. edn.

SUGGESTED READING			
S. NO.	AUTHOR	TITLE	PUBLISHING DETAILS
1	Rene Wellek & Austin Warren	<i>Theory of Literature</i>	Mariner Books, 1956, 3 rd edn.
2	C. P. Snow (Author), Stefan Collini (Introduction)	<i>The Two Cultures</i>	Cambridge University Press, 2012, Rev. edn.
3.	Martin Willis	<i>Literature and Science: A Reader's Guide to Essential Criticism</i>	Macmillan, 2014

PAPER CODE	TITLE OF THE PAPER	CREDITS	TOTAL HOURS
UENG 603	Project Work	2	28 Hours
<p><u>Course objectives:</u></p> <p>The course aims to –</p> <ul style="list-style-type: none"> ● Orient students towards research. ● Introduce students to basic research skills. ● Sharpen students’ critical thinking skills. ● Familiarising students with practical criticism and its application in literature and language. 			
<p><u>Course outcome:</u></p> <p>By the end of the course, students will have –</p> <ul style="list-style-type: none"> ● Developed skills for literary and critical research. ● Obtained acquaintance with the key critical and interpretative approaches and apply them to literary sources to build interpretive opinions. ● Imbided and developed critical evaluation, writing, and interpretive practices, which assists expression of ideas in an informed manner. ● A finer appreciation of literary interpretation. 			
<p><u>Guidelines:</u></p> <ul style="list-style-type: none"> ● Submit Project of a minimum of 15-20 pages as a spiral bound document printed on both sides, fifteen days before ESE begins. ● Make a presentation for approximately 15-20 min. soon after the submission. ● Formatting rules: 1 inch margin on all sides with 12 size font (any sans serif font) & 1.50 line space 			