

Semester -1 AECC: English Communication

Full marks 50

Credits: 2

15x2 =30 lectures

The objective of this course is to introduce students to the theory, fundamentals and tools of communication and to develop communication skills which will help them in personal, social and professional interaction.

- 1. Introduction:** Theory of Communication, Types and modes of Communication
{5marks } { 5 lectures}

- 2. Language of Communication:** {5 marks} { 6 lectures}
Verbal and Non-verbal
(Spoken and Written)
Personal, Social and Business
Barriers and Strategies

- 3. Speaking Skills:** {10 marks} { 6 lectures}
Monologue
Dialogue
Group Discussion
Effective Communication/ Mis- Communication
Interview
Public Speech

- 4. Reading and Understanding**{10 marks} { 6 lectures}
Close Reading
Comprehension
Analysis and Interpretation

- 5. Writing Skills** {10 marks} { 7 lectures}

Report Writing
Making v c notes
Letter writing

- 6. Internal Assessment** {10 marks}

Recommended Readings:

1. *Fluency in English* - Part II, Oxford University Press, 2006.
2. *Business English*, Pearson, 2008.
3. *Language, Literature and Creativity*, Orient Blackswan, 2013.
4. *Language through Literature* (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas

SEMESTER -1

English (Core Course)

Paper 101: Indian Classical Literature

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The objective of this paper is to acquaint the students of English Literature (Core)with Indian Classical literature starting from writers Kalidasa to IlangoAdigal keeping in mind the traditions of the Indian Epic and Drama. Students will be required to study the issues that define the ethos of the texts under scrutiny.

1. Kalidasa*AbhijnanaShakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time*(New Delhi: Penguin, 1989). [20marks] { 19 lectures }
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. [20marks] {18 lectures}
3. Sudraka*Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962). {20 marks} [19 lectures}
4. IlangoAdigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R.Parthasarathy (Delhi: Penguin, 2004) book 3. [20 marks] [19 lectures}
5. Internal Assessment [20 marks}

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. IravatiKarve, '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.

SEMESTER - 1 ENGLISH (Core Course)
Paper 102: European Classical Literature

Full marks 100

Credits 6

Lectures 15x6=90

Theory classes 75, tutorials 15

The objective of the paper is to acquaint the students of English Literature (Core) with European Classical Literature starting from Homer to Ovid keeping in mind the traditions of the Western Classical Epic as well as the concepts of Tragedy and Comedy in Classical Drama. Students will be required to study the issues that define the ethos of the texts under scrutiny.

1. Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
[20 marks] [19 lectures]
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984). [20 marks] [19 lectures]
3. Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
[20 marks] { 18 lectures}
4. Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).
Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).
{20 marks} [19 lectures]
5. Internal Assessment [20 marks]

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, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–

SEMESTER- 1 English- Generic Elective

Paper 101:

Academic Writing and Composition

Full marks 100

Credits 6

15x6=90lectures

Theory classes 75, tutorials 15

The aim of the paper is to impart some of the basic skills in writing for academic purposes

1. Introduction to the Writing Process {marks 10} {12 lectures}
2. Introduction to the Conventions of Academic Writing { marks 10} { 12 lectures}
3. Writing in one's own words: Summarizing and Paraphrasing
{marks 10} [13 lectures]
4. Critical Thinking: Syntheses, Analyses, and Evaluation { marks 20} {13 lectures}
5. Structuring an Argument: Introduction, Interjection, and Conclusion
{ marks 10} {13 lectures}
6. Citing Resources; Editing, Book and Media Review { marks20} { 12 lectures}
7. Internal Assessment { marks 20 }

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).

SEMESTER -2 ENGLISH (Core Course)

Paper 201: Indian Writing in English

Full marks 100

Credits 6

Lectures 15x6=90

Theory classes 75, tutorials 15

The aim of this paper is to acquaint the students of English Literature (Core) with seminal Indian Writing English texts in order to help them understand the complexities of Indian life and culture as well as the relevance of Indian Writing in the contemporary world. Students will be required to study the issues that define the ethos of the texts under scrutiny.

1. R.K. Narayan *Swami and Friends* [marks 20] { 19 lectures}
2. Anita Desai *In Custody* [marks 20] {19 lectures}
3. H.L.V. Derozio 'Freedom to the Slave' [marks 20] { 19 lectures}
'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' [marks 20] { 18 lectures}
Salman Rushdie 'The Free Radio'
Rohinton Mistry 'Swimming Lesson'
Shashi Deshpande 'The Intrusion'
5. Internal assessment [marks20]

**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.

SEMESTER – 2 ENGLISH (Core Course)
Paper 202: British Poetry and Drama: 14th to 17th Centuries

Full marks 100

Credits 6

Lectures 15x6=90

Theory classes 75, tutorials 15

The aim of this paper is to acquaint the students of English Literature (Core)with the major poets and dramatists of British Literature from the 14th century to the 17th century keeping in mind the cultural contexts of their production and reception. Students will be required to study the issues that define the ethos of the texts under scrutiny.

1. Geoffrey Chaucer *The Wife of Bath's Prologue* [marks 20] { 18 lectures}
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* [marks 20] { 19 lectures}
3. William Shakespeare *Macbeth* [marks 20] { 19 lectures}
4. William Shakespeare *Twelfth Night* [marks 20] { 19 lectures}
5. Internal Assessment [marks 20]

Suggested Topics and Background Prose Readings for Class Presentations
Topics

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 Martin McLaughlin (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: Bobbs-Merrill, 1970) pp. 13–18.

SEMESTER- 2

English- Generic Elective

Paper 201:

Media and Communication Skills

Full marks 100

Credits 6

15x6=90 lectures

Theory classes 75, tutorials 15

The objective of this paper is to acquaint students with some of the basic ideas of media and communication skills. It will prepare the learners who are interested in pursuing a career in Mass Communication.

1. Introduction to Mass Communication {marks 20} { 19 lectures}

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 {marks20} { 19 lectures}

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 {marks 20} {19 lectures}

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
- c. Editing articles
- d. Writing an editorial on a topical subject

4. Introduction to Cyber Media and Social Media {marks 20} { 18 lectures}

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

5. Internal Assessment {marks 20}

Semester –3 ENGLISH (Core Course)

Paper 301: American Literature

Full marks 100

Credits 6

Lectures 15x6=90

Theory classes 75, tutorials15

The objective of this paper is to acquaint the students of English Core with seminal American texts in order to help them understand the complexities of American culture and society. Each unit will require the students to keep abreast of the movements and issues that define the critical temper of the texts under scrutiny.

1. Tennessee Williams: *The Glass Menagerie* {20 marks} {19 lectures}

2. Toni Morrison *Beloved* { 20 marks} { 19 lectures}

3. Edgar Allan Poe ‘The Purloined Letter’ {20 marks} {18 lectures}

F. Scott Fitzgerald ‘The Crack-up’

William Faulkner ‘Dry September’

4. Anne Bradstreet ‘The Prologue’ {20 marks} { 19 lectures}

Walt Whitman Selections from *Leaves of Grass*:

‘O Captain, My Captain’ ‘Passage to India’ (lines 1–68)

Alexie Sherman Alexie ‘Crow Testament’ ‘Evolution’

5. Internal Assessment { 20 marks}

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 Crevecoeur, ‘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.

SEMESTER –3 ENGLISH (Core Course)

Paper 302 : Popular Literature
Full marks 100

Credits 6

Lectures 15x6=90
Theory classes 75, tutorials15

The objective of this paper is to acquaint the students of English Core with writers of popular literature like Lewis Carroll, Agatha Christie, ShyamSelvadurai, DurgabhaiVyam and Subhash Vyam. Each unit will help in understanding the different types such as Children's Literature, Detective Fiction, the Graphic Novel that comprise popular literature.

1. Lewis Carroll *Through the Looking Glass* { 20 marks} {19 lectures}
2. Agatha Christie *The Murder of Roger Ackroyd* {20 marks} {19 lectures}
3. ShyamSelvadurai *Funny Boy* {20 marks} {19 lectures}
4. DurgabaiVyam and Subhash Vyam *Bhimayana: / Experiences of Untouchability/ Autobiographical Notes on Ambedkar (For the Visually Challenged students)* {20 marks} { 18 lectures}
5. Internal Assessment {20 marks}

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.

SEMESTER –3 ENGLISH (Core Course)

**Paper 303 : British Poetry and Drama:17th and 18th Centuries
Full marks 100**

Credits 6

**Lectures 15x6=90
Theory classes 75, tutorials 15**

The aim of this paper is to acquaint the students of English Literature (Core)with the major poets, dramatists and novelists of British Literature of the 17th and 18th Centuries from John Milton to Alexander Pope keeping in mind the cultural contexts of their production and reception. Students will be required to study the issues that define the ethos of the texts under scrutiny.

1. John Milton Paradise Lost: Book 1 {20 marks} { 19 lectures}
2. John Webster The Duchess of Malfi {20 marks} {19 lectures}
3. Aphra Behn The Rover {20 marks} {19 lectures}
4. Alexander Pope The Rape of the Lock {20 marks} { 18 lectures}
- 5 Internal Assessment {20 marks}

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.

SEMESTER –3 ENGLISH- Generic Elective

Paper 301 : Contemporary India: Women and Empowerment Full marks 100

Credits 6

Lectures 15x6=90

Theory classes 75, tutorials 15

The objective of this paper is to acquaint students with issues of women empowerment in contemporary India. Students will be required to study issues of gender, familiarize themselves with the history of women's movements in India including women in relation to law and the environment

1. Social Construction of Gender (Masculinity and Feminity) Patriarchy

{20 marks} {19 lectures}

2. History of Women's Movements in India (Pre-independence, post independence)
Women, Nationalism, Partition

Women and Political Participation {20 marks}{ 19 lectures}

3. Women and Law

Women and the Indian Constitution

Personal Laws(Customary practices on inheritance and Marriage)

(Supplemented by workshop on legal awareness) {20 marks} { 19 lectures}

4. Women and Environment

State interventions, Domestic violence, Female foeticide, sexual harassment
Female Voices: Sultana's Dream {20 marks} { 18 lectures}

5. Internal Assessment {20 marks}

Suggested Readings

Radha Kumar : *The History of Doing*

Sujata Sen : *Gender Studies*

SEMESTER –3 ENGLISH- Skill Based (SEC)

Paper 301 : Creative Writing

Full marks 50

Credits 2

Lectures 15x2=30

The objective of this paper is to impart skills and techniques of Creative Writing. Students will also be acquainted with the skills and technicalities of writing for the media as well as preparing for publication

1. What is Creative Writing {6 lectures}
2. The Art and Craft of Writing {6lectures}
3. Modes of creative Writing {6 lectures}
4. Writing for the Media {6 lectures}
5. Preparing for Publication {6 lectures}

Recommended book:

Creative writing: A Beginner's Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.

SEMESTER - IV

English (Core Course)

Paper 401: British Literature : 18th Century

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of this paper is to acquaint the students of English Literature (Core)with the major poets, dramatists and novelists of British Literature from William Congreve to Lawrence Sterne keeping in mind the cultural contexts of their production and reception. Students will be required to study the issues that define the ethos of the texts under scrutiny.

1. William Congreve *The Way of the World* [20 marks] [18 lectures]
2. Jonathan Swift *Gulliver's Travels* (Books III and IV) [20 marks] [19 lectures]
- 3 . Samuel Johnson 'London' [20 marks] [19 lectures]
Thomas Gray 'Elegy Written in a Country Churchyard'
4. Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*
[20 marks] [19 lectures]
5. Internal Assessment [20 marks]

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.

SEMESTER - IV

English (Core Course)

Paper 402: British Romantic Literature

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of this paper is to acquaint the students of English Literature (Core)with the major writers of the Romantic period from William Blake to Mary Shelley keeping in mind the cultural contexts of their production and reception. Students will be required to study the issues that define the ethos of the texts under scrutiny.

1. William Blake 'The Lamb',

'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' [20 marks][18 lectures]

2. William Wordsworth 'Tintern Abbey'

'Ode: Intimations of Immortality'

Samuel Taylor Coleridge 'Kubla Khan' 'Dejection: An Ode' [20 marks] [19 lectures]

3. Lord George Gordon

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' [20 marks] [19 lectures]

4. Mary Shelley *Frankenstein* [20 marks] [19 lectures]

5. Internal Assessment [20 marks]

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.

SEMESTER - IV

English (Core Course)

Paper 403: British Literature :19th Century

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of this paper is to acquaint the students of English Literature (Core)with the major writers of the 19th Century from Jane Austen to Alfred Tennyson keeping in mind the cultural contexts of their production and reception. Students will be required to study the issues that define the ethos of the texts under scrutiny.

1. Jane Austen *Pride and Prejudice*[20 marks] [18 lectures]
2. Charlotte Bronte *Jane Eyre* [20 marks][19 lectures]
3. Charles Dickens *Hard Times* [20 marks][19 lectures]
4. Alfred Tennyson 'The Lady of Shalott' [20 marks][19 lectures]

'Ulysses'

'The Defence of Lucknow'

Robert Browning 'My Last Duchess'

'The Last Ride Together'

'Fra Lippo Lippi'

Christina Rossetti 'The Goblin Market'

5. Internal Assessment [20 marks]

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 Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1,
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SEMESTER- IV

English- Generic Elective

Paper 401:

Language and Linguistics

Full marks 100

Credits 6

15x6=90 lectures

Theory classes 75, tutorials 15

The general objective of this paper is to introduce to the students some basic concepts associated with language and Linguistics.

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.

[20 marks] [18 lectures]

2 Structuralism: De Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill Introduction: Chapter 3.

[20 marks] [19 lectures]

3. Phonology and Morphology: Akmajian, A., R. A. Demers and R, M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. Fromkin, V.,

and R. Rodman, An Introduction to Language, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7

[20 marks] [19 lectures]

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, 2nd ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

[20 marks][19 lectures]

5. Internal Assessment [20 marks]

Prescribed text

Linguistics Simplified :Semantics : Damodar Thakur

SEMESTER- IV

English- Skill Based (SEC)

Paper 401:

Credits 2

Translation Studies

15x2=30 lectures

The general objective of this paper is to introduce some basic concepts of translation. Students will be acquainted with the skills and technicalities of translation.

1. Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India.

2. Exercises in different Types / modes of translation, such as:

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

3. a. Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.

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

Practice: Translation in Mass Communication / Advertising, subtitling, dubbing,

1. Exercises to comprehend ‘Equivalence in translation’: Structures (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages. Practice:

Tasks of Translation in Business: Advertising

2. Discussions on issues of ‘Translation and Gender’ by attempting translation for media, films and advertisements from different languages.

3. Developing skills for Interpreting: understanding its dynamics and challenges. Interpreting: Simultaneous and Consecutive (practical application)

Practice: Using tools of technology for translation: machine / mobile translation, software for translating different kinds of texts with differing levels of complexity and for transliteration

Resources for Practice:

Dictionaries Encyclopedias Thesauri Glossaries Software of translation

Suggested Readings

1. Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001. (Useful exercises for practical translation and training)

2. ----- (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.

3. Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.

4. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.

5. House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.

6. Lakshmi, H. Problems of Translation. Hyderabad: Booklings Corporation, 1993.
7. Newmark, Peter. A Textbook of Translation. London: Prentice Hall, 1988.
8. Nida, E.A. and C.R. Taber. The Theory and Practice of Translation. Leiden: E.J. Brill, 1974.
9. Toury, Gideon. Translation Across Cultures. New Delhi :Bahri Publications Private Limited, 1987.

SEMESTER - V

English (Core Course)

Paper 501: Women's Writing

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of this paper is to acquaint the students of English Literature (Core)with the works of major women writers with the view of familiarising them with the complexities of feminist theories and ideologies in societies and cultures across the world.

1. Emily Dickinson 'I cannot live with you' [20 marks][19 lectures]
 '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* [20 marks][19 lectures]
3. Charlotte Perkins Gilman 'The Yellow Wallpaper' [20 marks][18 lectures]

Katherine Mansfield 'Bliss'

Mahashweta Devi 'Draupadi', tr. GayatriChakravorty 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 PanditaRamabai Through Her Own Words: Selected Works, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324. Rassundari Debi Excerpts from Amar Jiban in Susie Tharu and K. Lalita, eds., Women's Writing in India, vol. 1 (New Delhi: OUP, 1989) pp. 191–2. [20 marks][19 lectures]

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

SEMESTER - V

English (Core Course)

Paper 502: British Literature: The Early 20th Century

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of this paper is to acquaint the students of English Literature (Core)with the major writers of the early 20th Century from Conrad to T S Eliot keeping in mind the cultural contexts of their production and reception. Students will be required to study the issues that define the ethos of the texts under scrutiny.

1. Joseph Conrad *Heart of Darkness* [20 marks][19 marks]
2. D.H. Lawrence *Sons and Lovers* [20 marks][19 lectures]

3. Virginia Woolf *Mrs Dalloway* [20 marks][19 lectures]

4. W.B. Yeats 'Leda and the Swan' [20 marks][18 lectures]

'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

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.

SEMESTER - V

English (Core Course)

Paper 503 Discipline Centric : Literary Theory

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of this paper is to acquaint the students of English Core with major theorists and their works in order to contextualize critical terms and frames of reference that will be useful for the understanding and analysis of literary texts.

1. Marxism [20 marks][19 lectures]

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 [20 marks][18 lectures]

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. Lucelrigaray, '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 [20 marks] [19 lectures]

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. Postcolonial Studies [20 marks][19 lectures]

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 *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).

SEMESTER - V

English (Core Course)

Paper 504

Discipline Centric : Literary Criticism

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of the paper is to acquaint the students of English (Core) with major critical texts in order to conceptualize critical terms and frames of reference that would be useful for the understanding and analysis of literary texts.

1. William Wordsworth: Preface to the Lyrical Ballads (1802)

S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

[marks 20][19 lectures]

2. Virginia Woolf: *Modern Fiction*

T.S. Eliot: "Tradition and the Individual Talent" 1919

"The Function of Criticism" 1920

[marks 20][19 lectures]

3I.A. Richards: Principles of Literary Criticism Chapters 1,2 and 34.

London 1924 and Practical Criticism. London, 1929

[marks20] [18 lectures]

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

[marks20] [19 lectures]

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Summarising and Critiquing

Point of View

Reading and Interpreting

Media Criticism

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

SEMESTER – VI

English (Core Course)

Paper 601: Modern European Drama

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of this paper is to acquaint the students of English Core with European drama from Ibsen to Ionesco keeping in mind the cultural contexts of their production and reception. Students will be required to study issues that define the ethos of the texts under scrutiny.

1. Henrik Ibsen *Ghosts* [20 marks][19 lectures]
2. Bertolt Brecht *The Good Woman of Szechuan* [20 marks][19 lectures]
3. Samuel Beckett *Waiting for Godot* [20 marks][18 lectures]
4. Eugene Ionesco *Rhinoceros* [20 marks][19 lectures]
5. Internal Assessment [20 marks]

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.

SEMESTER – VI

English (Core Course)

Paper 602: Postcolonial Literatures

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of this paper is to acquaint the students of English Core with seminal postcolonial works in order to help them understand the complex negotiations between the colonizer and the colonized and the transformations in such societies and cultures.

1. Chinua Achebe *Things Fall Apart* [20 marks][19 lectures]

2. Gabriel Garcia Marquez *Chronicle of a Death Foretold* [20 marks][19 lectures]

3. Bessie Head 'The Collector of Treasures' [20 marks][18 lectures]

Ama Ata Aidoo

'The Girl who can'

Grace Ogot 'The Green Leaves'

4. Pablo Neruda 'Tonight I can Write' [20 marks][19 lectures]

'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'

5. Internal Assessment

[20 marks][19 lectures]

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. Ngugi waThiong'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).

SEMESTER - VI

English (Core Course)

Paper 603

Discipline Centric : Partition Literature

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The objective of this paper is to acquaint students of English Core with literary texts that deal with the trauma of the holocaust of the Indian Partition and its effect on human beings. It will familiarize students with the themes of partition literature such as homelessness and exile, colonialism and nationalism, communalism and violence.

- 1 Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).

[20 marks][19 lectures]

2 Amitav Ghosh, *The Shadow Lines*. [20 marks][18 lectures]

3 a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.

b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.

c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.

d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45. [20 marks][19 lectures]

4.a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.

b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.

c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x. [20 marks][19 lectures]

Suggested Topics and Readings for Class Presentation

Topics

Colonialism, Nationalism, and the Partition

Communalism and Violence

Homelessness and Exile

Women in the Partition

Background Readings and Screenings

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).

2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).

3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).

4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

Films

Garam Hawa (dir. M.S. Sathyu, 1974).

Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).

Subarna Rekha (dir. Ritwik Ghatak, 1965)

SEMESTER - VI

English (Core Course)

Paper 604

Discipline Centric Elective : Literature and Cinema

Full marks- 100

Credits 6

15x6=90 lectures

75 theory classes, 15 tutorials

The aim of this paper is to acquaint the students of English Core with the interface between literature and cinema familiarising them with theories of cinematic adaptation. It will also help in enhancing the skills of reviewing as well as technicalities of film making.

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. [20 marks][19 lectures]

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). [20 marks][18 lectures]

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). [20 marks][19 lectures]

4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions). [20 marks][19 lectures]

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: *Angoor* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkaara* (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. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Junoon* (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 on Screen* (Cambridge: Cambridge University Press, 2007).
2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (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).