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*For members only*

# **GURU GOBIND SINGH INDRAPRASTHA UNIVERSITY**



## **THIRTY SECOND MEETING OF THE ACADEMIC COUNCIL**

**DATE : 14<sup>th</sup> Aug' 2012 (Tuesday)**

**TIME : 11.00 a.m. onwards**

**VENUE : VC SECTT.,(Conference hall)**

### **PROCEEDINGS**

**SECTOR – 16C, DWARKA, NEW DELHI**

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*B. Indu*

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*B. K.*



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*B. K. S.*



**Agenda Item No.32.04:**

**To ratify the approved scheme and syllabus of MA English & Communication Studies (1<sup>st</sup> and 2<sup>nd</sup> Semester) and MA (Criminology) recommended by Sub-Committee of Academic Council of the concerned school.**

The council ratified the scheme and syllabus of MA English & Communication Studies (1<sup>st</sup> and 2<sup>nd</sup> Semester) implemented w.e.f. Academic session 2012-13 and MA (Criminology) implemented w.e.f. 2011-12 of the University school of Humanities & Social Sciences as approved by the Vice Chancellor.

**Agenda Item No. 32.05:**

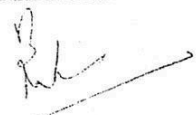
**To ratify the approved scheme and syllabus of Master of Forensic Science (1<sup>st</sup> to 4<sup>th</sup> Semester) recommended by Sub-Committee of Academic Council of the concerned school.**

The council ratified the scheme and syllabus of M.Sc. Forensic Science (1<sup>st</sup> to 4<sup>th</sup> Semester) implemented w.e.f. 2011-12 of the University School of Medicine & Paramedical Health Sciences, as approved by the Vice Chancellor.

**Agenda Item No.32.06:**

**To ratify the approved scheme and syllabus of the Directed Course work for Ph.D. programme recommended by Sub-Committee of Academic Council of the concerned school.**

The council ratified the Scheme of Examination and Syllabus of Directed Course for Ph.D. programme of the University School of Humanities & Social Sciences, implemented w.e.f Academic Session 2010-11 with prior approval of the Vice Chancellor.





**GURU GOBIND SINGH INDRAPRASTHA UNIVERSITY**  
Dwarka, Sector – 16C, New Delhi – 110078

F.No. IPU/JR(C)/35<sup>th</sup> AC/2013/927

Dated: 27.09.2013

**Subject: Proceedings of the Academic Council – 35<sup>th</sup> meeting.**

Please find enclosed herewith proceedings of the 35<sup>th</sup> meeting of the Academic Council of Guru Gobind Singh Indraprastha University held on Tuesday, the 19<sup>th</sup> Sept' 2013 from 11.00 a.m. onwards in the Conference Hall of the University, Administrative Block – 'A' Wing, Dwarka Campus, New Delhi – 110078.

Observations, if any may kindly be communicated to the office of the undersigned for further appropriate action.

964 27/9/13 1964  
(Dr. Suchitra Kumar)  
Jt. Registrar (Coordination)

F.No. IPU/JR(C)/35<sup>th</sup> AC/2013/927

Dated: 27.09.2013

- (i) Prof. S.C. Dutta Roy, Emeritus Professor, IIT Delhi
  - (ii) Prof. P.K. Julka, Professor of Clinical Oncology, AIIMS, New Delhi
  - (iii) Prof. Furqan Qamar, Vice chancellor, HP Central University, Dharamshala, H.P.
  - (iv) Prof. M.C. Sharma, School of Education, Indira Gandhi National Open University, N. Delhi
  - (v) Prof. Uppeendra Dhar, NASI – Senior Scientist, Deptt. Of Botany, Hamdard University, New Delhi
  - (vi) Prof. M.P. Gupta, Department of Mgt. Studies, IIT Delhi, New Delhi
  - (vii) Dr. N.K. Chaturvedi, Advisor, PGIMER, RML Hospital, New Delhi
  - (viii) Shri S.Y. Siddiqui, Chief Operating Officer, Maruti Suzuki India Ltd., N Delhi
  - (ix) Prof. K.K. Nigam, Former Dean, Dept. Of Law, Delhi University, New Delhi
  - (x) Prof. A.K. Maitra, Former Director, School of Planning and Architecture, New Delhi
  - (xi) All Deans and Directors of Guru Gobind Singh Indraprastha University
  - (xii) Dr. K.K. Aggarwal, Assoc. Professor, USBT, GGSIP University
  - (xiii) Prof. C.S. Rai, USIT, GGSIP University
  - (xiv) Dr. Puja Khatri, Assoc. Prof. USMS, GGSIP University
  - (xv) Dr. A.P. Singh Assoc.Prof., USLLS, GGSIP University
  - (xvi) Prof. Asok Mittal, Principal, Ambedkar Institute of Technology, Delhi
  - (xvii) Sh. Subhaash Deshmukh, Librarian, GGSIP University
  - (xviii) Dr. M.L. Goyal, Director, Maharaja Agrasen Institute of Technology, New Delhi
  - (xix) Dr. Rekha Agarwal, Director, Amity School of Engg. and Technology, N Delhi
  - (xx) Prof. M.N. Hoda, Bharati Vidyapeeth's Institute of Computer application and Management, New Delhi
  - (xxi) Prof. Azad Singh Chhillar, Maharaja Surajmal Institute, New Delhi
  - (xxii) Dr. Sonia Jindal, Gitarattan Institute of Advanced Studies & Training, Delhi
  - (xxiii) Ms. Pennamma Ranadive, Principal, St. Stephen's College of Nursing, Delhi
- Copy to:
- (i) PS to VC for kind information of Hon'ble Vice Chancellor
  - (ii) PS to Registrar for kind information of the Registrar

Suchitra  
(Dr. Suchitra Kumar)  
Jt. Registrar (Coordination)

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# GURU GOBIND SINGH INDRAPRASTHA UNIVERSITY



## THIRTY FIFTH MEETING OF THE ACADEMIC COUNCIL

DATE : 19<sup>th</sup> Sept' 2013 (Thursday)

TIME : 11.00 a.m. onwards

VENUE : VC SECTT., (Conference hall)

### PROCEEDINGS

SECTOR – 16C, DWARKA, NEW DELHI



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35.04	To ratify scheme and syllabi of B.Sc. Yoga Science implemented w.e.f., Academic session 2013-2014 and modifications in Sanskrit Paper I & II in syllabi of the programme implemented in Academic session 2012-2013 as recommended by the Sub-Committee of Academic Council of University School of Medicine & Para Medical Health Sciences.	7
35.05	To approve scheme and syllabi of Post Graduate diploma in Yoga Science as recommended by the Sub-Committee of Academic Council of University School of Medicine & Para Medical Health Sciences.	7
35.06	To ratify scheme and syllabi of MPT (Cardiopulmonary) programme as recommended by the School Research Committee of University School of Medicine & Para Medical Health Sciences.	7
35.07	To ratify minor modifications in scheme and syllabi of MA (English & Communication Studies) programme, minor modifications in detailed course content of I & II semester and detailed course content of III & IV semester as recommended by the Sub-Committee of Academic Council of University School of Humanities and Social Sciences.	7
35.08	To consider the approval of Scheme of Examination and Syllabi of the Three Year B.Com (Hons.) degree programme besides the introduction of the programme to conf--- for session 2013-14.	8
35.09	To consider partial amendment in Clause 3 of Regulation No. 2 of Ordinance 12 relating to 'Guidelines for admission to Ph.D. programme.	8



S.No.	Particulars	Page No.
35.10	To consider and approve partial amendment in the Regulation for Inspection of Answer Sheets – 2011.	8
35.11	To consider and approve regulations for giving grace marks to students in general every semester/year and to those who do not qualify the University Examinations of that particular programme (for which enrolled) in the stipulated time of "n" years, or more as per established Ordinance(s) for award of degree, in suppression of the existing policy.	9-11
35.12	To ratify the detailed Scheme & Syllabus of B.Tech 1st Year (1st & 2nd Semester) for all affiliated engineering colleges under Guru Gobind Singh Indraprastha University implemented from Academic Session 2013-2014 onwards as approved.	11
35.13	To consider and approve Dual Degree Course in MCA duration 5 years and lateral entry to 2nd year MCA, as per AICTE Approval Process Handbook 2013-14.	12
35.14	To ratify the detailed Scheme & Syllabus of MBA (International Business) w.e.f. 2013-2014 as approved.	12
35.15	To approve the list of subject experts to be used for various purposes by the University.	12
35.16	To consider and ratify the decision of the Vice Chancellor regarding the appearance of the migrated students (from other University to Guru Gobind Singh Indraprastha University in the first year paper	12
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**Agenda Item No. 35.04:**

To ratify scheme and syllabi of B.Sc. Yoga Science implemented w.e.f., Academic session 2013-2014 and modifications in Sanskrit Paper I & II in syllabi of the programme implemented in Academic session 2012-2013 as recommended by the Sub-Committee of Academic Council of University School of Medicine & Para Medical Health Sciences.

The council ratified the action taken by the Vice Chancellor for implementation of the new syllabus of B.Sc. Yoga Science w.e.f., Academic session 2013-2014 besides, minor changes/ corrections suggested in the Sanskrit Paper I & II of the syllabus implemented w.e.f., Academic session 2012-2013 and the credit system therein.

**Agenda Item No. 35.05:**

To approve scheme and syllabi of Post Graduate diploma in Yoga Science as recommended by the Sub-Committee of Academic Council of University School of Medicine & Para Medical Health Sciences.

The Council approved the scheme and syllabi of one year Post Graduate Diploma in Yoga Science for implementation by the University at one of its affiliated colleges.

**Agenda Item No. 35.06:**

To ratify scheme and syllabi of MPT (Cardiopulmonary) programme as recommended by the School Research Committee of University School of Medicine & Para Medical Health Sciences.

The Council ratified the action taken by the Vice Chancellor.

**Agenda Item No. 35.07:**

To ratify minor modifications in scheme and syllabi of MA (English & Communication Studies) programme, minor modifications in detailed course content of I & II semester and detailed course content of III & IV semester as recommended by the Sub-Committee of Academic Council of University School of Humanities and Social Sciences.

The Council ratified the action taken by the Vice Chancellor.





# GURU GOBIND SINGH INDRAPRASTHA UNIVERSITY



GURU GOBIND SINGH  
INDRAPRASTHA  
UNIVERSITY

## THIRTY EIGHTH MEETING

## OF THE

## ACADEMIC COUNCIL

DATE : 11<sup>th</sup> FEB' 2015 (Wednesday)

TIME : 11.30 a.m. onwards

VENUE : VC SECTT., (Conference hall)

## PROCEEDINGS

SECTOR - 16C, DWARKA, NEW DELHI

THIRTY EIGHTH MEETING OF THE ACADEMIC COUNCILHELD ON 11<sup>th</sup> FEB' 2015 (WEDNESDAY)INDEX OF AGENDA ITEMS

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AC 38.02	Action taken report on the proceedings of Thirty seventh meeting of the Academic Council held on 28th OCT' 2014	6
AC 38.03	To Consider and approve for Award of Degrees / Certificates to be conferred in person and in absentia in the tenth Convocation to students who have successfully qualified for various programmes of the University for the year 2012-13 and 2013-14 and gold medals to the toppers for exemplary performance.	6
AC 38.04	To Consider and approve modifications in Ordinance 10 - Conduct and evaluation of examinations for programmes leading to all Bachelor's Degrees following the annual system of examination	7-22
AC 38.05	To consider and approve modifications in Ordinance 11- Conduct and evaluation of Examinations for programmes leading to all Bachelor's/ Master's Degrees and Under-Graduate/ Post-Graduate Diplomas following Semester system.	22-35
AC 38.06	To consider and approve the proposed amendments in Ordinance 7: Migration of Students.	35-36
AC 38.07	To co-opt maximum 10 expert members for their special knowledge as per provisions of clause (viii) of statute 11 of the University Act to be members of the Academic Council.	36-37
AC 38.08	To consider and approve General Guidelines for examination of MD, MS, DM, M.Ch and Post Graduate Diploma courses framed in accordance with Ordinance 16 as per approval of the Board of Management in its 53 <sup>rd</sup> meeting held on 15.03.2013 vide agenda item 53.04.	37-40
AC 38.09	To consider and approve General Guidelines for MBBS examination in accordance with amended Ordinance 15 approved by the Board of Management in its 55 <sup>th</sup> meeting held on 24 <sup>th</sup> Sept' 2013 vide agenda item 55.03.	40-44



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AC 38.11	To consider and approve for change in the nomenclature of Programme M.A English and Communication Studies to M. A. English w.e.f., Academic session 2015-16 and modification in the criteria for entrance examination of the Programme for admissions accordingly.	46-47
AC 38.12	To consider and approve scheme and syllabus of MCA (dual degree) programme as per recommendations of the sub-committee of the Academic Council.	47
AC 38.13	To consider and approve minor changes in the scheme of M. Tech. (Food Processing & Technology) programme.	47
AC 38.14	To approve the action taken by the Vice Chancellor in respect of merging various MBA (weekend) programmes into one weekend programme with different specializations and accordingly changes in their scheme and syllabus	48
AC 38.15	To consider and approve the action taken by the Vice Chancellor for changes in three papers of MBA (International Business) programme being offered by the University at one of its affiliated institution.	48
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MINUTES OF THE 38<sup>th</sup> MEETING OF ACADEMIC COUNCIL HELD ON 11.02.2015 AT 11.30 AM IN THE VICE CHANCELLOR'S SECRETERIAT



The University School of Education shall revise the Scheme and Syllabus of the B.Ed. and M.Ed. programmes to be implemented w.e.f. academic session 2015-2016 and submit the same for approval of Academic Council in due course of time.

The council further approved the following modifications in clause 4.3 (Table 1) and clause 9.1 (Table 2) of Ordinance 11 respectively, which is related to conduct and evaluation of examinations for programmes leading to all Bachelor's/Master's degrees and Under Graduate/Post Graduate Diplomas following Semester system, in accordance with the National Council for Teacher Education Regulations 2014.

Table- 1

Existing	Approved
4.3 The maximum permissible period for completing a programme for which the prescribed programme duration is $n$ semesters, shall be $n+4$ semesters. All the programme requirements shall have to be completed in $n+4$ semesters.	4.3 The maximum permissible period for completing a programme for which the prescribed programme duration is $n$ semesters, shall be $n+4$ semesters. All the programme requirements shall have to be completed in $n+4$ semesters except Bachelor of Education (B.Ed.) and Master of Education (M.Ed.) programmes, for which the maximum permissible period for completing the programme requirements shall be $n+2$ semesters only.

Table - 2

Existing	Approved
9.1 A student shall be required to have a minimum attendance of 75% or more in the aggregate of all the courses taken together in a semester, provided that the Dean of the School in case of University Schools and Principal/ Director in case of University maintained/ affiliated institutes may condone attendance shortage upto 5% for individual student for reasons to be recorded. However, under no condition, a student who has an aggregate attendance of less than 70% in a semester shall be allowed to appear in the semester end examination.	9.1 For programmes other than Bachelor of Education (B.Ed.) and Master of Education (M.Ed.): A student shall be required to have a minimum attendance of 75% in the aggregate of all the courses taken together in a semester, provided that the Dean of the School in case of University Schools and Principal/ Director in case of University maintained/ affiliated institutes may condone attendance shortage upto 5% for individual student for reasons to be recorded. However, under no condition, a student who has an aggregate attendance of less than 70% in a semester shall be allowed to appear in the semester term end examination. <b>For B.Ed. and M.Ed. programmes:</b> • The minimum attendance of B.Ed. students shall be 80% for all Course work and Practicum, and 90% for school internship. • The minimum attendance of M.Ed. students shall be 80% for Theory Courses and Practicum, and 90% for field attachment.

**Agenda Item No.AC 38.11:**

To consider and approve for change in the nomenclature of Programme M.A English and Communication Studies to M. A. English w.e.f., Academic session 2015-16 and modification in the criteria for entrance examination of the Programme for admissions accordingly.

The Academic council approved the proposed change in the nomenclature of M.A English and Communication Studies programme to M.A. English in sync with



UGC guidelines and criteria of the entrance examination 2015-16 for admission to M.A. English as detailed below besides its scheme and syllabus(Annexure-A).

- a – The admission test to the M.A. English programme would have three components:
  - ⊕ Stage one – CET (Common Entrance Test) based on MCQ examination
  - ⊕ Stage Two- An essay writing Test for CET qualified students for evaluation of their creative ,critical ,analytic and writing skills
  - ⊕ Stage Three- Group Discussion and personal interview /Oral presentations for CET qualified students.
- b – The consolidated merit of the prospective students should be as under:
  - ⊕ CET examination – 50%
  - ⊕ Essay writing Test- 25%
  - ⊕ Group Discussion and Personal Interview/Presentation- 25%

The syllabus for CET will remain the same as that of academic session 2014-2015.

**Agenda Item No. AC.38.12: To consider and approve scheme and syllabus of MCA (dual degree) programme as per recommendations of the sub-committee of the Academic Council.**

The Academic Council approved the scheme and syllabus of MCA (Dual Degree) programme from 3<sup>rd</sup> Semester upto the 10<sup>th</sup> semester alongwith other modalities regarding eligibility conditions for admission as proposed (Annexure-B) which are in consonance with All India Council for Technical Education (AICTE ) norms.

**Agenda Item No. AC 38.13: To consider and approve minor changes in the scheme of M. Tech. (Food Processing & Technology) programme.**

The Council approved for removal of paper course FPT-603 (Recent Advances in Food Analysis, Processing and Nutraceuticals) from the scheme of examination for the batch of students admitted to M.Tech. (Food Processing & Technology) programme in academic session 2012-13 as well as 2013-14 with maximum credits of 106 and minimum credits of 100. Further improvement in the scheme and syllabus of the said programme for other batches will be done by the school.





**GURU GOBIND SINGH INDRAPRASTHA UNIVERSITY**

Sector – 16C Dwarka, New Delhi – 110078

F.No. IPU/JR(C)/42<sup>nd</sup> AC/2016/204

Dated: 30.11.2016

**Subject- Proceedings of the 42<sup>nd</sup> meeting of Academic Council.**

Please find enclosed herewith the proceedings of the 42<sup>nd</sup> meeting of Academic Council of Guru Gobind Singh Indraprastha University held on 28<sup>th</sup> November, 2016, Monday at 11.30 a.m. in the Conference Hall of the University, Administrative Block-'A' wing, Dwarka Campus, New Delhi-110078 for approval.

Observations, if any may kindly be communicated to the office of the undersigned within a week, consequent to no observation(s) communicated, the proceedings will be assumed as deemed approved.

*c. Jain*

**Registrar**

[coordination112@gmail.com](mailto:coordination112@gmail.com)

09868527302/011-25302135

Dated: 30.11.2016

F.No. IPU/JR(C)/42<sup>nd</sup> AC /2016 /204

- 1) All Deans and Directors of Guru Gobind Singh Indraprastha University
- 2) Prof.P.K.Julka, Dept. of Clinical Oncology, AIIMS, New Delhi.
- 3) Prof.M.C.Sharma, School of Education, (IGNOU), New Delhi.
- 4) Prof.M.P.Gupta, Department of Management Studies, IIT, Delhi.
- 5) Prof.A.K.Maitra, Former Director, School of Planning & Architecture, Delhi.
- 6) Prof.Karmeshu, School of Computer & System Sciences, JNU, New Delhi.
- 7) Prof. Surender kumar, Deptt. of Chemical Technology, IIT Roorkee, Uttarakhand.
- 8) Prof.J.P.Khurana, Dept. of Plant Molecular Biology, Faculty of Interdisciplinary & Applied Sciences, University of Delhi, South Campus.
- 9) Prof. Lallan Prasad, Retired Head and Dean of Dept. of Business Economics, Faculty of Applied Social Sciences, University of Delhi, South Campus.
- 10) Shri Arvind Misra, Former Dean, Faculty of Law, Dr. B.R. Ambedkar University, Agra, Ex.Director /Head, Post Graduate Deptt. of Law Agra College, Agra Former OSD (Law) to H.E. the Governor of UP, Lucknow.
- 11) Shri Sandeep Gupta, CEO, Academy of Embedded Technology, Delhi.
- 12) Prof. J.K. Garg, Professor, University School of Environment Management
- 13) Dr.Amar Pal Singh, Professor, University School of Law & Legal Studies.
- 14) Dr. Manpreet Kang, Associate Professor, University School of Humanities & Social Sciences
- 15) Dr. Meenu Kapoor, Associate Professor, University School of Biotechnology
- 16) Dr. Vaishali Singh, Associate Professor, University School of Basic and Applied Sciences

**Copy for kind information of the Competent Authority:**

- (i) AR to the Vice Chancellor GGSIP University
- (ii) SO to the Pro-Vice Chancellor GGSIP University
- (iii) AR to the Registrar GGSIP University

*c. Jain*

**Registrar**

[coordination112@gmail.com](mailto:coordination112@gmail.com)

09868527302/011-25302135





## **GURU GOBIND SINGH INDRAPRASTHA UNIVERSITY**

### **42<sup>ND</sup> MEETING OF THE ACADEMIC COUNCIL**

**DATE** : 28<sup>th</sup> NOVEMBER, 2016 (MONDAY)  
**TIME** : 11:30 a.m. onwards  
**VENUE** : VC Secretariat; CONFERENCE ROOM

### **PROCEEDINGS**

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**SECTOR – 16C, DWARKA, NEW DELHI-110078**

*c. Gaurav*

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03	AC42.03	To ratify the minor modification in course content & scheme of examination/evaluation in MA (English) programme of University School of Humanities & Social Sciences.	08
04	AC42.04	To ratify the minor modification in course content & scheme of examination/evaluation in M. Phil (English) programme of University School of Humanities & Social Sciences.	08-09
05	AC42.05	To ratify the minor modification in course content & scheme of examination/evaluation in Post Graduate Diploma in Women's Empowerment (PGDWE) programme of University School of Humanities & Social Sciences.	09
06	AC42.06	To consider and approve the change of nomenclature of Ph.D degree from English and Communication Studies (ECS) to English, of University School of Humanities & Social Sciences.	09
07	AC42.07	To ratify the revised course content of 1 <sup>st</sup> semester & detailed course content of 3 <sup>rd</sup> semester of MA (Economics) programme of University School of Humanities & Social Sciences.	10
08	AC42.08	To ratify the revised course content & scheme of examination of Ph.D programme of University School of Mass Communication.	10
09	AC42.09	To ratify the revised course content & scheme of examination of BA (JMC) programme of University School of Mass Communication.	11
10	AC42.10	To ratify the revised syllabus of B.Tech (Biotechnology) Programme of University School of Biotechnology.	11
11	AC42.11	To approve the revision made in course content and scheme of examination/evaluation of Post Graduate Diploma in Disaster Preparedness and Rehabilitation (Part Time) programme of University School of Medical & Para Medical Health Sciences run by Indian Red Cross Society affiliated to GGS IP University.	12

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Sl.No	Agenda Item(s) No.	Particulars	Page No.
12	AC42.12	To ratify the , "Guru Gobind Singh Indraprastha University , Regulations on Curbing the Menace of Ragging in the University and its affiliated Institutions".	12
13	AC42.13	To inform the Academic Council regarding the statistics of the degrees to be conferred in the Twelfth Convocation of the Guru Gobind Singh Indraprastha University.	13
14	AC42.14	To ratify the inclusion of two medals i.e. President's Police Medal for Gallantry and Police Medal for Gallantry in "Priority 'V' of Defence Category i.e. Wards of serving Defence personnel and Ex-servicemen / Para Military / Police Personnel who are in receipt of Gallantry Awards".	13
15	AC42.15	To ratify the amendment in priorities in defence categories in MBBS programme.	14
16	AC42.16	To ratify the granting of horizontal reservation to the wards of defence personnel in medical colleges for admission in MBBS programme.	14
17	AC42.17	To ratify the fee refund policy for withdrawal/cancellation of admission for online and offline Counseling in the University.	15
18	AC42.18	To inform the Academic Council regarding the Academic Fees to be paid by the student(s) enrolled in various self financing affiliated Institutes / Colleges located in Delhi, for the Academic Session 2016-17.	15
19	AC42.19	To inform the Academic Council regarding the re-admission case of Mr. Deepak Mehton Student of Amity Law School (Enrolment no. 01710303811).	16
20	AC42.20	To approve the syllabus/scheme of examination of Post Graduate Diploma in Human Resource Planning and Development program run by National Institute of Labour Economics Research & Development affiliated to Guru Gobind Singh Indraprastha University	16
21	AC42.21	To ratify the counting of improvement marks for assessment of eligibility for admission to any programme.	17
22	AC42.22	To consider and approve the "Regulation for the award of certificate(s) of merit and certificates of exemplary performance".	17
23	AC42.23	To consider and approve the discontinuance of the Post Graduate Diploma in Radiological Physics (PG-DRP) programme of University School of Basic and Applied Sciences (USBAS) ,from Academic Session 2017-2018.	18

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Sl.No	Agenda Item(s) No.	Particulars	Page No.
24	AC42.24	To ratify the revised scheme and syllabus of B.Voc Programmes (Seven Engineering disciplines),(1 <sup>st</sup> & 2 <sup>nd</sup> year), offered by University School of Information, Communication & Technology .	18
25	AC42.25	To ratify the revised scheme and syllabus of B.Voc Programme for Applied Arts and Interior Design (1 <sup>st</sup> & 2 <sup>nd</sup> year), offered by University School of Information, Communication & Technology .	19
26	AC42.26:	To consider and approve the "Form" of Academic Audit Report of Guru Gobind Singh Indraprastha University .	19

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**Agenda Item No. AC 42.02: To report action taken on the proceedings of 41<sup>st</sup> meeting of the Academic Council held on 25<sup>th</sup> May'2016.**

The action taken report on- the proceedings of the respective agenda items of 41<sup>st</sup> meeting of the Academic Council, held on 25<sup>th</sup> May, 2016 was presented before the Academic Council. The Academic Council noted the actions taken and expressed its satisfaction.

**Agenda Item No.AC42.03: To ratify the minor modification in course content & scheme of examination/evaluation in MA (English) programme of University School of Humanities and Social Sciences.**

The minor modification in course content & scheme of examination/evaluation in M.A. (English) programme of University School of Humanities and Social Sciences have been made. The modified course content & scheme of examination/evaluation in MA (English) programme of University School of Humanities and Social Sciences have been implemented w.e.f. academic session 2016-2017.

The Academic Council considered and ratified the minor modification in course content & scheme of examination/evaluation of MA (English) programme of University School of Humanities and Social Sciences.

The modified course content & scheme of examination/evaluation of MA (English) programme as ratified by the Academic Council are annexed as **Annexure 'B'** (Page B-01 to B-31) of Agenda Item No.AC42.03.

**Agenda Item No.AC42.04 : To ratify the minor modification in course content & scheme of examination/evaluation in M. Phil (English) programme of University School of Humanities and Social Sciences .**

The minor modification in course content & scheme of examination/evaluation in M. Phil (English) programme of University School of Humanities and Social Sciences have been made. The modified course content & scheme of examination/evaluation in M. Phil (English) programme of University School of Humanities and Social Sciences have been implemented w.e.f. academic session 2016-2017. This has been done to have the uniformity regarding distribution of credits (in the ratio of 25 : 75) both for practical and the theory examinations in compliance to the University Ordinance 11.

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## ***Syllabi and Scheme of Examination***

*for*

### **MA English (Two-Year PG Degree Programme) (With effect from August, 2016)**



**University School of Humanities and Social Sciences  
Guru Gobind Singh Indraprastha University  
Dwarka, New Delhi - 110078**

**Entrepreneurship | Employability | Skill Development**

1. Approved in the 32<sup>nd</sup> Academic Council meeting held on 14/08/2012 as agenda item 32.04 as MA English & Communication Studies (1<sup>st</sup> and 2<sup>nd</sup> Semester) w.e.f. 2012.
2. Approved in the 35<sup>th</sup> Academic Council meeting held on 19/09/2013 as agenda item 35.07 as MA English & Communication Studies (3<sup>rd</sup> and 4<sup>th</sup> Semester) w.e.f. 2013.
3. Programme nomenclature changed to MA English w.e.f. 2015 with the approval of the Academic Council in its 38<sup>th</sup> meeting held on 11.02.2015 vide agenda item 38.11.
4. Modified Scheme and Syllabus approved in the 42<sup>nd</sup> Academic Council Meeting held on 28/11/2016 vide agenda item 42.03 w.e.f. 2016.



**University School of Humanities and Social Sciences**  
**MA English**

**SEMESTER – I**

Sl. No.	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Theory</b>				L + T*	
1	09601	HCS 601	Literary Criticism & Documentation Skills	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
2	09603	HCS 603	British Poetry (from John Donne to Matthew Arnold)	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
3	09605	HCS 605	British Novel (from Jane Austen to D.H. Lawrence )	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments /
4	09607	HCS 607	British Drama (from Christopher Marlowe to Harold Pinter)	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Seminar:</b>					
5	09651	HCS 651	Seminar – I	5	NUES/ Mentor-Students Deliberations/ Fortnightly Seminars

Note:

L        =        Lecture  
T        =        Tutorial

In case of Practicals/Tutorials/Seminars, one credit would be equivalent to two hours of teaching.

**University School of Humanities and Social Sciences**  
**MA English**

**SEMESTER – II**

Sl. No	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Theory</b>				L + T	
1	09602	HCS 602	Contemporary Literary Theory	4+1=5	Lectures/ Class Room Discussion/Presentations /Self Study/ Field Trips/ Assignments
2	09604	HCS 604	Modern British Poetry & Fiction	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective–I (Any one from the following)</b>					
3	09606	HCS 606	American Poetry & Drama	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09608	HCS 608	American Novel	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>4 Elective–II (Any one of the following)</b>					
	09610	HCS 610	Non-Verbal and Oral Communication	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09612	HCS 612	Language, Communication and Discourse	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Practical:</b>					
5	09652	HCS 652	Basic Stagecraft Skills, Theatre Production & Personality Development	10	Lecture-Demonstrations/ Group & Individual Activities/ Assignments/ /Self-study/On & Off Campus Theatre & Personality Development Workshops & Performance

**University School of Humanities and Social Sciences**  
**MA English**

**SEMESTER – III**

Sl. No	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Theory</b>				L + T	
1	09701	HCS 701	Literature and Cinema	4+1=5	Lectures/ Film Screenings and Discussions/Self Study/ Assignments
2	09703	HCS 703	Indian Literatures in English Translation	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>3 Elective–I (Any one from the following):</b>					
	09705	HCS 705	Modern World Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09707	HCS 707	Contemporary South Asian Fiction	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09709	HCS 709	Writings of Indian Diaspora	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>4 Elective–II (Any one from the following):</b>					
	09711	HCS 711	Indian Writing in English	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09713	HCS 713	African Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09715	HCS 715	Canadian Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Seminar:</b>					
5	09751	HCS 751	Seminar – II	5	NUES/ Mentor-Students Deliberations/ Fortnightly Seminars



**University School of Humanities and Social Sciences**  
**MA English**

**SEMESTER – IV**

Sl. No.	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Theory</b>				L + T	
1	09702	HCS 702	Writings Beyond Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
2.	09704	HCS 704	Environment, Ethics & Human Values	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>3 Elective–I (Any one from the following):</b>					
	09706	HCS 706	Partition Writings	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09708	HCS 708	War Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>4 Elective–II (Any one from the following):</b>					
	09710	HCS 710	Literature of Protest	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09712	HCS 712	Dalit Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09714	HCS 714	Gender & Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09716	HCS716	Bhakti & Sufi Poetry	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Project:</b>					
5	09752	HCS 752	Field Study & Project	10	Individual & Group Activities under the supervision of the Teacher Mentor/ Project Supervisor

**DISTRIBUTION OF CREDITS**

<b>Semester I</b>	<b>Semester II</b>	<b>Semester III</b>	<b>Semester IV</b>	<b>Total Credits</b>
<b>25</b>	<b>30</b>	<b>25</b>	<b>30</b>	<b>110</b>

**Note:** For the award of PG degree in MA English the student shall have to earn **110 credits**.



**University School of Humanities & Social Sciences**  
**Guru Gobind Singh Indraprastha University,**  
**Dwarka, Delhi -110 078**

**THE EXAMINATION SCHEME FOR MA ENGLISH PROGRAMME (TWO YEARS)**

**A. EXAMINATION SCHEME**

1. The student shall be evaluated for each paper on continuous basis through internal and external evaluation/examination respectively.
2. The internal evaluation for each paper shall be for 25 marks as detailed below:

<b>Minor – I (Theory Test)</b>	= 20 marks
(After six weeks of teaching)	
<b>Internal Assessment</b>	= 05 marks
Through Classroom Performance &	
Assignments based on <b>Unit IV</b> in each Theory paper	
<b>TOTAL</b>	<b>= 25 marks</b>

3. The external evaluation for each paper shall be based on end-term theory and practical/seminar/project examinations (as outlined in the detailed course scheme) carrying 75 marks.
4. Evaluation for NUES papers (HCS 651 & HCS 751, i.e., Seminar I & II) shall be based on periodic seminar performance out of 100 marks. The evaluation shall be done by internal (40 marks) and external (60 marks) invited experts. It would be an NUES paper.
5. For HCS 652 (Basic Stagecraft Skills, Theatre Production & Personality Development) the students would be evaluated for their theatre & allied skills for 100 marks through internal (40 marks) and external (60 marks) evaluation. The evaluation shall be based on internal assessment through workshop and end-term Performance/Viva-voce examination.
6. The theatre workshop shall be held on or off the campus and may be clubbed with the educational trip.
7. For HCS 752 (Field Survey & Project) the students shall carry out individual & Group Activities on a given area under the supervision of the Teacher Mentor/ Project Supervisor. The problem would be assigned in the beginning of the semester. The progress of the project shall be continuously monitored by the supervisor and would be evaluated at the end of the semester by a panel of internal and external examiners through presentations and viva-voce examination for 100 (40 internal + 60 external) marks.
8. The school shall be sending the students periodically for art, literary and culture appreciation workshop/trips during the tenure of the programme to supplement teaching, especially in courses like HCS 610, HCS 612, HCS 702, HCS 704, HCS 652 & HCS 752.
9. Minimum credits required for the award of degree shall be 110.



## **B. INSTRUCTIONS FOR PAPER SETTING (END SEMESTER EXAMINATION)**

1. End Semester Theory papers shall be set **only from first three units** (i.e., UNIT I, II, III) of the respective course content. Unit IV is strictly for the purpose of internal assessment.
2. **Five questions in all, with internal choice, will be set in each paper.** The student shall be required to attempt all the five questions.
3. Each question shall be of 15 marks.
4. Question no. 1 shall be of short answer type questions and would cover first three units of the course content in each paper. It shall have six subparts, two from each unit, out of which the students would be required to attempt any three parts choosing at least one question from each unit,
5. Questions Nos 2 to 4 shall be essay type questions covering each of the first three units of the course content.
6. Each essay type question, based on each unit shall be set so as to give internal choice to the students.
7. Question Number five would also be essay type with internal choice. It would cover all the three units and would test the comprehensive/comparative understanding of the text/s in a particular course.
8. The Question Papers must be set so as to achieve the objectives laid down for the course.
9. **Guidelines for setting papers would be sent to the External Examiners/Paper Setters.**

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – I**

**Paper Code:**

**HCS-601**

**Nomenclature of the Paper:**

**Literary Criticism &  
Documentation Skills**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To provide students with a chronological overview of various literary movements/critical approaches with the help of prescribed texts as specific case-studies of literary criticism.

**Course Content:**

**Unit I:**

1. Aristotle: *Poetics*
2. Longinus: "On the Sublime"

**Unit II:**

1. William Wordsworth: "Preface to the *Lyrical Ballads*, 1798"
2. S. T. Coleridge: *Biographia Literaria* (Chapters XIV & XVII)

**Unit III:**

1. T. S. Eliot: "Metaphysical Poets," "Tradition & Individual Talent"
2. I. A. Richards: "Pseudo Statement," "Two Uses of Language"
3. Sigmund Freud: "Creative Writers and Day-Dreaming"

**Unit IV:**

Writing & Documentation Skills, MLA Style Sheet; Seminars, Assignments and Presentations

**Recommended Readings:**

1. Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford: OUP, 1971.
2. Brooks, Cleanth and W.K. Wimsatt. *A Short History of Literary Criticism*. New York: Random House, 2000.
3. Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden: Wiley-Blackwell, 2005.
4. Habib, M.A.R. *Modern Literary Criticism and Theory: A History*. Malden: Blackwell, 2007.
5. Lodge, David, ed. *20th Century Literary Criticism*. London: Longman, 1972 (13<sup>th</sup> Impression, 1989).
6. Russell, D.A. & Michael Winterbottom, eds. *Classical Literary Criticism*. Oxford: OUP, 1989.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – I**

**Paper Code:**

**HCS-603**

**Nomenclature of the Paper:**

**British Poetry (from John Donne to Matthew Arnold)**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To introduce students to major trajectories of British poetry; to enable the students to understand, critically engage with and interrogate various poetic works, poets and their credos within the literary and extra-literary contexts.

**Course Content:**

**Unit I:**

1. John Donne: "Death, be not Proud," "The Extasie," "Canonization"
2. John Milton: "Paradise Lost Book-I" (Invocation; Cataloguing); "On His Blindness," "On His 23<sup>rd</sup> Birthday"
3. Alexander Pope: "The Rape of the Lock" (Canto III), "The Proper Study of Mankind" (from "Essay on Man")

**Unit II:**

1. William Wordsworth: "Tintern Abbey," "Ode to Intimations of Immortality," "Daffodils," "Rainbow"
2. P. B. Shelley: "Ode to the West Wind" "Stanzas Written in Dejection," "Hymn to Intellectual Beauty"
3. John Keats: "To Autumn," "Ode on a Grecian Urn," "Ode to a Nightingale," "Sonnet: Bright Star"

**Unit III:**

1. Alfred Tennyson: "The Lotus-Eaters", "Ulysses"
2. Robert Browning: "The Last Ride Together", "My Last Duchess," "Rabbi Ben Ezra"
3. Matthew Arnold: "Dover Beach," The Scholar Gipsy, "Shakespeare"

**Unit IV:**

**Assignments; Case Studies; Group Activities and Presentations.**

**Recommended Readings:**

1. Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford: OUP, 1971.



2. Blamires, Harry. *A Short History of English Literature*. London and New York: Routledge, 2003.
3. Bowra, C.M. *The Romantic Imagination*. Oxford: OUP, 1961.
4. Daiches, David. *A Critical History of English Literature*. Kolkata: Supernova Publishers, 2010
5. Eagleton, Terry. *How to Read a Poem*. Malden: Blackwell, 2006.
6. *Fifteen Poets*. OUP: New Delhi, 2010 (18<sup>th</sup> Impression)
7. Lewis, F.R. *New Bearings in English Poetry: A Study of Contemporary Situation*, Harmondsworth: Penguin 1963.
8. Sanders, Andrew. *The Short Oxford History of English literature*. Oxford: Clarendon, 1994.
9. Wolosky, Shira. *The Art of Poetry: How to Read a Poem*. Oxford: OUP, 2008.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – I**

**Paper Code:**

**HCS-605**

**Nomenclature of the Paper:**

**British Novel (from Jane  
Austen to D. H. Lawrence)**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To introduce students to major trajectories of British Novel; to enable them to understand, critically engage with and interrogate novel as a literary genre; to discuss novel as a historical, cultural and ideological narrative.

**Course Content:**

**Unit I:**

Jane Austen: *Emma*

Charles Dickens: *Hard Times*

**Unit II:**

Emily Bronte: *Wuthering Heights*

George Eliot: *Silas Marner*

**Unit III:**

Thomas Hardy: *Jude, the Obscure*

D. H. Lawrence: *The Rainbow*

**Unit IV:**

Assignments; Case Studies; Group Activities and Presentations

**Recommended Readings:**

1. Allen, Walter. *The English Novel*. Harmondsworth: Penguin, 1954/58.
2. Blamires, Harry. *A Short History of English Literature*. London and New York: Routledge, 2003.
3. Eagleton, Terry. *The English Novel: An Introduction*. Malden: Blackwell, 2005
4. Forster, E.M. *Aspects of the Novel*. Harmondsworth: Penguin, 1970.
5. Leavis, F.R. *The Great Tradition*. New York: New York University Press, 1963
6. Watt, Ian. *The Rise of the Novel*. London: Chatto and Windus, Ltd., 1957
7. Widdowson, Peter. *Literature*. London: Routledge, 2004.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – I**

**Paper Code:**

**HCS-607**

**Nomenclature of the Paper:**

**British Drama (from  
Christopher Marlowe to  
Harold Pinter)**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To introduce students to major trajectories of British Drama; to enable them to understand, interrogate and critically engage with literary and extra-literary aspects of British Drama.

**Course Content:**

**Unit I:**

Christopher Marlowe: *Dr. Faustus*

William Shakespeare: *Hamlet*

**Unit II:**

William Shakespeare: *As you Like It*

William Congreve: *The Way of the World*

**Unit III:**

J.B. Synge: *Riders to the Sea*

Harold Pinter: *The Birthday Party*

**Unit IV:**

Assignments; Case Studies; Group Activities and Presentations

**Recommended Readings:**

1. Elam, Keir. *The Semiotics of Theatre and Drama*. New Delhi: Routledge, 2002.
2. Esslin, Martin. *The Theatre of the Absurd*. Harmondsworth; Penguin, 1968.
3. Gascoigne, Bamber. *Twentieth Century Drama*, London: Hutchinson University Library, 1962.
4. Innes, Christopher. *Modern British Drama 1890-1990*, Cambridge: CUP, 1992
5. Luckhurs, Mary, ed. *Modern British and Irish Drama: 1880–2005*. Malden: Blackwell, 2006.
6. Sanger, Keith. *The Language of Drama*. London; Routledge, 2001.
7. Taylor, John Russell. *Anger and After: A Guide to New British Drama*. Harmondsworth: Penguin, 1963.



**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – I**

**Paper Code:**

**HCS-651**

**Nomenclature of the Paper:**

**Seminar – I**

**External Marks: 60**

**Internal Marks: 40**

**Total Credits: 5/ NUES**

**Objectives:**

To help students critically engage themselves with various aspects of literature and hone up their communicative skills through individual presentations and collective discussions in the form of periodic seminars and student-mentor interactions.

**The Conduct of Seminars:**

The seminar activity would be spread over the semester. Students shall be required to make individual presentations on a chosen text/author/area fortnightly as per the notified schedule.

**Evaluation:**

Based on the student's performance and post-presentation interaction, each student shall be evaluated by a panel of teacher-mentors (40 marks) and the external expert invited for the purpose (60 marks).

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – II**

<b>Paper Code:</b>	<b>HCS 602</b>
<b>Nomenclature of the Paper:</b>	<b>Contemporary Literary Theory</b>
<b>External Marks: 75</b>	<b>Lectures: 4, Tutorial: 1</b>
<b>Internal Marks: 25</b>	<b>Total Credits: 5</b>

**Objectives:**

To introduce students to emerging areas of literary theory and its interface with literature and Culture; to enable students to approach, analyze and critique a given texts from different critical perspectives.

**Unit I: Psychoanalysis, Feminism:**

1. Jacques Lacan: "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience"\*
2. Helene Cixous: Sorties\*\*
3. Juliet Mitchell: "Femininity, Narrative and Psychoanalysis"\*\*\*

**Unit II: Structuralism, Post-structuralism, Deconstruction**

1. Ferdinand de Saussure: "The Object of Study"\*\*\*
2. Roland Barthes: "The Death of the Author"\*\*\*
3. Jacques Derrida: "Differance"\*

**Unit III: Politics, Ideology, Cultural History**

1. Raymond Williams: "Base and Superstructure in Marxist Cultural Theory"
2. Edward Said: "Introduction" to *Orientalism*\*
3. Jean Baudrillard: "Simulacra and Simulation"\*\*\*

**Unit IV:**

**Assignments; Case Studies; Group Activities and Presentations**

**Recommended Readings:**

1. Badmington, Neil and Julia Thomas, eds. *The Routledge Critical and Cultural Theory Reader*. London: Routledge, 2008.\*
2. Barry, Peter. *Beginning Theory*. New Delhi: Viva Books, 2010 (Third Edition).
3. Eagleton, Terry. *Literary Theory: An Introduction*. Malden: Blackwell, 1983/1996.
4. Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden: Wiley-Blackwell, 2005.
5. Lodge, David and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*. Delhi: Pearson Education, 2003. \*\*
6. Lodge, David, ed. *20th Century Literary Criticism*. London: Longman, 1972 (13<sup>th</sup> Impression, 1989).<sup>#</sup>

7. Rice, Philip and Patricia Waugh, eds. *Modern Literary Theory: A Reader*. London: Arnold ; New York: OUP, 2001.<sup>##</sup>
8. Selden, Raman, et. al. *A Reader's Guide to Contemporary Literary Theory*. 5th ed. New Delhi: Pearson Education, 2006.
9. Tyson, Lois. *Using Critical Theory*. London/New York: Routledge, 2001/11.
10. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Introduction*. Oxford: OUP, 2006.
11. Welleck, Rene and Austin Warren. *Theory of Literature*. London: Jonathan Cape, 1949 (1961).



**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – II**

**Paper Code:**

**HCS 604**

**Nomenclature of the Paper:**

**Modern British Poetry &  
Fiction**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To introduce students to a major trajectories/works of Modern British poetry and fiction; to enable them to critically interrogate canonical texts within the broader spectrum of literary studies.

**Course Content:**

**Unit I:**

1. Wilfred Owen: "Dulce et Decorum Est," "Strange Meeting," "1914"
2. T. S. Eliot: "The Waste Land"
3. W. B. Yeats: "Easter 1916," "Sailing to Byzantium," "A Prayer for My Daughter"

**Unit II:**

1. W. H. Auden: "The Shield of Achilles," "In Memory of W. B. Yeats," "Music des Beaux Arts"
2. Dylan Thomas: "Do Not Go Gentle into That Good Night," "A Poem in October"
3. Stephen Spender: "The Express," "I Think Continually," "The Shapes of Death"

**Unit III:**

1. Virginia Woolf: *Mrs. Dalloway*
2. Graham Greene: *Heart of the Matter*

**Unit IV:**

**Assignments; Case Studies; Group Activities and Presentations**

**Recommended Readings:**

1. Blamires, Harry. *A Short History of English Literature*. London and New York: Routledge, 2003.
2. Bradbury, Malcolm and James McFarlane. *Modernism: A Guide to European Literature (1890-1930)*. Malden: Penguin, 1978.
3. Ellman Richard and C. Fidelson, eds. *The Modern Tradition: Background of Modern Literature*. Oxford: OUP, 1965.
4. Fraser, G.S. *The Modern Writer and His World*. Harmondsworth, Penguin, 1954/72
5. Nichollas, Peter. *Modernisms: A Literary Guide*. London: Palgrave Macmillan, 2009.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – II**

**Paper Code:**

**HCS 606**

**Nomenclature of the Paper:**

**American Poetry & Drama  
(Elective-I)**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To help students understand, appreciate and critique the polyphonic voices that constitute American literary imagination; to help them understand, appreciate and critique the characteristic features of Modern American Literature, through its Poetry and Drama.

**Course Contents:**

**Unit I:**

1. Walt Whitman: "O Captain! My Captain!" "When Lilacs Last in the Dooryard Bloom'd" "Brooklyn Ferry"
2. Emily Dickinson: "Because I Could not Stop for Death," "I Heard a Fly Buzz When I Died," "Where Ships of Purple Gently Toss," "How Happy is the Little Stone"
3. Robert Frost: "Mending Walls," "Design," "The Road Not Taken"

**Unit II:**

1. Langston Hughes: "The Negro Speaks of Rivers," "I, Too, Sing America," "Harlem"
2. Anne Sexton: "Flee on Your Donkey," "All My Pretty Ones"
3. Allen Ginsberg: "Supermarket in California," "Howl"
4. Wallace Stevens: "The Snowman," "Sunday Morning"

**Unit III:**

1. Arthur Miller: *Death of a Salesman*
2. Eugene O'Neil: *Desire Under the Elms*

**Unit IV:**

**Assignments; Case Studies; Group Activities and Presentations**

**Recommended Readings:**

1. Alberti, John, ed. *The Heath Anthology of American Literature*. Fifth Edition. Boston: Houghton Mifflin Company, 2006.
2. Baym, Mina, ed. *The Norton Anthology of American Literature* (Seventh Edition). New York: W. W. Norton & Co., 2007.
3. Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*, 3 vols, Cambridge: CUP, 1982/84/85.

4. Bordman, G. *The Oxford Companion to American Theatre*, Oxford: OUP, 1984.
5. Ford, Boris. ed., *The New Pelican Guide to English Literature, Vol 9-American Literature*, Harmondsworth: Penguin, 1988.
6. Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. New York: Frederick Ungar, 1973.
7. Henderson, Stephen, ed. *Understanding the New Black Poetry*. New York: William Morrow, 1973.
8. Kernan, Alvin B., ed, *The Modern American Theater*. Englewood Cliffs, N. J.: Princeton Hall, 1967.
9. Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983.
10. Stepanchev, Stephen. *American Poetry since 1945: A Critical Survey*. New York: Harper and Row, 1965.
11. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.



**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – II**

**Paper Code:**

**HCS 608**

**Nomenclature of the Paper:**

**American Novel (Elective–I)**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:** To help students understand, appreciate and critique the characteristics features of Modern American Fiction.

**Course Content:**

**Unit I:**

1. Nathaniel Hawthorne: *The Scarlet Letter*
2. F. Scott Fitzgerald: *The Great Gatsby*

**Unit II:**

1. John Steinbeck: *Of Mice and Men*
2. Ernest Hemingway: *The Old Man and the Sea*

**Unit III:**

1. Saul Bellow: *Seize the Day*
2. Toni Morrison: *Sula*

**Unit IV:**

Assignments; Case Studies; Group Activities and Presentations based on literary, critical, cinematic landmarks of American narrative/imaginative tradition.

**Recommended Readings:**

1. Alberti, John, ed. *The Heath Anthology of American Literature*. Fifth Edition. Boston: Houghton Mifflin, 2006.
2. Baym, Mina, ed. *The Norton Anthology of American Literature* (Seventh Edition). New York: W. W. Norton & Co., 2007.
3. Ford, Boris. ed., *The New Pelican Guide to English Literature, Vol 9-American Literature*, Harmondsworth: Penguin, 1988.
4. Jones, Bessie W. and Vinson, Audrey L. *The World of Toni Morrison: Explorations in Literary Criticism*, Dubuque, Iowa: Kendall/Hunt, 1985.
5. Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. New York: Frederick Ungar, 1973.
6. Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton, N. J: Princeton University Press, 1961.
7. Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983.

8. Moore, Harry T., ed. *Contemporary American Novelists*. Carbondale: Southern Illinois University Press, 1964.
9. Scholes, Robert. *Radical Sophistication: Studies in Contemporary Jewish American Novelists*. Athens: Ohio University Press, 1969.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – II**

**Paper Code:**

**HCS 610**

**Nomenclature of the Paper:**

**Non-Verbal and Oral  
Communication  
(Elective-II)**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To critically initiate learners into various dimensions of non-verbal and oral communication; to study body, space, paintings, rituals and architecture as non-verbal texts and understand and analyse their cultural, ideological and social implications.

**Course Content:**

**Unit I: Introduction to Oral Communication & Phonetics**

Listening and Hearing, Speech Mechanism, Description of Speech Sounds; Syllables, Phonemes, Phonetic Transcription, Intonation and Voice Modulation, Rhetoric and Prosody

**Unit II: Body as a Non-Verbal text**

Body Language, Facial Expressions, Gestures, Postures, Gait, Clothing

**Unit III: Space as Non-Verbal Text:**

Space and Culture: Gender, Religion, Rituals, Festivals & Ceremonies; Space and Architecture: History & Narratives (Mohanjodaro, Machu-Pichu, Sophia Hagia, Cestine Chapel, Pyramids, Angkor Vat, Statue of Liberty, Sanchi Stupa, Golden Temple, Ajanta/Ellora, Qutub Minar, Humanyun's Tomb, Sikandara and Taj Mahal; Kumbhalgarh Fort, Hampi, Golkunda, Lutyens Delhi as case studies); Socio-political Spaces; Painting as Non-Verbal Text

**Unit IV:**

Assignments: Case Studies: Group Activities: Field Trips and Presentations.

**Recommended Readings:**

1. Barnard, Malcolm. *Fashion as Communication*. London: Routledge, 2002.
2. Barthes, Roland. *Mythologies*. New York; Farrar, Straus and Giroux, USA, 1972
3. Calero, Henry H. *The Power of Nonverbal Communication: How You Act is More Important than What You Say*. Aberdeen, WA: Silver Lake Publishing, 2005.
4. Guerrero, Laura K. & Kory Floyd. *Nonverbal Communication in Close Relationships*. Mahwah/London: Lawrence Erlbaum Associates, 2006.
5. Kress, Gunther and Theo van Leeuwen. *Reading Images*. London: Routledge, 2006.
6. Morris, Desmond. *People Watching: Guide to Body Language*. London: Vintage Books, 2002.



7. Ribbens, Geoff and Richard Thompson. *Body Language*. New York: Hodder & Stoughton, 2007
8. Wharton, Tim. *Pragmatics and Non-verbal Communication*. Cambridge: Cambridge University Press, 2009.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – II**

**Paper Code:**

**HCS-612**

**Nomenclature of the Paper:**

**Language, Communication  
and Discourse (Elective-II)**

**External Marks: 60**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 40**

**Total Credits: 5**

**Objectives:**

To enable learners to understand and appreciate the scope and significance of communication and language; to introduce them to various communicative concepts, theories and their application; to enable them to understand and critique the discursive and representational potentials of language.

**Course Content:**

**Unit I: Communication Concepts & Theories:** Meaning, Signs, Codes and Signification; Structuralist & Post Structuralist Theories and Applications

**Unit II: Language, Communication and Representation:** Language and Discourse; Language and Representation; Language and Culture; Language and Ideology; Language and Ethnicity; Language and Gender, Language and Class; Language and Caste

**Unit III: Popular Culture and Language:** “Bollywood” and its Impact on Language, TV Shows, Newspapers, Magazines, Advertisements and Language; Language of Globalization, and ICT; Web Communication, Social Networking Sites and Language.

**Unit IV:** Assignments, Surveys, Case Studies, Group Activities and Presentations.

**Recommended Readings:**

1. Bauman, Zygmunt. *Consuming Life*. Cambridge: Polity Press, 2007.
2. Beard, Adrian. *Language Change*. London: Routledge, 2004.
3. Beard, Adrian. *The Language of Politics*. London: Routledge, 2000 (Rpt. 2007).
4. Fiske, John. *Introduction to Communication Studies*. London: Routledge, 1990 (rpt 2006).
5. Jourdan, Christine and Kevin Tuite. *Language, Culture & Society*. Cambridge, 2006.
6. Kothari Rita and Rupert Snell, eds. *Chutnifying English: The Phenomena of Hinglish*. New Delhi: Penguin, 2011.
7. Lucy Burke, Tony Crowley and Alan Girvin, eds. *The Routledge Language and Cultural Theory Reader*. London: Routledge, 2000 (rpt. 2001)\*.
8. Meyerhoff, Miriam. *Introduction Socio-Linguistics*. London: Routledge, 2006.

9. Montgomery, Martin. *An Introduction to Language and Society*. London: Routledge, 1995 (rpt 2008).
10. Yule, George. *Introduction to Language*. Cambridge University Press, 2010.



**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – II**

**Paper Code:**

**HCS 652**

**Nomenclature of the Paper:**

Basic Stagecraft Skills,  
Theatre Production &  
Personality Development

**External Marks: 60**

**Internal Marks: 40**

**Total Credits: 10**

**Objectives:**

To sensitize students about theatre and stagecraft as a tool of inter-personal, intercultural, oral communication and personality development; to develop insights into human values and relationships through acting, introspection and interaction; to enable students to understand the intricacies of 'drama' through its adaptation into stage performance.

**Pedagogy:**

The Theatre and Personality Development lecture-demonstrations, workshop/training would be conducted in such a way as to:

1. Showcase the importance of theatre as a potent medium of culture, communication, human values, ethics and personality development.
2. Help students understand and imbibe the tools and language of stagecraft and stage management.
3. Hone up their dramatic potentials through acting skills-realistic, method, stylized, improvisations etc.
4. Help them explore and develop an understanding of human character, psychology and relationships.
5. Understand character and the context, and space & time dynamics
6. Training in the nuances of voice modulation and speech, throw, pitch, body and paralanguage, i.e., to hone up their oral communication and presentation skills through theatrical situations.
7. Help in the conception and visualization of dramatic potentials through aesthetics of sound/silence and visuals, adaptations and script writing.
8. Help imbibe the nuances of social relationships through theatre and allied interactive situations.
9. Help understand and imbibe the nuances of literary forms and structures of feeling through readings, recitations and dialogues.
10. Help imbibe the ethos and ethics of individual responsibility and collective team-work, group leadership and professional management of human resources.
11. Augment personality development through acting, visualization and concept augmentation skills

**Evaluation:**

Students would be required to participate in theatre and personality development lecture demonstration sessions and workshops. They would be required to undertake skill enhancement related activities geared towards imparting practical acting, visualization and concept augmentation skills. They would also be required to undertake creative activities like adaptation and script writing.

The activities carried out under various practical modules/workshop would be evaluated by a panel of internal and external examiners for 40 and 60 marks respectively at the end of the semester based on practical demonstration of theatre or allied activities, presentations and viva-voce examination for 100 marks.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – III**

**Paper Code:**

**HCS 701**

**Nomenclature of the Paper:**

**Literature and Cinema**

**External Marks: 75**

**Lecture: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To introduce students to the nuances of cinema by studying various *auters*, popular cinema and cinematic adaptations of literary works.

**Course Content:**

**Unit I:**

Robert Wiene: *The Cabinet of Dr Caligari*  
de-Sicca: *The Bicycle Thief*  
Francois Truffaut: *400 Blows*

**Unit II:**

Akira Kurosawa: *The Throne of Blood*  
Francis Ford Coppola: *Apocalypse Now*  
Roman Polanski: *The Pianist*

**Unit III:**

Satyajit Ray: *Shatranj Ke Khiladi*  
Chetan Anand: *Guide*  
Basu Bhattacharya: *Teesri Kasam*

**Unit IV:**

Assignments, Case Studies, Film Screenings and Discussions & Presentations on various aspects of Cinema and Literature.

**Recommended Readings:**

1. Beaver, Frank Eugene. *A Dictionary of Film Terms: The Aesthetic Companion to Film Art*. New York: Peter Lang, 2006.
2. Bluestone, George. *Novels into Films*. California: University of California Press, 1957.
3. Coursen, H. R. *Shakespeare Translated: Derivatives on Films and T.V.* New York: Peter Lang, 2007.
4. Hood, John W. *The Essential Mystery: Major Film Makers of Indian Art Cinema*. Hyderabad: Orient BlackSwan, 2009.
5. Monaco, James. *How to Read a Film: Motives, Media, Multimedia*. New York: OUP, 2007.

6. Pauwels, Heidi R.M., ed. *Indian Literature and Popular Cinema*. London: Routledge, 2007.
7. Ray, Satyajit. *Our Films, Their Films*. Hyderabad: Orient Longman, 1976.
8. Viridi, Jyotika. *The Cinematic Imagination: Indian Popular Films as Social History*. New Delhi: Permanent Black, 2007.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – III**

**Paper Code:**

**HCS 703**

**Nomenclature of the Paper:**

**Indian Literatures in  
English Translation**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To understand, analyze and appreciate the cultural, social, ideological and aesthetic diversity of Indian Literature through a study of representative Indian literary texts in English translation.

**Course Content:**

**Unit I:**

1. Kabir: "Debate" ('Jhagra Eka Niberahu Ramma'), "The Simple State" ('Santo Dekho Jaga Baurana'), "Breath" ('Mokom Kaham Dhundhe Bande'), "Apanpo Aap Hi Bisaro"
2. Ghalib: Ghazal No. 21 ("Yeh Na Thi Hamaari Kismat"), 33 ("Na Tha Kuchh To Khuda Tha"), 209 ("Baazeecha-e-Atfal"), 220 ("Hazaaron Khawaahshein Aisi") (from *Dewan-e-Ghalib* edited by Ali Sardar Jaffari)
3. Rabindranath Tagore: "Where the Mind is without Fear," "Brink of Eternity," "A Moment's Indulgence"
4. Nirala: "Breaking Stones" ("Todti Patthar"), "Mushroom" ("Kukurmutta"), "Remembering Saroj" ("Saroj Smriti")\*\*

**Unit II:**

1. Qurratulain Hyder: *River of Fire*
2. U. R. Ananthamurthy: *Samskara*

**Unit III:**

1. Vijay Tendulkar: *Silence! The Court is in Session*
2. Mahasweta Devi: *The Mother of 1084*

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations on various conceptual, historical, cultural and literary aspects of Indian Literature in English Translation.

**Recommended Readings:**

1. \*\*Nirala, Suryakant Tripathi. *A Season on the Earth: Selected Poems of Nirala*, trans. David Rubin. New Delhi: OUP, 2003.
2. \*Dharwadker, Vinay, ed & trans. *Kabir: The Weaver's Songs*. New Delhi: Penguin Books, 2003.



3. Allen, Richard and Harish Trivedi, eds. *Literature and Nation: Britain and India, 1800-1990*. London: Routledge, 2000.
4. Das, S. K. *History of Indian Literature*. New Delhi: Sahitya Akademi. 1991.
5. Dharwadker, Vinay and A. K. Ramanujan, eds. *The Oxford Anthology of Modern Indian Poetry*. New Delhi: OUP, 1994.
6. Jaffari, Ali Sardar, ed. *Deevan-e-Ghalib*. New Delhi: Rajkamal, 1988/2012.
7. Kanda, K.C. ed. *Masterpieces of Urdu Ghazals: From 17<sup>th</sup> to 20<sup>th</sup> Century*. New Delhi: Sterling Publishers Pvt. Ltd., 1992.
8. Mukherjee, Sujit. *Towards a Literary History of India*. Shimla: IAS, 1975.
9. Ramakrishnan, E. V. *Locating Indian Literature: Texts, Traditions, Translations*. Hyderabad: Orient BlackSwan Pvt. Ltd, 2011.
10. Sadana, Rashmi. *English Heart, Hindi Heartland: The Political Life of Literature in India*. New Delhi: Permanent Black, 2012.
11. Satchidanadan, K, ed. *Signatures: One Hundred Indian Poets*. New Delhi: NBT, 2000.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – III**

**Paper Code:**

**HCS 705**

**Nomenclature of the Paper:**

**Modern World Literature  
(Elective-I)**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To introduce students to World Literatures, their cultural specificities and overlaps; to imbibe in learners the critical abilities, and literary insights through poetry, drama and fiction.

**Course Content:**

**Unit I: Poetry**

1. Derek Walcott: "The Sea is History," "The Saadhu of Couva," "A City's Death by Fire"
2. Joseph Brodsky: "Elegy," "Odysseus to Telemachus," "I Sit by the Window" (from *Collected Poems of Joseph Brodsky*)
3. Octavio Paz: "A Tree Within," "No More Clichés," "Tomb of Amir Khusru" (from *Collected Poems of Octavio Paz*)
4. Pablo Neruda: "A Song of Despair," "Enigmas" "Brown & Agile Child" (from *Collected Poems of Pablo Neruda*)

**Unit II: Fiction**

1. Aleksandr I. Solzhenitsyn: *One Day in the Life of Ivan Denisovich*
2. Gabriel Garcia Marquez: *Love in the Time of Cholera*

**Unit III: Drama**

1. Bertolt Brecht: *Mother Courage and Her Children*
2. Federico Garcia Lorca: *Blood Wedding*

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations on various conceptual, historical, cultural and literary aspects of Modern World Literature.

**Recommended Readings:**

1. Damrosch, David. *How to Read World Literature*. Chichester, West Sussex: John Wiley, 2009.
2. Marx and Engels. *On Literature and Art*. Moscow: Progress Publishers, 1976
3. Prendergast, Christopher, ed. *Debating World Literature*. London: Verso, 2004.

4. Puchner, Martin ed. *The Norton Anthology of World Literature* (Third Edition). New York: W. W. Norton & Co., 2012.
5. Williams, Raymond. *Drama from Ibsen to Brecht*. London: Chatto and Windus, 1968.
6. Williams, Raymond. *The Modern Tragedy*. London: Chatto and Windus, 1966.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – III**

**Paper Code:**

**HCS 707**

**Nomenclature of the Paper:**

**Contemporary South Asian  
Fiction (Elective-I)**

**External Marks: 75**

**Lectures: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To study representative writers from South Asia; to underline the cultural, historical and imaginative overlaps of this literature.

**Course Content:**

**Unit I: Afghanistan & Pakistan**

1. Mohsin Hamid: *The Reluctant Fundamentalist*
2. Khaled Hosseini: *The Kite Runner*

**Unit II: India & Sri Lanka**

1. Arundhati Roy: *The God of Small Things*
2. Michael Ondaatje: *Anil's Ghost*

**Unit III: Nepal & Bangladesh**

1. Monica Ali: *Brick Lane*
2. Samrat Upadhyay: *The City Son*

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations on various conceptual, historical, cultural and literary aspects of SAARC novel.

**Recommended Readings:**

1. Ahmed, Imtiaz, ed. *Understanding Terrorism in South Asia, Beyond Statist Discourses*. New Delhi: Manohar, Regional Centre for Strategic Studies, 2006.
2. Bhasin, Kamla, Ritu Menon and Said Nighat Khan. *Against All Odds: Essays on Women, Religion and Development from India and Pakistan*. New Delhi: Kali for Women, 1997.
3. de Silva, Chandra Richard. *Sri Lanka: A History*, New Delhi: Vikas Publishing, 1992.
4. Hussain, Yasmin. *Writing Diaspora: South Asian Women, Culture and Ethnicity*. Hampshire: Ashgate, 2004.
5. Loomba, Ania. *Colonialism/Postcolonialism*. London: Routledge, 1998.
6. Ranasinha, Ruvani. *South Asian Writers in Twentieth-Century Britain: Culture in Translation*. Oxford: Clarendon Press, 2007.
7. Rutherford, Anne, ed. *Into the Nineties: Post-Colonial Women's Writing*. Hebden Bridge: Dangaroo, 1994.



8. Skaine, Rosemary. *The Women of Afghanistan under the Taliban*. North Carolina: McFarlane, 2002.
9. Tuman, Joseph S. *Communicating Terror: The Rhetorical Dimensions of Terrorism*. New Delhi: Sage, 2003.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – III**

**Paper Code:**

**HCS 709**

**Nomenclature of the Paper:**

**Writings of Indian  
Diaspora (Elective-I)**

**External Marks: 75**

**Lecture: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To familiarize students with the various imaginative forms and themes that constitutes diasporic literary imagination.

**Course Content:**

**Unit I: Poetry**

1. Sujata Bhatt: "A Different History," "Search For My Tongue," "The One Who Goes Away," "History is a Broken Narrative"
2. Imtiaz Dharker: "Purdah II," "Minority," "Honour Killing," "The Right Word"
3. Uma Parameswaran: "For our Sisterhood," "This Land Whereon I Stand"
4. Agha Shahid Ali: "Ghazal: Where are You Now?" "The Country Without a Post Office," "The Correspondent," "A Footnote to History"

**Unit II: Fiction-I**

1. Salman Rushdie: *Midnight's Children*
2. Amitav Ghosh: *Sea of Poppies*

**Unit III: Fiction –II**

1. Bharati Mukherjee: *Jasmine*
2. Jhumpa Lahiri: *The Namesake*

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations on various conceptual, ideological, historical, cultural issues of diaspora.

**Recommended Readings:**

1. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1997.
2. Braziel, Jana Evans and Anita Mannur, eds. *Theorizing Diaspora: A Reader*. Malden, Blackwell, 2003.
3. Braziel, Jana Evans. *Diaspora: An Introduction*. Malden: Blackwell, 2008.
4. Brown, Judith M. *Global South Asians: Introducing the Modern Diaspora*. New York: Cambridge, 2006.

5. Herwitz, Daniel and Ashutosh Varshney, eds. *Midnight's Diaspora: Critical Encounters with Salman Rushdie*. New Delhi: Penguin, 2009.
6. Hussain, Yasmin. *Writing Diaspora: South Asian Women, Culture and Ethnicity*. Hampshire (U.K.): Ashgate, 2004.
7. Jain, Jasbir, ed. *Writers of the Indian Diaspora: Theory and Practice*. Jaipur: Rawat, 2007.
8. King, Bruce. *Modern Indian Poetry in English*. New Delhi, OUP: 2001.
9. Loomba, Ania. *Colonialism/Postcolonialism*. London: Routledge, 1998.
10. Mishra Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. London: Routledge, 2007.
11. Nasta, Susheila. *Home Truths: Fictions of the South Asian Diaspora in Britain*. New York: Palgrave, 2002.
12. Parameswaran, Uma. *Writing the Diaspora: Essays on Culture and Identity*. Jaipur: Rawat, 2007.
13. Rushdie, Salman. *Imaginary Homelands*. London: Granta, 1991.
14. Rutherford, Anne, ed. *Into the Nineties: Post-Colonial Women's Writing*. Hebden Bridge: Dangaroo, 1994.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – III**

**Paper Code:**

**HCS 711**

**Nomenclature of the Paper:**

**Indian Writing in English  
(Elective - II)**

**External Marks: 75**

**Lecture: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To introduce students to the issues and concerns in Indian Writing in English; to teach students to debate and engage with a variety of texts; to examine the various nuances of Indian Writing in English.

**Course Content:**

**Unit I: Poetry**

1. A.K. Ramanujan: "Obituary", "Small Scale Reflections on Great House," "History"
2. Kamala Das: "An Introduction," "The Dance of the Eunuchs," "The Looking Glass"
3. Arun Kolatkar: "A Prostitute on a Pilgrimage to Pandharpur Visits the Photographer's Tent During the Annual Ashaadhi Fair,"\* "An Old Bicycle Tyre," "Meera,"
4. Nissim Ezekiel: "In Emptiness", "Prayer-I", "Poet, Lover, Bird Watcher", "Theological"

**Unit II: Novel**

1. Raja Rao: *Kanthapura*
2. Anita Desai: *In Custody*

**Unit III: Drama**

1. Girish Karnard: *Tughlaq*
2. Mahesh Dattani: *Final Solutions*

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations on various conceptual, historical, cultural and literary aspects of Indian English Literature.

**Recommended Readings:**

1. Dattani, Mahesh. *Final Solutions and Other Plays*. Madras: Manas, 1994
2. De Souza, Eunice, ed. *Both Sides of the Sky: Post-Independence Poetry in India*. New Delhi: NBT, 2008 (rpt 2009).
3. De Souza, Eunice, ed. *Nine Indian Women Poets*. New Delhi: OUP, 1997.
4. Ezekiel, Nissim. *Collected Poems: 1952-1988*. New Delhi: OUP, 1989.
5. Gopal, Priyamvada. *The Indian English Novel: Nation, History and Narration*. New York: OUP, 2009.
6. Mehrotra, Arvind Krishan, ed. *Indian Literature in English*. New Delhi: Permanent Black, 2008.

7. Ramakrishnan, E.V. ed. *Narrating India: The Novel in Search of the Nation*. New Delhi: Sahitya Akademi, 2005.
8. Satchidanadan, K, ed. *Signatures: One Hundred Indian Poets*. New Delhi: NBT, 2000.\*



**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – III**

**Paper Code:**

**HCS 713**

**Nomenclature of the Paper:**

**African Literature  
(Elective-II)**

**External Marks: 75**

**Lecture: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To familiarize students with African Literature written in English, Africa's past and present and its literary engagement with the themes of colonialism, liberation, independence, tradition, modernity, individualism, community, socialism and capitalism.

**Course Content:**

**Unit I: Poetry**

1. Ama Ata Aidoo: "After a Commonwealth Conference"
2. Chinua Achebe: "Vultures," "Refugee Mother and Child"
3. Kofi Awoonor: "The Sea Eats the Land At Home," "Song of Sorrow," "The Weaver Bird"
4. Léopold Sédar Senghor: "Black Mask", "Beyond Eros," "Elegy of Midnight," "New York"
5. Susan N. Kiguli: "Deconstructing You"

**Unit II: Fiction**

1. Ngugi Wa Thiong'o: *The Petals of Blood*
2. J. M. Coetzee: *Disgrace*

**Unit III: Drama**

1. J.P. Clark-Bekederemo: *Song of a Goat*
2. Wole Soyinka: *Death and the King's Horseman*

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations on various conceptual, historical, cultural and literary aspects of African Literature.

**Recommended Readings:**

1. Burness, Donald, ed. *Echoes of the Sunbird: An Anthology of Contemporary African Poetry*. Ohio: Ohio University Press, 1993
2. Irele, Abiola and Simon Gikandi, eds. *The Cambridge History of African and Caribbean Literature*, 2 vols, Cambridge: CUP, 2004.
3. Jeyifo, Biodun. *The Truthful Lie: Essays in Sociology of African Drama*. London: New Bacon Books, 1985.
4. Jolly, Rosemary Jane. *Colonization, Violence, and Narration in White South African Writing*. Ohio: Ohio University Press, 1996

5. Ogude, James. *Ngugi's Novels and African History: Narrating the Nation*. London: Pluto, 1999.
6. Olaniyan, Tejumola. *Scars of Conquest/Masks of Resistance: The Invention of Cultural Identities in African, African American and Caribbean Drama*. New York: OUP, 1995.
7. Poyner, Jane, ed. *J. M. Coetzee and the Idea of the Public Intellectual*. Ohio: Ohio University Press, 2006
8. Soyinka, Wole. *Myth, Literature and the African World*. Cambridge: CUP, 1976.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – III**

**Paper Code:**

**Nomenclature of the Paper:**

**HCS 715**

**Canadian Literature  
(Elective-II)**

**External Marks: 75**

**Internal Marks: 25**

**Lecture: 4, Tutorial: 1**

**Total Credits: 5**

**Objectives:**

To familiarize students with the various imaginative forms and themes that constitutes Canadian literary imagination.

**Course Content:**

**Unit I: Poetry**

1. A. J. M Smith: "Ode on the Death of William Butler Yeats," "Like an Old Proud King in a Parable"
2. P. K. Page: "Adolescence," "First Neighbours"
3. Margaret Atwood: "Journey to the Interior," "Progressive Insanities of a Pioneer," "This Is a Photograph of Me"
4. Daniel David Moses: "The Sunbather's Fear of the Moon," "Inukshuk"

**Unit II: Fiction**

1. Margaret Atwood: *Surfacing*
2. Hugh MacLennan: *Two Solitudes*

**Unit III: Short Stories & Drama**

1. Alice Munroe: "Something I've Been Meaning to Tell You" (Story)
2. Mavis Gallant: "The Chosen Husband" (Story)
3. Alistair Macleod: "As Birds Bring Forth the Sun" (Story)
4. Sharon Pollock: *Fair Liberty's Call* (Drama)

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations on various conceptual, historical, cultural and literary aspects of Canadian Literature.

**Recommended Readings:**

1. Carl F. Klinck, ed. *Literary History of Canada: Canadian Literature in English, 1965*. 3 vols. Toronto: University of Toronto Press, 1976.
2. Eva-Marie Kröller, ed. *The Cambridge Companion to Canadian Literature*. Cambridge: CUP, 2004.
3. Narsaimhaiah, C.D. ed. *An Anthology of Commonwealth Poetry*. New Delhi: Macmillan, 1990 (rpt. 2002).
4. W. H. New. *A History of Canadian Literature*. Montreal & Kingston: McGill-Queen's University Press, 1989.
5. W. H. New. *Canadian Short Fiction*. Ontario: Prentice Hall Canada, 1997.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – III**

**Paper Code:**

**HCS-751**

**Nomenclature of the Paper:**

**Seminar – II**

**External Marks: 60**

**Internal Marks: 40**

**Total Credits: 5/ NUES**

**Objectives:**

To help students critically engage themselves with various aspects of literature and hone up their communicative skills through individual presentations and collective discussions in the form of periodic seminars and student-mentor interactions.

**The Conduct of Seminars:**

The seminar activity would be spread over the semester. Students shall be required to make individual presentations on a chosen text/author/area fortnightly as per the notified schedule.

**Evaluation:**

Based on the student's performance and post-presentation interaction, each student shall be evaluated by a panel of teacher-mentors (40 marks) and the external expert invited for the purpose (60 marks).

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – IV**

**Paper Code:**

**HCS 702**

**Nomenclature of the Paper:**

**Writings Beyond Literature**

**External Marks: 60**

**Lecture: 4, Tutorial: 1**

**Internal Marks: 40**

**Total Credits: 5**

**Objectives:**

To appreciate, explore and analyze the literary potential of non-fictional writings.

**Course Content:**

**Unit 1: History, Economics & Politics:**

1. Sunil Khilnani: "Democracy," "Who is an Indian" from *The Idea of India*
2. Amartya Sen: "Introduction: An Approach to Justice," "Democracy as Public Reason" from *The Idea of Justice*
3. Urvashi Butalia: "'Women,' 'Honour,' from *The Other Side of Silence*

**Unit II: Travel & Sports:**

1. Bill Aitkin: "The Locks of Shiva," "Flow Gently" and "Sweet Narmada" from *Seven Scared Rivers of India*
2. V.S. Naipaul: *India: A Wounded Civilization* (Last Section)
3. Richie Benaud: "The Last Day at Brisbane (1962)" from *The Picador Book of Cricket*

**Unit III: Folk, Popular Culture & Science:**

1. Atul Gawande : "Introduction," "Things Fall Apart," and "Courage" from *Being Mortal*
2. Ashraf Aziz: Chapters: "Female Voices in Hindustani Films," "Shailendra: The Lyrical Romance of Suicide" from *Light of the Universe*
3. H.S. Gill: *A Phulkari from Bhatinda* (Pages 5-45)

**Unit IV:**

**Assignments, Case Studies, Group Discussions & Presentations:**

**Recommended Readings:**

1. Atken, Bill. *Seven Sacred Rivers*. New Delhi: Penguin, 1992.
2. Aziz, Ashraf. *Light of the Universe: Essays on Hindustani Film Music*. New Delhi: Three Essays, 2012
3. Butalia, Urvashi. *The Other Side of Silence*. New Delhi: Viking/Penguin, 1998.
4. Gill, H.S. *A Phulkari from Bhatinda*. Patiala: Punjabi University, 1977.
5. Guha, Ramachandra, e.d. *The Picador Book of Cricket*. London: Picador 2001
6. Hawking, Stephen. *A Brief History of Time*. New York: Bantam Dell Publishing House, 1988.



7. Khilnani, Sunil. *The Idea of India*. New Delhi: Penguin, 1997
8. Naipaul, V.S. *India: A Wounded Civilization*. Harmondsworth; Penguin, 1985.
9. Sen, Amartya. *The Idea of Justice*. New Delhi: Penguin, 2010.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – IV**

**Paper Code:**

**HCS 704**

**Nomenclature of the Paper:**

**Environment, Ethics &  
Human Values**

**External Marks: 75**

**Lecture: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To appreciate and understand literature as a repository of Human Values and Ethics; to approach literature as a socially sensitive medium for the enhancement of humane faculties.

**Course Content:**

**UNIT I: Spiritual Environment and Ethics:**

1. Gayatri Mantra/excerpts from the *Geeta*: (Chapter 3; Karma Yoga) 3.3 to 3.8 and 3.17 to 3.21
2. Buddhist Wisdom Verses on “Virtue” and “Dhamma”
3. Christ: “Sermon”, “Abide With Me”
4. Shabad: “Mool Mantar (Jap Ji Sahib)”, “Man Too Jot Saroop Hai”, “Avval Allah Noor Upaaya”
5. “Thus Spake the Prophet” (Hadiths compiled by Mohd. Umar Farooqi): Hadith no. 3, 4, 8, 23 & 37

**UNIT II: Human & Natural Environment:**

1. Mahatma Gandhi: *The Story of My Experiments with Truth* (Excerpts)
2. Amrit Lal Vegad: *Narmada: River of Beauty*
3. Che Guevara: *Motorcycle Diaries* (Excerpts)

**UNIT III: Ethical & Moral Environment:**

**(A)**

1. Prem Chand: “Panch Parmeshwar”
2. Chandradhar Sharma Guleri: “Usne Kaha Tha”
3. O. Henry: “The Last Leaf”
4. Guy De Maupassant: “Two Friends”
5. Anton Chekhov: “The Bet”

**(B)**

6. Hrishikesh Mukherjee: *Anari* (1959)
7. Steven Soderbergh: *Erin Brockovich* (2000)

**Unit IV:**

**Assignments; Case Studies; Group Activities and Presentations**

**Recommended Readings:**

1. Cottingham, John. *On the Meaning of Life*. London: Routledge, 2005.
2. Gardner, W. H. *Language, Literature, and Human Values*. Pietermaritzburg: University of Natal Press, 1966.
3. Palmer, Frank. *Literature and Moral Understanding: A Philosophical; Essay on Ethics, Aesthetics, Education, and Culture*. Oxford: OUP, 1992.
4. Prasad, Leela. *Ethics in Everyday Hindu Life*. Ranikhet: Permanent Black, 2007.
5. Silverman, Helaine & D. Fairchild Ruggles, eds. *Cultural Heritage and Human Rights*. New York: Springer, 2007.
6. White, Nicholas P. *A Brief History of Happiness*. Malden: Blackwell, 2006.
7. <http://www.ancient-buddhist-texts.net/English-Texts/Buddhist-Wisdom-Verses/index.htm>

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – IV**

**Paper Code:**  
**Nomenclature of the Paper:**

**HCS 706**  
**Partition Writings**  
**(Elective-I)**

**External Marks: 75**  
**Internal Marks: 25**

**Lecture: 4, Tutorial: 1**  
**Total Credits: 5**

**Objectives:**

To critically examine the literary representations on India's partition in the light of communal, political and historical debates surrounding it; to understand and put the legacy of partition in a critical perspective.

**Course Content:**

**Unit I: A: Poems**

1. Amrita Pritam: "Ajj Aakhan Waris Shah Nu"
2. Faiz Ahmed Faiz: "Yeh Daag Daag Ujala"
3. Mahesh Nenvani: "A Home for Everyone"
4. Popati Hiranandani: "Birthplace"
5. S. H. Vatsyayan 'Ajneey': "Gaadi Ruk Gayi"
6. W. H. Auden: "Partition"
7. Imtiaz Dharker: "Gaddi Aa Gayi"
8. Kaifi Azami: "Doosra Banvas"
9. Gulzar: "Sarhad Ke Us Par Se Kuchchh Meahmaan Aaye The"
10. Keki N. Daruwalla: "Partition Ghazal"

**Unit II: Stories & Novels**

1. Saadat Hasan Manto: "Toba Tek Singh" & "Khol Do" (Stories)
2. Rajinder Singh Bedi: "Lajwanti" (Story)
3. Samaresh Basu: "Aadaab" (Story)
4. Khushwant Singh: *Train to Pakistan* (Novel)

**Unit III: Drama & Film**

1. Asghar Wajahat: *Jis Lahore Nahi Dekheya*
2. M.S. Sathya: *Garam Hawa*

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations; Film Screenings on various conceptual, historical, cultural and literary aspects of Partition Literature.

### Recommended Readings:

1. Beniwal, Anup. *Representing Partition: History, Violence and Narration*. Delhi: Shakti Books, 2005.
2. Bhalla, Alok. *Partition Dialogues: Memories of a Lost Home*. New Delhi: OUP, 2006.
3. Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. New Delhi: Penguin, 1998.
4. Cowasjee, Saros and K. S. Duggal, eds. *Orphans of the Storm: Stories on the Partition of India*. New Delhi: UBSPD, 1995.<sup>#</sup>
5. Didur, Jill. *Unsettling Partition: Literature, Gender, Memory*. Toronto: University of Toronto Press, 2006.
6. Hasan, Mushirul, ed. *India's Partition: Process Strategy and Mobilization*. Delhi: OUP, 1993.
7. Gopal, Priyamvada. *Literary Radicalism in India: Gender, Nation and the Transition to Independence*. New York: Routledge, 2005.
8. Hasan, Mushirul, ed. *India Partitioned: The Other Face of Freedom, Vol. I*. New Delhi: Roli, 1995.
9. Ian Talbot and Gurharpal Singh, eds. *The Partition of India*. CUP, 2009.
10. Menon, Ritu and Bhasin, Kamla. *Borders and Boundaries: Women in India's Partition*. New Delhi: Kali for Women, 1998.
11. Mushirul Hasan, ed. *India's Partition: Process, Strategy and Mobilization*. New Delhi: OUP, 1994.
12. Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism and History in India*. Cambridge: CUP, 2001.



**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – IV**

**Paper Code:**

**HCS 708**

**Nomenclature of the Paper:**

**War Literature (Elective-I)**

**External Marks: 75**

**Lecture: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To introduce students to the genre of the war novel, short story and poetry; to sensitize students about the horrors of war and its impact on society

**Course Content:**

**Unit I: Poetry**

1. Makhdoom: "Jaane Wale Sipahi Se Puchho"
2. Rupert Brooke : "The Soldier"
3. Thomas Hardy: "Drummer Hodge"
4. Wilfred Owen : "Strange Meeting", "Dulce et Decorum est Pro Patria Mori"
5. W.B Yeats: "An Irish Airman Foresees his Death"
6. Siegfried Sassoon : "Everybody Sang"
7. Randall Jarrell: "The Death of the Ball Turret Gunner"
8. Ramdhari Singh 'Dinkar': "Sipahi"

**Unit II: Fiction**

1. Erich Maria Remarque: *All Quiet on the Western Front*
2. Earnest Hemingway: *For Whom the Bell Tolls*

**Unit III: Drama and Film**

1. George Bernard Shaw: *Arms and the Man*
2. David Lean: *The Bridge on the River Kwai*

**Unit IV:**

**Assignments; Case Studies; Group Activities, Film Screenings and Presentations**

**Recommended Readings:**

1. Bergonzi, Bernard. *Heroes' Twilight: A Study of the Literature of the Great War*. New York: Coward McCann, 1994.
2. Cogley, Evelyn. *Representing War: Form and Ideology in First World War Narratives*. Toronto: University of Toronto Press, 1996.
3. Craig, David and Michael Egan. *Extreme Situations: Literature and Crisis from the Great War to the Atom Bomb*. London: Macmillan, 1979.
4. Fussell, Paul. *Wartime: Understanding and Behaviour in the Second World War*. Oxford: OUP, 1990.

5. Harvey, Arnold D. *A Muse of Fire: Literature, Art and War*. London: The Hambledon Press, 1998.
6. Wilson, Edmund. *Patriotic Gore: Studies in the Literature of the American Civil War*. New York: Norton, 1994.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – IV**

**Paper Code:**

**HCS 710**

**Nomenclature of the Paper:**

**Literature of Protest  
(Elective-II)**

**External Marks: 75**

**Lecture: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To understand and appreciate literature as an imaginative, ideological and discursive site of dissent, resistance and individual, social, psychological and political empowerment.

**Course Content:**

**Unit I: Poetry**

1. Faiz Ahmed Faiz: "Speak" ("Bol Ke Lab Azad Hein Tere)," "Hum Dekhenge"
2. Mahmoud Darwish: "The Identity Card," "The Reaction"
3. Namdeo Dhasal: "Man, You Should Explode"
4. Nazim Hikmet: "A Said State of Freedom," "Letter to My Wife"
5. Nirmala Putul: "Bitya Murmu ke Liye"
6. Paash: "The Most Dangerous Thing," "Every One Doesn't Have . . ." \*
7. Ramprasad Bismil: "Sarfaroshi ki Tamanna"
8. Fahmida Riaz: "Come Let Us Create a New Lexicon," "She Is a Woman Impure"
9. Siddalingaiah: "My People," "I Saw my Beloved" \*
10. Balachandran Chullikad: "Freedom," "A Labourer's Laughter" \*

**Unit II: Fictional Narratives**

1. Ambai: "Blackhorse Square"
2. Mahasweta Devi: "Draupadi"
3. Munshi Premchand: "The Shroud" ("Kafan")
4. Yogiraj Waghmare: "Explosion"

**Unit III: Cinema**

1. Govind Nihalani: *Aakrosh* (1982)
2. Neil Jordon: *Michael Collins* (1996)

**Unit IV:**

Case Studies, Presentations, Group Discussions and Assignments on various conceptual, historical, cultural and literary aspects of protest, resistance and empowerment.

**Recommended Readings:**

1. DeShazer, Mary. *A Poetics of Resistance*. Michigan: University of Michigan Press, 1994.

2. Guha, Ranajit, ed. *A Subaltern Studies Reader 1986-1995*. New Delhi: OUP, 1978.
3. Harlow, Barbara. *Resistance Literature*. London: Methuen, 1987.
4. Nancy A. Naples, ed. *Community Activism and Feminist Politics: Organizing Across Race, Class, and Gender*. New York: Routledge, 1998.
5. Satchidanadan, K, ed. *Signatures: One Hundred Indian Poets*. New Delhi: NBT, 2000. \*
6. wa Thiong'O, Ngugi. *Decolonising the Mind: The Politics of Language in African Literature*. London: Heinemann, 1986.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – IV**

**Paper Code:**  
**Nomenclature of the Paper:**

**HCS 712**  
**Dalit Literature**  
**(Elective-II)**

**External Marks: 75**  
**Internal Marks: 25**

**Lecture: 4, Tutorial: 1**  
**Total Credits: 5**

**Objectives:**

To inculcate in students an awareness of Indian multicultural literary sensibility and an appreciation of the literary, cultural and ideological ramifications of Dalit literature in India

**Course Content:**

**Unit I: Poetry:**

1. Balbir Madhopuri: "Ma Tells Me," "Horse and the Old Man," "He Said," "A Poet Aspires"
2. Meena Kandasamy: "Mohandas Karamchand," "Becoming a Brahmin," "How They Prostitute a Poem," "Another Lost Paradise"
3. Namdeo Dhasal: "Kamatipura," "Cruelity," "Dedication"
4. Neerav Patel: "The Song Of Our Shirt," "My Lord," "It Would Have Been Better If I Were Illiterate"
5. Omprakash Valmiki: "My Ancestors," "What Would You Do?" "The Thakur's Well," "They were Hungry"
6. S. Sukirtharani: "Portrait of My Village," "Debt," "My Body"

**Unit II: Stories**

**(A) By Dalit Writers:**

1. Baburao Bagul: "Mother"
2. Bandhumadhav: "The Poisoned Bread"
3. C. Ayyapan: "Madness," "The Memorial"
4. Mohanlal Philorea: "Quota Wallah"
5. Ravi Kumar: "On Knowing the Truth"

**(B) By Non Dalit Writers:**

1. Munshi Premchand: "The Thakur's Well"
2. Mahashweta Devi: "Dhoulai"

**Unit III: Autobiographies/Biographical Fiction:**

1. Bama: *Karukku*
2. Sharan Kumar Limbale: *Akkarmashi (The Outcaste)*

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations on various conceptual, historical, cultural and literary aspects of Dalit Literature.

**Recommended Readings:**

1. Bama. *Karukku*, Trans. Lakshmi Holmstrom. Chennai: Macmillan India, 2000.
2. Dangle, Arjun, ed. *Poisoned Bread*. Hyderabad: Orient Longman, 1992.
3. Devi, Mahasweta. *Imaginary Maps*, Trans. Gayatri Chakravorty Spivak. Calcutta: Thema, 1993.
4. Ganguly, Debjani. *Caste and Dalit Lifeworlds: Postcolonial Perspectives*. Hyderabad: Orient Longman (Now Orient BlackSwan), 2005
5. Hunt, Sarah Beth. *Hindi Dalit Literature and the Politics of Representation*. New Delhi: Routledge, 2014
6. Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*, trans. Alok Mukherjee. Hyderabad: Orient Longman (Now Orient BlackSwan), 2004.
7. Nagaraj, D.R. *The Flaming Feet and Other Essays*. New Delhi: Permanent Black, 2010.
8. Sen, Antara Dev, ed. *India in Verse: Contemporary Poetry from 20 Indian Languages*. New Delhi: The Little Magazine, 2011.
9. *The Little Magazine* Vol VI: Issue 4 & 5.
10. Ravikumar, D & R. Azhagarsan, ed. *The Oxford India Anthology of Tamil Dalit Writing*. New Delhi: OUP, 2012.
11. Dasan, M., V. Pratibha, C.S. Chandrika & Pradeepan Pampirikunn, eds. *The Oxford India Anthology of Malayalam Dalit Writing*. New Delhi: OUP, 2012.



**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – IV**

**Paper Code:**

**HCS 714**

**Nomenclature of the Paper:**

**Gender & Literature  
(Elective- II)**

**External Marks: 75**

**Lecture: 4, Tutorial: 1**

**Internal Marks: 25**

**Total Credits: 5**

**Objectives:**

To understand and examine gender as a socio-cultural, ideological and discursive construct; to understand the implications of these categories as markers of woman's identity and experience through critical and literary texts as case-studies.

**Course Content:**

**Unit I: Poetry**

1. Adrienne Rich: "Aunt Jennifer's Tigers," "Snapshots of a Daughter-in-Law"
2. Rita Dove: "Robert Schumann," "Arrow"
3. Sylvia Plath: "Daddy," "Lady Lazarus," "Ariel"
4. Fahmida Riaz: "Come Let Us Create a New Lexicon"
5. Hira Bansode: "Woman," "Yashodhara"

**Unit II: Fiction**

1. Alice Walker: *The Color Purple*
2. Krishna Sobti: *Mitro Marjani*
3. Ismat Chughtai: "The Quilt"

**Unit III: Drama**

1. Caryl Churchill : *Top Girls*
2. Shiv Kumar Batalvi: *Loona*

**Unit IV:**

Assignments, Case Studies, Group Discussions & Presentations; Film Screenings on various conceptual, historical, cultural and literary aspects of Gender and Literature.

**Recommended Readings:**

1. Cudd, Ann E. & Robin Anderson. *Feminist Theory*. Oxford: Blackwell, 2005.
2. Geetha, V. *Gender*. Kolkata: Stree, 2002.
3. Gilbert, Sandra and Susan Gubar, eds. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. USA: Yale UP, 2011 (2nd edition).
4. Gilbert, Sandra and Susan Gubar, eds. *The Norton Anthology of Literature by Women*. New York: Norton, 1985.
5. Glover, David & Cora Kaplan. *Genders*. London: Routledge, 2000.

6. Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. London: Routledge, 2002.
7. Rich, Adrienne. *On Lies, Secrets, and Silence: Selected Prose 1966-1978*. New York: Norton, 1995.
8. Tharu, Susie and K.S. Lalita, eds. "Introduction" *Women Writing in India*. New Delhi: OUP, 1993
9. Warhol, Robyn and Diane Herndl, eds. *Feminisms: An Anthology of Literary Theory and Criticism*. USA: Rutgers UP, 1997.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – IV**

**Paper Code:**

**Nomenclature of the Paper:**

**HCS 716**

**Bhakti and Sufi Poetry  
(Elective-II)**

**External Marks: 75**

**Internal Marks: 25**

**Lecture: 4, Tutorial: 1**

**Total Credits: 5**

**Objectives:**

To study the salient currents of Sufi and Bhakti poetry, its poetics of devotion, self awareness and protest.

**Course Content:**

**Unit I: Sufi Poetry**

1. Rumi: "Moving Water," "Light Breeze," "Only Breath"
2. Sheikh Farid: "Dilahu Muhabati Jinh Sei Sachiya," "Bole Seikh Farid Payaare Allah Lage," "Farid Darvesi Gakhari, Chopari Priti"
3. Bulleh Shah: "Meri Bukkal De Vich Chor," "Moonh Aayi Baat Na Rehndi Aey," "Bulla Ki Jana Main Kaun"
4. Khusro: "Chhap Tilak," "Apni Chav Banaye Ke," "Khusro Dariya Prem Ka," Khusro Baji Prem Ki"

**Unit II: Bhakti Poetry**

1. Kabir: 'Sab Se Bada Tap Saanch Hai,' 'Haman Hai Ishq Mastana,' "Bolna Ka Kahiye Re Bhai"
2. Guru Nanak: "*Japaji Sahib* First Pauri," "Tera Eko Naam Majhithara," "Sakhi Milo Ras Mangal Gao"
3. Lalon Shah: "I've Never Ever Seen Him in All My Days," "Everyone Asks What Caste of This World Does Lalon Belong to," "The Unknown Bird in the Cage"
4. Surdas: "Preeti kari kahoo sukh na lahiyo", "Prabhu More Augan Chit na Dharo", "Nirgun Kaun Desh Ko Basi"

**Unit III: Female Voices**

1. Lal Ded: Vakh No 1, 4, 25, 62, 125 (From *I, Lalla: The Poems of Lal Ded*, Trans. Ranjit Hoskote)
2. Meera: "Mai Saanvre Rang Raachi," "Sainyan Tum Bin Neend Na Aave Ho"
3. Akka Mahadevi: "On Her Decision to Not Wearing Clothes," "When I am Hungry," "When the Body Becomes Your Mirror," "I Do not Call it His Sign"
4. Rabiya al Basri: "Die Before You Die", "If I Adore You", "My Beloved is in My Soul"

#### Unit IV:

Assignments; Case Studies; Group Activities and Presentations on the basic concepts and philosophical foundation of Sufism and Bhakti Movement and its literary manifestations.

#### Recommended Readings:

1. Baldick, Julian. *Mystical Islam: An Introduction*. New York: New York University Press, 1989.
2. Chittick, William C. *Sufism: A Short Introduction*. Oxford: OUP, 2000.
3. Ded Lal. *I, Lalla: The Poems of Lal Ded*, Trans. Ranjit Hoskote. New Delhi: Penguin, 2011.
4. Farid, Sheikh. *Sheikh Farid: Life and Poetry*, Ed. Harbhajan Singh. New Delhi: Hind Pocket Books, 2002 (New Print).
5. Hawley, John Stratton. *Three Bhakti Voices: Mirabai, Surdas, and Kabir in Their Times and Ours*. New Delhi: OUP, 2012.
6. Hirshfield, Janes. *Women in Praise of the Sacred*. New Delhi: HarperCollins, 1995.
7. Kabir. *Songs of Kabir*, Trans. Arvind Krishna Mehrotra. New Delhi: Hachette, 2011.
8. Nurbakhsh, Javad. *Sufi Symbolism, 5 vols.* London: Khaniqahi Nimatullahi Publ., 1984-1995.
9. Parimoo, B. N. *The Ascent of Self: A Reinterpretation of the Mystical Poetry of Lalla Ded*. New Delhi: Motilal Banarsidas, 1978.
10. Schelling, Andrew. *Oxford Anthology of Bhakti Literature*. New Delhi: OUP, 2011.

**University School of Humanities and Social Sciences**  
**MA English**  
**SEMESTER – IV**

**Paper Code:**

**HCS 752**

**Nomenclature of the Paper:**

**Field Study & Project**

**External Marks: 60**

**Internal Marks: 40**

**Total Credits: 10**

**Objectives:**

To conduct field study on real life situations concerning social, cultural and ideological issues; to enable them to be critically aware about the complexities of life; to acquire humane sensitivity towards their surroundings through various mediums of creative expressions.

**Field Study and Project Activities:**

Students shall undertake one of the following project activities:

1. Theme Based Field Study & Project Writing
2. Translation Project of specified length
3. Creative Writing
4. Script Writing
5. Non-Verbal and Visual Creative Expressions
6. Documentation of Oral Traditions/Narratives and their Analysis
7. Popular Culture and Communication
8. Media Studies
9. Critical Study based on Language, Literature and Theory
10. Any other Literary, Communicative or Cultural Activity approved by the School

**Pedagogy & Evaluation:**

Students shall carry out individual & Group Activities on a given area under the supervision of the Teacher Mentor/ Project Supervisor. The problem would be assigned in the beginning of the semester. The progress of the project shall be continuously monitored by the supervisor and would be evaluated at the end of the semester by a panel of internal and external examiners through presentations and viva-voce examination for 100 marks.