



**TECHNO INDIA UNIVERSITY**  

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**W E S T B E N G A L**

**Syllabus for AY 2024-2025**

**Department of English**

**1<sup>st</sup> yr and 2<sup>nd</sup> yr- NEP structure**  
**3<sup>rd</sup> yr- CBCS structure**

## **Semester 1**

<b>Program:</b> BA in English	<b>Year, Semester:</b> 1st Yr., 1st Sem.
<b>Course Title:</b> Classical European Literature	<b>Subject Code:</b> TIU-UEN-MJ-T11101
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4

### **COURSE OBJECTIVE:**

Enable the student to:

1. Develop a broad understanding of key classical texts of European literature, exploring their historical, cultural, and philosophical significance.
2. Explore Poetic and Dramatic Traditions of the classical period through the study of selected texts.
3. Examine the major themes, literary techniques, and stylistic features of classical poetry and drama to appreciate their lasting influence on literature.

### **COURSE OUTCOMES:**

On completion of the course the students will be able to:

C01	Describe familiarity with the principal texts/authors of the Classical canon	K1
C02	Associate familiarity with the primary forms of Classical literature (epic, lyric, drama)	K2
C03	demonstrate an understanding of the importance of Classical literature in the formation of Western civilisation	K3
C04	Outline sensible response to great classics and fine tune analytical skills with a view to achieving a broad, wholesome vision of life	K4
C05	establish the ideas developed in the classical literary traditions.	K5
C06	Critically evaluate relevance in contemporary literature and social life	K6

**COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Introduction to Classical Literature and Mediterranean Cultures</b>	<b>8 Hours</b>
Overview of Classical Antiquity: Minoan and Mycenaean Civilizations The “Dark” Ages and the Development of the Polis The Rise of Rome and Its Cultural Influence The Oral Tradition and the Transition to Written Literature		
<b>MODULE 2:</b>	<b>Epic Poetry – Heroism and Myth</b>	<b>7 Hours</b>
Selections from <i>The Iliad</i> , <i>The Odyssey</i> (Homer) or <i>The Aeneid</i> (Virgil) Themes: Heroism, Fate vs. Free Will, the Role of the Gods Narrative Techniques and Oral Composition in Epic Poetry Comparative Analysis: Greek and Roman Epics		
<b>MODULE 3:</b>	<b>Classical Drama – Tragedy and Comedy</b>	<b>8 Hours</b>
Tragedy: <i>Agamemnon</i> (Aeschylus) or <i>Oedipus Rex</i> (Sophocles) Comedy: <i>The Frogs</i> (Aristophanes) or <i>The Pot of Gold</i> (Plautus) Structure and Conventions of Greek and Roman Theatre The Role of Chorus, Performance, and the Audience		
<b>MODULE 4:</b>	<b>Lyric and Narrative Poetry – Personal and Political Expression</b>	<b>7 Hours</b>
Selections from <i>Sappho</i> , <i>Catullus</i> , <i>Horace</i> , and <i>Ovid</i> Themes: Love, Politics, Satire, and Mythology in Poetry Lyric Form and the Evolution of Poetic Expression Influence on Later European Poetry		
<b>MODULE 5:</b>	<b>Classical Prose – History, Philosophy, and Political Thought</b>	<b>8 Hours</b>
Selections from <i>Plato</i> ( <i>Republic</i> , <i>Symposium</i> ), <i>Aristotle</i> ( <i>Poetics</i> , <i>Politics</i> ) Historical Writings: <i>Herodotus’ Histories</i> or <i>Livy’s Founding of Rome, Book 1</i> Concepts of Justice, Virtue, and Governance The Role of Classical Prose in Shaping Intellectual Traditions		
<b>MODULE 6:</b>	<b>The Legacy of Classical Literature in Modern Contexts</b>	<b>7 Hours</b>
The Influence of Classical Themes on Renaissance and Modern Literature Adaptations and Reinterpretations in Film, Theatre, and Popular Culture Classical Ideas in Contemporary Political and Philosophical Thought Final Project: Comparative Analysis of a Classical and a Modern Work		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

**Books:**

1. Boardman, John, Jasper Griffin, and Oswyn Murray, editors. *The Oxford History of the Classical World*. Oxford University Press, 1986.
2. Freeman, Charles. *The Greek Achievement: The Foundation of the Western World*. Penguin Books, 1999.
3. Grant, Michael. *The Classical Greeks*. Charles Scribner's Sons, 1989.
4. Hard, Robin. *The Routledge Handbook of Greek Mythology*. Routledge, 2004.
5. Homer. *The Iliad*. Translated by Robert Fagles, Penguin Classics, 1998.
6. Homer. *The Odyssey*. Translated by Emily Wilson, W. W. Norton, 2018.
7. Virgil. *The Aeneid*. Translated by Robert Fitzgerald, Vintage Classics, 1990.
8. Griffin, Jasper. *Homer on Life and Death*. Clarendon Press, 1980.
9. Aeschylus. *The Oresteia*. Translated by Robert Fagles, Penguin Classics, 1984.
10. Sophocles. *The Three Theban Plays*. Translated by Robert Fagles, Penguin Classics, 1984.
11. Aristophanes. *Lysistrata and Other Plays*. Translated by Alan H. Sommerstein, Penguin Classics, 2002.
12. Plautus. *The Pot of Gold and Other Plays*. Translated by E. F. Watling, Penguin Classics, 1965.
13. Sappho. *If Not, Winter: Fragments of Sappho*. Translated by Anne Carson, Vintage Books, 2002.
14. Horace. *The Odes*. Translated by David Ferry, Farrar, Straus and Giroux, 1997.
15. Catullus. *The Poems of Catullus*. Translated by Peter Green, University of California Press, 2005.
16. Ovid. *Metamorphoses*. Translated by David Raeburn, Penguin Classics, 2004.
17. Plato. *The Republic*. Translated by Allan Bloom, Basic Books, 1991.
18. Aristotle. *Poetics*. Translated by Malcolm Heath, Penguin Classics, 1996.
19. Herodotus. *The Histories*. Translated by Tom Holland, Penguin Classics, 2013.
20. Livy. *The Early History of Rome: Books I–V*. Translated by Aubrey de Sélincourt, Penguin Classics, 2002.
21. Knox, Bernard. *The Oldest Dead White European Males and Other Reflections on the Classics*. W. W. Norton, 1993.
22. Hall, Edith. *Introducing the Ancient Greeks: From Bronze Age Seafarers to Navigators of the Western Mind*. W. W. Norton, 2014.
23. Kallendorf, Craig, editor. *A Companion to the Classical Tradition*. Wiley-Blackwell, 2007.
24. Taplin, Oliver. *Greek Tragedy in Action*. Routledge, 1978.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 1 <sup>st</sup> Yr., 1st Sem.
<b>Course Title:</b> Romantic Literature -I	<b>Subject Code:</b> TIU-UEN-MI-T11101
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4

### COURSE OBJECTIVE:

Enable the student to:

1. read and appreciate romantic literary texts of England
2. assess influential texts of England in relation to each other and to life in England from 1790 to 1830
3. learn about the linkages between romantic texts and the texts of other periods

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	display knowledge of various literary terms associated with English romanticism	K1
CO-2:	show their cognizance of race, gender and class in the Romantic period	K4
CO-3:	comprehend the linguistic and formal attributes of English romanticism	K2
CO-4:	analyze Romantic ideas of the environment and the non-human.	K4
CO-5:	recognize links between Romantic literature and literatures and lives in other periods	K3
CO-6:	investigate the causes of generic innovations	K4

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>INTRODUCTION TO ROMANTIC LITERATURE</b>	<b>10 Hours</b>
The Self, Creativity, the Imagination, and the Value of Art(2 hours) - German Romanticism and Sturm und Drang(2 hours) - Hegel and the Zeitgeist (2 hours) - The Shift from Objectivity to Subjectivity(4 hours)		
<b>MODULE 2:</b>	<b>STUDY OF ONE NOVEL</b>	<b>10 Hours</b>
An in-depth study of one of the following novels: <b>Mary Shelley's</b> <i>Frankenstein</i> , <b>Jane Austen's</b> <i>Pride and Prejudice</i> and <b>Walter Scott's</b> <i>Waverley</i> - <b>Key Themes:</b> The role of nature, the sublime, individualism, societal expectations, and the conflict between personal desires and social norms (10 hours) - <b>Character Studies:</b> Focus on the central characters (e.g., Victor Frankenstein, Elizabeth Bennet, or Edward Waverley) and how they embody Romantic ideals or tensions (5 hours)		

<b>MODULE 3:</b>	<b>Romantic Poetry</b>	<b>10 Hours</b>
William Blake (4 hours) – Robert Burns (4 hours) – William Wordsworth (4 hours) – Samuel Taylor Coleridge (4 hours) – John Keats (4 hours) – Lord Byron (4 hours) – Felicia Hemans (3 hours) – Percy Bysshe Shelley (3 hours)		
<b>MODULE 4:</b>	<b>ESSAYS OF THE ROMANTIC PERIOD</b>	<b>10 Hours</b>
William Hazlitt (4 hours) – Charles Lamb (3 hours) – Thomas De Quincey (4 hours) – Mary Wollstonecraft (4 hours)		
<b>MODULE 5:</b>	<b>CONCLUSION AND REFLECTION</b>	<b>5 Hours</b>
Romanticism's Legacy (3 hours) – Final reflection and discussion (2 hours)		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

### Books (Secondary Works):

1. M.H. Abrams .*The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953)
2. M.H. Abrams .*Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (1971)
3. Harold Bloom. *The Anxiety of Influence: A Theory of Poetry* (1973)
4. Harold Bloom. *Romanticism and Consciousness: Essays in Criticism* (1970)
5. Isaiah Berlin. *The Roots of Romanticism* (1999)
6. Marilyn Butler. *Romantics, Rebels, and Reactionaries: English Literature and its Background, 1760-1830* (1981)
7. David Perkins . *The Age of the Democratic Revolution* (1959)
8. David Perkins .*Romanticism and the American Revolution* (1995)
9. Northrop Frye . *The Anatomy of Criticism: Four Essays* (1957)
10. Northrop Frye. *Words with Power: Being a Second Study of the Bible* (1990)
11. Terry Eagleton. *The Ideology of the Aesthetic* (1990)
12. Terry Eagleton .*Literary Theory: An Introduction* (1983)
13. A.O. Lovejoy. *The Great Chain of Being: A Study of the History of an Idea* (1936)
14. Susan Wolfson .*Romantic Interactions: Social Being and the Turns of Literary Forms* (2010)
15. Stuart Curran .ed. *The Cambridge Companion to British Romanticism* (1993)
16. Duncan Wu. Ed. *The Routledge Companion to Romanticism* (2003)

<b>Program:</b> B.A. in English	<b>Year, Semester:</b> 2nd Yr., 3rd Sem.
<b>Course Title:</b> Fundamentals of Applied Digital Technologies for the Humanities -I	<b>Subject Code:</b> TIU-UCS-MD-S1101

<b>Contact Hours/Week:</b> 2-1-0 (L-T-P)	<b>Credit:</b> 3
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### **COURSE OBJECTIVE:**

Enable the student to:

1. Introduce fundamental digital tools like MS Excel, PowerPoint, HTML, CSS, and JavaScript for data analysis, presentations, and web development.
2. Provide hands-on experience in spreadsheet functions, web design, and styling to enhance technical and problem-solving skills.
3. Develop integration skills for digital tools in data visualization, presentation, and web development for interdisciplinary applications.

### **COURSE OUTCOME:**

The student will be able to:

CO-1:	Recall fundamental concepts of MS Excel, PowerPoint, HTML, CSS, and JavaScript.	K1
CO-2:	Explain the functionality and applications of spreadsheets, presentations, and web technologies.	K2
CO-3:	Apply formatting, formulas, and visualization techniques in MS Excel and PowerPoint.	K3
CO-4:	Develop structured HTML documents using appropriate tags and formatting elements.	K3
CO-5:	Implement CSS for styling HTML pages and use JavaScript for interactive web elements.	K4
CO-6:	Analyze the integration of HTML, CSS, and JavaScript to build functional web pages.	K4

### **COURSE CONTENT:**

<b>MODULE-1</b>	<b>MS-Excel</b>	<b>10 Hours</b>
Basics of Spreadsheets, Formatting Cells & Data, Formatting Worksheets, Creating Formulas, Using Built-in Functions, Data Filtering & Sorting, Data Visualization (Graphs & Charts). <b>Hands-on Session:</b> Practical exercises on spreadsheets, formulas, data sorting, and visualization.		
<b>MODULE-2</b>	<b>MS-PowerPoint</b>	<b>5 Hours</b>
Basics of Slides, Adding/Rearranging Slides, Formatting (Fonts, Colors, Alignments), Slide Master, Multimedia (Images, Shapes, Audio-Video, Tables, Charts), Animations & Transitions. <b>Hands-on Session:</b> Creating and presenting PowerPoint slides with multimedia and animations.		
<b>MODULE-3</b>	<b>HTML</b>	<b>10 Hours</b>
Basic HTML Tags (Headings, Paragraphs, Links, Images), HTML Elements, Attributes (href, src, alt, etc.), Formatting (Bold, Italics, Colors, Alignment), Lists & Tables in HTML. <b>Hands-on Session:</b> Developing simple HTML pages with formatted content, images, tables, and lists.		
<b>MODULE-4</b>	<b>HTML &amp; CSS</b>	<b>10Hours</b>
CSS Basics, Types of CSS (Inline, Internal, External), CSS Properties (Font, Color, Margin, ID), Styling HTML Pages with CSS. <b>Hands-on Session:</b> Implementing CSS styles in HTML pages using different types of CSS.		

<b>MODULE-5</b>	<b>HTML DOM &amp; JS</b>	<b>10 Hours</b>
Introduction to HTML DOM, OnClick Event in JavaScript, Usage in HTML Buttons, Simple Examples with CSS and JavaScript. <b>Hands-on Session:</b> Implementing interactive HTML pages using JavaScript events and DOM manipulation.		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

#### Books:

1. McFedries, P. (2019). Excel 2019 Formulas and Functions. Pearson Education.
2. Lambert, J. (2015). Microsoft PowerPoint 2016 Step by Step. Microsoft Press.
3. Duckett, J. (2011). HTML and CSS: Design and Build Websites. Wiley.
4. Meyer, E. A. (2018). CSS: The Definitive Guide. O'Reilly Media.
5. Flanagan, D. (2020). JavaScript: The Definitive Guide. O'Reilly Media.

<b>Program:</b> B.A. English	<b>Year, Semester:</b> 1yr, 1st Sem
<b>Course Title:</b> Communicative English- 1	<b>Subject Code:</b> TIU-UEN-AEC-S1101
<b>Contact Hours/Week:</b> 2-0-0 (L-T-P)	<b>Credit:</b> 2

#### COURSE OBJECTIVE:

1. The primary objective is to develop in the undergraduate students a level of competence in English required for independent and effective communication for academic and industry needs.
2. In addition to fostering the ability to use English skillfully, the graduates are trained to adapt to the changing social circumstances.
3. These courses also enable them to engage in life-long learning and pursue advanced level studies in future.

#### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Define different principles and usage of grammar.	K1
CO-2:	Contrast the use of effective communication, in both spoken and written English.	K2
CO-3:	Apply the meaning and nuances of words in the use of vocabulary.	K3
CO-4:	Apply techniques of oral communication in a variety of professional and academic situations.	K3
CO-5:	Create individual expressions in facilitating the dynamics of	K6



	written communication	
CO-6:	Develop skills required in a professional environment.	K5

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Fundamentals of Communication</b>	<b>5 Hours</b>
Introduction to communication theory Principles of effective communication Barriers to communication Importance of clarity, precision, and confidence in communication		
<b>MODULE 2:</b>	<b>Language and Grammar Skills</b>	<b>5 Hours</b>
Basic grammar concepts (tenses, subject-verb agreement, articles, etc.) Sentence structure and formation Common errors in English grammar Pronunciation drills and consonant sounds		
<b>MODULE 3:</b>	<b>Vocabulary Building &amp; Sentence Formation</b>	<b>5 Hours</b>
Techniques for vocabulary development Word meaning, synonyms, and antonyms Idioms, phrases, and their usage Constructing meaningful and coherent sentences		
<b>MODULE 4:</b>	<b>Oral Communication &amp; Speaking Skills</b>	<b>5 Hours</b>
Conversational skills for professional and academic settings Pronunciation improvement and articulation Public speaking and presentations Group discussions and interpersonal communication		
<b>MODULE 5:</b>	<b>Writing Skills &amp; The Writing Process</b>	<b>5 Hours</b>
Writing a well-structured paragraph Linking paragraphs for coherence Writing process: brainstorming, drafting, revising, and editing Writing different types of reports		
<b>MODULE 6:</b>	<b>Formal Writing &amp; Workplace Communication</b>	<b>5 Hours</b>
Drafting professional documents: Minutes of meetings, agenda, notices, circulars, memos Writing job applications and resumes Report writing for business and academics		

Email etiquette	
<b>TOTAL</b>	30 hours

### Recommended Books:

#### Main Reading:

1. Lata, Pushp, *Communication Skills*, Oxford University Press
2. Rizvi Ashraf, *Effective Technical Communication*, Tata McGraw-Hill.
3. Wren & Martin, *High School Grammar & Composition*, S. Chand and Sons
4. David Holmes, *Communication Theory*, SAGE Publications Ltd.

#### Supplementary Reading:

1. ViswamohanAysha. *English for Technical Communication*, Tata McGraw-Hill.
2. Gregory Bassham, William Irwin, Henry Nardone & James M. Wallace. *Critical Thinking: A Student's Introduction*, Tata McGraw Hill.
3. CIEFL, Hyderabad, *Exercises in Spoken English*. Parts.I-III. Oxford University Press
4. Robin Torres- Gouzerh. *Intermediate English Grammar for ESL Learners*. Tata McGraw Hill.

<b>Program:</b> B.A. English	<b>Year, Semester:</b> 1st Year 1st Semester
<b>Course Title:</b> Writing, Editing, Translation	<b>Subject Code:</b> TIU-UEN-SEC-S1101
<b>Contact Hours/Week:</b> 2-1-0 (L-T-P)	<b>Credit:</b> 3

#### COURSE OBJECTIVE:

1. To introduce students to the foundational principles of effective writing across various professional contexts, with an emphasis on clarity, coherence, and audience awareness.
2. To provide practical training in editing techniques, enabling students to revise and refine journalistic, literary, and translated texts with attention to grammar, style, and structure.

3. To develop students' translation skills and understanding of basic translation theory, including linguistic equivalence, cultural context, and fidelity to tone and meaning.
4. To enhance students' adaptability in using contemporary language and digital formats, including writing for the internet, research communication, and media platform

**COURSE OUTCOME (CO):**

On completion of the course the students will be able to:

C01	Recall proficiency in grammar, punctuation, and sentence structure to produce polished and error-free written content.	K1
C02	Associate themselves with the symbols of copyediting and proofreading	K2
C03	Develop critical thinking skills to evaluate media content critically and assess its influence on public opinion.	K5
C04	Generate documents with appropriate formatting, layout and proofing.	K5
C05	Outline various translation strategies, including literal translation, cultural adaptation, and idiomatic translation, to handle different types of texts effectively.	K4
C06	Critically evaluate writing, editing, and translation choices based on audience, purpose, and context.	K5

**COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Principles of Effective Writing</b>	<b>5 Hours</b>
Fundamentals of Writing: Clarity, Coherence, and Conciseness Grammar, Punctuation, and Sentence Structure Writing for Different Audiences and Purposes Writing and Editing Exercises (Hands-on Training)		
<b>MODULE 2:</b>	<b>Contemporary Language Use and Journalistic Writing</b>	<b>5 Hours</b>
Evolution of Language and Style in Contemporary Writing Basics of Journalistic Writing: News Reports, Features, Editorials Writing for Print vs. Digital Media Ethical Issues in Journalism and Professional Writing		

<b>MODULE 3:</b>	<b>Writing for the Internet and Research Writing</b>	<b>5 Hours</b>
The Expanding Boundaries of "Text": Advertisements, Pamphlets, Street Signs, Memes, and Emojis Popular Culture and Everyday Language Practices How Non-Literary Texts Construct Cultural Meaning Case Study: The Influence of Social Media on Language and Literature		
<b>MODULE 4:</b>	<b>Editing Techniques and Proofreading</b>	<b>5 Hours</b>
Principles of Copyediting and Proofreading Symbols and Conventions of Editing Editing News Reports, Articles, and Fictional Works Hands-on Editing Exercises		
<b>MODULE 5:</b>	<b>Translation Theory and Practice</b>	<b>5 Hours</b>
Introduction to Basic Translation Theories ( <i>Literal vs. Free Translation, Cultural Equivalence</i> ) Challenges in Translating Literary vs. Non-Literary Texts Translation for Media, Advertising, and Technical Writing Case Studies of Translated Works		
<b>MODULE 6:</b>	<b>Practical Applications in Writing, Editing, and Translation</b>	<b>5 Hours</b>
Editing a Work of Translation: Challenges and Strategies Formatting, Layout, and Style Guide Compliance ( <i>APA, MLA, Chicago</i> ) Creating a Portfolio: Writing, Editing, and Translating Samples Final Project: A Fully Edited and Translated Document		
<b>TOTAL LECTURES</b>		<b>30 Hours</b>

### Suggested Readings

1. Jyoti Sanyal, *The Statesman Style Book*
2. William Zinsser, *On Writing Well: The Classic Guide to Writing Nonfiction*
3. William Strunk, *The Elements of Style*

<b>Program:</b> BA in English	<b>Year, Semester:</b> 1st Yr., 2 <sup>nd</sup> Sem.
<b>Course Title:</b> Psychology: Approach to Health and Society	<b>Subject Code:</b> TIU-UPY-CVA-T1101
<b>Contact Hours/Week:</b> 2-0-0 (L-T-P)	<b>Credit:</b> 2

**COURSE OBJECTIVE:****Enable the student in:**

1. Explore the origin, evolution, and key perspectives of psychology to understand human behaviour.
2. Examine emotional intelligence models and apply strategies for self and social management.
3. Investigate stress, its physiological impact, and coping strategies for well-being.
4. Assess public health issues and interventions for health promotion and disease prevention.

**COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Explain the concept, origin, evolution, and key perspectives of psychology, including behavioral, cognitive, and socio-cultural approaches.	K2
CO-2:	Describe the nature, significance, and models of emotional intelligence and evaluate its building blocks, including self-awareness, self-management, social awareness, and relationship management.	K4
CO-3:	Demonstrate knowledge of measuring emotional intelligence and implement strategies to develop and enhance emotional regulation, including managing emotions, anxiety, fear, and anger.	K3
CO-4:	Explain the concept, models, and physiological response of stress while identifying internal, external, and interpersonal sources of stress and their impact on emotional and physical well-being.	K4
CO-5:	Analyze various coping strategies, factors affecting coping, and stress management techniques at physical, cognitive, and behavioral levels to enhance psychological resilience.	K4, K5
CO-6:	Examine public health policies, health inequalities, health risk behaviors, and strategies for promoting community well-being, including disease prevention and self-empowerment initiatives.	K2

**COURSE CONTENT:**

MODULE 1:	INTRODUCTION TO PSYCHOLOGY	7 Hours
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Unit I: Concept and introduction to psychology,its origin and evolution. Unit II:Definition of Psychology, nature II.a.Early Definitions. II.b.Current Definitions. II.c. Nature and Characteristics of Behaviour. Unit iii: key perspective in psychology – Behavioural, Cognitive,Socio cultural.		
MODULE 2:	EMOTIONAL INTELLIGENCE	9 Hours
Unit i: Concept of Emotional Intelligence: Nature and Significance. Unit i.a: Emotion- Meaning, characteristics of emotion, components of emotion-cognitive component, Physiological component, Behavioural component. Unit ii: Models of emotional intelligence: Ability, Trait, and Mixed. Unit iii: Building blocks of emotional intelligence: self-awareness, self-management, social awareness, and relationship management. Unit iv: Emotional Intelligence: Measurement and Development. Unit iv.a. Measures of emotional intelligence. Unit iv.b.Strategies to develop and enhance emotional intelligence. Unit V: Self Management: Managing emotions, anxiety, fear, and anger.		
MODULE 3:	STRESS AND COPING	7 Hours
Unit-I : Stress: Concept, Meaning, Definition and Models, Stimulus, Response, Transaction. Unit i.a. Physiology of Stress: Endocrine Response Sequence, ANS response. Unit-II: Sources of Stress: Internal, External, Interpersonal; Systemic. unit ii.a:Impact of Stress: Physical, Emotional, Cognitive, Behavioral, Stress & Eustress. Unit-III: Coping with Stress: Complexity of Coping; Coping-concept, Process of coping, Coping and adaptation, Coping strategy and style, types of coping styles: Proactive and Explanatory, Factors affecting coping. Unit-IV: Stress Management and Coping: Symptoms/ Alarms; Management techniques, Physical Level, Cognitive and behavioural skills/ techniques.		
MODULE 4:	<i>Community Health Psychology</i>	7 Hours

Unit-I: Community Health: Concept, History, Approaches, Public Health Policies: WHO. Unit-II Health Inequalities and Community Health Programme: Health differentials; Issues related to poverty, Minority status and health; Gender and Health; Work and health; Community health programme and evaluation. Unit-III: Community Health and Hazards: Health habits and health behavior; Food habits, Health risk behavior (use of Tobacco, Alcohol, Drugs), Strategies for changing health risk behavior (cognitive, behavioral, motivational, emotional approaches), Reproductive health, Health promotion and disease, Prevention: Applications of Psychological principles, Self-empowerment, Community development. Unit-IV: Community Health Care: Health seeking behavior (screening for disease detection); Immunization; Predicting health behavior (influences on health behavior)	
TOTAL LECTURES	30 Hours

Books:

1. Atkinson, R.L., Atkinson, R.C., Smith, E.E., & Hilgard, E.R. : Introduction to Psychology, (Latest Edition). Harcourt Brace Java Publishers, Tokyo.
2. Baron, R. & Misra, G. (2013). Psychology. New Delhi: Pearson.
3. Papalia, Diane E., Sally Wendos Olds (2006). Human Development. 9<sup>th</sup> Edition. New
4. Mangal, S.K. : General Psychology, (Latest Edition) Sterling Publishers Pvt. Ltd., 1998. McGraw Hill New Delhi, ISE, 1988.
5. Munn, N.L., Fernald, L.D., and Ferhald, P.S.: Introduction to Psychology, Third Edition, Oxford IBH Publishing House Co., Calcutta 1972.
6. Passer, M.W. & Smith, R.E. (2010). Psychology: The science of mind and behaviour. New Delhi: Tata McGraw-Hill.
7. Schultz, D.P. & Schultz, S.E. (2007). History of Psychology (9<sup>th</sup> Edition, Belmont, USA, Thomson Wardsworth.
8. Dalal, A.K. (2015). Heath Beliefs and Coping with Chronic Diseases. New Delhi: Sage Publications India Pvt. Ltd.:
9. Bar-On, R., & Parker, J. D. A. (Eds.) (2000). The Handbook of Emotional Intelligence. San Francisco, California: Jossey Bros.
10. Goleman, D. (1998). Working with Emotional Intelligence. New York: Bantam Books.

<b>Program:</b> B.A in English	<b>Year, Semester:</b> 1 <sup>st</sup> Yr., 1st Sem.
<b>Course Title:</b> Women and Gender Studies	<b>Subject Code:</b> TIU-UWS-CVA-T1101
<b>Contact Hours/Week:</b> 2-0-0 (L-T-P)	<b>Credit:</b> 2

### **COURSE OBJECTIVE:**

Enable the student to:

1. Explore key feminist theories and movements to understand their impact on policies, activism, and social change.
2. Examine the evolution of gender roles, identities, and inequalities, particularly in the Indian context.
3. Analyze how gender intersects with caste, class, race, and sexuality, shaping unique experiences of discrimination and privilege.
4. Investigate gender dynamics in work and organizational settings to promote equity and inclusivity.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Explore the historical and contemporary gender issues facing India, fostering critical thinking and a commitment to addressing gender-based inequalities.	K2
CO-2:	Recognize and analyze diverse perspectives and experiences in women's studies, promoting an inclusive worldview through a gender lens..	K2
CO-3:	Assess how intersecting factors such as caste, class, and sexuality impact gender-based inequities and propose informed, intersectional solutions to social issues.	K4
CO-4:	Analyze the effects of globalization and economic policies on gender roles and relations, focusing on labor dynamics, migration, and transnational issues affecting marginalized gender groups.	K3
CO-5:	Critically examine historical events, movements, and policies related to gender, developing analytical skills applicable to academic and personal contexts.	K3



CO-6:	Develop strategies to optimize gender equity initiatives by assessing policies, advocating for structural reforms, and enhancing inclusivity in diverse professional and social environments.	K3
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### **COURSE CONTENT:**

MODULE 1:	INTRODUCTION- WOMEN'S MOVEMENT IN INDIA	5 Hours
Definition - Evolution of Women's Movements - Key Phases and Struggles - Impact on Societal Structures - Historical and Contemporary Perspectives Key Movements - Abolition of Sati - Widow Remarriage - Women and Education - Child Marriage and Age of Consent Bill - Women and Political Participation - Women and Caste Inequality - Telangana and Tebhaga Movements		
MODULE 2:	CULTURAL CONSTRUCTION OF GENDER	5 Hours
Understanding Gender as a Social Construct - Intersectionality - Impact of Culture on Gender Roles - Gendered Socialization Key Concepts - Gender Roles - Stereotypes and Expectations - Gender Identity: Concept of Masculinity and Femininity - Gender and Power Dynamics		
MODULE 3:	WOMEN, GENDER, AND WORK	5 Hours
Analyzing Work from a Gendered Perspective - Gendered Distribution of Work - Economic and Social Implications Key Themes - Concept of Work: Productive and Reproductive Labour; Paid and Unpaid Work - Gender Division of Labour: Family, State, and Labour Market; Gendered Analysis of the Labour Market - Exploring Formal and Informal Economy; Factors Affecting Women in Organized and Unorganized Sectors - Invisibility of Women's Work		
MODULE 4:	GENDER AND ORGANIZATIONAL CULTURE	5 Hours
Analyzing Workplace Structures - Gendered Workplace Experiences - Strategies for Inclusion Key Topics - Gender Diversity and Inclusion; Analyzing Gendered Organizational Cultures - Gender Bias and Stereotypes; Glass Ceiling and Glass Cliff Phenomena - Gender Pay Gap and Compensation - Gender-Sensitive Organizational Policies and Initiatives		

MODULE 5:	GENDER AND LEGAL RESPONSIBILITY IN WORKPLACE	5 Hours
Legal Frameworks and Policies - Institutional Measures - Role of Employers and Employees Key Areas - Anti-Discrimination Laws at Workplace; Laws and Regulations Promoting Gender Equality in the Workplace - Workplace Health and Safety: Understanding Sexual Harassment at Workplace - Equal Pay and Compensation - Significance of Gender Sensitization Training for Employees; Ethical Dimensions of Fostering a Gender-Inclusive Workplace Culture		
MODULE 6:	GENDER AND LEADERSHIP	5 Hours
Understanding Leadership through a Gendered Lens - Barriers and Opportunities for Women Leaders Key Discussions - Gendered Leadership: Behaviour and Stereotypes - Women in Leadership Positions: Challenges and Opportunities - Role of Unconscious Biases in Shaping Perceptions and Evaluations of Leaders Based on their Gender - Gender Differences in Negotiation and Communication - Role of Mentorship and Sponsorship in Promoting Gender Diversity in Leadership		
TOTAL LECTURES		30 Hours

Books:

1. Agarwal, B. (1994). *A field of one's own: Gender and land rights in South Asia*. Cambridge University Press.
2. Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. Routledge.
3. Chakravarti, U. (1998). *Rewriting history: The life and times of Pandita Ramabai*. Zubaan.
4. Chakravarti, U. (2003). *Gendering caste: Through a feminist lens*. Stree.
5. Connell, R. W. (1995). *Masculinities*. University of California Press.
6. Forbes, G. (1996). *Women in modern India*. Cambridge University Press.
7. John, M. E. (2008). *Women's studies in India: A reader*. Penguin Books.
8. Kabeer, N. (1994). *Reversed realities: Gender hierarchies in development thought*. Verso.
9. Kumar, R. (1993). *The history of doing: An illustrated account of movements for women's rights and feminism in India 1800-1990*. Zubaan.
10. Mazumdar, V. (2010). *Memories of a rolling stone*. Zubaan.
11. Menon, N. (2012). *Seeing like a feminist*. Zubaan.
12. Sangari, K., & Vaid, S. (Eds.). (1989). *Recasting women: Essays in colonial history*. Kali for Women.
13. Sen, S. (1999). *Women and labour in late colonial India: The Bengal jute industry*. Cambridge University Press.

## Semester 2:

<b>Program:</b> BA in English	<b>Year, Semester:</b> 1st Year, 2nd Semester
<b>Course Title: Classical and Other Ancient Literature of India</b>	<b>Subject Code: TIU-UEN-MJ-T12101</b>
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4

### COURSE OBJECTIVE:

1. Present the greatest literary works of India (as we understand and discuss the idea of India in the pre-colonial time) from the past two millennia.
2. Help students understand the definition of the 'classical' and the problem of periodization.
3. Reintroduce these works, a part of world literature's treasured heritage, to a new generation of students.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	<b>Recall</b> key concepts of 'classical' literature and the problem of periodization in Indian literary traditions	K1
CO-2:	<b>Describe</b> major classical Indian texts, their themes, structure, and literary significance.	K2
CO-3:	<b>Apply</b> knowledge of socio-political and cultural contexts to interpret classical Indian literature.	K3
CO-4:	<b>Analyze</b> different genres and linguistic traditions within classical Indian literary heritage.	K4
CO-5:	<b>Evaluate</b> classical texts through critical and theoretical perspectives.	K5
CO-6:	<b>Create</b> a well-structured literary critique showcasing the influence of classical Indian literature on later traditions.	K6

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to Classical Indian Literature</b>	<b>8 Hours</b>
Defining 'Classical' The Concept of 'India' in Pre-Colonial Literary Traditions Oral and Written Traditions: Sanskrit, Prakrit, Tamil, and Other Languages The Influence of Religion and Philosophy on Classical Literature		

<b>Module 2:</b>	<b>Selection from Vedas (Rig Veda)</b>	<b>7 Hours</b>
Introduction to the Rig Veda, Historical background and significance, Structure and composition (Mandalas, Hymns, Rishis) Major Deities and Their Hymns (selections): Agni, Indra, Usha, Soma, Varuna Themes and Symbolism in the Rig Veda Cosmic order (Rita) and the role of sacrifice, Nature worship and spiritual metaphors, The interplay of light and darkness		
<b>MODULE 3:</b>	<b>Epics and Itihasa</b>	<b>8 Hours</b>
Ramayana /Mahabharata Themes of Dharma, Duty, and Kingship in the Epics Retellings and Regional Variations		
<b>MODULE 4:</b>	<b>Classical Sanskrit Drama and Poetry</b>	<b>7 Hours</b>
Kalidasa's <i>Abhijnanashakuntalam</i> /Bhasa's <i>Swapnavasavadatta</i> / Sudraka's <i>Mricchakatika</i> Poetics and Aesthetics in <i>Natya Shastra</i> Classical Poetry: <i>Meghaduta</i> (Kalidasa) and /or <i>Gathasaptasati</i> (Hala)		
<b>MODULE 5:</b>	<b>Tamil and Dravidian Classical Literature</b>	<b>8 Hours</b>
<i>Tirukkural</i> (Moral and Ethical Poetry of Tiruvalluvar)/selections from the Tamil Sangam poetry/ <i>Silappadikaram</i> / <i>Manimekalai</i> (Sangam Epics) Themes of Love, Ethics, and Social Justice in Tamil Literature		
<b>MODULE 6:</b>	<b>Classical Indian Literature in a Global Context</b>	<b>7 Hours</b>
Transmission of Classical Indian Texts to Southeast Asia The Influence of Indian Epics on Other Asian Cultures Colonial Translations and Their Impact on Literary Canon Formation The Relevance of Classical Indian Literature Today		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

Books:

1. Pollock, Sheldon, editor. *Literary Cultures in History: Reconstructions from South Asia*. University of California Press, 2003.
2. Thapar, Romila. *Cultural Pasts: Essays in Early Indian History*. Oxford University Press, 2000.
3. Dehejia, Vidya. *Indian Literature: An Introduction*. National Book Trust, 1994.
4. Goldman, Robert P., and Sally J. Sutherland, translators. *The Ramayana of Valmiki: An Epic of Ancient India*. Princeton University Press, 1984–2018.
5. van Buitenen, J. A. B., translator. *The Mahabharata*. University of Chicago Press, 1973–1978.
6. Hiltebeitel, Alf. *Rethinking the Mahabharata: A Reader's Guide to the Education of the Dharma King*. University of Chicago Press, 2001.

7. Kalidasa. *The Recognition of Shakuntala*. Translated by W. J. Johnson, Oxford University Press, 2001.
8. Ingalls, Daniel H. H. *An Anthology of Sanskrit Court Poetry: Vidyakara's "Subhāṣitaratnaḥaṣa."* Harvard University Press, 1965.
9. Bharata. *The Nāṭyaśāstra: A Treatise on Hindu Dramaturgy and Histrionics*. Translated by Manomohan Ghosh, Asiatic Society, 1951.
10. Tiruvalluvar. *The Kural: Tiruvalluvar's Tirukkural*. Translated by G. U. Pope, Clarendon Press, 1886.
11. Ramanujan, A. K. translator. *Poems of Love and War*. Oxford University Press, 2006.
12. Parthasarathy, R., translator. *The Cilappatikāram: The Tale of an Anklet*. Columbia University Press, 1993.
13. Tharu, Susie, and K. Lalita, editors. *Women Writing in India: 600 B.C. to the Present*. Feminist Press, 1991.
14. Pollock, Sheldon. *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India*. University of California Press, 2006.
15. Embree, Ainslie T. ed. *Sources of Indian Tradition* (2nd edition), Vol 1, Penguin Random House, 1992.
16. Doniger, Wendy. *On Hinduism*. Oxford University Press, 2013.

<b>Program:</b> B.A. in English	<b>Year, Semester:</b> 1st Yr., 2nd Sem.
<b>Course Title:</b> Romantic Literature-II	<b>Subject Code:</b> TIU-UEN-MI-T12101
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4

### **COURSE OBJECTIVE:**

Enable the student to:

1. Demonstrate advanced understanding of key themes and historical contexts of Romanticism.
2. Explore the interplay between Romantic literature and 19th-century political, social, and cultural developments.
3. Critically assess the Romantic sublime through literary and aesthetic theory.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1	Demonstrate advanced understanding of key themes and historical contexts of Romanticism.	K1
CO-2	Explore the advanced interplay between Romantic literature and 19th-century political, social, and cultural developments.	K3
CO-3	Critically assess the Romantic sublime through an advanced lens of literary and aesthetic theory.	K5
CO-4	Develop advanced comparative analysis skills by studying diverse Romantic authors and genres.	K4
CO-5	Evaluate the advanced concepts of nature, imagination, and emotion in later Romantic works.	K5
CO-6	Assess the interdisciplinary approaches to Romantic literature, integrating philosophical, historical, and aesthetic perspectives.	K2

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to Romanticism</b>	<b>8 Hours</b>
Definition of Romanticism, Historical and cultural background, Key themes: nature, imagination, emotion, individual, Role of revolution and political upheaval		
<b>MODULE 2:</b>	<b>Percy Bysshe Shelley</b>	<b>7 Hours</b>
Selected poems by Shelley, The idea of the poet as a visionary, Shelley's political radicalism, Romanticism and the Sublime		
<b>MODULE 3:</b>	<b>Thomas De Quincey and Romantic Prose</b>	<b>8 Hours</b>
<i>Confessions of an English Opium Eater</i> : autobiographical elements, Memory, dreams, and opium, Romantic subjectivity, Influence on later literature		
<b>MODULE 4:</b>	<b>Jane Austen and Romantic Fiction</b>	<b>7 Hours</b>
<i>Pride and Prejudice</i> : irony, realism, and Romantic sensibility, The role of women and marriage, Critique of Romantic excesses, Class and social structures		
<b>MODULE 5:</b>	<b>John Keats and the Romantic Ode</b>	<b>8 Hours</b>
Close reading of "To Autumn," "Ode to a Nightingale," "Ode on a Grecian Urn," Negative Capability, Beauty, mortality, and transience, Romantic ode as a poetic form		
<b>MODULE 6:</b>	<b>Development of Romantic Themes</b>	<b>7 Hours</b>
The Gothic influence in later Romantic works, The Romantic Fragment, Melancholy and nostalgia, Romanticism's legacy in Victorian and Modernist literature		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

**Books:**

1. M. H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, Oxford University Press.
2. Duncan Wu (ed.), *Romanticism: An Anthology*, Blackwell Publishers.
3. Jerome McGann, *The Romantic Ideology: A Critical Investigation*, University of Chicago Press.
4. Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and Its Background 1760-1830*, Oxford University Press.
5. Harold Bloom (ed.), *Romanticism and Consciousness*, W.W. Norton & Co.

<b>Program:</b> B.A. in English	<b>Year, Semester:</b> 1st Yr., 2 <sup>nd</sup> Sem.
<b>Course Title:</b> Fundamentals of Applied Digital Technologies for the Humanities-II	<b>Subject Code:</b> TIU-UCS-MD-S1201
<b>Contact Hours/Week:</b> 2-1-0 (L-T-P)	<b>Credit:</b> 3

**COURSE OBJECTIVE:**

Enable the student to:

1. Understand client-server architecture, DNS, web hosting, and CMS fundamentals.
2. Develop skills in blog creation, customization, and SEO optimization.
3. Analyze website performance using analytics and advanced customization.

**COURSE OUTCOME:**

The student will be able to:

CO-1:	Identify the fundamentals of client-server architecture, domain name systems, and web hosting concepts.	K1
CO-2:	Explain the working of CMS platforms and their role in website development.	K2
CO-3:	Apply blog creation techniques, customization, and content formatting using Blogger.	K3
CO-4:	Analyze and implement advanced Blogger settings, SEO techniques, and performance optimization strategies.	K4
CO-5:	Develop and maintain a functional blog with structured content and customization.	K3
CO-6:	Evaluate blog performance using analytics and optimize it for better engagement and visibility.	K4

**COURSE CONTENT:**

<b>MODULE-1:</b>	<b>Client-Server Architecture &amp; DNS</b>	<b>7 Hours</b>
Concepts of Client-Server Architecture, Concepts of Domain and Sub-Domain, Working of DNS:		

Request & Response with HTTP as an Example <b>Hands-on Session:</b> Practical Implementation of DNS Concepts		
<b>MODULE-2:</b>	<b>Web Hosting &amp; CMS Platforms</b>	<b>7Hours</b>
Concepts of Web Hosting: Free & Paid, Introduction to CMS Platforms, Introduction to Blogger <b>Hands-on Session:</b> Setting Up Hosting & Exploring CMS.		
<b>MODULE-3:</b>	<b>Blog Creation &amp; Customization</b>	<b>7 Hours</b>
Creating Blog: Title, Address, Template, Working with Post Editor (Create, Publish, Save, Preview), Post Editor Tools: Formatting, Links, Images, Videos, Lists, Post Settings <b>Hands-on Session:</b> Blog Post Creation & Formatting.		
<b>MODULE-4:</b>	<b>Advanced Blogger Customization</b>	<b>7 Hours</b>
Creating New Pages & Customizing Templates, Auto Resize Images (CSS Trick), Blogger Settings: Privacy, Permissions, Post & Comment Settings, <b>Hands-on Session:</b> Customizing Blogger Templates & Layouts.		
<b>MODULE-5:</b>	<b>SEO, Analytics &amp; Maintenance</b>	<b>7 Hours</b>
Search Preferences: Meta Tags, Custom Error Pages, Blogger Profile Settings & Feed Settings Analytics, Backup & Deletion, <b>Hands-on Session:</b> Optimizing Blog for SEO & Analytics.		
<b>MODULE-6:</b>	<b>Project: Live Blog Development</b>	<b>10 Hours</b>
Creating & Maintaining a Live Blog on a Distinct Topic, <b>Hands-on Session:</b> Finalizing & Presenting the Blog		
<b>TOTAL LECTURE</b>		<b>45 Hours</b>

<b>Program:</b> B.A in English	<b>Year, Semester:</b> 1st year, 2 <sup>nd</sup> Sem,
<b>Course Title:</b> Communicative English- II	<b>Subject Code:</b> TIU-UEN-AEC-S1201
<b>Contact Hours/Week:</b> 2-0-0 (L-T-P)	<b>Credit:</b> 2

#### **COURSE OBJECTIVE:**

1. The primary objective is to develop in the undergraduate students a level of competence in English required for independent and effective communication for academic and industry needs.
2. In addition to fostering the ability to use English skillfully, the graduates are trained to adapt to the changing social circumstances.
3. These courses also enable them to engage in life-long learning and pursue advanced level studies in future.

#### **COURSE OUTCOME:**

On completion of the course, the student will be able to:



CO-1:	Apply common rules of English grammar in analyzing sentence structure	K3
CO-2:	Evaluate a text intrinsically as well as extrinsically	K5
CO-3:	Associate one's ideas and thoughts in grammatically correct and culturally appropriate language in various academic and professional writings.	K2
CO-4:	Apply the strategies and techniques learnt in carrying out conversations across different contexts.	K3
CO-5:	Create presentations to address general as well as technical audiences.	K6
CO-6:	Practice skills required in a professional environment.	K3

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Advanced Grammar &amp; Expressive Language</b>	<b>6 Hours</b>
Sentence Structure, Tenses, Articles, Prepositions Subject-Verb Agreement Similes, Idioms, and Anecdotes		
<b>MODULE 2:</b>	<b>Professional &amp; Technical Writing</b>	<b>6 Hours</b>
Poster & Multimedia Presentations Press Releases & Technical Documents Presentation Skills for Meetings		
<b>MODULE 3:</b>	<b>Workplace Communication &amp; Email Etiquette</b>	<b>6 Hours</b>
Formal and Informal Communication Writing Effective Emails Interpersonal Communication and Empathy		
<b>MODULE 4:</b>	<b>Analytical Reading &amp; Employability Skills</b>	<b>6 Hours</b>
Critical Reading and Evaluation Techniques  Grooming and Social Etiquette		
<b>MODULE 5:</b>	<b>Course Review and hands on practice</b>	<b>6 Hours</b>
Course Review and hands on practice		
<b>TOTAL</b>		<b>30 hours</b>

### **Recommended Books:**

**Main Reading:**

1. Lata, Pushp, *Communication Skills*, Oxford University Press
2. Rizvi Ashraf, *Effective Technical Communication*, Tata McGraw-Hill.
3. Wren & Martin, *High School Grammar & Composition*, S. Chand and Sons
4. David Holmes, *Communication Theory*, SAGE Publications Ltd.

**Supplementary Reading:**

1. ViswamohanAysha, *English for Technical Communication*, Tata McGraw-Hill.
2. Gregory Bassham, William Irwin, Henry Nardone & James M. Wallace. *Critical Thinking: A Student's Introduction*, Tata McGraw Hill.
3. CIEFL, Hyderabad, *Exercises in Spoken English*. Parts.I-III.. Oxford University Press
4. Robin Torres- Gouzerh. *Intermediate English Grammar for ESL Learners*. Tata McGraw Hill.
5. Christopher Davies. *Divided by a Common Language*. Houghton Mifflin Company.

<b>Program:</b> B.A. English	<b>Year, Semester:</b> 1st Year 2 <sup>nd</sup> Semester
<b>Course Title:</b> Creative Writing	<b>Subject Code:</b> TIU-UEN-SEC-S1201
<b>Contact Hours/Week:</b> 2-1-0 (L-T-P)	<b>Credit:</b> 3

**COURSE OBJECTIVE:**

1. The primary objective is to develop among undergraduate students a capacity to think and compose grammatically correct texts.
2. This course will also enable the students to sharpen their skills of academic writing as well as develop insights in the field of content writing.
3. Further, it will also give them an edge in the field of publishing and editing of books, articles, and newspapers.

**COURSE OUTCOME**

On completion of the course, the student will be able to:

CO-1:	To recall diverse texts and literary elements from the perspective of a practitioner.	K4
CO-2:	To describe writing techniques specific to professions such as law, journalism, publishing, copywriting, and editing.	K5

CO-3:	To demonstrate grammatically correct and culturally appropriate language in academic and professional settings.	K3
CO-4:	To analyse various writing techniques and their applications in literature and allied domains.	K4
CO-5:	To assess writing techniques, styles, and structures for professional and academic use.	K6
CO-6:	To design and develop original written content using appropriate writing techniques, styles, and structures suited to professional domains.	K5

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Introduction to Creative Writing</b>	<b>5 Hours</b>
Understanding creative writing: Definition and scope Different types of writing: Literary, critical, journalistic, scientific, communicative Characteristics of creative writing Discussion and analysis of writing samples		
<b>MODULE 2:</b>	<b>Elements of Creative Writing</b>	<b>5 Hours</b>
Theme, style, form, structure, and vision in writing Crafting a strong narrative: Plot, setting, character development The role of perspective and point of view in storytelling		
<b>MODULE 3:</b>	<b>Crafting and Mechanics of Writing</b>	<b>5 Hours</b>
The importance of grammar, punctuation, and clarity Sentence structure, rhythm, and flow Introduction to rhyme and lyrical writing (poetry basics) Narrative, lyric, and dramatic writing styles		
<b>MODULE 4:</b>	<b>Writing for Specific Purposes</b>	<b>5 Hours</b>
Writing for law, journalism, publishing, and copywriting Adaptation of writing style for different audiences and contexts The role of research and fact-checking in professional writing		
<b>MODULE 5:</b>	<b>Editing and Revising for Publication</b>	<b>5 Hours</b>
The process of re-reading and revising Self-editing vs. copy-editing Techniques for improving coherence and consistency in writing Preparing a manuscript for publication		
<b>MODULE 6:</b>	<b>Final Project</b>	<b>5 Hours</b>
Evaluating different writing techniques through discussions Submission of a final manuscript		
<b>TOTAL LECTURES</b>		<b>30 Hours</b>

**Books:**

1. Janet Burroway, *Imaginative Writing: The Elements of Craft*

Program: BA in English	Year, Semester: 1 <sup>ST</sup> yr, 2 <sup>ND</sup> sem
Course Title: Environmental Science	Subject Code: TIU-UGL-CVA-T1201
Contact Hours/Week: 2-0-0 (L-T-P)	Credit: 2

**COURSE CONTENT:**

On completion of the course, the student will be able to:

CO-1:	Understand Environmental Components and Issues	K2
CO-2:	Analyze Ecosystem Dynamics and Biodiversity Conservation	K4
CO-3:	Evaluate Environmental Chemistry and Water Quality Parameters	K5
CO-4:	Assess the Impact of Meteorological and Natural Resource Changes	K3
CO-5:	Develop Pollution Control and Waste Management Strategies	K6
CO-6:	Remember Environmental Laws, Disaster Management, and Global Agreements	K1

MODULE 1	FUNDAMENTALS OF ENVIRONMENTAL SCIENCE	5 Hours
Definition, Scope and Importance; Types and Components of Environment (Atmosphere, Hydrosphere, Lithosphere and Biosphere); Global environmental crisis		
MODULE 2:	ECOLOGY AND BIODIVERSITY	5 Hours
Concept of ecology: Autecology and Synecology – basic ideas, definition; food chains, food webs and trophic levels; Basic Concept of an ecosystem; different types of ecosystem, Ecological pyramids; Definition of biodiversity, Hot-spots of biodiversity; India as a mega-biodiversity nation; Endangered and endemic species of India; Threats to biodiversity: Habitat loss, poaching of wildlife, etc.; Conservation of biodiversity: in-situ and ex-situ conservation		

MODULE 3:	CHEMISTRY OF ENVIRONMENT	5 Hours
Fundamentals of water quality; Concept of DO, BOD, COD, Hardness, Alkalinity; Chemistry of Heavy Metals-Pb, Hg, Cd and As - Physical and chemical properties; Behavior of heavy metals and their compounds in environment.		
MODULE 4:	METEOROLOGY	5 Hours
Basic knowledge of climatological parameters for environmental study; Weather and climate; Western disturbance, Tropical cyclones, Monsoon, El-Nino and La-Nina phenomena.		
MODULE 5:	NATURAL RESOURCES	5 Hours
Concept of Renewable and Non-renewable resources; Land degradation, soil erosion and desertification; Deforestation: Causes, consequences and remedial measures; Water: Use and over- exploitation of surface and ground water, floods, droughts; Energy resources: Environmental impacts of energy generation use of alternative and non-conventional energy sources, growing energy needs.		
MODULE 6:	ENVIRONMENTAL POLLUTION, NATURAL HAZARDS AND DISASTER MANAGEMENT, ENVIRONMENTAL LAWS AND POLICY, ENVIRONMENTAL AUDIT AND EIA	5 Hours
Environmental pollution: concepts and types; Air, water, soil, noise and marine pollution- causes, effects and controls; Temperature inversion; photochemical Smog; Green House Gas (GHG) emissions reduction; Concept of hazards waste and human health risks; Solid waste management: Control measures of Municipal, biomedical and e-waste; Rainwater Harvesting; Green Technology		
TOTAL LECTURES		30 Hours

**Books:**

1. Benny Joseph (2005)., Environmental Studies, New Delhi, Tata McGraw Hill Publishing co.Ltd
2. Erach Bharucha (2005)., Textbook of Environmental Studies for Undergraduate Courses, Hyderabad, Universities Press.

Program: B.A in English	Year, Semester: 1st year, 2nd SEM.
Course Title: Educational Perspectives	Subject Code: TIU-UED-CVA-T1202
Contact Hours/Week: 2-0-0 L-T-P	Credit: 2

### **COURSE OBJECTIVE:**

Enable the student to:

1. Get a background of contemporary Indian education systems.
2. analyze the nature of problems in Indian education and possible solutions.
3. design and implement effective learning systems through innovative curricula and classroom management techniques.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Explain the concept, scope and types of education wrt India	K2
CO-2:	Analyse critically the history behind Macauley's minutes and it's consequences on the Indian Education system	K2
CO-3:	Study the recommendations of various commissions post-independence and their impact on the education system	K4
CO-4:	Understand the need and highlights of NEP 2020 and NCF 2023 wrt Indian employment trends	K3
CO-5:	Develop educational models and classroom techniques best suited to contemporary needs of children and youth	K3
CO-6:	Utilise principles and theories of curriculum design to discuss best practices in science and humanities education.	K3

### **COURSE CONTENT:**

MODULE 1:	INTRODUCTION	3 Hours
Definition of Education, stress on Vivekananda, Dewey, Tagore, Gandhi, nature and scope of education, types of education and their examples in Indian contexts		
MODULE 2:	MACAULAY'S MINUTES: HISTORY AND CONSEQUENCES	3 Hours
British decision making on Indian education, the origin of MACAULAY'S thought, main features of their education system, impact on indigenous learning systems and consequences till the present day		

MODULE 3:	UNIVERSITY EDUCATION COMMISSION AND SECONDARY EDUCATION COMMISSION	5 Hours
Principal thoughts of S. Radhakrishnan and Mudaliar, reflections of then social needs in the recommendations, salient features and impact on Indian education and socio economic progress, employment skill development		
MODULE 4:	KOTHARI COMMISSION AND YASHPAL COMMITTEE	5 Hours
Salient features of the 1964 commission and impact on educational policy, special emphasis on cluster schools, teacher education, 3 language formula, vocational education, Need for Yashpal Committee and learning without burden		
MODULE 5:	DELORS COMMISSION UNESCO AND NEP 2020	7 Hours
Detailed discussion on all aspects of the documents, the need and requirements of contemporary India and the world, ODL, EFA, CAI, AI based educational initiatives, skill education, SDG based education, Indian knowledge systems		
MODULE 6:	CLASSROOM MANAGEMENT AND CURRICULUM DESIGN	7 Hours
Principles of classroom management, development of growth mindset, reinforcement and facilitation, models of curriculum development by Tyler and Hilda Taba		
TOTAL LECTURES		30 Hours

Books:

[http://www.academics-](http://www.academics-india.com/Radhakrishnan%20Commission%20Report%20of%201948-49.pdf)

[india.com/Radhakrishnan%20Commission%20Report%20of%201948-49.pdf](http://www.academics-india.com/Radhakrishnan%20Commission%20Report%20of%201948-49.pdf)

[https://www.educationforallinindia.com/1953%20Secondary\\_Education\\_Commission\\_Report.pdf](https://www.educationforallinindia.com/1953%20Secondary_Education_Commission_Report.pdf)

<http://www.academics-india.com/Kothari%20Commission%20Report.pdf>

<https://hreat.org/impletter/Learning%20without%20Burden.pdf>

[https://www.education.gov.in/sites/upload\\_files/mhrd/files/NEP\\_Final\\_English\\_0.pdf](https://www.education.gov.in/sites/upload_files/mhrd/files/NEP_Final_English_0.pdf)

[https://wbsu.ac.in/web/wp-content/uploads/2020/08/SEM4CSU-2\\_SCA.pdf](https://wbsu.ac.in/web/wp-content/uploads/2020/08/SEM4CSU-2_SCA.pdf)

### Semester 3:

<b>Program:</b> BA in English	<b>Year, Semester:</b> 2nd Yr., 3rd Sem.
<b>Course Title:</b> English Literature from the 14th to the 17th Century-I	<b>Subject Code:</b> TIU-UEN-MJ-T21201
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4

### COURSE OBJECTIVE:

Enable the student to:

1. To outline the framework of different literary genres.
2. To relate to the idea of literary ages and its significance.
3. To offer a perspective on the history of ideas relevant to the concerned age.
4. To analyze the works of important authors from the medieval age to the European Renaissance.
5. To enhance the language skills of the students.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	To understand a clear understanding of Renaissance Humanism that provides the basis for the texts suggested	K2
CO-2:	Apply the learnt poetic sensibilities in the creation of appropriate expression and analyze the various elements of poetry, such as diction, tone, form, genre, imagery, figures of speech, symbolism, theme, etc	K3
CO-3:	Analyze dramatic sensibilities in understanding the ideas conveyed through Shakespeare's drama, in appreciating the rhetorical and poetic art through which those ideas are conveyed.	K4
CO-4:	Formulate the process of reading prose and enriching literary & non-literary writing.	K5
CO-5:	Illustrate a good understanding of speech sounds in English and the structure of words typical to this age.	K2
CO-6:	To appraise the impact of Renaissance Literature in the History of World Literature	K4

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Geoffrey Chaucer and The Canterbury Tales</b>	<b>7 Hours</b>
Introduction to Middle English and Chaucer's literary influence Analysis of the "General Prologue" – characterization, social hierarchy, and satire Close reading and thematic study of one selected tale (e.g., The Wife of Bath's Tale, The Knight's Tale, The Miller's Tale)		



Chaucer's narrative style and use of irony Historical and social context of 14th-century England		
<b>MODULE 2:</b>	<b>Renaissance Poetry – Edmund Spenser, Philip Sidney, Mary Sidney, and Mary Wroth</b>	<b>7 Hours</b>
Overview of Renaissance poetry and the rise of the sonnet Close reading and analysis of selected poems by: Edmund Spenser (The Faerie Queene, Amoretti) Philip Sidney (Astrophil and Stella) Mary Sidney (Psalms and translations) Mary Wroth (Pamphilia to Amphilanthus) Themes of love, virtue, and courtly ideals		
<b>MODULE 3:</b>	<b>The Metaphysical Poets</b>	<b>7 Hours</b>
Definition and characteristics of Metaphysical poetry Key poets: John Donne, George Herbert, Andrew Marvell Themes: Religion, love, intellectualism, paradox, and wit Close reading of selected poems (The Flea, Batter My Heart, To His Coy Mistress) The use of conceits and complex imagery		
<b>MODULE 4:</b>	<b>William Shakespeare – Drama and the Human Condition</b>	<b>10 Hours</b>
Introduction to Shakespeare's era and theatrical conventions In-depth study of one selected play (e.g., Hamlet, Macbeth, King Lear, Twelfth Night) Characterization, themes, and dramatic techniques Shakespeare's use of language and poetry in drama Legacy and adaptations		
<b>MODULE 5:</b>	<b>The Renaissance Stage – Christopher Marlowe or Ben Jonson</b>	<b>7 Hours</b>
The development of Elizabethan and Jacobean drama Study of one selected play by either: Christopher Marlowe (Doctor Faustus, Tamburlaine, Edward II) Ben Jonson (Volpone, The Alchemist, Every Man in His Humour) Themes of ambition, power, satire, and morality Literary techniques and dramatic structure		
<b>MODULE 6:</b>	<b>Francis Bacon and the Essay Tradition</b>	<b>7 Hours</b>
Introduction to Renaissance prose and Bacon's role in shaping the essay form Close reading of one selected essay (e.g., Of Studies, Of Truth, Of Marriage and Single Life) Analysis of Bacon's style, argumentation, and aphoristic wisdom The influence of Bacon's essays on later literature and philosophy		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

**Books:**

1. David Wallace, *The Cambridge Companion to Chaucer*, Cambridge University Press, 2003, ISBN-10: 0521894671, ISBN-13: 978-0521894671
2. Seth Lerer, *Inventing English: A Portable History of the Language*, Columbia University Press, 2007, ISBN-10: 0231140755, ISBN-13: 978-0231140754
3. Alastair Minnis, *Chaucer and Pagan Antiquity*, Boydell & Brewer, 1982, ISBN-10: 0859910887, ISBN-13: 978-0859910882
4. A. C. Spearing, *Medieval to Renaissance in English Poetry*, Cambridge University Press, 1985, ISBN-10: 0521313963, ISBN-13: 978-0521313967
5. Patrick Cheney, *The Cambridge Companion to Shakespeare's Poetry*, Cambridge University Press, 2007, ISBN-10: 0521848427, ISBN-13: 978-0521848421
6. David Norbrook, *Poetry and Politics in the English Renaissance*, Oxford University Press, 2002, ISBN-10: 0199247180, ISBN-13: 978-0199247184
7. Helen Vendler, *The Poetry of George Herbert*, Harvard University Press, 1975, ISBN-10: 0674675959, ISBN-13: 978-0674675958
8. Michael Hattaway, *Elizabethan Popular Theatre: Plays in Performance*, Routledge, 1982, ISBN-10: 0415026898, ISBN-13: 978-0415026892
9. Brian Vickers, *Francis Bacon and Renaissance Prose*, Cambridge University Press, 1968, ISBN-10: 0521066744, ISBN-13: 978-0521066740
10. John Drakakis (Ed.), *Ben Jonson: The Critical Heritage*, Routledge, 1995, ISBN-10: 041513412X, ISBN-13: 978-0415134122

<b>Program:</b> BA in English	<b>Year, Semester:</b> 1st Yr., 2nd Sem.
<b>Course Title:</b> English Literature of the 17th and 18th Centuries - I	<b>Subject Code:</b> TIU-UEN-MJ-T21202
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4

**COURSE OBJECTIVE:**

Enable the student to:

1. understand the historical context and literary movements of the seventeenth and eighteenth centuries
2. become familiar with the various literary forms and styles of the period  
develop the ability to critically analyze and interpret texts of the seventeenth and eighteenth centuries

**COURSE OUTCOME:**

On completion of the course, the student will be able to:

C01	acquire a broad understanding of the literary and historical background of English Literature in the 17th and 18th centuries	K2
C02	gain awareness about the emergence of Enlightenment ideas in 17th and 18th century English literature	K1
C03	read, understand, and analyze seventeenth and eighteenth century poets such as Milton and Pope and dramatists such as Oliver Goldsmith	K4
C04	comprehend the importance of prose (novels and essays) in the eighteenth century	K4
C05	assess and compare seventeenth and eighteenth century English literatures	K3
C06	compare seventeenth and eighteenth century English literatures with the literatures of other nations	K4

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>INTRODUCTION TO THE 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURY CONTEXTS</b>	<b>7 Hours</b>
The Jacobean Age and the English Civil War (3 hours) – The Enlightenment and the Scientific Episteme (3 hours) – Neoclassicism and the Augustan Age (3 hours) – The role of literature in reflecting political and social upheavals during this period (3 hours)		
<b>MODULE 2:</b>	<b>THE NOVEL IN THE 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURIES</b>	<b>8 Hours</b>
The rise of the novel: historical context and development, evolution of the novel as a literary form, differences between romance, history and the modern novel (6 hours) – reading and analysis of one of the following: <i>Oroonoko</i> by Aphra Behn, <i>Robinson Crusoe</i> by Daniel Defoe, <i>Gulliver's Travels</i> by Jonathan Swift, <i>Tom Jones</i> by Henry Fielding and <i>The Adventures of Peregrine Pickle</i> by Tobias Smollett (6 hours)		
<b>MODULE 3:</b>	<b>EPIC AND NARRATIVE POETRY</b>	<b>7 Hours</b>
John Milton's <i>Paradise Lost</i> : the focus on the fall of man and sin, free will, human nature, redemption and other themes (6 hours) – Alexander Pope's <i>The Rape of the Lock</i> or John Dryden's <i>Absalom and Achitophel</i> : an understanding of wit, satire and the mock-epic (6 hours) – a comparison of Pope's and Dryden's works (3 hours)		
<b>MODULE 4:</b>	<b>THE ESSAY</b>	<b>8 Hours</b>
Addison and Steele's <i>The Spectator</i> : the influence of the periodical essay, the themes of social manners, morality and personal development (4 hours) – Samuel Johnson's <i>The Rambler</i> and <i>The Idler</i> : Johnson's impact on English literature, views on morality, reason and literary criticism (4 hours) – comparison of the work of Addison and Steele with that of Samuel Johnson (4 hours)		
<b>MODULE 5:</b>	<b>DRAMA</b>	<b>7 Hours</b>
Development of 18 <sup>th</sup> century drama and key features of Restoration and 18 <sup>th</sup> century drama (6 hours) – reading and analysis of one of the following: John Gay's <i>The Beggar's</i>		

Opera, Richard Sheridan's <i>The Rival</i> and Oliver Goldsmith's <i>She Stoops To Conquer</i> , social satire, focus on class, marriage and societal norms (6 hours)		
<b>MODULE 6:</b>	<b>OTHER POETRY</b>	<b>8 Hours</b>
Thomas Gray's <i>Elegy Written in a Country Churchyard</i> (3 hours), Oliver Goldsmith's <i>The Deserted Village</i> (3 hours), Edward Young's <i>Night Thoughts</i> (3 hours) and James Thomson's <i>Winter</i> (3 hours): reading and analysis		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

### Books:

1. David Perkins – *The Cambridge History of English Literature, 1660-1780* (2005)
2. John S. Wilkie – *The Rise of English Nationalism and Literature in the 17th Century* (2010)
3. Helen Gardner – *The Metaphysical Poets* (1957)
4. Alastair Fowler – *Milton's Paradise Lost: A Reader's Guide* (2007)
5. Michael McKeon – *The Origins of the English Novel, 1600–1740* (1987)
6. Steven Shapin – *The Scientific Revolution* (1996)
7. Patricia Meyer Spacks – *The Female Imagination* (1975)
8. Cynthia Wall – *The Prose of Jonathan Swift* (2000)

<b>Program:</b> BA in English	<b>Year, Semester:</b> 2nd Yr., 3th Sem.
<b>Course Title:</b> Literature and the Other Arts	<b>Subject Code:</b> TIU-UEN-MI-T21201
<b>Contact Hours/Week:</b> 3–1–0 (L–T–P)	<b>Credit:</b> 4

### COURSE OBJECTIVE:

Enable the student to:

1. Explore the language of Performing Arts through a study of the canonical texts in a variety of mediums.
2. Be acquainted with New Media.
3. Relate with interdisciplinarity of forms.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Understanding concepts	K2
CO-2:	Expressing concepts through different forms of Art	K2
CO-3:	Demonstrating conceptual and textual understanding in Literature and Other Arts	K3

CO-4:	Illustrating performativity through a study of different cultural materials	K3
CO-5:	Establishing the connection between Literature and Performance Studies	K5
CO-6:	Identify interdisciplinarity of forms through the relation between Literature and Other Arts.	K4

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Literature and Performing Arts</b>	<b>7 Hours</b>
Introduction to the relationship between literature and the performing arts Theatrical adaptations of literary works Case studies: Shakespearean drama in modern theatre, Brechtian theatre and literature Performance poetry and spoken word traditions The role of storytelling in traditional and contemporary performance arts		
<b>MODULE 2:</b>	<b>Literature and Painting</b>	<b>8 Hours</b>
The interaction between visual arts and literary texts Ekphrasis: The art of describing visual works in literature (e.g., Keats' Ode on a Grecian Urn) Influence of Renaissance and Romantic painting on poetry and fiction Modernist and Postmodernist experiments with text and image (e.g., William Blake, Surrealism) Graphic novels and illustrated literature		
<b>MODULE 3:</b>	<b>Literature and Music</b>	<b>7Hours</b>
The intersection of poetry and song (e.g., ballads, opera librettos, folk traditions) Musical adaptations of literary texts (e.g., Les Misérables, West Side Story) The role of rhythm and sound in poetry (e.g., the Beat poets, rap and hip-hop influences) Wagner's Gesamtkunstwerk and the fusion of literature, drama, and music Contemporary literature and songwriting: Bob Dylan, Leonard Cohen, and others		
<b>MODULE 4:</b>	<b>Literature and Dance</b>	<b>8 Hours</b>
Dance as narrative: Ballet and its literary inspirations (Swan Lake, Giselle, The Nutcracker) Choreographic interpretations of literary themes (e.g., Martha Graham's Night Journey inspired by <i>Oedipus Rex</i> ) Influence of poetry and drama on Indian classical dance (e.g., <i>Natyashastra</i> , Kathak, Bharatanatyam) Postmodern dance and literary deconstruction The role of movement in performance poetry and physical theatre		
<b>MODULE 5:</b>	<b>Literature and Cinema</b>	<b>7 Hours</b>
Literature as a source for film adaptations: Film as a storytelling medium: Narrative techniques and intertextuality Differences in storytelling between literature and cinema		

Screenwriting as literary form The rise of experimental and avant-garde cinema influenced by literature		
<b>MODULE 6:</b>	<b>Literature and Digital Humanities</b>	<b>8 Hours</b>
The impact of technology on literary studies Hypertext literature and interactive storytelling Digital archives and literary databases Artificial Intelligence and literature generation The role of social media, blogs, and digital platforms in contemporary literature		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

### Books:

#### Literature and Performing Arts

1. **Marvin Carlson**, *Performance: A Critical Introduction*, Routledge, 2004, ISBN-10: 0415299275, ISBN-13: 978-0415299272
2. **Julie Stone Peters**, *Theatre of the Book, 1480-1880: Print, Text, and Performance in Europe*, Oxford University Press, 2003, ISBN-10: 0199262160, ISBN-13: 978-0199262163

#### Literature and Painting

3. **W.J.T. Mitchell**, *Picture Theory: Essays on Verbal and Visual Representation*, University of Chicago Press, 1994, ISBN-10: 0226532321, ISBN-13: 978-0226532325
4. **Liliane Louvel**, *Poetics of the Iconotext*, Ashgate, 2011, ISBN-10: 1409400056, ISBN-13: 978-1409400050

#### Literature and Music

5. **Steven Paul Scher (Ed.)**, *Literature and Music*, Cambridge University Press, 2002, ISBN-10: 0521781611, ISBN-13: 978-0521781612
6. **Calvin S. Brown**, *Music and Literature: A Comparison of the Arts*, University of Georgia Press, 1987, ISBN-10: 0820309295, ISBN-13: 978-0820309291

#### Literature and Dance

7. **Susan Leigh Foster**, *Choreographing History*, Indiana University Press, 1995, ISBN-10: 0253209493, ISBN-13: 978-0253209490
8. **Mark Franko**, *Dance as Text: Ideologies of the Baroque Body*, Oxford University Press, 2015, ISBN-10: 0199969232, ISBN-13: 978-0199969239

#### Literature and Cinema

9. **Robert Stam**, *Literature Through Film: Realism, Magic, and the Art of Adaptation*, Wiley-Blackwell, 2004, ISBN-10: 063123054X, ISBN-13: 978-0631230549

### Literature and Digital Humanities

10. **Matthew G. Kirschenbaum**, *Track Changes: A Literary History of Word Processing*, Harvard University

<b>Program:</b> BA in English	<b>Year, Semester:</b> 2 <sup>nd</sup> yr, 3 <sup>rd</sup> sem
<b>Course Title:</b> Foreign Language	<b>SubjectCode:</b> TIU-UEN-MD-S2101
<b>Contact Hours/Week:</b> 3-0-0 (L-T-P)	<b>Credit:</b> 3

#### COURSE OBJECTIVE :

Enable the student to:

1. Acquire basic communication skills in French.
2. Develop listening, speaking, reading, and writing abilities at a beginner level.
3. Understand and use simple grammatical structures and everyday vocabulary.
4. Engage in basic conversations in French related to common situations.

#### COURSE OUTCOME :

On completion of the course, the student will be able to:

CO-1:	Recognise and use common French greetings and expressions.	K1
CO-2:	Memorise and repeat simple sentences using regular verbs and basic vocabulary.	K1
CO-3:	Understand and respond to basic questions about personal identity.	K2
CO-4:	Identify and explain short passages related to daily life.	K2
CO-5:	Construct short texts such as self-introductions and informal messages.	K3
CO-6:	Arrange isolated sentences and questions to engage in simple spoken exchanges in a variety of familiar contexts.	K4

#### COURSE CONTENT:

<b>MODULE 1:</b>	<b>INTRODUCTION TO FRENCH LANGUAGE</b> <ul style="list-style-type: none"><li>• The French alphabet and pronunciation</li><li>• Greetings and introductions</li><li>• Numbers and basic expressions of time</li></ul>	<b>9 Hours</b>
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<b>MODULE 2:</b>	IDENTITY AND PERSONAL INFORMATION <ul style="list-style-type: none"> <li>• Talking about oneself and others</li> <li>• Nationalities, professions, and family</li> <li>• Using "être" and "avoir" verbs</li> </ul>	<b>9 Hours</b>
<b>MODULE 3:</b>	EVERYDAY INTERACTIONS <ul style="list-style-type: none"> <li>• Asking for and giving personal details</li> <li>• Talking about preferences and habits</li> <li>• Introduction to regular -ER verbs</li> </ul>	<b>9 Hours</b>
<b>MODULE 4:</b>	<ul style="list-style-type: none"> <li>• Ordering at a café or restaurant</li> <li>• Asking for directions</li> <li>• Using "aller" and "faire" verbs</li> </ul>	<b>9 Hours</b>
<b>MODULE 5:</b>	DESCRIBING DAILY LIFE <ul style="list-style-type: none"> <li>• Talking about routines and leisure activities</li> <li>• Expressing likes and dislikes</li> <li>• Introduction to present tense conjugation</li> </ul>	<b>9 Hours</b>
<b>TOTAL LECTURES</b>		<b>45Hours</b>

**Books:** *Tech French - French for Science and Technology*, Goyal Publishers, 2011

<b>Program:</b> B.A in English	<b>Year, Semester:</b> 2 <sup>ND</sup> Year, 3 <sup>rd</sup> Sem
<b>Course Title:</b> MODERN INDIAN LANGUAGE - HINDI	<b>Subject Code:</b> TIU-UEN-AEC-S2191A
<b>Contact Hours/Week:</b> 2-0-0 (L-T-P)	<b>Credit:</b> 2

#### **COURSE OBJECTIVE:**

##### **Enable the student to:**

1. Develop foundational knowledge of Hindi grammar and vocabulary, enabling students to construct simple sentences and engage in basic reading and writing tasks.



2. Enhance listening and speaking skills through interactive classroom activities, dialogues, and pronunciation practice, focusing on everyday conversational Hindi.
3. Introduce students to literary appreciation through two short stories and one poem in Hindi, fostering comprehension, discussion, and cultural understanding.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Recognize and reproduce the Devanagari script accurately while reading and writing basic Hindi words and sentences.	K1
CO-2:	Apply basic Hindi grammar rules and vocabulary to construct simple, grammatically correct sentences.	K3
CO-3:	Demonstrate the ability to engage in short conversations using appropriate expressions, pronunciation, and sentence structures	K3
CO-4:	Interpret and explain the central ideas and themes of two selected short stories and one poem in Hindi.	K2
CO-5:	Analyze the use of language and cultural elements present in the literary texts to deepen appreciation of Hindi literature.	K4
CO-6:	Improve comprehension by responding to questions based on audio inputs and classroom discussions in Hindi.	K2

### COURSE CONTENT :

MODULE 1:	मंत्र (कहानी): मुंशीप्रेमचंद	5 Hours
इस कहानी के माध्यम से विद्यार्थी में मानवतावादी मूल्यों का विकास हो पाएगा। वेपरोपकार, न्याय, सेवा और कर्तव्य की भावना को ग्रहण कर पाएंगे।		
MODULE 2:	त्रिशंकु (कहानी) : मन्नू भण्डारी	5 Hours
इस कहानी के माध्यम से विद्यार्थी अपने पुरानी पीढ़ी अर्थात् अपने बड़ों का आदर करना सीख पाएंगे। उनमें नैतिक मूल्यों का विकास हो सकेगा। नई और पुरानी पीढ़ी के मध्य अंतर को भी समझने का प्रयास किया जाएगा।		
MODULE 3:	उनको प्रणाम (कविता) : नागार्जुन	5 Hours
इस कविता के माध्यम से विद्यार्थी अपने कर्तव्य और दायित्व के प्रति जिम्मेदार बन पाएंगे। उनमें अपने परिवार, समाज, देश और विश्व के प्रति अपने कर्तव्य बोध का एहसास हो सकेगा।		
MODULE 4:	भिक्षुक (कविता) : सूर्यकांत त्रिपाठी निराला	5 Hours
इस कविता के माध्यम से विद्यार्थी बेबस और लाचार व्यक्तियों के प्रति दया भावर ख पाएंगे। उनमें समाज के सर्वहारा वर्ग के प्रति प्रेम, सेवा और अपने पन की भावना का विकास हो सकेगा।		
MODULE 5:	पारिभाषिक शब्दावली	5 Hours

इसके माध्यम से विद्यार्थी हिन्दी भाषा के राजभाषा स्वरूप का अध्ययन कर पाएंगे। वे हिन्दी के राजभाषा शब्दावली यों का कार्यालयी क्षेत्र में प्रयोग कर पाएंगे।		
MODULE 6:	समूह चर्चा	5 Hours
इसके माध्यम से विद्यार्थियों में हिन्दी भाषा में कौशल प्राप्त हो सकेगा। वे अपनी भावनाओं को अच्छी तरह हिन्दी भाषा में प्रकट कर सकेंगे।		
TOTAL LECTURES		30 Hours

### Books:

1. Srivastava, Harimohan. Hindi Bhasha aur Vyakaran. Vani Prakashan, New Delhi, 2017.
2. Bahri, Hardev. Vyavaharik Hindi Vyakaran, Anuvadtatha Rachna. Lokbharati Prakashan, Allahabad, 2016.

<b>Program: B.A in English</b>	<b>Year, semester: 2<sup>nd</sup> yr, 3<sup>rd</sup> semester</b>
<b>Course Title: MODERN INDIAN LANGUAGE- BENGALI</b>	<b>Subject Code: TIU-UEN-AEC-S2191B</b>
<b>Contact Hours/Week: 2-0-0 (L-T-P)</b>	<b>Credit: 02</b>

### COURSE OBJECTIVE:

Enable the student to:

1. Develop Bengali proficiency for clear, precise, and confident workplace communication.
2. Enhance practical skills in vocabulary, grammar, pronunciation, speaking, and writing.
3. Apply communication theories to improve professional and interpersonal interactions.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Explain fundamental communication principles and their relevance in workplace interactions.	K2
CO-2:	Apply grammar and language skills to construct precise and coherent spoken and written communication.	K3

CO-3:	Demonstrate fluency in spoken Bengali through pronunciation drills, vocabulary building, and interactive conversations.	K4
CO-4:	Construct well-organized sentences, paragraphs, and linked paragraphs to enhance professional writing	K3
CO-5:	Develop and revise written communication by employing strategies for drafting, editing, and proofreading.	K3
CO-6:	Assess and refine communication skills to ensure clarity, precision, and confidence in workplace interactions.	K4

### COURSE CONTENT:

MODULE 1:	INTRODUCTION TO COMMUNICATION	10 Hours
এই কোর্সটি পড়ার পর শিক্ষার্থীদের বাংলা ভাষা ও সাহিত্য সম্পর্কে সম্যক ধারণা তৈরি হবে। পঠন বোধগম্যতার মধ্যে দিয়ে কি ছুমৌলিক দক্ষতা অর্জন করবে। শব্দের অর্থ জানা, বিষয়বস্তু সম্পর্কে সিদ্ধান্তে পৌঁছান এবং শব্দভাণ্ডার উন্নত করা। এছাড়া সঠিক ভাবে লেখার দক্ষতা অর্জন করবে।		
MODULE 2:	LANGUAGE AND GRAMMAR SKILLS	10 Hours
এই কোর্সটি সম্পূর্ণ হওয়ার পর শিক্ষার্থীরা বাংলা বানান, বানান সঠিক উচ্চারণ এবং বানান সম্পর্কিত নানা তথ্যের অনুসন্ধান করবে। অনুবাদের বিশেষ দক্ষতাকে আয়ত্ত করবে। এছাড়াও বিভিন্ন প্রকারের আবেদন পত্র লেখার নিয়ম-নীতি জানবে। এছাড়া পরিভাষার সঙ্গে পরিচিতি লাভ করবে।		
MODULE 3:	SPEAKING SKILLS	10 Hours
এই কোর্সটি শিক্ষার্থীদের বাংলা ভাষা ও সাহিত্য সম্পর্কে যে বিশেষ ধারণা তৈরি তে সাহায্য করবে তার ফলে শিক্ষার্থীরা নিজেদের মতন করে ভাষা প্রয়োগের কৌশল আয়ত্ত করবে। এছাড়া বিভিন্ন ধরনের পাঠ দানে অংশগ্রহণ করার সুযোগ লাভ করবে।		
TOTAL LECTURES		30 Hours

### Books:

১. কিলিথিকেন লিখি- নীরেন্দ্রনাথ চক্রবর্তী
২. বাংলা বানান বিধি- পরেশচন্দ্র মজুমদার
৩. বাংলা বানান সংস্কার, সমস্যা ও সম্ভাবনা- পবিত্র সরকার
৪. চলচ্চিত্রের অভিধান- ধীমান দাশগুপ্ত
৫. বিষয় চলচ্চিত্র- সত্যজিৎ রায়
৬. বাংলা চলচ্চিত্রের ইতিহাস- নির্মাল্য আচার্য ও দিব্যেন্দু পালিত (সম্পাদিত)
৭. বাংলা বোলো- পবিত্র সরকার
৮. পশ্চিমবঙ্গ বাংলা আকাদেমি অভিধান- পশ্চিমবঙ্গ সাহিত্য সংসদ

৯. পথেরপাঁচালী- বিভূতিভূষণবন্দ্যোপাধ্যায়

১০. ছোট্টএকটিস্কুল- শঙ্খঘোষ

১১. শব্দপড়েটাপুরটুপুর- নবনীতাদেবসেন

১২।গল্পগুচ্ছ- রবীন্দ্রনাথঠাকুর

<b>Program:</b> B.A. English	<b>Year, Semester:</b> 2nd Year, 3rd Sem
<b>Course Title:</b> Business Communication and Soft Skills	<b>Subject Code:</b> TIU-UEN-SEC-S2102
<b>Contact Hours/Week:</b> 2-1-0 (L-T-P)	<b>Credit:</b> 3

### **COURSE OBJECTIVE:**

Enable the student to:

1. Develop advanced business communication skills, including technical writing, public speaking and other soft skills.
2. Understand soft skill and its application in business and technology.
3. Explore ethical decision-making and responsible leadership in a corporate setting.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Apply advanced business communication techniques, including verbal, non-verbal, and written communication	K3
CO-2:	Demonstrate technical writing and professional correspondence in various business contexts	K4
CO-3:	Evaluate ethical decision-making models and corporate social responsibility in business practices	K4
CO-4:	Develop teamwork and leadership skills through personality analysis	K5
CO-5:	Assess cross-cultural communication and leadership effectiveness in global business environments	K5
CO-6:	Create and present business communication projects that integrate ethical and value-based strategies.	K6

**COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Fundamentals of Business Communication</b>	<b>5 Hours</b>
Role of communication in organizational success and stakeholder engagement. Types of communication: Verbal, non-verbal, written, and digital. Barriers to effective communication and overcoming them.		
<b>MODULE 2:</b>	<b>Technical Writing and Professional Correspondence</b>	<b>5 Hours</b>
Writing professional emails, reports, and proposals. Research and documentation for business and technology. Structuring business correspondence for clarity and impact.		
<b>MODULE 3:</b>	<b>Presentation and Public Speaking Skills</b>	<b>5 Hours</b>
Structuring presentations: introduction, body, conclusion, and Q&A. Storytelling techniques and use of visuals in presentations. Techniques for public speaking, voice modulation, and audience engagement.		
<b>MODULE 4:</b>	<b>Value Science in Business and Technology</b>	<b>5 Hours</b>
Introduction to value science and decision-making. Ethical business practices and corporate social responsibility. Impact of technology on business ethics and stakeholder engagement.		
<b>MODULE 5:</b>	<b>Cross-Cultural Communication and Leadership</b>	<b>5 Hours</b>
Understanding cultural pluralism and communication strategies. The role of culture in leadership and decision-making. Avoiding common mistakes in cross-cultural business environments.		
<b>MODULE 6:</b>	<b>Value-Based Leadership and Organizational Effectiveness</b>	<b>5 Hours</b>
Leadership models and values-driven decision-making. Creating an ethical and accountable corporate culture. Measuring business success through value-based performance metrics.		
<b>TOTAL LECTURES</b>		<b>30 Hours</b>

**Books:**

1. Edward de Bono, *Six Thinking Hats*, Back Bay Books, ISBN: 978-0316178310.
2. Richard E. Mayer, *Multimedia Learning*, Cambridge University Press, ISBN: 978-1107574996.
3. Simon Sinek, *Leaders Eat Last: Why Some Teams Pull Together and Others Don't*, Portfolio, ISBN: 978-1591848011.

4. Geert Hofstede, *Cultures and Organizations: Software of the Mind*, McGraw-Hill, ISBN: 978-0071664189.
5. Robert L. Heath, *Handbook of Public Relations*, SAGE Publications, ISBN: 978-1412977807.

#### Semester 4:

<b>Program:</b> BA in ENGLISH	<b>Year, Semester:</b> 2nd Yr., 4th Sem.
<b>Course Title:</b> English Literature from 14th to 17th Century-II	<b>Subject Code:</b> TIU-UEN-MJ-T22201
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4

#### COURSE OBJECTIVE:

Enable the student to:

1. Analyze the socio-political and religious influences shaping English literature from the Renaissance to the early modern period.
2. Examine key texts and authors such as Machiavelli, Sidney, Spenser, Shakespeare, Webster, Ben Jonson, Donne and Marvell within their historical and literary contexts.
3. Develop interpretative skills through close reading of prose, poetry, and drama reflective of 16th and 17th-century English thought.

#### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Identify key themes, styles, and genres in Renaissance and early modern English literature.	K1
CO-2:	Demonstrate knowledge of major literary movements and historical contexts of the 14th to 17th centuries.	K3
CO-3:	Evaluate the contributions of major writers such as Machiavelli, Sydney, Marlowe, Webster, Shakespeare, and Donne.	K5
CO-4:	Interpret literary texts using appropriate critical and theoretical frameworks.	K2
CO-5:	Understand the evolution of literary forms from medieval allegory to Elizabethan drama and metaphysical poetry.	K2

CO-6:	Examine key literary concepts from the 14th to the 17th century	K1
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### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to the Renaissance, Reformation, Humanism</b>	<b>7 Hours</b>
Historical, political, and cultural background: Renaissance, Reformation, Humanism Transition from Medieval to Renaissance worldviews Rise of print culture and literary patronage		
<b>MODULE 2:</b>	<b>Introduction to Niccolo Machiavelli</b>	<b>7 Hours</b>
Selections from <i>Il Principe (The Prince)</i> , Niccolo Machiavelli		
<b>MODULE 3:</b>	<b>Renaissance Poetry</b>	<b>7 Hours</b>
<i>William Shakespeare</i> – Selected Sonnets (e.g., Sonnet 18, 73, 116, 130) <i>Edmund Spenser</i> – Excerpts from <i>The Faerie Queene</i> and <i>Amoretti</i> <i>Sir Philip Sidney</i> – Selected sonnets from <i>Astrophil and Stella</i>		
<b>MODULE 4:</b>	<b>Elizabethan and Jacobean Drama</b>	<b>10 Hours</b>
<i>Christopher Marlowe</i> – <i>Doctor Faustus/ Edward II</i>  <i>The Duchess of Malfi</i> by John Webster		
<b>MODULE 5:</b>	<b>Prose of the Period</b>	<b>7 Hours</b>
<i>Francis Bacon</i> – Selected Essays (e.g., "Of Studies," "Of Truth," "Of Ambition") <i>King James Bible</i> – Literary significance and influence Development of essay and prose style		
<b>MODULE 6:</b>	<b>Metaphysical and Cavalier Poetry</b>	<b>7 Hours</b>
<i>John Donne</i> – Selected Poems (e.g., "Good Morning", "The Flea," "Batter my Heart," "A Valediction: Forbidding Mourning") <i>Andrew Marvell</i> – "To His Coy Mistress"		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

Books:

1. Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare*, University of Chicago Press, 1980, ISBN-10: 0226306544, ISBN-13: 978-0226306544
2. E.M.W. Tillyard, *The Elizabethan World Picture*, Vintage, 1959, ISBN-10: 0394701623, ISBN-13: 978-0394701629
3. David Norbrook, *Poetry and Politics in the English Renaissance*, Oxford University Press, 2002, ISBN-10: 0199247181, ISBN-13: 978-0199247187
4. Andrew Sanders, *The Short Oxford History of English Literature*, Oxford University Press, 2004, ISBN-10: 0199263388, ISBN-13: 978-0199263385
5. Arthur F. Kinney (Ed.), *Renaissance Drama: An Anthology of Plays and Entertainments*, Blackwell Publishing, 1999, ISBN-10: 0631211476, ISBN-13: 978-0631211473
6. Peter Womack, *English Renaissance Drama*, Wiley-Blackwell, 2006, ISBN-10: 0631235464, ISBN-13: 978-0631235462
7. Russ McDonald, *The Bedford Companion to Shakespeare: An Introduction with Documents*, Bedford/St. Martin's, 2000, ISBN-10: 0312248806, ISBN-13: 978-0312248802
8. Stanley Wells and Gary Taylor (Eds.), *The Oxford Shakespeare: The Complete Works*, Oxford University Press, 2005, ISBN-10: 0199267189, ISBN-13: 978-0199267185
9. Christopher Marlowe, *Doctor Faustus*, Dover Publications, 1994, ISBN-10: 0486282082, ISBN-13: 978-0486282084
10. John Donne, *The Complete English Poems*, Penguin Classics, 1996, ISBN-10: 0140422099, ISBN-13: 978-0140422092

<b>Program:</b> BA in ENGLISH	<b>Year, Semester:</b> 2nd Yr., 4th Sem.
<b>Course Title:</b> English Literature of the 17th and 18th Centuries - II	<b>Subject Code:</b> TIU-UEN-MJ-T22202
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4



## **COURSE OBJECTIVES:**

Enable students to:

- give students a broad yet analytical understanding of the literary cultures of seventeenth and eighteenth-century English literatures.

## **COURSE OUTCOMES:**

On completion of the course the students will be able to:

CO1	Articulate the distinctive features of Restoration drama	K2
CO2	Analyze the development of the English novel	K4
CO3	Interpret poetry in terms of introspection, symbolic imagery, and thematic contrasts	K3
CO4	Evaluate the evolution of the English essay	K5
CO5	Assess the personal, social, and literary dimensions of essays	K5
CO6	Synthesize key literary themes across genres and periods	K6

## **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Satire and Wit in Restoration Drama</b>	<b>7 Hours</b>
<i>The Way of the World</i> – William Congreve, Features of Restoration comedy, Gender, wit, and marriage politics, social satire and the comedy of manners, Dialogue and dramatic conventions		
<b>MODULE 2:</b>	<b>The Picaresque Heroine and Realism in Fiction</b>	<b>7 Hours</b>
<i>Moll Flanders</i> – Daniel Defoe, The rise of the English novel, Crime, morality, and gender, Confessional narrative and realism		
<b>MODULE 3:</b>	<b>Poetry of Introspection and Vision</b>	<b>7 Hours</b>
<i>Elegy Written in a Country Churchyard</i> – Thomas Gray, <i>The Tyger</i> and <i>The Lamb</i> – William Blake, Nature, death, and rural solitude (Gray), Contrasting states of innocence and experience (Blake), Imagery, symbolism, and form		
<b>MODULE 4:</b>	<b>Early English Prose and the Moral Essay</b>	<b>10 Hours</b>
Francis Bacon – <i>Of Great Place</i> , Thomas Browne – <i>On Dreams</i> , Abraham Cowley – <i>The Dangers of an Honest Man in Much Company</i> , John Dryden – <i>Character of M. St. Evremont</i> , Richard Steele – <i>Autocrats at a Coffee House</i> , Joseph Addison – <i>Popular Superstitions</i>		

David Hume – <i>Of the Dignity or Meanness of Human Nature</i> , Evolution of the English essay Rationalism, morality, and early Enlightenment thought, Satire and reflection in public discourse, Stylistic features of different essayists		
<b>MODULE 5:</b>	<b>Happiness, Identity, and Society in the Essay Form</b>	<b>7 Hours</b>
Oliver Goldsmith – <i>Happiness Dependent on Constitution</i> , Charles Lamb – <i>Detached Thoughts on Books and Reading</i> , William Hazlitt – <i>On Nicknames</i> , Subjectivity and sentiment in prose, The familiar essay: tone, style, and structure, Reading culture and literary identity		
<b>MODULE 6:</b>	<b>Course Synthesis and Thematic Connections</b>	<b>7 Hours</b>
Revision of key themes: satire, morality, identity, society, Student-led seminars on thematic pairings (e.g., satire in drama vs. prose), Final essay workshops, Feedback sessions and reflective discussions		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

Books:

1. William Congreve, *The Way of the World*, Oxford University Press, 2008, ISBN-10: 0199537883, ISBN-13: 978-0199537884
2. Daniel Defoe, *Moll Flanders*, Penguin Classics, 2003, ISBN-10: 0140433139, ISBN-13: 978-0140433135
3. Thomas Gray & William Blake, *Selected Poems*, Norton Critical Editions, W. W. Norton & Company, 2008, ISBN-10: 0393924986, ISBN-13: 978-0393924986
4. John Gross (Ed.), *The Oxford Book of Essays*, Oxford University Press, 2008, ISBN-10: 0199556555, ISBN-13: 978-0199556557
5. W. Peacock (Ed.), *English Essays: From Bacon to Spencer*, Everyman's Library, J. M. Dent & Sons, 2009, ISBN-10: 8126400993, ISBN-13: 978-8126400993
6. Stephen Greenblatt (Ed.), *The Norton Anthology of English Literature, Volume 1*, W. W. Norton & Company, 2018, ISBN-10: 039360302X, ISBN-13: 978-0393603027
7. William Blake, *Blake's Poetry and Designs*, Ed. Mary Lynn Johnson & John E. Grant, W. W. Norton & Company, 2008, ISBN-10: 0393924986, ISBN-13: 978-0393924986
8. Louis Landa (Ed.), *Eighteenth-Century Essays on Literature and Society*, Princeton University Press, 1952, ISBN-10: 0691012553, ISBN-13: 978-0691012553

9. Charles Lamb, *Selected Writings*, Everyman's Library, J. M. Dent & Sons, 1993, ISBN-10: 0460873127, ISBN-13: 978-0460873122

10. William Hazlitt, *Selected Essays*, Ed. Tom Paulin, Penguin Classics, 1991, ISBN-10: 0140432833, ISBN-13: 978-0140432831

<b>Program:</b> B. A. in English	<b>Year, Semester:</b> 2nd Yr., 4th Sem.
<b>Course Title:</b> Modern European Drama	<b>Subject Code:</b> TIU-UEN-MJ-T22203
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4

### **COURSE OBJECTIVE:**

Enable the student to:

1. understand modernity in European Drama through reading selected plays
2. engage in dynamic reading of selected dramatic texts
3. acquire a thorough understanding of experimental, performative and revolutionary aspects of Modern European Drama

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	trace the emergence of modern ideas in the drama of selected Modern European dramatists	K1
CO-2:	gain knowledge about and become acquainted with terminologies such as 'modernism in theatre', 'theatre of the absurd' as well as 'naturalism' and 'realism'	K3
CO-3:	identify the modern aspects of selected plays both from the point of view of reading and performance	K2
CO-4:	recognize and understand the basics of modern stagecraft	K2
CO-5:	assess the importance of Modern European Drama as a ground-breaking literary form	K5
CO-6:	compare the dramatists being taught with one another and also with European playwrights who are stalwart modern dramatists and taught in other semesters such as William Shakespeare and George Bernard Shaw.	K4

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>INTRODUCTION</b>	<b>7 Hours</b>
Historical overview of Modern European theatre-the emergence of the modern playwright: a voice for change.		
<b>MODULE 2:</b>	<b>TEXT AND PERFORMANCE</b>	<b>8 Hours</b>
The role of text and performance in Modern European Drama-the development of new forms of dramatic writing-understanding and differentiating the relationship between the written text and its theatrical performance-analyzing how the structure, language, and staging of a play affect its meaning and impact-the text vs. performance debate: How do actors, directors, and designers interpret the playwright's words?-the development of new forms of dramatic writing: The shift from traditional narrative structures to fragmented, non-linear forms-the role of the audience: from passive observers to active participants in the theatrical experience.		
<b>MODULE 3:</b>	<b>REALISM AND BEYOND: CHANGING CONCEPTIONS OF DRAMA</b>	<b>7 Hours</b>
Understand how modern playwrights push the boundaries of realism to experiment with form and content-the rise of realism in theatre: From Ibsen's social dramas to Beckett's psychological explorations. Critiques and limitations of realism: How modern playwrights subvert the conventions of realism-the strengths and limitations of realism as a dramatic style.		
<b>MODULE 4:</b>	<b>TRAGEDY AND HEROISM IN MODERN EUROPEAN THEATRE</b>	<b>8 Hours</b>
Explore how modern European playwrights reimagine classical themes of tragedy and heroism-analyze the portrayal of the individual's struggle in a modern, often fragmented, world-The evolution of tragedy in modern drama: From classical figures to the modern anti-hero-the collapse of the traditional hero: Alienation, existentialism, and moral ambiguity-exploring the themes of fate, free will, and human suffering in the context of modern European drama.		
<b>MODULE 5:</b>	<b>THE THEATRE OF THE ABSURD: BREAKING FREE FROM LOGIC</b>	<b>7 Hours</b>
Understand the Theatre of the Absurd as a response to the existential crises of the 20th century- explore the works of key playwrights in the Absurdist movement, focusing on their rejection of logical narrative and traditional theatrical conventions-the philosophical roots of the Absurd: Existentialism, nihilism, and the search for meaning in a chaotic world-the characteristics of the Absurd: Non-logic, illogical dialogue, circular plots, and a focus on the human condition-the impact of World War II and the trauma of modernity.		

<b>MODULE 6:</b>	<b>REVOLUTIONARY THEATRE</b>	<b>8 Hours</b>
Analyze how ideologies are presented on stage and how theatre can provoke change-the role of theatre in challenging status quo-theatre as a tool for revolutionary thought		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

**Books:**

1. Martin Esslin, *The Theatre of the Absurd*, Anchor Books, 2004, ISBN-10: 0385261911, ISBN-13: 978-0385261919.
2. Samuel Beckett, *Beckett: A Guide for the Perplexed*, Continuum, 2009, ISBN-10: 0826494107, ISBN-13: 978-0826494100.
3. Eugène Ionesco, *The Bald Soprano and Other Plays*, Grove Press, 1982, ISBN-10: 0802130792, ISBN-13: 978-0802130795.
4. Henrik Ibsen, *Ibsen: A Critical Study*, Cambridge University Press, 1999, ISBN-10: 0521425598, ISBN-13: 978-0521425594.
5. Christopher Innes, *Modern European Drama: A Critical Anthology*, Routledge, 1993, ISBN-10: 0415070559, ISBN-13: 978-0415070557.
6. Jonathan Kalb, *The Playwright's Voice: American Dramatists on Craft and Style*, University of Iowa Press, 2005, ISBN-10: 1587293996, ISBN-13: 978-1587293991.
7. Martin Crimp, *The Treatment: The Theatre of Martin Crimp*, Faber & Faber, 2005, ISBN-10: 0571235795, ISBN-13: 978-0571235799.
8. Peter Szondi, *Theory of the Modern Drama*, University of Minnesota Press, 1987, ISBN-10: 0816617137, ISBN-13: 978-0816617130.
9. Terry Eagleton, *The Function of Criticism*, Verso, 1984, ISBN-10: 0860917467, ISBN-13: 978-0860917462.
10. David Bradby, *The Cambridge Companion to Ibsen*, Cambridge University Press, 1994, ISBN-10: 0521422246, ISBN-13: 978-0521422241.

<b>Program:</b> B.A. in English	<b>Year, Semester:</b> 2nd Yr., 4th Sem.
<b>Course Title:</b> Literature and Law	<b>Subject Code:</b> TIU-UEN-MI-E22201
<b>Contact Hours/Week:</b> 3-1-0 (L-T-P)	<b>Credit:</b> 4

**COURSE OBJECTIVE:**

Enable the student to:

1. Understand the relationship between literature and law, analyzing how legal systems shape and are shaped by literary narratives.
2. Examine the role of laws in defining modern nation-states and their citizens, focusing on Britain, the United States, and India.
3. Assess the literary representation of key legal debates, including natural law, political justice, and human rights.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Analyze the fundamental relationship between law and literature in shaping modern nation-states.	K4
CO-2:	Examine the portrayal of legal systems and justice in literary texts from Britain, the U.S., and India.	K3
CO-3:	Evaluate the intersections of legal, political, and literary thought in shaping public consciousness.	K5
CO-4:	Investigate the influence of philosophical and political discourse on legal and literary narratives.	K4
CO-5:	Compare different literary representations of law, justice, and governance.	K2
CO-6:	Critically assess the ways literature challenges, supports, or reimagines legal frameworks.	K3

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>INTRODUCTION TO LAW AND LITERATURE</b>	<b>7 Hours</b>
Introduction to the interrelationship between law and literature – Defining law as narrative – The role of legal texts in shaping cultural and social identities – Theories of justice in literary and legal traditions – Literary representations of crime, punishment, and authority – The emergence of modern legal systems in Britain, the U.S., and India.		
<b>MODULE 2:</b>	<b>LAW AND JUSTICE IN SHAKESPEAREAN DRAMA</b>	<b>8 Hours</b>
Concepts of justice, mercy, and legality in Shakespearean drama – Authority and legal conflicts in As You Like It – Law, commerce, and ethics in The Merchant of Venice – Interpretation of laws in Elizabethan and Jacobean England – Gender and legal agency in Shakespeare – The role of equity in legal and dramatic narratives.		
<b>MODULE 3:</b>	<b>POLITICAL JUSTICE AND REVOLUTIONARY LAW</b>	<b>7 Hours</b>

Legal and political philosophy in Edmund Burke's <i>Reflections on the French Revolution</i> – The conflict between natural rights and state authority – William Godwin's <i>Enquiry Concerning Political Justice</i> and radical legal thought – The philosophical foundations of anarchism and liberalism – The impact of revolutionary law on the formation of modern constitutions.		
<b>MODULE 4:</b>	<b>ROMANTICISM, LAW, AND ETHICS</b>	<b>8 Hours</b>
Romanticism's critique of law and institutional authority – The ethics of love and justice in P. B. Shelley's <i>Love's Philosophy</i> – The sublime, power, and law in Shelley's <i>Mont Blanc</i> – Individual freedom vs. legal constraints in Romantic thought – The role of imagination in rethinking legal boundaries – Romanticism and human rights.		
<b>MODULE 5:</b>	<b>LAW, BUREAUCRACY, AND TOTALITARIANISM</b>	<b>7 Hours</b>
Law as oppression in Franz Kafka's <i>The Trial</i> – Bureaucracy, surveillance, and the legal subject – The absurdity of legal structures and their critique – The role of arbitrary justice in shaping political consciousness – Comparative perspectives on authoritarian legal systems – Literature as a form of resistance to legal dehumanization.		
<b>MODULE 6:</b>	<b>LITERARY REPRESENTATIONS OF LAW IN THE MODERN ERA</b>	<b>8 Hours</b>
The evolution of legal narratives in modern and contemporary literature – Law, literature, and colonialism – Postcolonial critiques of legal systems – The human rights discourse in literature – Legal subjectivity and the marginalized – Reimagining justice through contemporary literary movements.		
<b>TOTAL LECTURES</b>		<b>45 Hours</b>

### Books:

1. Richard H. Weisberg, *Poethics and Other Strategies of Law and Literature*, Columbia University Press, 1992, ISBN-10: 0231076287, ISBN-13: 978-0231076285.
2. Brook Thomas, *Literature and Legal Discourse*, Cambridge University Press, 1990, ISBN-10: 052139282X, ISBN-13: 978-0521392820.
3. Desmond Manderson, *Songs Without Music: Aesthetic Dimensions of Law and Justice*, University of California Press, 2000, ISBN-10: 0520225982, ISBN-13: 978-0520225983.
4. Ian Ward, *Law and Literature: Possibilities and Perspectives*, Cambridge University Press, 1995, ISBN-10: 0521474740, ISBN-13: 978-0521474748.
5. Martha C. Nussbaum, *Poetic Justice: The Literary Imagination and Public Life*, Beacon Press, 1997, ISBN-10: 0807041081, ISBN-13: 978-0807041085.
6. Michael Scrivener, *Radical Shelley: The Philosophical Anarchism and Utopian Thought of Percy Bysshe Shelley*, Princeton University Press, 1982, ISBN-10: 0691065000, ISBN-13: 978-0691065004.

<b>Program:</b> B.A in English	<b>Year, Semester:</b> 2 <sup>ND</sup> Year, 4 <sup>th</sup> Sem
<b>Course Title:</b> MODERN INDIAN LANGUAGE - HINDI	<b>Subject Code:</b> TIU-UEN-AEC-S2291A
<b>Contact Hours/Week:</b> 2-0-0 (L-T-P)	<b>Credit:</b> 2

### **COURSE OBJECTIVE:**

Enable the student to:

1. Strengthen students' command of Hindi grammar, vocabulary, and sentence construction through advanced reading, writing, and conversation practice.
2. Develop literary appreciation by engaging with selected short stories and poems, with a focus on understanding themes, characters, and cultural context.
3. Encourage confident expression in spoken and written Hindi through class discussions, role-plays, narrations, and short compositions on every day and cultural topics.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Recall and use extended Hindi vocabulary and idiomatic expressions in both oral and written communication.	K1
CO-2:	Construct coherent and grammatically accurate short paragraphs and dialogues on familiar topics.	K3
CO-3:	Interpret themes, messages, and character motivations from selected Hindi short stories and poems.	K2
CO-4:	Compare and contrast cultural values, traditions, and social issues as portrayed in Hindi literary texts.	K4
CO-5:	Deliver short oral presentations or narrations in Hindi on everyday and cultural topics with improved fluency.	K3
CO-6:	Evaluate the literary and linguistic qualities of Hindi texts through class discussions, assignments, or presentations.	K5



**COURSE CONTENT:**

MODULE 1:	घीसा (कहानी): महादेवीवर्मा	5 Hours
इस कहानी के माध्यम से विद्यार्थी में मानवतावादी मूल्यों का विकास हो पाएगा। वे परोपकार, न्याय, सेवा और कर्तव्य की भावना को ग्रहण कर पाएंगे।		
MODULE 2:	कौन सी जमीन अपनी (कहानी) : सुधाओमढींगरा	5 Hours
इस कहानी के माध्यम से विद्यार्थी संयुक्त परिवार के महत्व को समझ पाएंगे। उनमें अपनी मातृभूमि के प्रति प्रेम और लगाव की भावना का संचार हो पाएगा।		
MODULE 3:	होगई है पीर पर्वत सी (कविता) : दुष्यंत कुमार	5 Hours
इस कविता के माध्यम से विद्यार्थी अपने कर्तव्य और दायित्व के प्रति जिम्मेदार बन पाएंगे। उनमें अपने परिवार, समाज, देश और विश्व के प्रति अपने कर्तव्य बोध का एहसास हो सकेगा।		
MODULE 4:	धार्मिक दंगों की राजनीति (कविता) : शमशेर बहादुर सिंह	5 Hours
इस कविता के माध्यम से विद्यार्थी धर्म के सही अर्थ को समझ पाएंगे। वे देश की विविधता में एकता की भावना को समझ पाएंगे।		
MODULE 5:	अनुवाद (अंग्रेजी से हिन्दी)	5 Hours
इसके माध्यम से विद्यार्थी हिन्दी भाषा में अनुवाद का कौशल प्राप्त कर पाएंगे। वे हिन्दी के राजभाषा शब्दावली का कार्यालयी क्षेत्र में प्रयोग कर पाएंगे।		
MODULE 6:	समूह चर्चा	5 Hours
इसके माध्यम से विद्यार्थियों में हिन्दी भाषा में कौशल प्राप्त हो सकेगा। वे अपनी भावनाओं को अच्छी तरह हिन्दी भाषा में प्रकट कर सकेंगे।		
TOTAL LECTURES		30 Hours

**Books:**

1. Kumar, Kamal. Adhunik Hindi Sahitya ka Saral Parichay. Kitab Mahal, New Delhi, 2020.
2. Sharma, Pushpa. Saral Hindi Pathyapustak. Rajpal & Sons, New Delhi, 2019.

<b>Program:</b> BA in English	<b>Year, semester:</b> 2 <sup>nd</sup> yr, 4 <sup>TH</sup> semester
<b>Course Title:</b> MODERN INDIAN LANGUAGE- BENGALI	<b>Subject Code:</b> TIU-UEN-AEC-S2291B
<b>Contact Hours/Week:</b> 2-0-0 (L-T-P)	<b>Credit:</b> 2

### **COURSE OBJECTIVE:**

Enable the student to:

1. Enhance understanding of Bengali grammar and vocabulary, enabling them to construct more complex sentences and express ideas clearly in both spoken and written forms.
2. Strengthen listening and speaking skills in Bengali through audio materials, conversations, narrations, and interactive classroom activities.
3. Develop literary appreciation and cultural awareness by engaging with selected literary texts, focusing on themes, narrative techniques, and the use of language in context.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Recall and use an expanded set of Bengali vocabulary and grammar structures in both oral and written communication.	K1
CO-2:	Apply appropriate grammatical rules to frame longer and more coherent sentences and paragraphs in Bengali.	K3
CO-3:	Demonstrate improved listening and speaking proficiency by participating in conversations, role-plays, and oral presentations.	K3
CO-4:	Interpret the themes, characters, and messages of selected Bengali literary texts,	K1
CO-5:	Analyze the use of language, cultural references, and literary elements in the prescribed literary texts.	K4
CO-6:	Express personal views and summaries related to the stories and poem both orally and in writing, showing comprehension and engagement.	K5

### **COURSE CONTENT:**

MODULE 1:	ব্যাকরণশব্দভাণ্ডার	5 Hours
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<ul style="list-style-type: none"> <li>• বর্ণওধ্বনিগতরূপান্তর</li> <li>• ক্রিয়াওক্রিয়াররূপান্তর (কাল, পুরুষ, সংখ্যাঅনুযায়ী)</li> <li>• শব্দগঠনওবাক্যগঠন</li> <li>• অনুবাদ: ইংরেজিথেকেবাংলাছোটবাক্যঅনুশীলন</li> </ul>		
MODULE 2:	শ্রবণওকথোপকথন	5 Hours
<ul style="list-style-type: none"> <li>• শ্রুতিবোধ: অডিওক্লিপওছোটবাংলাগল্পশোনাওবোঝা</li> <li>• শ্রুতিবোধমূলকপ্রশ্নোত্তরঅনুশীলন</li> <li>• দৈনন্দিনকথোপকথন - বাজারে, রাস্তায়, কলেজে</li> <li>• ছোটবক্তৃত্তা/ভাষণঅনুশীলন</li> </ul>		
MODULE 3:	গল্পপাঠ - “ছুটি” ওজনপ্রিয়চরিত্র	5 Hours
<ul style="list-style-type: none"> <li>• “ছুটি” - রবীন্দ্রনাথঠাকুর: মূলভাব, চরিত্রবিশ্লেষণ, সমাজওসংস্কৃতিরপ্রভাব</li> <li>• টেনিদা / ঘনাদা / ভোম্বলসরকার (যেকোনোএকটি):</li> <li>• হাস্যরস, ভাষারব্যবহার, কল্পনারপ্রয়োগ</li> <li>• গল্পআলোচনাওছোটরচনালেখা</li> </ul>		
MODULE 4:	কবিতাপাঠ - শক্তিওরবীন্দ্রনাথ	5 Hours
<ul style="list-style-type: none"> <li>• “অবনীবাড়িআছে?” - শক্তিচট্টোপাধ্যায়:</li> <li>• আধুনিকতারপ্রেক্ষাপট, ভাষারবহুমাত্রিকতা</li> <li>• “প্রশ্ন” - রবীন্দ্রনাথঠাকুর:</li> <li>• আধ্যাত্মিকতা, অস্তিত্বওমানবতাবোধ</li> <li>• কবিতারছন্দওঅলঙ্কারবিশ্লেষণ</li> </ul>		

MODULE 5:	অভিব্যক্তিওমূল্যায়ন	5 Hours
<ul style="list-style-type: none"> <li>রচনামূলককার্যকলাপ:</li> <li>নিজেরঅভিজ্ঞতানিয়েলেখা</li> <li>কবিতারভাবসম্প্রসারণ</li> </ul>		
MODULE 6:	শ্রুতিওপাঠভিত্তিকমূল্যায়ন	5 Hours
মৌখিকউপস্থাপনা: গল্প/কবিতাব্যাখ্যাওপ্রতিক্রিয়াপ্রকাশ		
TOTAL LECTURES		30 Hours

Books:

- চক্রবর্তী, নীরেন্দ্রনাথ. কিলিখিকেনলিখি
- মজুমদার, পরেশচন্দ্র. বাংলাবানানবিধি
- সরকারপবিত্র. বাংলাবানানসংস্কার, সমস্যাওসম্ভাবনা
- ঠাকুর, রবীন্দ্রনাথ. ছুটি, গল্পগুচ্ছ. বিশ্বভারতীপ্রকাশন।
- চট্টোপাধ্যায়, শক্তি. অবনীবাড়িআছো?, কবিতাসংগ্রহ. দে'জপাবলিশিংবাঅনুরূপপ্রকাশক।
- ঠাকুর, রবীন্দ্রনাথ. প্রশ্ন, সঞ্চয়িতা. বিশ্বভারতীপ্রকাশন।
- নারায়ণগঙ্গোপাধ্যায়. টেনিদাসমগ্র. দে'জপাবলিশিং।
- চৌধুরী, প্রেমেন্দ্রমিত্র. ঘনাদাসমগ্র. দে'জপাবলিশিং।
- চৌধুরী, নারায়ণগঙ্গোপাধ্যায় / নলিনীদাস. ভোম্বলসরকারসমগ্র. শিশুসাহিত্যপরিষদ।

<b>Program:</b> B. A. in English	<b>Year, Semester:</b> 2nd YR, 4TH SEM
<b>Course Title:</b> Internship/Project	<b>Subject Code:</b> TIU-UEN-SEC-I2201
<b>Contact Hours/Week:</b> 0-0-4 (L-T-P)	<b>Credit:</b> 2

**COURSE OBJECTIVES:**

**1. Apply Literary and Critical Skills**

To integrate and apply literary analysis, critical thinking, and communication skills in a professional or project-based setting.

**2. Enhance Research and Writing Proficiency**

To develop independent research abilities and improve academic or creative writing through practical engagement.

**3. Gain Professional Experience**

To provide real-world exposure and prepare students for careers in education, publishing, media, or related fields.

**COURSE OUTCOME:**

On completion of the course, the student will be able to:

C01	Describe the relevance of literary theories and concepts in professional contexts.	K1
C02	Interpret literary knowledge through written reports and workplace communication.	K2
C03	Apply analytical and critical thinking skills to real-world literary tasks or problems.	K3
C04	Analyze tasks or projects by identifying literary, cultural, or contextual themes.	K4
C05	Evaluate one's performance and contribution in a professional or project setting.	K5
C06	Create a final project report or presentation that synthesizes internship experiences and literary.	K6

**Semester:5**

<b>Program:</b> B.A. in English	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> English Literature after 1950	<b>Subject Code:</b> TIU-HEN-T301
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

**COURSE OBJECTIVE:**

The course aims to enable students to:

1. Develop an understanding of various critiques of modernity that emerged in England (and Europe) in the 20th century.
2. Comprehend avant-garde literary forms and their departures from earlier representations.
3. Analyze the impact of the two world wars on literary expression and the political/ideological positions of European intellectuals.

**COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Develop an understanding of various critiques of modernity in 20th-century England and Europe.	K1
CO-2:	Comprehend avant-garde forms of literary expression and their departures from earlier forms.	K2
CO-3:	Analyze the impact of the two world wars on literature and the ideological shifts of the European intelligentsia.	K3
CO-4:	Understand how emerging disciplines and new fields of inquiry influenced literature and the arts.	K4
CO-5:	Detail the network between English literary modernism and other modernist movements.	K5
CO-6:	Create a model for assessing the emergent works of literature in the contemporary era.	K6

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>INTRODUCTION TO POSTMODERNITY</b>	<b>12 Hours</b>
Definition of Postmodernity- Empires of Signs and the Visual Regime - The Backlash against the Enlightenment - The Linguistic Turn - Key thinkers influencing postmodern literature		
<b>MODULE 2:</b>	<b>POST-1950 FICTION</b>	<b>13 Hours</b>
The novel in postmodernity: playing with form and structure – Memory, history, and rewriting the past: historiographic metafiction – The postcolonial condition: migration, displacement, and identity – Gender and sexuality: feminist and queer reimaginations in fiction – The blurred boundaries of realism and fantasy: magical realism and speculative fiction – Any one novel from among Graham Greene, Alan Sillitoe, John Fowles, A. S. Byatt, Jeanette Winterson, Zadie Smith, David Lodge, William Golding, J. R. R. Tolkien, Doris Lessing, Alasdair Gray, Angela Carter, David Mitchell, Kazuo Ishiguro, Abdulrazak Gurnah, J. K. Rowling.		
<b>MODULE 3:</b>	<b>Post-1950 Poetry</b>	<b>13 Hours</b>
From modernist formalism to contemporary voices: shifts in style and theme – The politics of poetry: class, race, and postcolonial resistance – Landscape and belonging: poetry of place and identity – The lyric and the experimental: the personal voice and avant-garde tendencies – Spoken word and performance poetry – Poems from among Seamus Heaney, Ted Hughes, Philip Larkin, Thom Gunn, Wendy Cope, The Liverpool Poets (Roger McGough, Brian Patten, Adrian Henri), Carol Ann Duffy, Denise Riley, Linton Kwesi Johnson, Benjamin Zephaniah, Ifor ap Glyn, Geraint Løvgreen, Pennar Davies, Jackie Kay, Simon Armitage.		
<b>MODULE 4:</b>	<b>Post-1950 Drama</b>	<b>12 Hours</b>
Post-war theatre: responding to violence, loss, and existential uncertainty – The absurd and beyond: breaking conventional forms in theatre – Political theatre and activism: questioning class, race, and gender hierarchies – Feminist theatre and alternative voices – Contemporary drama and the impact of media and digital culture – Any one play from among John Osborne, Tom Stoppard, Harold Pinter, Howard Brenton, Caryl Churchill, Charlotte Keatley.		

<b>MODULE 5:</b>	<b>Interdisciplinary Influences on Postmodern Literature</b>	<b>13 Hours</b>
Impact of film, philosophy, and critical theory on literature – Theories of intertextuality, pastiche, and metafiction – The rise of digital literature and hypertext fiction – Globalization and literature – The role of popular culture in contemporary fiction.		
<b>MODULE 6:</b>	<b>Contemporary Literary Criticism and Future Directions</b>	<b>12 Hours</b>
Key debates in postmodern and post-postmodern literature – Ecocriticism, queer theory, and digital humanities – Speculative fiction and the literary future – Ethical and political concerns in 21st-century literature – Artificial intelligence and the role of AI-generated writing.		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

#### **Books:**

1. Linda Hutcheon, *The Politics of Postmodernism*, Routledge, 1989, ISBN-10: 0415007064, ISBN-13: 978-0415007069.
2. Brian McHale, *Postmodernist Fiction*, Routledge, 1987, ISBN-10: 0415045137, ISBN-13: 978-0415045139.
3. Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, Routledge, 1984, ISBN-10: 0416336303, ISBN-13: 978-0416336304.
4. Dan Rebellato, *1956 and All That: The Making of Modern British Drama*, Routledge, 1999, ISBN-10: 041518941X, ISBN-13: 978-0415189413.
5. Blake Morrison, *The Movement: English Poetry and Fiction of the 1950s*, Oxford University Press, 1980, ISBN-10: 0192122162, ISBN-13: 978-0192122160.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Yr., 6th Sem.
<b>Course Title:</b> Literature in Translation	<b>Subject Code:</b> TIU-HEN-T303
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

#### **COURSE OBJECTIVE:**

Enable the student to:

1. demonstrate knowledge of world literary traditions
2. understand the continuing influence of those traditions on world cultures
3. generate an awareness of emergent global literary trends.
4. possess a comprehensive understanding of translated literature
5. foster critical thinking, cultural sensitivity, and analytical skills in literary studies.

#### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Familiarize with literary works from different cultures and languages through translation, broadening their understanding of global literary traditions.	K2
CO-2:	Critically assess translated texts, focusing on themes, literary techniques, and cultural contexts.	K3
CO-3:	Analyze cultural, historical, and societal contexts influence the creation, reception, and interpretation of translated literature.	K4
CO-4:	Evaluate universal themes and issues in literature that transcend national boundaries, such as identity, exile, conflict, and social justice, as portrayed in translated texts.	K5
CO-5:	Demonstrate their writing skills through critical reflections and analytical essays on translated literature, focusing on clarity, coherence, and evidence-based argumentation.	K3
CO-6:	To appraise the impact of Translation Studies in the History of World Literature	K4

#### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Theories and Foundations of Translation</b>	<b>15 Hours</b>
Introduction to Literary Translation: Definitions and Scope History and Evolution of Translation Practices Linguistic Theories of Translation Cultural and Ideological Approaches		
<b>MODULE 2:</b>	<b>Gustave Flaubert and the Challenges of Realism</b>	<b>12 Hours</b>
introduction to Gustave Flaubert and His Literary Style Introduction to realism in European literature Flaubert's Realism and Its Implications for Translation Flaubert's stylistic precision and objectivity in storytelling The significance of <i>The Three Tales</i> Flaubert's critique of social structures and sentimentalism The Influence of Flaubert's Style on Later Writers		
<b>MODULE 3:</b>	<b>Italo Calvino and the Play of Language</b>	<b>12 Hours</b>
Calvino's Narrative Techniques: A Translator's Challenge Translating Metaphors and Symbols The Role of Reader Participation in Translation Translating Humor and Wordplay in Postmodern Fiction Comparing Translations of Calvino into Multiple Languages Calvino's Influence Beyond Italy: How Translation Shaped His Global Reception		



<b>MODULE 4:</b>	<b>Premchand and the Politics of Translation</b>	<b>12 Hours</b>
The Social and Political Context of Premchand's Works Premchand's Narrative Style and Its Challenges in Translation Translating Premchand's Short Stories: Loss and Gain Premchand's Role in Indian Nationalism and Its Translation Implications Translation and the Issue of Caste Representation Comparing Premchand's English Translations Translating Political and Social Issues		
<b>MODULE 5:</b>	<b>Giovanni Boccaccio and Medieval Translation</b>	<b>12 Hours</b>
Boccaccio and His Influence on European Literature The Decameron: Narrative Framework and Style The Challenges of Translating Medieval Italian Translating Humor, Satire, and Irony in The Decameron Boccaccio's Influence on Chaucer and others through Translation		
<b>MODULE 6:</b>	<b>Gabriel García Márquez and the Magic of Translation</b>	<b>12 Hours</b>
The Solitude of Latin America-Nobel Address of Gabriel Garcia Marquez The Globalization of Latin American Literature through Translation One Hundred Years of Solitude: Style and Narrative Challenges The Politics of Latin American Literature in Translation		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

Books:

1. Lawrence Venuti, *The Translator's Invisibility: A History of Translation*, Routledge, 2008, ISBN-10: 0415394554, ISBN-13: 978-0415394550
2. Susan Bassnett, *Translation Studies*, Routledge, 2013, ISBN-10: 0415435632, ISBN-13: 978-0415435635
3. Antoine Berman, *The Experience of the Foreign: Culture and Translation in Romantic Germany*, SUNY Press, 1992, ISBN-10: 0791405740, ISBN-13: 978-0791405743
4. Gustave Flaubert, *Madame Bovary (Translated by Lydia Davis)*, Penguin Classics, 2010, ISBN-10: 014310649X, ISBN-13: 978-0143106494
5. Martin McLaughlin, *Italo Calvino*, Edinburgh University Press, 1998, ISBN-10: 0748609326, ISBN-13: 978-0748609321
6. Francesca Orsini, *The Hindi Public Sphere 1920-1940: Language and Literature in the Age of Nationalism*, Oxford University Press, 2009, ISBN-10: 0198062206, ISBN-13: 978-0198062202
7. Wayne A. Rebhorn, *The Decameron (Translated by Wayne A. Rebhorn)*, W. W. Norton & Company, 2013, ISBN-10: 0393069303, ISBN-13: 978-0393069303
8. Gabriel García Márquez, *One Hundred Years of Solitude (Translated by Gregory Rabassa)*, Harper Perennial Modern Classics, 2006, ISBN-10: 0060883286, ISBN-13: 978-0060883287
9. Harish Trivedi & Susan Bassnett (Eds.), *Postcolonial Translation: Theory and Practice*, Routledge, 1999, ISBN-10: 0415147456, ISBN-13: 978-0415147453

10. Kirsten Malmkjoer (Ed.), *Routledge Handbook of Translation Studies and Linguistics*, Routledge, 2018, ISBN-10: 1138911260, ISBN-13: 978-1138911261

<b>Program:</b> BA ENGLISH	<b>Year, Semester:</b> 3rd Yr, 5th Sem.
<b>Course Title:</b> World Literatures	<b>Subject Code:</b> TIU-HEN-E305
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### **COURSE OBJECTIVE:**

Enable the student to:

1. understand the literatures of the world that have expanded beyond the classic canon of European masterpieces.
2. analyse the concept of 'Worldism' and 'World Literatures' in the context of 21st century globalization and enter a far-reaching inquiry into the variety of the world's literary cultures and their distinctive reflections and refractions of political, economic, and religious forces.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Identify and examine recurring themes, such as identity, power, love, and conflict, across diverse literary traditions and historical periods	K1
CO-2:	relate and explore the social, historical, and cultural backgrounds of literary works to gain insight into different worldviews and traditions.	K1
CO-3:	Compare and contrast works from different regions, cultures, and time periods to recognize commonalities and unique literary expressions.	K6
CO-4:	Examine ideas clearly through written essays and discussions, using textual evidence to support interpretations and arguments..	K1
CO-5:	Interpret literature from different cultures, recognizing its role in shaping human experiences and global perspectives.	K2
CO-6:	Analyze texts, considering literary techniques, symbolism, and narrative structures used by authors.	K4

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>INTRODUCTION TO WORLD LITERATURE</b>	<b>12 Hours</b>
Definition and Scope of World Literature – Importance of Cross-Cultural Literary Studies – Canon Formation and the Role of Translation – Major Literary Traditions Across the World – Oral and Written Traditions – Key Theoretical Approaches to World Literature.		
<b>MODULE 2:</b>	<b>CLASSICAL LITERATURE</b>	<b>12 Hours</b>

Greek and Roman Epics: <i>The Iliad, The Odyssey, The Aeneid</i> – Indian Epics: <i>The Mahabharata, The Ramayana</i> – Chinese Classics: <i>The Art of War, Tao Te Ching</i> – Ancient African and Middle Eastern Literature: <i>The Epic of Gilgamesh, The Pyramid Texts</i> – Themes of Heroism, Fate, and the Divine.		
<b>MODULE 3:</b>	<b>MEDIEVAL AND RENAISSANCE LITERATURE</b>	<b>12 Hours</b>
Medieval European Literature: <i>Beowulf, The Divine Comedy, The Canterbury Tales</i> – Persian and Islamic Literature: <i>The Thousand and One Nights</i> , Rumi's Poetry – The Influence of Religion on Literature – The Renaissance and Humanism: Shakespeare, Cervantes, Machiavelli – Early African, Asian, and Indigenous Literature.		
<b>MODULE 4:</b>	<b>ENLIGHTENMENT AND ROMANTICISM</b>	<b>12 Hours</b>
The Age of Reason: Voltaire, Rousseau, Swift – The Birth of the Novel: <i>Robinson Crusoe, Candide, Pride and Prejudice</i> – Romantic Poetry: Wordsworth, Keats, Shelley, Goethe – The Role of Nature, Emotion, and Imagination – Nationalism and Individualism in Literature.		
<b>MODULE 5:</b>	<b>REALISM AND MODERNISM</b>	<b>12 Hours</b>
The Rise of Realist Fiction: <i>Madame Bovary, Crime and Punishment, The Brothers Karamazov</i> – Psychological and Social Realism – Modernist Experiments: James Joyce, Franz Kafka, Virginia Woolf, T.S. Eliot – The Harlem Renaissance – Latin American Modernism and the Boom Writers.		
<b>MODULE 6:</b>	<b>WORLD POETRY, POSTCOLONIAL AND CONTEMPORARY LITERATURE</b>	<b>15 Hours</b>
Poetry Across Cultures: Rumi, Pablo Neruda, Rabindranath Tagore, Postcolonial Theory and Literature – The Impact of Colonialism on Literature – Chinua Achebe, Ngũgĩ wa Thiong'o, Salman Rushdie – Magical Realism: Gabriel García Márquez, Isabel Allende – Globalization and Literature – Migration, Identity, and Hybridity in Contemporary Works.		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

#### Books:

1. **D. Damrosch**, *What is World Literature?*, Princeton University Press, 2003, ISBN-10: 0691049860.
2. **M. J. C. Eysteinsson & V. Liska (Eds.)**, *Modernism*, John Benjamins Publishing Company, 2007, ISBN-10: 9027234549.
3. **F. Moretti**, *Distant Reading*, Verso Books, 2013, ISBN-10: 1781680847.  
Ganguly, Debjani Ganguly. *Cambridge History of World Literature*. CUP, 2021
4. **J. B. Harrison & T. R. Honan**, *Masterpieces of World Literature*, Macmillan, 1986, ISBN-10: 0023513802.
5. **D. Damrosch, N. Melas, & M. Buthelezi (Eds.)**, *The Princeton Sourcebook in Comparative Literature*, Princeton University Press, 2009, ISBN-10: 0691132852.

6. **J. Goody**, *The Interface Between the Written and the Oral*, Cambridge University Press, 1987, ISBN-10: 0521337941.
7. **M. Kundera**, *The Curtain: An Essay in Seven Parts*, Harper Perennial, 2007, ISBN-10: 0060841955.
8. **E. Said**, *Culture and Imperialism*, Vintage Books, 1993, ISBN-10: 0679745402.
9. **C. Prendergast (Ed.)**, *Debating World Literature*, Verso Books, 2004, ISBN-10: 1859844588.
10. **B. Ashcroft, G. Griffiths, & H. Tiffin**, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, Routledge, 2002, ISBN-10: 0415289753.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> Indian Literature in Translation	<b>Subject Code:</b> TIU-HEN-E307
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

#### **COURSE OBJECTIVE:**

Enable the student to:

1. Understand Cultural and Linguistic Diversity.
2. Examine the themes, styles, and literary devices used in translated Indian texts.
3. Explore the Role and significance of translation in preserving, interpreting, and globalizing Indian literature.

#### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Demonstrate an understanding of the diverse literary traditions of India and their cultural significance through translated texts.	K3
CO-2:	Examine major themes such as caste, gender, identity, colonialism, and regional histories reflected in Indian literary works.	K1
CO-3:	Assess the challenges and implications of translating literature, including linguistic, cultural, and contextual shifts that affect meaning and interpretation.	K4

CO-4:	Identify different narrative styles, poetic traditions, and storytelling techniques across various Indian languages and regions.	K1
CO-5:	Apply literary theories and analytical tools to interpret Indian texts in translation, considering both their historical and contemporary relevance.	K3
CO-6:	Recognise India's social, political, and historical contexts through literature, fostering a deeper appreciation of its pluralistic traditions and global literary influence.	K2

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to Indian Literature in Translation</b>	<b>10 Hours</b>
<p>Concept and Importance of Translation in Literature</p> <p>Challenges of Translating Indian Literature</p> <p>Role of Translation in Preserving and Disseminating Regional Literatures</p> <p>Overview of Major Indian Literary Traditions</p> <p>Influence of Colonialism and Globalization on Indian Literature</p>		
<b>MODULE 2:</b>	<b>Classical Indian Texts in Translation</b>	<b>15 Hours</b>
<p><b>Epic Literature:</b></p> <p>Selections from <i>The Ramayana</i> (Arshia Sattar's translation)</p> <p>Selections from <i>The Mahabharata</i> (C. Rajagopalachari's translation)</p> <p><b>Sanskrit, Tamil, and Other Classical Texts:</b></p> <p><i>Shakuntala</i> by Kalidasa (Translation by Arthur Ryder)</p> <p>Bhakti Poetry: Selections from Kabir, Mirabai, Andal, and Basavanna</p> <p>Tirukkural (Selected couplets, translated by G. U. Pope)</p>		
<b>MODULE 3:</b>	<b>Medieval and Pre-Modern Indian Literature in Translation</b>	<b>10 Hours</b>

<b>Sufi and Bhakti Traditions:</b> Selections from Guru Nanak, Tulsidas, and Amir Khusrau <b>Regional Narratives:</b> <i>The Tale of the Anklet (Silappadikaram, translated by R. Parthasarathy)</i> <i>Kritivas Ramayan (Bengali Ramayana, translated excerpts)</i>		
<b>MODULE 4:</b>	<b>Modern Indian Prose and Poetry in Translation</b>	<b>15 Hours</b>
<b>Poetry:</b> Selected poems from <i>Gitanjali</i> by Rabindranath Tagore Modern Indian poets: A. K. Ramanujan, Jayanta Mahapatra, Kamala Das <b>Prose &amp; Fiction:</b> <i>Kanthapura</i> by Raja Rao (Translated from Kannada) <i>Godan</i> by Premchand (Translated from Hindi) <i>Pather Panchali</i> by Bibhutibhushan Bandopadhyay (Translated from Bengali)		
<b>MODULE 5:</b>	<b>Contemporary Indian Literature in Translation</b>	<b>15 Hours</b>
<b>Dalit and Feminist Writings:</b> <i>Karukku</i> by Bama (Tamil Dalit autobiography) <i>The Prisons We Broke</i> by Baby Kamble (Marathi Dalit autobiography) Selected stories from Ismat Chughtai (Translated from Urdu) <b>Modern Indian Short Stories:</b> Selected short stories from M. T. Vasudevan Nair, Mahasweta Devi, and Saadat Hasan Manto <i>Toba Tek Singh</i> by Manto (Translated from Urdu)		
<b>MODULE 6:</b>	<b>Theories of Translation and Critical Analysis</b>	<b>10 Hours</b>

Major Translation Theories (Equivalence, Loss/Gain, Cultural Adaptation)	
The Politics of Language and Translation in India	
Critical Perspectives on Translation and its Role in Indian Literature	
Comparative Analysis of Translations (Case Studies)	
<b>TOTAL LECTURES</b>	<b>75 Hours</b>

### Books:

1. K. R. Srinivasa Iyengar, *Indian Writing in English*, Sterling Publishers, 2013, ISBN-10: 8120711741.
2. Sisir Kumar Das, *A History of Indian Literature (Vol. 1 & 2)*, Sahitya Akademi, 1995, ISBN-10: 8126003650.
3. K. M. George (Ed.), *Modern Indian Literature: An Anthology*, Sahitya Akademi, 1992, ISBN-10: 8126003650.
4. Vinay Dharwadker (Ed.), *The Oxford Anthology of Modern Indian Poetry*, Oxford University Press, 1994, ISBN-10: 0195639170.
5. Susie Tharu & K. Lalita (Eds.), *Women Writing in India: 600 B.C. to the Present*, Feminist Press, 1991, ISBN-10: 1558610278.
6. Arshia Sattar (Trans.), *The Ramayana*, Penguin Classics, 1996, ISBN-10: 0140298660.
7. C. Rajagopalachari, *Mahabharata*, Bharatiya Vidya Bhavan, 2018, ISBN-10: 8172764766.
8. Raja Rao, *Kanthapura*, Oxford University Press, 1998, ISBN-10: 019564334X.
9. Rabindranath Tagore, *Gitanjali*, Macmillan, 2011, ISBN-10: 125805591X.
10. A. K. Ramanujan (Trans.), *Folktales from India: A Selection of Oral Tales from Twenty-two Languages*, Pantheon, 1997, ISBN-10: 067974832X.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> Crime Fiction (DSE)	<b>Subject Code:</b> TIU-HEN-E309
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### COURSE OBJECTIVE:

Enable the student to:

1. examine crime fiction in terms of its history, social meaning, and as a philosophy of modernity.
2. to reveal the place and value of popular fiction both in our lives and in the world.
3. to analyze and use critical methods for the analysis of detective fiction, while topics covered include history and development of detective fiction; describing

and defining the genre; and the collaborative roles of readers, writers, and editors of detective fiction.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Examine intersections between literature and other disciplines and various cultural forms.	K1
CO-2:	Understand the ability to critically evaluate scholarly literature, understanding the strengths and limitations of research studies within the discipline.	K2
CO-3:	Develop sensible response to great classics and fine tune analytical skills with a view to achieving a broad, wholesome vision of life.	K3
CO-4:	Develop an understanding of the discursive practices pertaining to the chosen specific disciplines.	K3
CO-5:	Discover opportunities of further studies and research in the field.	K3
CO-6:	Analyze the element of choice in the academic curriculum.	K4

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>History of Crime in the West and Introduction to British Crime Fiction</b>	<b>13 Hours</b>
Crime and justice in Western history: From medieval law to modern policing The emergence of crime literature: Broadsheets, gothic influences, and sensational fiction The rise of British crime fiction: Key themes and historical context Development of the detective genre: From early criminal narratives to Golden Age mysteries		
<b>MODULE 2:</b>	<b>Edgar Allan Poe and the Birth of Detective Fiction</b>	<b>13 Hours</b>
Poe as the father of detective fiction: Key literary contributions Close reading and analysis of <i>The Murders in the Rue Morgue</i> and <i>The Purloined Letter</i> The creation of the brilliant detective: C. Auguste Dupin's logic and ratiocination Influence on later crime fiction, including Arthur Conan Doyle and Agatha Christie		
<b>MODULE 3:</b>	<b>Wilkie Collins and Sensation Fiction</b>	<b>12 Hours</b>
Introduction to Victorian Sensation Fiction and its impact on crime literature Close reading of <i>The Woman in White</i> : Mystery, suspense, and the use of multiple narratives The role of gender, identity, and legal themes in sensation novels Wilkie Collins' influence on detective fiction and psychological thrillers		
<b>MODULE 4:</b>	<b>Sir Arthur Conan Doyle and the Scientific Detective</b>	<b>13 Hours</b>
The evolution of the detective genre: From Poe to Sherlock Holmes Analysis of <i>The Adventure of the Speckled Band</i> : Structure, suspense, and deduction The scientific method in crime fiction: Holmes' investigative techniques The lasting legacy of Sherlock Holmes in literature and media		



<b>MODULE 5:</b>	<b>Agatha Christie and the Golden Age of Detective Fiction</b>	<b>12 Hours</b>
Introduction to the Golden Age of British crime fiction Analysis of <i>One Two Buckle My Shoe</i> : Plot construction, red herrings, and social commentary Hercule Poirot and the “little grey cells”: Christie’s approach to detection Christie’s impact on modern crime fiction and adaptations		
<b>MODULE 6:</b>	<b>Hardboiled and Noir Fiction – James M. Cain and the American Crime Tradition</b>	<b>12 Hours</b>
Introduction to hardboiled crime fiction and film noir Close reading of <i>Double Indemnity</i> : Crime, morality, and fatalism Themes of corruption, greed, and femme fatale figures in noir fiction The shift from detective-led stories to psychological crime narratives		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. Stephen Knight, *Crime Fiction since 1800: Detection, Death, Diversity*, Palgrave Macmillan, 2010, ISBN-10: 023023245X, ISBN-13: 978-0230232450
2. Lee Horsley, *The Noir Thriller*, Palgrave Macmillan, 2009, ISBN-10: 0230574567, ISBN-13: 978-0230574567
3. Martin Priestman (Ed.), *The Cambridge Companion to Crime Fiction*, Cambridge University Press, 2003, ISBN-10: 0521008719, ISBN-13: 978-0521008719
4. Charles J. Rzepka and Lee Horsley (Eds.), *A Companion to Crime Fiction*, Wiley-Blackwell, 2010, ISBN-10: 1405167653, ISBN-13: 978-1405167650
5. Heather Worthington, *Key Concepts in Crime Fiction*, Palgrave Macmillan, 2011, ISBN-10: 0230228566, ISBN-13: 978-0230228569
6. Julian Symons, *Bloody Murder: From the Detective Story to the Crime Novel*, The Mysterious Press, 1993, ISBN-10: 0892964965, ISBN-13: 978-0892964968
7. John Scaggs, *Crime Fiction: The New Critical Idiom*, Routledge, 2005, ISBN-10: 0415318242, ISBN-13: 978-0415318249
8. David Glover and Scott McCracken (Eds.), *The Cambridge Companion to Popular Fiction*, Cambridge University Press, 2012, ISBN-10: 0521172432, ISBN-13: 978-0521172434
9. Maureen Reddy, *Traces, Codes, and Clues: Reading Race in Crime Fiction*, Rutgers University Press, 2003, ISBN-10: 0813532120, ISBN-13: 978-0813532126
10. Rosemary Herbert (Ed.), *Whodunit? A Who's Who in Crime & Mystery Fiction*, Oxford University Press, 2003, ISBN-10: 0195157613, ISBN-13: 978-0195157616

<b>Program:</b> BA ENGLISH	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> Literature and Travel	<b>Subject Code:</b> TIU-HEN-E311
<b>Contact Hours/Week:</b> 5–1–0 (L–T–P)	<b>Credit:</b> 6

## COURSE OBJECTIVE:

Enable the student to:

1. Analyze how travel shapes literary narratives, themes, and cultural perspectives across different historical periods and genres.
2. Investigate how travel literature portrays different cultures, identities, and encounters, considering issues of colonialism, displacement, and globalization.
3. Engage in analytical and reflective writing on travel literature while also producing original travel narratives that integrate literary techniques and personal experiences.

## COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Understand the Concept of Travel in Literature	K2
CO-2:	Analyze Cultural Representations in Travel Writing	K1
CO-3:	examine recurring themes such as adventure, displacement, colonial encounters, and self-discovery.	K3
CO-4:	Apply Theoretical Frameworks to Travel Narratives	K3
CO-5:	Assess how travel influences individual perspectives and cross-cultural understanding in literary works.	K3
CO-6:	Create Reflective and Analytical Travel Narratives	K5

## COURSE CONTENT:

<b>MODULE 1:</b>	<b>INTRODUCTION TO TRAVEL LITERATURE</b>	<b>13 Hours</b>
Definition and Scope of Travel Literature – History and Evolution of Travel Writing – Early Travel Narratives: Pilgrimage Accounts, Exploration Journals – The Role of Travel in Literary Imagination – Travel Literature as a Cross-Cultural Encounter – Theoretical Approaches: Orientalism, Postcolonialism, Tourism Studies.		
<b>MODULE 2:</b>	<b>CLASSICAL AND MEDIEVAL TRAVEL NARRATIVES</b>	<b>12 Hours</b>
Greek and Roman Travel Accounts: <i>The Histories</i> (Herodotus), <i>The Travels of Alexander</i> – Medieval Travelogues: <i>The Travels of Marco Polo</i> , <i>The Rihla</i> (Ibn Battuta) – Religious and Pilgrimage Narratives: <i>The Canterbury Tales</i> – Myths, Legends, and the Fantastic in Travel Writing.		
<b>MODULE 3:</b>	<b>TRAVEL AND COLONIAL ENCOUNTERS</b>	<b>13 Hours</b>
Exploration and Empire: <i>The Journal of Christopher Columbus</i> , Captain Cook's Journals – 18th & 19th Century Travel Writings: James Cook, Richard Burton, Mary Kingsley – Colonial and Postcolonial Travel Narratives – Travel, Power, and Representation – The "Othering" of Non-European Cultures.		
<b>MODULE 4:</b>	<b>WOMEN AND TRAVEL WRITING</b>	<b>12 Hours</b>

Women Travelers and Adventurers: Lady Mary Wortley Montagu, Isabella Bird, Freya Stark – Gender and Travel: Challenges and Experiences – Feminist Perspectives on Travel Writing – The Role of Women in Contemporary Travel Literature – Intersectionality in Travel Narratives.		
<b>MODULE 5:</b>	<b>MODERN AND POSTMODERN TRAVEL LITERATURE</b>	<b>13 Hours</b>
20th-Century Travel Narratives: Bruce Chatwin's <i>In Patagonia</i> , Paul Theroux's <i>The Great Railway Bazaar</i> – Postmodern Travel Writing: Pico Iyer, Elizabeth Gilbert – Literary Tourism and the Commodification of Travel – The Role of Memory and Nostalgia in Travel Writing – Ethical Considerations in Travel Literature.		
<b>MODULE 6:</b>	<b>TRAVEL IN FICTION AND POETRY</b>	<b>12 Hours</b>
Fictional Travel Narratives: <i>Gulliver's Travels</i> , <i>Heart of Darkness</i> , <i>On the Road</i> – Travel as a Metaphor: Migration, Exile, and Displacement – Travel and Identity in Global Literature – Poetry of Travel: Walt Whitman, Derek Walcott, Rabindranath Tagore – The Influence of Travel on Literary Movements.		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. **C. Thompson**, *Travel Writing*, Routledge, 2011, ISBN-10: 041544466X.
2. **P. Fussell**, *Abroad: British Literary Traveling Between the Wars*, Oxford University Press, 1982, ISBN-10: 0195030681.
3. **J. Buzard**, *The Beaten Track: European Tourism, Literature, and the Ways to Culture, 1800-1918*, Oxford University Press, 1993, ISBN-10: 0198122702.
4. **M. Hulme & T. Youngs (Eds.)**, *The Cambridge Companion to Travel Writing*, Cambridge University Press, 2002, ISBN-10: 0521786525.
5. **E. Said**, *Orientalism*, Vintage Books, 1978, ISBN-10: 039474067X.
6. **M. Robinson & J. Elsner**, *Pilgrimage in Popular Culture*, Palgrave Macmillan, 1995, ISBN-10: 0333631473.
7. **T. Youngs**, *The Cambridge Introduction to Travel Writing*, Cambridge University Press, 2013, ISBN-10: 0521697399.
8. **B. Duncan**, *Travel Writing and Empire: Postcolonial Theory in Transit*, Zed Books, 2002, ISBN-10: 1856497586.

9. **C. Forsdick, L. Stafford, & C. Robinson (Eds.),** *Keywords for Travel Writing Studies: A Critical Glossary*, Anthem Press, 2019, ISBN-10: 1783089230.
10. **R. Kuehn & L. Smethurst (Eds.),** *Travel Writing, Form, and Empire: The Poetics and Politics of Mobility*, Routledge, 2008, ISBN-10: 0415961261.

<b>Program:</b> BA in ENGLISH	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> The Semiotics of Cinema	<b>Subject Code:</b> TIU-HEN-E313
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### **COURSE OBJECTIVE:**

Enable the student to:

1. Analyze cinematic texts using semiotic theories to decode signs, symbols, and meanings in film.
2. Explore how visual, auditory, and narrative codes shape audience interpretation in cinema.
3. Critically evaluate the role of cultural and ideological significance in film language.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Demonstrate an understanding of key semiotic theories and their application in film analysis.	K3
CO-2:	Analyze films as complex sign systems, interpreting visual and narrative codes.	K4
CO-3:	Recognise the role of cultural, social, and ideological factors in cinematic meaning-making.	K2
CO-4:	Apply semiotic methods to critically deconstruct cinematic texts across genres and styles.	K3
CO-5:	Develop scholarly arguments on film semiotics using appropriate theoretical frameworks.	K3
CO-6:	Interpreting filmic signs and symbols.	K2

### **COURSE CONTENT:**

<b>MODULE 1:</b>	Introduction to Semiotics and Film Language	<b>12 Hours</b>
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Definition and Scope of Semiotics Key Theorists: Ferdinand de Saussure, Charles Sanders Peirce, and Roland Barthes Basic Concepts: Sign, Signifier, Signified, Symbol, Icon, Index The Role of Semiotics in Cinema: Understanding Film as a Language Introduction to Narrative Structures and Visual Storytelling Case Study: Analyzing Movie Posters, Trailers, and Still Frames		
<b>MODULE 2:</b>	<b>Cinematic Sign Systems</b>	<b>12 Hours</b>
Christian Metz and the Semiotics of Cinema Film as Language: Cinematic Codes and Conventions Signs in Film: Icon, Index, and Symbol Narrative Structures and the Language of Editing The Role of Sound and Music in Meaning-Making Case Study: Analysis of Silent Films (e.g., <i>Metropolis</i> , <i>The Kid</i> )		
<b>MODULE 3:</b>	<b>Cultural and Ideological Semiotics in Film</b>	<b>12 Hours</b>
Umberto Eco's Theory of Open and Closed Texts Representation, Myth, and Ideology in Cinema The Influence of Society, Politics, and Culture on Film Semiotics Gender and Race in Film Semiotics Case Study: Semiotic Analysis of a Popular Film (e.g., <i>The Matrix</i> , <i>Parasite</i> )		
<b>MODULE 4:</b>	<b>Genre and Film Semiotics</b>	<b>12 Hours</b>
Understanding Genre through Semiotics Horror, Science Fiction, and Fantasy: The Role of Symbols and Archetypes Documentary and Realism: Indexicality in Film Auteur Theory and Semiotic Markers of Style Case Study: Comparing Genre-Specific Film Semiotics ( <i>Psycho</i> vs. <i>Halloween</i> , <i>Blade Runner</i> vs. <i>2001: A Space Odyssey</i> )		
<b>MODULE 5:</b>	<b>Advanced Semiotic Theories in Cinema</b>	<b>12 Hours</b>
Gilles Deleuze's <i>Time-Image</i> and <i>Movement-Image</i> Theory Umberto Eco's Open and Closed Texts in Film Interpretation The Evolution of Filmic Signs in Digital and Postmodern Cinema Experimental and Avant-Garde Film Semiotics Case Study: Analysis of a Non-Linear or Experimental Film ( <i>Mulholland Drive</i> , <i>The Grand Budapest Hotel</i> )		
<b>MODULE 6:</b>	<b>Practical Applications and Film Analysis</b>	<b>15 Hours</b>
Methods of Semiotic Film Analysis Writing a Film Semiotics Research Paper The Role of Semiotics in Film Criticism and Journalism Final Student Presentations: Semiotic Analysis of a Selected Film Case Study: Group Analysis of a Contemporary Film ( <i>Inception</i> , <i>Everything Everywhere All at Once</i> )		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. Christian Metz, *Film Language: A Semiotics of the Cinema*, University of Chicago Press, 1991, ISBN-10: 0226521309.
2. Roland Barthes, *Image-Music-Text*, Hill and Wang, 1977, ISBN-10: 0374521360.
3. Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts*, Indiana University Press, 1979, ISBN-10: 025320318X.
4. Daniel Chandler, *Semiotics: The Basics*, Routledge, 2017, ISBN-10: 1138895161.
5. Yuri Lotman, *Semiotics of Cinema*, University of Michigan, 1976, ISBN-10: 0472062420.
6. Marcel Danesi, *Messages, Signs, and Meanings: A Basic Textbook in Semiotics and Communication*, Canadian Scholars Press, 2004, ISBN-10: 1551302500.
7. Gilles Deleuze, *Cinema 1: The Movement-Image*, University of Minnesota Press, 1986, ISBN-10: 0816614007.
8. Gilles Deleuze, *Cinema 2: The Time-Image*, University of Minnesota Press, 1989, ISBN-10: 0816616778.
9. Robert Stam, *Film Theory: An Introduction*, Wiley-Blackwell, 2000, ISBN-10: 0631206543.
10. Francesco Casetti, *Inside the Gaze: The Fiction Film and Its Spectator*, Indiana University Press, 1999, ISBN-10: 0253212490.

<b>Program:</b> BA in ENGLISH	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> Of Love and Other Demons	<b>Subject Code:</b> TIU-HEN-E315
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### **COURSE OBJECTIVE:**

Enable the student to:

1. Explore the Literary and Philosophical Dimensions of Love
2. Investigate the Themes of Love and Its Complexities in Literature
3. Analyze the Representation of Love and Other Intense Emotions

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Analyze Literary Representations of Love and Passion	K4
CO-2:	Interpret the Intersections of Love with Other Themes	K2
CO-3:	Examine the Social and Cultural Dimensions of Love	K1
CO-4:	Examine Emotional and Psychological Depth in Literary Characters	K1
CO-5:	Apply Literary Theories to the Study of Love and Emotion	K3
CO-6:	Develop Critical Thinking and Writing Skills	K5

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Understanding Love in Literature</b>	<b>10 Hours</b>
The concept of love in classical, medieval, and modern literature Philosophical and psychological perspectives on love Love as a transformative and destructive force in storytelling		
<b>MODULE 2:</b>	<b>Love, Power, and Social Constraints</b>	<b>15 Hours</b>
Forbidden love and societal restrictions Love and duty in patriarchal structures The influence of religion, caste, and class on romantic relationships		
<b>MODULE 3:</b>	<b>Passion, Obsession, and Betrayal</b>	<b>15 Hours</b>
Representations of women: The passive princess vs. the empowered heroine Masculinity and heroism in fairy tales Social class, power, and authority in fairy tale narratives Feminist retellings and critiques of traditional fairy tales  <b>Key Texts:</b>  Angela Carter, <i>The Bloody Chamber</i> (selected stories) Anne Sexton, <i>Transformations</i> (selected poems) Margaret Atwood, <i>Bluebeard's Egg</i>		
<b>MODULE 4:</b>	<b>Love and the Supernatural</b>	<b>10 Hours</b>
Love in myth, folklore, and magical realism Supernatural elements as metaphors for passion and desire Gothic and tragic love stories		
<b>MODULE 5:</b>	<b>Feminist and Psychoanalytic Readings of Love</b>	<b>15 Hours</b>
<i>Gender roles and love in literature</i> <i>Freud, Jung, and Lacan on love and desire</i> <i>Feminist critiques of romantic and patriarchal narratives</i>		

<b>MODULE 6:</b>	<b>Love in Contemporary Literature and Media</b>	<b>10 Hours</b>
Modern retellings of classic love stories Love and technology: Romance in the digital age The evolution of love stories in film, television, and poetry		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. C.S. Lewis, *The Four Loves*, HarperOne, 2017, ISBN-10: 0062565394.
2. Erich Fromm, *The Art of Loving*, Harper Perennial, 2006, ISBN-10: 0061129739.
3. Denis de Rougemont, *Love in the Western World*, Princeton University Press, 1983, ISBN-10: 0691013939.
4. Roland Barthes, *A Lover's Discourse: Fragments*, Hill and Wang, 2010, ISBN-10: 0374532311.
5. Simone de Beauvoir, *The Second Sex*, Vintage, 2011, ISBN-10: 030727778X.
6. Bell Hooks, *All About Love: New Visions*, William Morrow, 2018, ISBN-10: 0060959479.
7. Plato, *The Symposium*, Penguin Classics, 2003, ISBN-10: 0140449272.
8. Irving Singer, *The Nature of Love*, University of Chicago Press, 2009, ISBN-10: 0226756571.
9. Martha Nussbaum, *Upheavals of Thought: The Intelligence of Emotions*, Cambridge University Press, 2003, ISBN-10: 0521531823.
10. Sarah Ahmed, *The Cultural Politics of Emotion*, Routledge, 2014, ISBN-10: 0415979759.

<b>Program:</b> BA in ENGLISH	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> French Literature	<b>Subject Code:</b> TIU-HEN-E317
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

**COURSE OBJECTIVE:**

Enable the student to:



1. Analyze key themes, movements, and authors in French literature from the medieval period to the modern era.
2. Develop critical reading and writing skills through the study of major French literary works in translation.
3. Explore the cultural, historical, and philosophical influences shaping French literary traditions.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Demonstrate an understanding of major French literary movements and their historical contexts.	K3
CO-2:	Analyze key works of French literature using appropriate literary theories.	K4
CO-3:	Understand French literary works with other global literary traditions.	K2
CO-4:	Apply critical thinking skills to interpret themes, symbols, and stylistic elements in French literature.	K3
CO-5:	Develop well-structured arguments in written and oral discussions on French literature.	K3
CO-6:	Examine cultural and philosophical influences on French literary texts.	K1

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Introduction to French Literature</b>	<b>12 Hours</b>
Overview of French literary history and major movements, Medieval and Renaissance French literature: Key texts and authors, The influence of classical traditions on early French literature, Introduction to major themes and stylistic features		
<b>MODULE 2:</b>	<b>French Classicism and Enlightenment</b>	<b>12 Hours</b>
17th-century literature: Molière, Racine, and Corneille, The Age of Enlightenment: Voltaire, Rousseau, and Montesquieu, Satire, reason, and social critique in 18th-century literature, The impact of the Enlightenment on European thought		
<b>MODULE 3:</b>	<b>Romanticism and Realism</b>	<b>12 Hours</b>
Key features of French Romanticism: Victor Hugo, Alfred de Musset, and Gérard de Nerval, Realism and Naturalism: Balzac, Flaubert, and Zola, The representation of society, individualism, and psychological depth in literature, The role of historical and social changes in shaping literary trends		
<b>MODULE 4:</b>	<b>Symbolism and Modernism</b>	<b>12 Hours</b>

The Symbolist movement: Baudelaire, Verlaine, and Rimbaud, Early 20th-century modernist experiments: Proust and Gide, The impact of philosophy and psychology on literary techniques, Changing perceptions of identity, memory, and time in literature		
<b>MODULE 5:</b>	<b>Existentialism and Post-War Literature</b>	<b>12 Hours</b>
The influence of existentialist philosophy: Sartre, Camus, and Beauvoir, Post-war literature and the absurd: Beckett and Ionesco, Themes of alienation, freedom, and responsibility in literature, The political and social context of post-war French writing		
<b>MODULE 6:</b>	<b>Contemporary French Literature and Global Influence</b>	<b>15 Hours</b>
Postmodernism and experimental literature: Marguerite Duras and Michel Tournier, Francophone literature and postcolonial perspectives: Aimé Césaire and Assia Djebar, The evolution of French literature in the 21st century, The global impact and reception of French literary works		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. David Coward, *A History of French Literature: From Chanson de Geste to Cinema*, Wiley-Blackwell, 2003, ISBN-10: 0631211921.
2. Sarah Kay, Terence Cave, and Malcolm Bowie, *A Short History of French Literature*, Oxford University Press, 2006, ISBN-10: 0199248677.
3. Victor Hugo, *Les Misérables*, Penguin Classics, 1982, ISBN-10: 0140444300.
4. Gustave Flaubert, *Madame Bovary*, Oxford World's Classics, 2008, ISBN-10: 0199535652.
5. Jean-Paul Sartre, *Existentialism is a Humanism*, Yale University Press, 2007, ISBN-10: 0300115466.
6. Albert Camus, *The Myth of Sisyphus*, Vintage International, 1991, ISBN-10: 067973373X.
7. Roland Barthes, *Writing Degree Zero*, Hill and Wang, 2012, ISBN-10: 0374532333.
8. Charles Baudelaire, *The Flowers of Evil*, Oxford University Press, 1993, ISBN-10: 0192830914.
9. Molière, *Tartuffe and Other Plays*, Penguin Classics, 2000, ISBN-10: 014044730X.
10. Denis Hollier (Ed.), *A New History of French Literature*, Harvard University Press, 1998, ISBN-10: 0674615662.

<b>Program:</b> B.A. in English	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> Literature and Law	<b>Subject Code:</b> TIU-HEN-E319
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### **COURSE OBJECTIVE:**

Enable the student to:

1. Understand the relationship between literature and law, analyzing how legal systems shape and are shaped by literary narratives.
2. Examine the role of laws in defining modern nation-states and their citizens, focusing on Britain, the United States, and India.
3. Assess the literary representation of key legal debates, including natural law, political justice, and human rights.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Analyze the fundamental relationship between law and literature in shaping modern nation-states.	K3
CO-2:	Examine the portrayal of legal systems and justice in literary texts from Britain, the U.S., and India.	K2
CO-3:	Evaluate the intersections of legal, political, and literary thought in shaping public consciousness.	K5
CO-4:	Investigate the influence of philosophical and political discourse on legal and literary narratives.	K4
CO-5:	Compare different literary representations of law, justice, and governance.	K1
CO-6:	Critically assess the ways literature challenges, supports, or reimagines legal frameworks.	K4

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>INTRODUCTION TO LAW AND LITERATURE</b>	<b>12 Hours</b>
Introduction to the interrelationship between law and literature – Defining law as narrative – The role of legal texts in shaping cultural and social identities – Theories of justice in literary and legal traditions – Literary representations of crime, punishment, and authority – The emergence of modern legal systems in Britain, the U.S., and India.		
<b>MODULE 2:</b>	<b>LAW AND JUSTICE IN SHAKESPEAREAN DRAMA</b>	<b>13 Hours</b>

Concepts of justice, mercy, and legality in Shakespearean drama – Authority and legal conflicts in As You Like It – Law, commerce, and ethics in The Merchant of Venice – Interpretation of laws in Elizabethan and Jacobean England – Gender and legal agency in Shakespeare – The role of equity in legal and dramatic narratives.		
<b>MODULE 3:</b>	<b>POLITICAL JUSTICE AND REVOLUTIONARY LAW</b>	<b>13 Hours</b>
Legal and political philosophy in Edmund Burke’s Reflections on the French Revolution – The conflict between natural rights and state authority – William Godwin’s Enquiry Concerning Political Justice and radical legal thought – The philosophical foundations of anarchism and liberalism – The impact of revolutionary law on the formation of modern constitutions.		
<b>MODULE 4:</b>	<b>ROMANTICISM, LAW, AND ETHICS</b>	<b>12 Hours</b>
Romanticism’s critique of law and institutional authority – The ethics of love and justice in P. B. Shelley’s Love’s Philosophy – The sublime, power, and law in Shelley’s Mont Blanc – Individual freedom vs. legal constraints in Romantic thought – The role of imagination in rethinking legal boundaries – Romanticism and human rights.		
<b>MODULE 5:</b>	<b>LAW, BUREAUCRACY, AND TOTALITARIANISM</b>	<b>13 Hours</b>
Law as oppression in Franz Kafka’s The Trial – Bureaucracy, surveillance, and the legal subject – The absurdity of legal structures and their critique – The role of arbitrary justice in shaping political consciousness – Comparative perspectives on authoritarian legal systems – Literature as a form of resistance to legal dehumanization.		
<b>MODULE 6:</b>	<b>LITERARY REPRESENTATIONS OF LAW IN THE MODERN ERA</b>	<b>12 Hours</b>
The evolution of legal narratives in modern and contemporary literature – Law, literature, and colonialism – Postcolonial critiques of legal systems – The human rights discourse in literature – Legal subjectivity and the marginalized – Reimagining justice through contemporary literary movements.		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. Richard H. Weisberg, *Poethics and Other Strategies of Law and Literature*, Columbia University Press, 1992, ISBN-10: 0231076287, ISBN-13: 978-0231076285.
2. Brook Thomas, *Literature and Legal Discourse*, Cambridge University Press, 1990, ISBN-10: 052139282X, ISBN-13: 978-0521392820.
3. Desmond Manderson, *Songs Without Music: Aesthetic Dimensions of Law and Justice*, University of California Press, 2000, ISBN-10: 0520225982, ISBN-13: 978-0520225983.
4. Ian Ward, *Law and Literature: Possibilities and Perspectives*, Cambridge University Press, 1995, ISBN-10: 0521474740, ISBN-13: 978-0521474748.
5. Martha C. Nussbaum, *Poetic Justice: The Literary Imagination and Public Life*, Beacon Press, 1997, ISBN-10: 0807041081, ISBN-13: 978-0807041085.
6. Michael Scrivener, *Radical Shelley: The Philosophical Anarchism and Utopian Thought of Percy Bysshe Shelley*, Princeton University Press, 1982, ISBN-10: 0691065000, ISBN-13: 978-0691065004.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> On Revolution	<b>Subject Code:</b> TIU-HEN-E321
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### **COURSE OBJECTIVE:**

Enable the student to:

1. explore the historical, political, and philosophical dimensions of revolution through literary and theoretical texts, analyzing its impact on societies and ideologies.
2. critically examine how writers, thinkers, and intellectuals have represented revolution in literature, essays, and political discourse, focusing on themes of justice, power, resistance, and change.
3. assess the significance of literary and rhetorical strategies in shaping revolutionary movements, manifestos, and speeches, and their influence on historical and contemporary narratives.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Demonstrate an Understanding of Revolutionary Concepts.	K3
CO-2:	Examine how different writers and thinkers have depicted revolutions, resistance, and social change through various literary forms.	K1
CO-3:	Assess the impact of political ideologies such as socialism, democracy, anarchism, and nationalism on revolutionary thought and literature.	K4
CO-4:	Analyze case studies of major revolutions (e.g., French, American, Russian, Indian Independence) and their literary representations.	K1
CO-5:	Assess the use of language, propaganda, and discourse in revolutionary texts, speeches, and manifestos.	K3
CO-6:	Relate revolutionary theories and literary works to modern political movements, social justice struggles, and cultural transformations.	K1

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Introduction to Revolution and Its Literary Representation</b>	<b>10 Hours</b>
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Defining revolution: Political, social, and cultural perspectives The role of literature in shaping revolutionary thought Major revolutions in history: French, American, Russian, and Indian Independence Introduction to key revolutionary thinkers: Karl Marx, Hannah Arendt, Frantz Fanon, Mahatma Gandhi, Che Guevara.		
<b>MODULE 2:</b>	<b>Theoretical Foundations of Revolution</b>	<b>15 Hours</b>
<b>Theories of Revolution:</b>  Karl Marx and Friedrich Engels – <i>The Communist Manifesto</i> (Selections) Hannah Arendt – <i>On Revolution</i> (Key ideas and critiques) Frantz Fanon – <i>The Wretched of the Earth</i> (Decolonization and violence)  <b>Revolution and Language:</b>  The power of rhetoric in revolutionary movements Propaganda, manifestos, and political speeches		
<b>MODULE 3:</b>	<b>Revolutions in Literature</b>	<b>15 Hours</b>
<b>Fiction and Drama Depicting Revolution:</b>  George Orwell – <i>Animal Farm</i> (Allegory of political revolution) Victor Hugo – <i>Les Misérables</i> (Selections on the French Revolution) Bertolt Brecht – <i>The Life of Galileo</i> (Conflict between science and authority)  <b>Poetry and Songs of Revolution:</b>  P. B. Shelley – <i>The Mask of Anarchy</i> (Response to oppression) Faiz Ahmed Faiz – <i>Hum Dekhenge</i> (Resistance poetry) Pablo Neruda – Selected poems on revolution and struggle		
<b>MODULE 4:</b>	<b>Revolution in Indian Literature and Thought</b>	<b>15 Hours</b>

**Indian Independence and Revolutionary Thought:**

Mahatma Gandhi – *Hind Swaraj* (Nonviolent revolution)  
 Bhagat Singh – *Why I am an Atheist* (Critique of ideology and power)  
 Subhas Chandra Bose – *Speeches and Writings* (Call for armed resistance)

**Literary Representations of Indian Revolutions:**

Mulk Raj Anand – *Untouchable* (Caste-based revolution)  
 Mahasweta Devi – *Mother of 1084* (Naxalite movement)  
 Selected writings from Dalit literature on social revolutions

**Prose & Fiction:**

*Kanthapura* by Raja Rao (Translated from Kannada)  
*Godan* by Premchand (Translated from Hindi)  
*Pather Panchali* by Bibhutibhushan Bandopadhyay (Translated from Bengali)

<b>MODULE 5:</b>	<b>Contemporary Revolutions and Their Literary Echoes</b>	<b>15 Hours</b>
<b>Postcolonial and Modern Revolutionary Movements:</b> <p>The Arab Spring and Digital Revolutions          Black Lives Matter and Civil Rights Literature          Indigenous and Environmental Movements in Literature</p> <b>Contemporary Revolutionary Texts:</b> <p>Arundhati Roy – <i>The Doctor and the Saint</i> (Caste and resistance)          Noam Chomsky – <i>Power and Terror</i> (Critique of global politics)          Chimamanda Ngozi Adichie – <i>We Should All Be Feminists</i> (Gender revolution)</p>		
<b>MODULE 6:</b>	<b>Critical Analysis and Student Research</b>	<b>5 Hours</b>
<b>Debates and Discussions:</b> <p>Are revolutions necessary for societal progress?          Violence vs. non-violence in revolutionary struggles</p> <b>Research Projects and Presentations:</b> <p>Comparative study of two revolutionary texts          Analyzing revolutionary rhetoric in modern movements</p>		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. Karl Marx & Friedrich Engels, *The Communist Manifesto*, International Publishers, 2014, ISBN-10: 0717802418.

2. Hannah Arendt, *On Revolution*, Penguin Classics, 2006, ISBN-10: 0143039903.
3. Frantz Fanon, *The Wretched of the Earth*, Grove Press, 2005, ISBN-10: 0802141323.
4. George Orwell, *Animal Farm*, Penguin Books, 2008, ISBN-10: 0141036133.
5. Victor Hugo, *Les Misérables*, Modern Library, 1992, ISBN-10: 0679600120.
6. Bertolt Brecht, *The Life of Galileo*, Methuen Drama, 2008, ISBN-10: 0413772716.
7. Mahatma Gandhi, *Hind Swaraj*, Cambridge University Press, 2009, ISBN-10: 1108007588.
8. Bhagat Singh, *Why I Am an Atheist and Other Works*, LeftWord Books, 2019, ISBN-10: 9380118010.
9. Arundhati Roy, *The Doctor and the Saint*, Haymarket Books, 2017, ISBN-10: 160846799X.
10. Noam Chomsky, *Power and Terror: Conflict, Hegemony, and the Rule of Force*, Pluto Press, 2016, ISBN-10: 0745399318

<b>Program:</b> BA in ENGLISH	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> South Asian Literatures	<b>Subject Code:</b> TIU-HEN-E323
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### **COURSE OBJECTIVE:**

Enable the student to:

1. Analyze the Themes and Narrative Techniques in South Asian Literature – Examine key themes such as identity, colonialism, migration, gender, and tradition in South Asian literary works, along with the narrative styles used by writers.
2. Understand the Socio-Political and Historical Contexts – Explore how literature from South Asia reflects historical events, socio-political movements, and cultural transformations, including partition, independence, and globalization.
3. Engage in Comparative and Critical Readings – Compare literary texts from different South Asian regions and diasporic writings, applying critical theories such as postcolonialism, feminism, and subaltern studies.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Understand the historical, cultural, and political contexts that shape South Asian literatures across countries like India, Pakistan, Bangladesh, Sri Lanka, Nepal, and Bhutan.	K2
CO-2:	Examine themes of partition, migration, identity, and diaspora in South Asian literary texts.	K4



CO-3:	Investigate the representation of caste, class, gender, and religion in South Asian literature	K4
CO-4:	Assess the role of globalization, modernity, and transnationalism in shaping contemporary South Asian literary works	K3
CO-5:	Evaluate the relationship between literature and politics, particularly how South Asian writers address issues of nationalism, resistance, and social justice.	K5
CO-6:	Develop critical and analytical writing skills – Construct well-reasoned arguments and essays that engage with South Asian literature using textual evidence and theoretical frameworks.	K5

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>INTRODUCTION TO SOUTH ASIAN LITERATURE</b>	<b>13 Hours</b>
Definition and Scope of South Asian Literature – Historical and Cultural Contexts – Colonialism and Postcolonialism – Language and Translation in South Asian Literary Traditions – Oral and Folk Traditions – Major Literary Movements.		
<b>MODULE 2:</b>	<b>COLONIAL AND PARTITION LITERATURE</b>	<b>12 Hours</b>
Impact of British Colonialism on Literature – Nationalism and Literary Resistance – Partition Narratives: <i>Train to Pakistan</i> (Khushwant Singh), <i>Toba Tek Singh</i> (Saadat Hasan Manto) – Themes of Trauma, Memory, and Displacement – Gendered Experiences of Partition.		
<b>MODULE 3:</b>	<b>POSTCOLONIAL AND CONTEMPORARY FICTION</b>	<b>13 Hours</b>
Postcolonial Identity and the Nation – The Rise of Modern South Asian Novelists – Works by Salman Rushdie ( <i>Midnight's Children</i> ), Arundhati Roy ( <i>The God of Small Things</i> ), Jhumpa Lahiri ( <i>Interpreter of Maladies</i> ) – Diaspora and Migration Narratives – Globalization and Literature..		
<b>MODULE 4:</b>	<b>POETRY AND DRAMA IN SOUTH ASIAN LITERATURE</b>	<b>12 Hours</b>
Poetry Across Borders: Rabindranath Tagore, Faiz Ahmed Faiz, Kamala Das – Themes of Love, Resistance, and Social Change – Influence of Bhakti and Sufi Traditions – South Asian Drama: Girish Karnad, Mahasweta Devi, Vijay Tendulkar – Political and Social Critique in Theatre.		
<b>MODULE 5:</b>	<b>FEMINIST AND SUBALTERN LITERATURE</b>	<b>13 Hours</b>
Gender and Caste in South Asian Writing – Works by Bapsi Sidhwa, Ismat Chughtai, Mahasweta Devi – Subaltern Voices: Dalit Literature, Adivasi Narratives – Feminist Perspectives in Literature – Representation of Women's Agency and Oppression.		
<b>MODULE 6:</b>	<b>CONTEMPORARY TRENDS AND DIGITAL LITERATURE</b>	<b>12 Hours</b>
Emerging South Asian Writers – Digital and Social Media Influence on Literature – Speculative Fiction and New Literary Genres – LGBTQ+ Narratives in South Asia – The Future of South Asian Literature in a Globalized World.		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. A. Nandy, *The Intimate Enemy: Loss and Recovery of Self under Colonialism*, Oxford University Press, 1983, ISBN-10: 0195613531.
2. S. Rushdie & E. West (Eds.), *The Vintage Book of Indian Writing 1947-1997*, Vintage, 1997, ISBN-10: 0099731015.
3. R. Chaudhuri (Ed.), *The Picador Book of Modern Indian Literature*, Picador, 2001, ISBN-10: 0330392849.
4. M. Mukherjee, *The Perishable Empire: Essays on Indian Writing in English*, Oxford University Press, 2001, ISBN-10: 0195657056.
5. G. Viswanathan, *Masks of Conquest: Literary Study and British Rule in India*, Columbia University Press, 1990, ISBN-10: 0231071760.
6. A. Loomba, *Colonialism/Postcolonialism*, Routledge, 1998, ISBN-10: 0415128099.
7. B. King, *Modern Indian Poetry in English*, Oxford University Press, 2001, ISBN-10: 0195665053.
8. F. Ahmed, *The Reluctant Fundamentalist*, Penguin Books, 2007, ISBN-10: 0141029544.
9. U. Ananthamurthy, *Samskara: A Rite for a Dead Man*, Oxford University Press, 1976, ISBN-10: 0195647323.

<b>Program:</b> BA ENGLISH	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> Literature and Sport	<b>Subject Code:</b> TIU-HEN-E325
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

**COURSE OBJECTIVE:**

Enable the student to:

1. Examine the Representation of Sports in Literature – Analyze how sports are depicted in various literary forms, including fiction, poetry, drama, and autobiographies, and explore their cultural and social significance.
2. Understand the Intersection of Sport, Identity, and Society – Investigate themes such as nationalism, gender, race, class, and heroism in sports literature and how they reflect broader societal issues.
3. Develop Critical and Analytical Writing Skills – Engage in discussions and written analyses of sports narratives, applying literary theories and personal reflections to understand the role of sport in storytelling.

**COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Demonstrate an understanding of sports in literary traditions – Identify and explain the role of sports in various literary genres, including fiction, poetry, drama, and memoirs.	K3
CO-2:	Analyze the cultural and historical significance of sports in literature – Examine how sports narratives reflect societal values, including nationalism, race, class, gender, and identity.	K4
CO-3:	Examine the relationship between sports, heroism, and storytelling – Critically assess how athletes are portrayed as heroes, symbols of perseverance, or agents of social change in literature.	K3
CO-4:	Apply literary theories to the study of sports narratives – Utilize critical perspectives such as postcolonialism, feminism, and media studies to interpret sports literature.	K3
CO-5:	Compare and contrast global perspectives on sports in literature – Explore representations of sports in different cultures and literary traditions, considering their impact on personal and national identities.	K6
CO-6:	Develop critical writing and creative storytelling skills – Construct analytical essays and creative narratives that engage with sports literature, integrating textual evidence and theoretical insights.	K5

#### COURSE CONTENT:

<b>MODULE 1:</b>	<b>INTRODUCTION TO SPORTS LITERATURE</b>	<b>12 Hours</b>
Definition and Scope of Sports Literature – The Relationship Between Sports and Storytelling – Historical Development of Sports Narratives – Key Themes in Sports Literature: Heroism, Competition, Identity, and Fair Play – Sports as a Reflection of Society – The Role of Myth and Folklore in Sports Narratives.		
<b>MODULE 2:</b>	<b>SPORTS IN FICTION AND DRAMA</b>	<b>13 Hours</b>
Sports in Classic and Modern Fiction: <i>The Natural</i> (Bernard Malamud), <i>A Season on the Brink</i> (John Feinstein) – Sports as a Metaphor for Life – Themes of Victory and Defeat in Sports Fiction – Theatrical Representations of Sports: <i>Raging Bull</i> , <i>The Changing Room</i> – Psychological and Emotional Aspects of Athletic Performance in Literature.		
<b>MODULE 3:</b>	<b>SPORTS MEMOIRS AND JOURNALISM</b>	<b>12 Hours</b>
Athlete Autobiographies and Biographies: <i>Open</i> (Andre Agassi), <i>I Am Zlatan Ibrahimović</i> (Zlatan Ibrahimović) – The Role of Sports Journalism in Shaping Public Perception – Investigative Sports Writing – Ethical Issues in Sports Reporting – The Influence of Media on Sports Narratives – The Evolution of Sports Writing in Print and Digital Media.		
<b>MODULE 4:</b>	<b>SPORTS, NATIONALISM, AND IDENTITY</b>	<b>13 Hours</b>
The Role of Sports in Nation-Building and Politics – Race, Class, and Gender in Sports Literature – Representation of Women in Sports Writing – Global Perspectives on Sports: The Olympics, Cricket in South Asia, Football in Latin America – Sports as a Platform for Social Change – Notable Figures Who Used Sports for Activism (e.g., Muhammad Ali, Jackie Robinson)		
<b>MODULE 5:</b>	<b>POETRY AND SPORTS</b>	<b>12 Hours</b>

Sports as a Theme in Poetry: <i>Casey at the Bat</i> (Ernest Thayer), <i>To an Athlete Dying Young</i> (A.E. Housman) – The Rhythmic and Physical Nature of Sports in Poetry – War and Sport in Poetry – The Influence of Sports on Beat and Performance Poetry – Writing Sports Poetry: A Workshop Approach.		
<b>MODULE 6:</b>	<b>THE FUTURE OF SPORTS NARRATIVES</b>	<b>13 Hours</b>
Digital Storytelling and the Rise of Sports Blogs – The Impact of Social Media on Sports Literature – Representation of E-Sports in Literature – Science Fiction and Sports: Imagining the Future of Athletics – Ethics in Modern Sports Writing – Final Project: Students Create Their Own Sports Narrative (Fiction, Memoir, or Journalistic Piece).		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. **J. Bale**, *Sport, Literature, Society: Cultural Historical Studies*, Routledge, 2002, ISBN-10: 0419252304.
2. **R. Edelman & W. Wilson (Eds.)**, *The Oxford Handbook of Sports History*, Oxford University Press, 2017, ISBN-10: 0199858918.
3. **M. Oriard**, *Reading Football: How the Popular Press Created an American Spectacle*, University of North Carolina Press, 1993, ISBN-10: 0807844448.
4. **D. Booth**, *The Field: Truth and Fiction in Sport History*, Routledge, 2005, ISBN-10: 0415352247.
5. **T. Mason**, *Sport in Britain: A Social History*, Cambridge University Press, 1989, ISBN-10: 0521283165.
6. **S. Wagg (Ed.)**, *British Football & Social Exclusion*, Routledge, 2004, ISBN-10: 0415318121.
7. **J. Bloomfield**, *Passive Revolution: Sport and the Making of the Modern World*, Palgrave Macmillan, 2003, ISBN-10: 1403934360.
8. **D. Rowe**, *Sport, Culture, and the Media: The Unruly Trinity*, Open University Press, 2003, ISBN-10: 0335210753.
9. **T. Collins**, *Sport in Capitalist Society: A Short History*, Routledge, 2013, ISBN-10: 1138020673.
10. **G. Whannel**, *Fields in Vision: Television Sport and Cultural Transformation*, Routledge, 1992, ISBN-10: 0415064134.

<b>Program:</b> BA in ENGLISH	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> Strange Tales	<b>Subject Code:</b> TIU-HEN-E327
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### COURSE OBJECTIVE:

Enable the student to:

1. Explore the Evolution of Strange Tales in Literature
2. Analyze Themes and Literary Techniques in Strange Tales
3. Examine the Social and Philosophical Implications of the Strange

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	examine the Evolution of Strange Tales	K1
CO-2:	Interpret Themes of the Uncanny and the Supernatural	K2
CO-3:	Evaluate Literary Techniques in Strange Tales	K5
CO-4:	Appraise the Social and Psychological Implications of the Strange	K4
CO-5:	discover how different cultures and literary traditions approach the idea of the strange and the supernatural.	K3
CO-6:	Develop Advanced Critical Thinking and Writing Skills	K5

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to Strange Tales (10 Hours)</b>	<b>10 Hours</b>
Defining the "strange" in literature: Gothic, supernatural, horror, and weird fiction Key theoretical concepts: The uncanny (Freud), the fantastic (Todorov), and the grotesque (Bakhtin) The origins of strange tales: Folklore, myths, and early supernatural narratives  <b>Key Texts:</b> Edgar Allan Poe, <i>The Tell-Tale Heart</i> E.T.A. Hoffmann, <i>The Sandman</i>		
<b>MODULE 2:</b>	<b>Gothic Literature and the Supernatural</b>	<b>15 Hours</b>

<p>The rise of Gothic fiction: Fear, darkness, and psychological horror          Haunted spaces: Castles, ruins, and the sublime          The role of ghosts, revenants, and spectral figures</p> <p><b>Key Texts:</b></p> <p>Mary Shelley, <i>Frankenstein</i>          Henry James, <i>The Turn of the Screw</i>          M.R. James, <i>Oh, Whistle, and I'll Come to You, My Lad</i></p>		
<b>MODULE 3:</b>	<b>The Uncanny and Psychological Horror</b>	<b>15 Hours</b>
<p>Freud's concept of the uncanny and its influence on strange tales          Fear of the self: Doppelgängers, madness, and fragmented identity          The intersection of dreams, reality, and horror</p> <p><b>Key Texts:</b></p> <p>Robert Louis Stevenson, <i>Strange Case of Dr Jekyll and Mr Hyde</i>          Charlotte Perkins Gilman, <i>The Yellow Wallpaper</i>          Shirley Jackson, <i>The Lottery</i></p>		
<b>MODULE 4:</b>	<b>The Rise of Weird Fiction</b>	<b>15 Hours</b>
<p>Defining "weird fiction" and its distinction from Gothic and supernatural literature          Cosmic horror and existential dread          The role of non-human entities and forbidden knowledge</p> <p><b>Key Texts:</b></p> <p>Algernon Blackwood, <i>The Willows</i>          Franz Kafka, <i>The Metamorphosis</i></p>		
<b>MODULE 5:</b>	<b>Strange Tales Across Cultures</b>	<b>10 Hours</b>
<p>Folklore, myth, and horror traditions in non-Western literature          Supernatural and strange tales in Asian, African, and Latin American traditions          Examining cultural perspectives on ghosts, spirits, and the supernatural</p> <p><b>Key Texts:</b></p> <p>Ryūnosuke Akutagawa, <i>Rashōmon</i>          Jorge Luis Borges, <i>The Aleph</i>          Gabriel García Márquez, <i>A Very Old Man with Enormous Wings</i></p>		
<b>MODULE 6:</b>	<b>Contemporary Strange Tales and Speculative Fiction</b>	<b>10 Hours</b>

The evolution of strange tales in modern literature and media  
Psychological horror in contemporary fiction  
The influence of strange tales on film and digital storytelling

**Key Texts:**

Neil Gaiman, *Coraline*  
Stephen King, *The Mist*  
Carmen Maria Machado, *The Husband Stitch*

**TOTAL LECTURES**

**75 Hours**

**Books:**

1. T. Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, Cornell University Press, 1975, ISBN-10: 0801491460.
2. S. Freud, *The Uncanny*, Penguin Classics, 2003, ISBN-10: 0141182377.
3. D. Punter & G. Byron, *The Gothic*, Wiley-Blackwell, 2004, ISBN-10: 0631220631.
4. H.P. Lovecraft, *Supernatural Horror in Literature*, Dover Publications, 1973, ISBN-10: 0486201058.
5. A. Smith, *Gothic Literature*, Edinburgh University Press, 2007, ISBN-10: 074862371X.
6. J. Hogle (Ed.), *The Cambridge Companion to Gothic Fiction*, Cambridge University Press, 2002, ISBN-10: 0521791243.
7. J. Clute & J. Grant (Eds.), *The Encyclopedia of Fantasy*, St. Martin's Press, 1999, ISBN-10: 0312198698.
8. S. King, *Danse Macabre*, Hodder & Stoughton, 2012, ISBN-10: 144472326X.
9. N. Royle, *The Uncanny*, Manchester University Press, 2003, ISBN-10: 071906199X.
10. C. Kröger & E. Anderson (Eds.), *Strange Harvests: The Gothic and Weird Fiction*, Liverpool University Press, 2022, ISBN-10: 1800854604.

**Program:** BA in ENGLISH

**Year, Semester:** 3rd Yr., 5th Sem.

<b>Course Title:</b> Fairy Tales	<b>Subject Code:</b> TIU-HEN-E329
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### COURSE OBJECTIVE:

Enable the student to:

1. Explore the Evolution and Cultural Significance of Fairy Tales
2. Develop Critical Approaches to Fairy Tale Interpretation
3. Analyze the Adaptations and Influence of Fairy Tales in Literature and Media

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Analyze the Historical and Cultural Development of Fairy Tales	K1
CO-2:	Interpret Symbolism, Archetypes, and Themes in Fairy Tales	K2
CO-3:	Examine the Role of Gender, Power, and Morality in Fairy Tales	K1
CO-4:	Evaluate the Adaptations and Reinterpretations of Fairy Tales	K5
CO-5:	Compare Fairy Tales Across Cultures and Literary Traditions	K4
CO-6:	Develop well-structured literary analysis of fairy tales.	K5

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to Fairy Tales and Their Origins</b>	<b>10 Hours</b>
<b>MODULE 2:</b>	<b>Themes, Motifs, and Archetypes in Fairy Tales</b>	<b>15 Hours</b>
Common motifs: Magic, transformation, quests, and good vs. evil Archetypes: The hero, the trickster, the wicked stepmother, the fairy godmother Moral lessons and didactic functions of fairy tales Psychological interpretations (Freudian and Jungian analysis) <b>Key Texts:</b> <i>Sleeping Beauty</i> (various versions) <i>Cinderella</i> (Grimm, Perrault, and global variants) Bruno Bettelheim, <i>The Uses of Enchantment</i> (excerpts)		
<b>MODULE 3:</b>	<b>Gender, Power, and Social Structures in Fairy Tales</b>	<b>15 Hours</b>



Representations of women: The passive princess vs. the empowered heroine Masculinity and heroism in fairy tales Social class, power, and authority in fairy tale narratives Feminist retellings and critiques of traditional fairy tales <b>Key Texts:</b> Angela Carter, <i>The Bloody Chamber</i> (selected stories) Anne Sexton, <i>Transformations</i> (selected poems) Margaret Atwood, <i>Bluebeard's Egg</i>		
<b>MODULE 4:</b>	<b>Fairy Tales in Different Cultures</b>	<b>10 Hours</b>
Comparative analysis of global fairy tales Eastern, African, and Indigenous fairy tales and their unique elements Cultural variations of well-known fairy tales <b>Key Texts:</b> <i>The Arabian Nights</i> (selected tales) African folklore stories (e.g., Anansi the Spider tales) Japanese fairy tales (e.g., <i>The Crane Wife</i> )		
<b>MODULE 5:</b>	<b>Adaptations and Modern Retellings of Fairy Tales</b>	<b>15 Hours</b>
<i>The impact of Disney and film adaptations on fairy tale narratives</i> <i>Modern literary retellings and subversions of fairy tales</i> <i>Fairy tales in contemporary fantasy and young adult fiction</i> <b>Key Texts:</b> Neil Gaiman, <i>The Sleeper and the Spindle</i> Gregory Maguire, <i>Wicked: The Life and Times of the Wicked Witch of the West</i> Disney adaptations of <i>Beauty and the Beast</i> , <i>The Little Mermaid</i> , <i>Frozen</i> (in comparison to original tales)		
<b>MODULE 6:</b>	<b>Theoretical Approaches to Fairy Tales</b>	<b>10 Hours</b>
Psychoanalytic theory: Freud, Jung, and Bettelheim Feminist and gender studies perspectives Structuralist and post-structuralist approaches Postcolonial and cultural studies perspectives <b>Key Texts:</b> Jack Zipes, <i>Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales</i> Marina Warner, <i>From the Beast to the Blonde: On Fairy Tales and Their Tellers</i>		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. J. Zipes, *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*, University Press of Kentucky, 2002, ISBN-10: 0813190300.
2. B. Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, Vintage Books, 2010, ISBN-10: 0307739635.

3. M. Warner, *From the Beast to the Blonde: On Fairy Tales and Their Tellers*, Vintage, 1995, ISBN-10: 0099479513.
4. A. Carter, *The Bloody Chamber and Other Stories*, Vintage, 1995, ISBN-10: 0099588110.
5. C. Perrault, *The Complete Fairy Tales*, Oxford University Press, 2009, ISBN-10: 0199538194.
6. J. Zipes (Ed.), *The Oxford Companion to Fairy Tales*, Oxford University Press, 2015, ISBN-10: 0199689822.
7. H.C. Andersen, *The Complete Fairy Tales and Stories*, Anchor, 1983, ISBN-10: 0385189516.
8. The Brothers Grimm, *The Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition*, Princeton University Press, 2014, ISBN-10: 0691160597.
9. V. Propp, *Morphology of the Folktale*, University of Texas Press, 1968, ISBN-10: 0292783760.
10. R. Tatar (Ed.), *The Classic Fairy Tales: Texts, Criticism*, W.W. Norton & Company, 1999, ISBN-10: 0393972771.

<b>Program:</b> BA in ENGLISH	<b>Year, Semester:</b> 3rd Yr., 5th Sem.
<b>Course Title:</b> Anecdotes of Colonization	<b>Subject Code:</b> TIU-HEN-E315
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### **COURSE OBJECTIVE:**

Enable the student to:

1. Analyze literary representations of colonization and its impact on culture, identity, and resistance.
2. Examine narratives of power, oppression, and resistance through anecdotes, memoirs, and fictional accounts.
3. Explore postcolonial perspectives and theoretical approaches to colonial and decolonial storytelling.

**COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Analyze literary narratives of colonization and their historical contexts.	K1
CO-2:	Interpret the Intersections of Love with Other Themes	K2
CO-3:	Apply postcolonial theories to interpret colonial and decolonial storytelling.	K1
CO-4:	Compare diverse colonial and indigenous perspectives in literature.	K4
CO-5:	Evaluate the role of anecdotal and personal narratives in shaping colonial discourse.	K5
CO-6:	Develop analytical and research-based writing on colonial and postcolonial literature.	K3

**COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Introduction to Colonization in Literature</b>	<b>10 Hours</b>
Defining colonization and its historical context Forms of colonial literature: Memoirs, travelogues, fiction, and oral narratives The role of storytelling in colonial and postcolonial discourse Introduction to postcolonial theory (Frantz Fanon, Edward Said, Homi Bhabha) <b>Key Texts:</b> Joseph Conrad, <i>Heart of Darkness</i> (excerpts) Edward Said, <i>Orientalism</i> (excerpts)		
<b>MODULE 2:</b>	<b>Narratives of Exploration and Encounters</b>	<b>15 Hours</b>
First-person accounts of colonization and cultural encounters The construction of "the other" in colonial discourse Myths of discovery and European expansion <b>Key Texts:</b> Christopher Columbus, <i>Letters of Discovery</i> Olaudah Equiano, <i>The Interesting Narrative of the Life of Olaudah Equiano</i> (excerpts)		
<b>MODULE 3:</b>	<b>Resistance and Indigenous Perspectives</b>	<b>15 Hours</b>
Counter-narratives from colonized voices Oral storytelling traditions and indigenous memory Representations of rebellion and anti-colonial movements <b>Key Texts:</b> Chinua Achebe, <i>Things Fall Apart</i> Ngũgĩ wa Thiong'o, <i>Decolonising the Mind</i> (excerpts)		
<b>MODULE 4:</b>	<b>Gender, Race, and Colonization</b>	<b>10 Hours</b>

The role of women in colonial and postcolonial narratives Racial hierarchies and hybridity in colonial literature The intersection of gender and imperial power structures <b>Key Texts:</b> Jean Rhys, <i>Wide Sargasso Sea</i> Tsitsi Dangarembga, <i>Nervous Conditions</i>		
<b>MODULE 5:</b>	<b>Postcolonial Retellings and Memory</b>	<b>15 Hours</b>
Literature as a means of rewriting history The politics of memory and nostalgia in colonial and postcolonial texts Reclaiming indigenous identity through storytelling <b>Key Texts:</b> Salman Rushdie, <i>Midnight's Children</i> J.M. Coetzee, <i>Waiting for the Barbarians</i>		
<b>MODULE 6:</b>	<b>Contemporary Anecdotes of Colonization and Migration</b>	<b>10 Hours</b>
The legacy of colonization in modern literature Migration, displacement, and identity in postcolonial narratives Literature as a space for resistance and reconciliation <b>Key Texts:</b> Chimamanda Ngozi Adichie, <i>Americanah</i> (excerpts) Amitav Ghosh, <i>The Shadow Lines</i>		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

#### Books:

1. Edward Said, *Orientalism*, Pantheon Books, 1979, ISBN-10: 039474067X.
2. Chinua Achebe, *Things Fall Apart*, Penguin Books, 1994, ISBN-10: 0140283293.
3. Frantz Fanon, *Black Skin, White Masks*, Grove Press, 2008, ISBN-10: 0802143623.
4. Homi K. Bhabha, *The Location of Culture*, Routledge, 1994, ISBN-10: 0415388878.
5. Ngũgĩ wa Thiong'o, *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, 1986, ISBN-10: 0333331706.
6. Gayatri Chakravorty Spivak, 'Can the Subaltern Speak?,' Macmillan, 1988, ISBN-10: 0333448528.
7. Aimé Césaire, *Discourse on Colonialism*, Monthly Review Press, 2000, ISBN-10: 0896081517.
8. Albert Memmi, *The Colonizer and the Colonized*, Beacon Press, 2006, ISBN-10: 0807014297.

9. Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*, Princeton University Press, 2000, ISBN-10: 069104197X.

10. Robert J. C. Young, *Postcolonialism: An Historical Introduction*, Blackwell Publishing, 2001, ISBN-10: 0631218901.

### **B.A in English 6th semester**

<b>Program:</b> B.A in ENGLISH	<b>Year, Semester:</b> 3rd Yr., 6th Sem.
<b>Course Title:</b> Introduction to Literary Theory	<b>Subject Code:</b> TIU-HEN-T300
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

#### **COURSE OBJECTIVE:**

Enable the student to:

1. explore and study the role of 'literary theory' and 'literary criticism' in literary studies.
2. familiarise with certain key aspects and concepts associated with the major thinkers and theorists in the Western and Eastern literary traditions.
3. apply literary theories to various texts, fostering deeper interpretation and engagement with literature across different genres and historical contexts.

#### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Identify, analyze, and describe the critical ideas, values and themes that appear in literary and cultural texts.	K2
CO-2:	Interpret literature by applying the theories	K2
CO-3:	Understand the relationship between literature and society.	K4
CO-4:	Elaborate on the emerging trends with the help of theories.	K3
CO-5:	Establish the necessary connection between literary studies and cultural studies.	K3
CO-6:	Demonstrate an understanding of major literary theories and their historical development, applying them to analyze and interpret literary texts critically.	K3

#### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Foundations of Literary Theory</b>	<b>8 Hours</b>
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Definition and Scope of Literary Theory Difference Between Literary Theory, Criticism, and Literature Classical Theories: Plato, Aristotle, Horace Early Modern Theories: Romanticism, Realism		
<b>MODULE 2:</b>	<b>Formalism, New Criticism and Structuralism</b>	<b>8 Hours</b>
Russian Formalism: Viktor Shklovsky, Roman Jakobson New Criticism: Cleanth Brooks, W.K. Wimsatt Structuralism: Ferdinand de Saussure, Claude Lévi-Strauss, Roland Barthes		
<b>MODULE 3:</b>	<b>Poststructuralism, Deconstruction and Postmodernism</b>	<b>16 Hours</b>
Jacques Derrida: Deconstruction and Differance Roland Barthes: "The Death of the Author" Michel Foucault: Power, Knowledge, and Discourse Definition and Characteristics of Postmodernism Key Themes: Fragmentation, Metafiction, Intertextuality, Hyperreality, Pastiche, Parody, Irony Jean-François Lyotard: <i>The Postmodern Condition</i> (Incredulity toward Metanarratives) Jean Baudrillard: <i>Simulacra and Simulation</i> (Hyperreality, The Copy vs. The Real) Fredric Jameson: Postmodernism and Late Capitalism		
<b>MODULE 4:</b>	<b>Marxist and Psychoanalytic Approaches</b>	<b>12 Hours</b>
Karl Marx and Friedrich Engels: Base and Superstructure Antonio Gramsci: Hegemony and Ideology Sigmund Freud: The Unconscious and Repression Jacques Lacan: The Mirror Stage and Language		
<b>MODULE 5:</b>	<b>Feminist and Gender Theories</b>	<b>16 Hours</b>
First, Second, and Third Wave Feminism Simone de Beauvoir: <i>The Second Sex</i> Judith Butler: Gender Performativity Queer Theory: Eve Kosofsky Sedgwick, Adrienne Rich		
<b>MODULE 6:</b>	<b>Postcolonial and Cultural Studies</b>	<b>15 Hours</b>
Edward Said: <i>Orientalism</i> Gayatri Chakravorty Spivak: Subaltern Studies Homi Bhabha: Hybridity and Mimicry Cultural Studies: Stuart Hall, Raymond Williams		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. P. Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester University Press, 2017, ISBN-10: 1526121790.
2. J. Culler, *Literary Theory: A Very Short Introduction*, Oxford University Press, 2011, ISBN-10: 0199691347.
3. T. Eagleton, *Literary Theory: An Introduction*, Blackwell Publishing, 2008, ISBN-10: 1405106793.
4. M. H. Abrams & G. Harpham, *A Glossary of Literary Terms*, Cengage Learning, 2014, ISBN-10: 1285465060.
5. H. Bertens, *Literary Theory: The Basics*, Routledge, 2017, ISBN-10: 1138917917.
6. R. Selden, P. Widdowson & P. Brooker, *A Reader's Guide to Contemporary Literary Theory*, Routledge, 2016, ISBN-10: 1138917461.
7. J. Rivkin & M. Ryan (Eds.), *Literary Theory: An Anthology*, Wiley-Blackwell, 2017, ISBN-10: 1118707850.
8. G. Castle (Ed.), *The Blackwell Guide to Literary Theory*, Wiley-Blackwell, 2007, ISBN-10: 1405160906.
9. C. Norris, *Deconstruction: Theory and Practice*, Routledge, 2002, ISBN-10: 0415280131.
10. E. Said, *The World, the Text, and the Critic*, Harvard University Press, 1983, ISBN-10: 0674961870.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6 Sem
<b>Course Title:</b> Popular Literature	<b>Subject Code:</b> TIU-HEN-T302
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### **COURSE OBJECTIVE:**

Enable the student to:

1. Examine various genres of popular fiction and critically justify the categorization of bestsellers versus the literary canon.
2. Investigate the differences and similarities between "Popular" and "Literary" fiction, assessing their stylistic, thematic, and structural elements.

- Explore the factors that contribute to a work's popularity, assessing why some literary works resonate with a broad readership while others remain niche.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Identify key characteristics of popular literature and its distinction from literary fiction.	K1
CO-2:	Describe the evolution of popular literary genres across different historical periods.	K2
CO-3:	Apply critical frameworks to analyze the reception and impact of popular literature.	K3
CO-4:	Interpret selected popular texts to understand their engagement with social and political issues.	K4
CO-5:	Assess the cultural and historical impact of bestsellers across different societies.	K5
CO-6:	Develop a framework to evaluate the characteristics that contribute to a text's commercial success or literary longevity.	K6

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>INTRODUCTION TO POPULAR LITERATURE</b>	<b>11 Hours</b>
Defining Popular vs. Literary Fiction Theories of Popular Culture and Mass Readership The Role of Accessibility and Entertainment in Popular Literature Shifts in Reading Habits and the Influence of Digital Media The Relationship Between Popular Literature and the Publishing Industry Reader Demographics and Market Trends		
<b>MODULE 2:</b>	<b>GENRE FICTION – EXPLORING FORMS AND CONVENTIONS</b>	<b>11 Hours</b>
Overview of Major Popular Genres: Mystery, Science Fiction, Fantasy, Romance, Horror, Thriller Conventions, Tropes, and Expectations in Genre Fiction The Role of Setting, Character, and Plot in Shaping Genre Narratives Subgenres and Cross-Genre Innovations The Evolution of Genre Fiction Across Time		
<b>MODULE 3:</b>	<b>THE BESTSELLER PHENOMENON</b>	<b>12 Hours</b>
What Makes a Bestseller? Marketing, Distribution, and the Role of Book Clubs and Online Communities The Psychology of Mass Appeal: Emotional Engagement, Relatable Themes, and Suspense Case Studies of Bestseller Trends Across Different Eras Critical and Popular Reception: The Divide Between Critics and Readers		
<b>MODULE 4:</b>	<b>POPULAR LITERATURE AND SOCIAL COMMENTARY</b>	<b>12 Hours</b>



How Popular Texts Reflect Cultural and Political Concerns Social Issues in Romance, Fantasy, and Mystery Genres Representation and Diversity in Popular Literature The Ethics of Storytelling: Censorship, Controversy, and Reader Influence		
<b>MODULE 5:</b>	<b>ADAPTATION AND MEDIA INFLUENCE</b>	<b>12 Hours</b>
Transforming Popular Literature into Film, TV, and Digital Narratives The Role of Fandom in Shaping Popularity and Interpretation Transmedia Storytelling: Expanding Universes Beyond the Book The Challenges of Adapting Complex Narratives for Visual Media		
<b>MODULE 6:</b>	<b>LONGEVITY VS. OBSCURITY – WHAT ENDURES?</b>	<b>17 Hours</b>
Why Some Popular Texts Become Canonical While Others Fade The Role of Academia in Re-Evaluating Popular Works The Impact of Literary Awards and Critical Recognition Reinterpretations and Retellings: How Popular Stories Are Revived Over Time The Future of Popular Literature: Trends, Technology, and Changing Reader Expectations		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. J. Storey, "Cultural Theory and Popular Culture: An Introduction," Pearson Education, 2018. ISBN 13: 978-0134419755.
2. K. Gelder, "Popular Fiction: The Logics and Practices of a Literary Field," Routledge, 2004. ISBN 13: 978-0415284521.
3. J. Fiske, "Understanding Popular Culture," Routledge, 2010. ISBN 13: 978-0415596532.
4. T. Bennett, "Popular Culture and Social Relations," Open University Press, 1986. ISBN 13: 978-0335152759.
5. D. Glover and S. McCracken, "The Cambridge Companion to Popular Fiction," Cambridge University Press, 2012. ISBN 13: 978-0521711130.
6. H. Jenkins, "Textual Poachers: Television Fans and Participatory Culture," Routledge, 2012. ISBN 13: 978-0415533292.
7. J. Radway, "Reading the Romance: Women, Patriarchy, and Popular Literature," University of North Carolina Press, 1991. ISBN 13: 978-0807843499.
8. A. Ross, "No Respect: Intellectuals and Popular Culture," Routledge, 1989. ISBN 13: 978-0415900155.
9. M. Ang, "Watching Dallas: Soap Opera and the Melodramatic Imagination," Routledge, 1985. ISBN 13: 978-0415115375.
10. J. Cawelti, "Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture," University of Chicago Press, 1976. ISBN 13: 978-0226098678.

<b>Program:</b> BA ENGLISH	<b>Year, Semester:</b> 3rd Yr, 5th Sem.
<b>Course Title:</b> Literature and Visual Culture	<b>Subject Code:</b> TIU-HEN-E304
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

**COURSE OBJECTIVE:**

Enable the student:

1. To outline the framework of different literary genres.
2. To relate to the idea of literary ages and its significance.
3. To offer a perspective on the history of ideas relevant to the concerned age.
4. To analyze the works of important authors from the medieval age to the European Renaissance.
5. To enhance the language skills of the students.

**COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Identify the fundamental relationship between literature and visual culture, recognizing key concepts and theories.	K2
CO-2:	Describe how visual elements function in literary texts and compare them with visual art forms.	K3
CO-3:	Illustrate the influence of artistic and literary movements on visual and textual representation.	K4
CO-4:	Differentiate the role of cultural and historical contexts in shaping visual representation in literature and paintings.	K5
CO-5:	Develop analytical and creative works that integrate literature and visual culture, demonstrating a critical perspective.	K2
CO-6:	Assess the intermediality of literature and visual art, exploring their narrative techniques and effectiveness.	K4

**COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Introduction to Literature and Visual Culture</b>	<b>13 Hours</b>
Define literature and visual culture; understand their interconnections Theories of visual culture and intermediality. Historical perspectives on the text-image relationship Case Study: Illustrated manuscripts and early visual storytelling		
<b>MODULE 2:</b>	<b>Visuality in Literary Texts</b>	<b>13 Hours</b>
Role of imagery and ekphrasis in literature Symbolism and metaphor in textual and visual narratives Case Study: Keats' Ode on a Grecian Urn and its visual interpretations Comparative analysis of textual and visual descriptions		
<b>MODULE 3:</b>	<b>Intersections of Literature and Painting</b>	<b>12 Hours</b>
Comparing storytelling in literature and paintings The influence of artistic movements on literary texts (Romanticism, Surrealism, Impressionism) Case Study: The Pre-Raphaelites and their literary inspirations Practical Analysis: Reading a painting vs. reading a text		

<b>MODULE 4:</b>	<b>Visual Representation and Cultural Contexts</b>	<b>13 Hours</b>
Social and political influences on visual culture and literature Propaganda, advertising, and artistic expression Postcolonial and feminist perspectives on visibility Case Study: Art and literature from marginalized voices		
<b>MODULE 5:</b>	<b>Film and Graphic Narratives as Visual-Literary Forms</b>	<b>12 Hours</b>
Evolution of film as a visual storytelling medium Graphic novels and comics: A hybrid of text and image Adaptation studies: Novels to films and vice versa Case Study: A comparison of a literary text and its visual adaptation		
<b>MODULE 6:</b>	<b>Contemporary Trends and Creative Applications</b>	<b>12 Hours</b>
Digital media and visual culture in the 21st century AI, virtual reality, and storytelling Cross-disciplinary approaches to literature and visual arts Final Project: Creating a visual-literary piece (essay, digital art, or mixed media)		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. Mitchell, W. J. T. – *Picture Theory: Essays on Verbal and Visual Representation* (1994)
2. Mitchell, W. J. T. – *Iconology: Image, Text, Ideology* (1986)
3. Berger, John – *Ways of Seeing* (1972)
4. Barthes, Roland – *Image-Music-Text* (1977)
5. Scott McCloud – *Understanding Comics: The Invisible Art* (1993)
6. Bolter, Jay David & Grusin, Richard – *Remediation: Understanding New Media* (1999)
7. Gombrich, E. H. – *The Story of Art* (1950)
8. Heffernan, James A. W. – *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery* (1993)
9. Keats, John – *Ode on a Grecian Urn* (Poem)
10. Lessing, Gotthold Ephraim – *Laocoön: An Essay on the Limits of Painting and Poetry* (1766)

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Postwar Anxiety and Film Noir	<b>Subject Code:</b> TIU-HEN-E304
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

**COURSE OBJECTIVE:**

Enable students to:

1. Analyze how the genre emerged from the devastation of World War II, influenced by literary crime fiction and existentialism.
2. Investigate how film noir reflects the sense of placelessness in postwar Europe and the US.
3. Study how the war's aftermath shaped portrayals of male identity, psychological unrest, and shifting social structures in film noir.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Analyze the historical and cultural contexts that gave rise to film noir, particularly the impact of World War II and its aftermath.	K4
CO-2:	Identify key stylistic and thematic elements of film noir and their connections to literary crime fiction and existentialist philosophy.	K1
CO-3:	Evaluate the portrayal of postwar anxiety, displacement, and crisis of masculinity in classic and neo-noir films.	K6
CO-4:	Assess the influence of German Expressionism, wartime propaganda, and Hollywood's production system on the development of film noir.	K3
CO-5:	Develop critical and analytical writing skills through film analysis and theoretical discussions.	K5
CO-6:	Compare and contrast film noir with other cinematic movements, exploring its evolution into neo-noir and contemporary crime films.	K6

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Origins of Film Noir</b>	<b>13 Hours</b>
The influence of German Expressionism and hardboiled crime fiction The impact of pre-war European cinema and émigré filmmakers The rise of totalitarianism and the cinematic response		
<b>MODULE 2:</b>	<b>War and Noir – The Visual and Narrative Style</b>	<b>13 Hours</b>
The aesthetics of noir: chiaroscuro lighting, deep shadows, and claustrophobic framing Key narrative devices: the unreliable narrator, flashbacks, and voice-over The war's impact on Hollywood and its storytelling approach		
<b>MODULE 3:</b>	<b>Postwar Disillusionment and the Crisis of Masculinity</b>	<b>12 Hours</b>
Returning soldiers and the fractured male psyche Femme fatales and the destabilization of traditional gender roles Noir's existential themes: fate, alienation, and paranoia		
<b>MODULE 4:</b>	<b>Noir and the City – Spaces of Anxiety</b>	<b>13 Hours</b>
The urban landscape as a reflection of postwar uncertainty Crime, corruption, and moral ambiguity in noir's cityscapes The role of noir in critiquing American society and capitalism		
<b>MODULE 5:</b>	<b>The Blacklist and the End of Classic Noir</b>	<b>12 Hours</b>

The Hollywood blacklist and its impact on filmmakers Political paranoia and McCarthyism in late noir films Transitioning to neo-noir: changing aesthetics and themes		
<b>MODULE 6:</b>	<b>Neo-Noir and the Legacy of Film Noir</b>	<b>12 Hours</b>
The evolution of noir into neo-noir and postmodern crime cinema Noir's influence on contemporary directors and global cinema The enduring relevance of noir themes in modern society		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. Hirsch, Foster. *Film Noir: The Dark Side of the Screen*. Da Capo Press, 2008.
2. Naremore, James. *More Than Night: Film Noir in Its Contexts*. University of California Press, 2008.
3. Conard, Mark T., editor. *The Philosophy of Film Noir*. University Press of Kentucky, 2006.
4. Borde, Raymond, and Etienne Chaumeton. *A Panorama of American Film Noir (1941–1953)*. City Lights Books, 2002.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Partition Literature	<b>Subject Code:</b> TIU-HEN-E308
<b>Contact Hours/Week:</b> 5–1–0 (L–T–P)	<b>Credit:</b> 6

### COURSE OBJECTIVE:

#### Enable students to:

1. Examine how Partition fractured nations and stole the identities of millions of people.
2. Analyze its lasting impact through selected narratives (long and short) and poems in Bengali, Urdu, Punjabi, Sindhi, Hindi, and English.
3. Engage with works by Saadat Hasan Manto, Rajindar Singh Bedi, Faiz Ahmed Faiz, Amrita Pritam, and others, along with films like *Meghe Dhaka Tara*, *Pinjar*, *1947 Earth*, and *Partition*.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Critically analyze the partition of India as a major socio-historical phenomenon and assess its reflection in Literature and Films.	K4
CO-2:	Develop an interdisciplinary understanding of how literature and film contribute to the collective memory and representation of the Partition, integrating insights from history, sociology, and cultural studies.	K5

CO-3:	Critically assess the issues of colonialism, nationalism, homelessness, exile and women in the representative writings of Partition literature, while exploring themes such as identity, trauma, nationalism, and memory.	K3
CO-4:	Examine how different mediums interpret and depict the complexities of the Partition experience.	K4
CO-5:	Demonstrate proficiency in conducting independent research on specific aspects of Partition literature and films.	K3
CO-6:	Develop scholarly perspectives of nuanced arguments and interpretations.	K5

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to Partition Literature</b>	<b>13 Hours</b>
Understanding Partition: Historical and Political Context Memory, Trauma, and Identity in Partition Narratives Themes of Displacement, Violence, and Loss Introduction to Key Authors and Texts		
<b>MODULE 2:</b>	<b>Short Stories of Partition</b>	<b>13 Hours</b>
The Human Cost of Partition: Representation in Short Fiction Psychological and Social Consequences of Displacement Depictions of Communal Violence and Survival		
<b>MODULE 3:</b>	<b>Novelistic Representations of Partition</b>	<b>12 Hours</b>
The Novel as a Medium of Witnessing and Remembering Partition Multiple Perspectives: Victims, Survivors, and Perpetrators		
<b>MODULE 4:</b>	<b>Partition Poetry</b>	<b>13 Hours</b>
Poetic Responses to the Partition: Grief, Longing, and Protest Themes of Homeland, Borders, and Identity		
<b>MODULE 5:</b>	<b>Partition in Cinema</b>	<b>12 Hours</b>
Visual Representation of Partition Trauma and Memory The Role of Cinema in Shaping Public Memory		
<b>MODULE 6:</b>	<b>Contemporary Reflections and the Afterlife of Partition</b>	<b>12 Hours</b>
Intergenerational Trauma and Collective Memory Oral Histories and New Literary Narratives The Legacy of Partition in Contemporary South Asian Writing		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. Bedi, Rajinder Singh. *Lajwanti and Other Stories*. Translated by Khushwant Singh, Penguin Books, 2007.
2. Devi, Jyotirmoyee. *The River Churning: A Partition Novel*. Translated by Enakshi Chatterjee, Kali for Women, 1995.

3. Kamleshwar. *Kitne Pakistan?* Translated by Amitabha Bagchi, Penguin India, 2003.
4. Khushwant Singh. *Train to Pakistan*. Grove Press, 1956.
5. Manto, Saadat Hasan. *Toba Tek Singh: Stories of Partition*. Translated by Khalid Hasan, Penguin Books, 1998.
6. Pritam, Amrita. *Pinjar*. Translated by Khushwant Singh, Tara Press, 2009.
7. Sahni, Bhisham. *Tamas*. Translated by Jai Ratan, Penguin India, 2001.
8. Unbordered Memories: Sindhi Stories of Partition. Edited by Rita Kothari, Penguin India, 2009.
9. Faiz, Faiz Ahmed. *The Best of Faiz*. Translated by Shiv K. Kumar, Orient Blackswan, 2001.
10. Films: Meghe Dhaka Tara, Komol Gandhar, Subarnarekha, Pinjar, 1947 Earth, Dharamputr/Garam Hawa, Partition.
11. Pritam, Amrita. *AjjAakhaan Waris Shah Nu*. Various editions available.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Speculative Fiction	<b>Subject Code:</b> TIU-HEN-E310
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### Course Objectives:

1. Interrogate how speculative fiction gives us special access to the ways we use to make sense of the world in our everyday lives.
2. Examine speculative fiction as melding literary art, scientific and philosophical speculation, and the evocation of the peculiar emotion often characterized as the “sense of wonder.”
3. Survey the history of the genre and then delve into representative themes, rhetorics, and methods of storytelling in literature and other media.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Identify the historical development and key characteristics of speculative fiction, including its relationship with ideology, narrative structure, and epistemology.	K4
CO-2:	Explain how speculative fiction experiments with subjectivity, consciousness, and time to challenge conventional understandings of reality.	K6
CO-3:	Apply critical theories to examine how speculative fiction reflects and critiques sociopolitical ideologies, cultural anxieties, and power structures.	K3
CO-4:	Analyze the ways speculative fiction evokes wonder and cognitive estrangement, distinguishing it from other literary traditions.	K4
CO-5:	Evaluate different speculative fiction narratives across various media, assessing their storytelling methods and thematic impacts.	K6
CO-6:	Construct original arguments using literary, philosophical, and scientific theories to interpret speculative texts and propose new perspectives on their significance.	K2

#### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to Speculative Fiction</b>	<b>13 Hours</b>
Defining speculative fiction: science fiction, fantasy, horror, and alternate history The "sense of wonder" and cognitive estrangement (Darko Suvin, Tzvetan Todorov) The role of speculation in literature and philosophy		
<b>MODULE 2:</b>	<b>The History and Evolution of Speculative Fiction</b>	<b>13 Hours</b>
Early speculative traditions: Myth, utopian/dystopian literature, and proto-science fiction The Golden Age of Science Fiction and the New Wave movement The rise of cyberpunk and postmodern speculative fiction		
<b>MODULE 3:</b>	<b>Subjectivity, Identity, and Reality</b>	<b>12 Hours</b>
Shifting perspectives: unreliable narrators and alternative consciousness Cyborgs, posthumanism, and artificial intelligence Alternate realities and time loops		
<b>MODULE 4:</b>	<b>Speculative Fiction and Social Critique</b>	<b>13 Hours</b>
Utopian and dystopian visions of society Gender, race, and colonialism in speculative fiction Political allegory and satire		
<b>MODULE 5:</b>	<b>Storytelling Strategies and World-Building</b>	<b>12 Hours</b>
World-building in speculative fiction: constructing believable unrealities Language, myth, and lore in speculative fiction Non-linear narratives and experimental storytelling		
<b>MODULE 6:</b>	<b>The Future of Speculative Fiction</b>	<b>12 Hours</b>
Contemporary trends and speculative fiction's response to modern anxieties Climate fiction (Cli-Fi) and eco-speculation The impact of AI and emerging technology on speculative storytelling		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>



Books:

1. Atwood, Margaret. *The Handmaid's Tale*. McClelland and Stewart, 1985.
2. Butler, Octavia E. *Kindred*. Doubleday, 1979.
3. Chiang, Ted. *Story of Your Life and Others*. Tor Books, 2002.
4. Delany, Samuel R. *Babel-17*. Ace Books, 1966.
5. Dick, Philip K. *Do Androids Dream of Electric Sheep?* Doubleday, 1968.
6. Jemisin, N.K. *The Fifth Season*. Orbit, 2015.
7. Le Guin, Ursula K. *The Language of the Night: Essays on Fantasy and Science Fiction*. Edited by Susan Wood, Harper & Row, 1979.
8. Miéville, China. *Perdido Street Station*. Macmillan, 2000.
9. Orwell, George. *1984*. Secker & Warburg, 1949.
10. Robinson, Kim Stanley. *The Ministry for the Future*. Orbit, 2020.
11. Shelley, Mary. *Frankenstein; or, The Modern Prometheus*. Lackington, Hughes, Harding, Mavor & Jones, 1818.
12. Tolkien, J.R.R. *On Fairy-Stories*. Originally published in 1947, later in *Tree and Leaf*, HarperCollins, 2001.
13. VanderMeer, Jeff. *Annihilation*. Farrar, Straus and Giroux, 2014.
14. Wells, H.G. *The Time Machine*. William Heinemann, 1895.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Classical Indian Literature	<b>Subject Code:</b> TIU-HEN-E312
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

**COURSE OBJECTIVE:**

1. Present the greatest literary works of India (as we understand and discuss the idea of India in the pre-colonial time) from the past two millennia.
2. Help students understand the definition of the 'classical' and the problem of periodization.
3. Reintroduce these works, a part of world literature's treasured heritage, to a new generation of students.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Recall key concepts of 'classical' literature and the problem of periodization in Indian literary traditions	K1
CO-2:	Describe major classical Indian texts, their themes, structure, and literary significance.	K2
CO-3:	Apply knowledge of socio-political and cultural contexts to interpret classical Indian literature.	K3
CO-4:	Analyze different genres and linguistic traditions within classical Indian literary heritage.	K4
CO-5:	Evaluate classical texts through critical and theoretical perspectives.	K5
CO-6:	Create a well-structured literary critique showcasing the influence of classical Indian literature on later traditions.	K6

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to Classical Indian Literature</b>	<b>13 Hours</b>
Defining 'Classical' The Concept of 'India' in Pre-Colonial Literary Traditions Oral and Written Traditions: Sanskrit, Prakrit, Tamil, and Other Languages The Influence of Religion and Philosophy on Classical Literature		
<b>MODULE 2:</b>	<b>Epics and Itihasa</b>	<b>13 Hours</b>
<i>Ramayana</i> <i>Mahabharata</i> Themes of Dharma, Duty, and Kingship in the Epics Retellings and Regional Variations		
<b>MODULE 3:</b>	<b>Classical Sanskrit Drama and Poetry</b>	<b>12 Hours</b>
Kalidasa's <i>Abhijnanashakuntalam</i> (The Recognition of Shakuntala) Bhasa's <i>Swapnavasavadatta</i> Poetics and Aesthetics in <i>Natya Shastra</i> Classical Poetry: <i>Meghaduta</i> (Kalidasa) and <i>Gathasaptasati</i> (Hala)		
<b>MODULE 4:</b>	<b>Tamil and Dravidian Classical Literature</b>	<b>13 Hours</b>
<i>Tirukkural</i> (Moral and Ethical Poetry of Tiruvalluvar) <i>Silappadikaram</i> and <i>Manimekalai</i> (Sangam Epics) Themes of Love, Ethics, and Social Justice in Tamil Literature The Influence of Bhakti and Jain Traditions		

<b>MODULE 5:</b>	<b>Bhakti and Mystical Poetry</b>	<b>12 Hours</b>
the Bhakti Movement: Alvars and Nayanmars <i>Gita Govinda</i> (Jayadeva) and the Theme of Divine Love The Works of Kabir and Mirabai Sufism and Persian Influence in Medieval Indian Poetry		
<b>MODULE 6:</b>	<b>Classical Indian Literature in a Global Context</b>	<b>12 Hours</b>
Transmission of Classical Indian Texts to Southeast Asia The Influence of Indian Epics on Other Asian Cultures Colonial Translations and Their Impact on Literary Canon Formation The Relevance of Classical Indian Literature Today		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

Books:

1. Pollock, Sheldon, editor. *Literary Cultures in History: Reconstructions from South Asia*. University of California Press, 2003.
2. Thapar, Romila. *Cultural Pasts: Essays in Early Indian History*. Oxford University Press, 2000.
3. Dehejia, Vidya. *Indian Literature: An Introduction*. National Book Trust, 1994.
4. Goldman, Robert P., and Sally J. Sutherland, translators. *The Ramayana of Valmiki: An Epic of Ancient India*. Princeton University Press, 1984–2018.
5. van Buitenen, J. A. B., translator. *The Mahabharata*. University of Chicago Press, 1973–1978.
6. Hiltebeitel, Alf. *Rethinking the Mahabharata: A Reader's Guide to the Education of the Dharma King*. University of Chicago Press, 2001.
7. Kalidasa. *The Recognition of Shakuntala*. Translated by W. J. Johnson, Oxford University Press, 2001.
8. Ingalls, Daniel H. H. *An Anthology of Sanskrit Court Poetry: Vidyakara's "Subhāṣitaratnaśa."* Harvard University Press, 1965.
9. Bharata. *The Nāṭyaśāstra: A Treatise on Hindu Dramaturgy and Histrionics*. Translated by Manomohan Ghosh, Asiatic Society, 1951.
10. Tiruvalluvar. *The Kural: Tiruvalluvar's Tirukkural*. Translated by G. U. Pope, Clarendon Press, 1886.
11. Hart, George L. *The Poems of Ancient Tamil: Their Milieu and Their Sanskrit Counterparts*. University of California Press, 1975.
12. Parthasarathy, R., translator. *The Cilappatikāram: The Tale of an Anklet*. Columbia University Press, 1993.
13. Jayadeva. *Gita Govinda*. Translated by Barbara Stoler Miller, Oxford University Press, 1977.
14. Hawley, John Stratton, and Mark Juergensmeyer. *Songs of the Saints of India*. Oxford University Press, 1988.
15. Tharu, Susie, and K. Lalita, editors. *Women Writing in India: 600 B.C. to the Present*. Feminist Press, 1991.
16. Pollock, Sheldon. *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India*. University of California Press, 2006.
17. Olivelle, Patrick. *Manu's Code of Law: A Critical Edition and Translation of the Mānava-Dharmaśāstra*. Oxford University Press, 2005.

18. Doniger, Wendy. *On Hinduism*. Oxford University Press, 2013.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Chinese Literature	<b>Subject Code:</b> TIU-HEN-E314
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### Course Objectives:

1. Introduce three of the major genres of traditional and modern Chinese literature—poetry, fiction, and drama, with a focus on vernacular fiction.
2. Examine the intertextuality between these genres—how poetry blends into narrative, how fiction becomes drama, and how drama inspires fiction.
3. Understand some of the major features of Chinese society through selected works, including religious and philosophical beliefs, the imperial system and dynastic change, post-imperial time, Cultural Revolution and Post-Cultural Revolution, gender relations, notions of class and ethnicity, family, romance, and sexuality.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Recall key literary genres, authors, and historical contexts of traditional and modern Chinese literature.	K1
CO-2:	Describe the major themes, narrative styles, and cultural influences in Chinese poetry, fiction, and drama.	K2
CO-3:	Apply literary and cultural theories to interpret selected works of Chinese literature.	K3
CO-4:	Analyze the intertextuality between poetry, fiction, and drama in Chinese literary tradition.	K4
CO-5:	Evaluate the ways in which Chinese literature reflects and critiques social, political, and philosophical ideas across different historical periods.	K5
CO-6:	Create a comparative study or literary critique that explores the evolution of Chinese literature and its contemporary relevance.	K6

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Introduction to Chinese Literary Traditions</b>	<b>13 Hours</b>
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Overview of Traditional vs. Modern Chinese Literature Major Literary Genres: Poetry, Fiction, and Drama Confucianism, Daoism, and Buddhism in Chinese Literature The Role of the Imperial System and Dynastic Change in Literary Development		
<b>MODULE 2:</b>	<b>Classical Chinese Poetry and Its Influence</b>	<b>13 Hours</b>
The Book of Songs ( <i>Shijing</i> ) and Early Poetic Forms Tang Dynasty Poetry: <i>Li Bai</i> , <i>Du Fu</i> , <i>Wang Wei</i> Song Dynasty Ci Poetry and Yuan Qu Poetry The Influence of Poetry on Later Narrative and Dramatic Forms		
<b>MODULE 3:</b>	<b>Vernacular Fiction and Its Evolution</b>	<b>12 Hours</b>
The Rise of Vernacular Fiction in the Late Imperial Period <i>Romance of the Three Kingdoms</i> and <i>Journey to the West</i> <i>The Story of the Stone (Dream of the Red Chamber)</i> Fiction as a Reflection of Gender, Class, and Family Structures		
<b>MODULE 4:</b>	<b>Chinese Drama and Performance Traditions</b>	<b>13 Hours</b>
Origins of Chinese Drama: Yuan Dynasty Zaju and Ming-Qing Chuanqi <i>The Peony Pavilion</i> (Tang Xianzu) and <i>The Orphan of Zhao</i> Theatrical Conventions and their Adaptation into Fiction Intertextuality Between Drama, Fiction, and Poetry		
<b>MODULE 5:</b>	<b>20th-Century Chinese Literature and Revolution</b>	<b>12 Hours</b>
The May Fourth Movement and the Birth of Modern Chinese Literature Lu Xun's <i>Diary of a Madman</i> and <i>The True Story of Ah Q</i> Socialist Realism and Literature of the Cultural Revolution Themes of Nationalism, Class Struggle, and Identity		
<b>MODULE 6:</b>	<b>Post-Cultural Revolution and Contemporary Chinese Literature</b>	<b>12 Hours</b>
Literature in the Reform Era: Mo Yan, Yu Hua, and Can Xue The Role of Literature in Representing Ethnic, Gender, and Social Issues Postmodern and Experimental Fiction in China Globalization and the Future of Chinese Literature		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*. W. W. Norton, 1996.
2. Mair, Victor H., editor. *The Columbia History of Chinese Literature*. Columbia University Press, 2001.
3. Birrell, Anne. *Chinese Mythology: An Introduction*. Johns Hopkins University Press, 1999.
4. Waley, Arthur, translator. *The Book of Songs: The Ancient Chinese Classic of Poetry*. Grove Press, 1996.
5. Owen, Stephen. *The Poetry of the Early Tang*. Yale University Press, 1977.
6. Hinton, David, translator. *Classical Chinese Poetry: An Anthology*. Farrar, Straus and Giroux, 2010.

7. Luo, Guanzhong. *Romance of the Three Kingdoms*. Translated by C. H. Brewitt-Taylor, Tuttle Publishing, 2018.
8. Wu, Cheng'en. *Journey to the West*. Translated by Anthony C. Yu, University of Chicago Press, 2012.
9. Cao, Xueqin. *The Story of the Stone (Dream of the Red Chamber)*. Translated by David Hawkes, Penguin Classics, 1973-1986.
10. Tang, Xianzu. *The Peony Pavilion: Mudan Ting*. Translated by Cyril Birch, Indiana University Press, 2002.
11. Idema, Wilt L., and Stephen H. West. *Chinese Theater 1100–1450: A Sourcebook*. Columbia University Press, 2010.
12. West, Stephen H. *The Orphan of Zhao and Other Yuan Plays: The Earliest Known Versions*. Columbia University Press, 1990.
13. Lu, Xun. *Diary of a Madman and Other Stories*. Translated by William A. Lyell, University of Hawaii Press, 1990.
14. Mao Dun. *Midnight*. Translated by Kirk Denton, Cheng & Tsui, 2009.
15. Spence, Jonathan D. *The Gate of Heavenly Peace: The Chinese and Their Revolution, 1895-1980*. Penguin Books, 1982.
16. Mo, Yan. *Red Sorghum*. Translated by Howard Goldblatt, Penguin Books, 1993.
17. Yu, Hua. *To Live*. Translated by Michael Berry, Anchor Books, 2003.
18. Can, Xue. *Love in the New Millennium*. Translated by Annelise Finegan Wasmoen, Yale University Press, 2019.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Conquest of Cool	<b>Subject Code:</b> TIU-HEN-E316
<b>Contact Hours/Week:</b> 5–1–0 (L–T–P)	<b>Credit:</b> 6

### Course Objectives:

1. Examine how countercultures have historically been thought of as being in opposition to the consumerist ethics of capitalism and how radical shifts in consciousness are triggered.
2. Analyze how large countercultural movements have played themselves out hand firmly in glove with parallel capitalist forces, often operating as an engine of late capitalism, nourished by and frequently co-opted by it.
3. Explore music, photography, cinema, the art market, and the advertising industry to understand how, in Thomas Frank's formulation, this "conquest of cool" may have come about since the late 1950s.

## COURSE OUTCOME :

On completion of the course, the student will be able to:

CO-1:	Recall key concepts, movements, and historical moments in countercultural and capitalist interactions.	K1
CO-2:	Describe the ways in which countercultural expressions in music, art, cinema, and advertising have evolved over time.	K2
CO-3:	Apply theoretical perspectives to analyze the relationship between counterculture and capitalism in various media.	K3
CO-4:	Analyze case studies of countercultural movements and their absorption into mainstream consumer culture.	K4
CO-5:	Evaluate the extent to which counterculture has functioned as a resistance to, or a reinforcement of, capitalist ideologies.	K5
CO-6:	Create a critical project or research paper that examines contemporary instances of the "conquest of cool."	K6

## COURSE CONTENT:

<b>MODULE 1:</b>	<b>Theorizing Counterculture and Capitalism</b>	<b>13 Hours</b>
Defining Counterculture and Capitalism The Frankfurt School and the Culture Industry Thomas Frank's <i>The Conquest of Cool</i> and the Commodification of Rebellion The Role of Media in Shaping Countercultural Identities		
<b>MODULE 2:</b>	<b>Music and the Selling of Rebellion</b>	<b>13 Hours</b>
Rock 'n' Roll and the 1950s Consumer Boom The 1960s: From Psychedelia to Corporate Rock Punk, DIY Culture, and Its Mainstream Co-option Hip-Hop, Brand Endorsements, and Cultural Capital		
<b>MODULE 3:</b>	<b>Cinema and the Countercultural Aesthetic</b>	<b>12 Hours</b>
The New Hollywood Movement (1960s-70s) and Studio Capitalism Independent Cinema vs. Commercialized Counterculture The Role of Film Festivals and Distribution Networks Case Study: The Co-opting of Indie Filmmaking by Major Studios		
<b>MODULE 4:</b>	<b>The Art Market and Counterculture</b>	<b>13 Hours</b>
Dada, Surrealism, and Early Anti-Art Movements Pop Art: Andy Warhol and the Capitalization of the Avant-Garde Street Art, Graffiti, and Corporate Sponsorships The Role of Museums, Galleries, and Art Auctions in Selling Rebellion		
<b>MODULE 5:</b>	<b>Advertising, Branding, and the Cool Factor</b>	<b>12 Hours</b>
The 1950s-70s: Selling Individuality and Anti-Conformity The 1980s-90s: Corporate Co-option of Youth Subcultures Branding as Resistance? Ethical Consumption and Activist Marketing The Digital Age: Social Media, Influencer Culture, and Commodification		
<b>MODULE 6:</b>	<b>Contemporary Perspectives and the Future of Counterculture</b>	<b>12 Hours</b>

Case Studies: From Occupy Wall Street to Luxury Streetwear (e.g., Supreme, Off-White) Political Branding and the Aestheticization of Protest Movements Tech, Surveillance, and the Selling of Digital Rebellion The Future: Can There Be an "Authentic" Counterculture?	
<b>TOTAL LECTURES</b>	<b>75 Hours</b>

### Books:

1. Frank, Thomas. *The Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism*. University of Chicago Press, 1997.
2. Marcuse, Herbert. *One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society*. Beacon Press, 1964.
3. Adorno, Theodor, and Max Horkheimer. *Dialectic of Enlightenment: Philosophical Fragments*. Stanford University Press, 2002.
4. Reynolds, Simon. *Rip It Up and Start Again: Postpunk 1978-1984*. Penguin Books, 2005.
5. McLeod, Kembrew. *Freedom of Expression®: Overzealous Copyright Bozos and Other Enemies of Creativity*. Doubleday, 2005.
6. Chang, Jeff. *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. Picador, 2005.
7. Biskind, Peter. *Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'n' Roll Generation Saved Hollywood*. Simon & Schuster, 1998.
8. Lewis, Jon. *Hollywood v. Hard Core: How the Struggle over Censorship Created the Modern Film Industry*. New York University Press, 2000.
9. Hoberman, J. *The Dream Life: Movies, Media, and the Mythology of the Sixties*. The New Press, 2003.
10. Bourriaud, Nicolas. *Relational Aesthetics*. Les presses du réel, 1998.
11. Taylor, Brandon. *Art for Money's Sake? The Artistic and Economic Values of Art in the Market*. Liverpool University Press, 2021.
12. Neelon, Caleb. *Street World: Urban Art and Culture from Five Continents*. Thames & Hudson, 2007.
13. Banet-Weiser, Sarah. *Authentic™: The Politics of Ambivalence in a Brand Culture*. NYU Press, 2012.
14. Fisher, Mark. *Capitalist Realism: Is There No Alternative?* Zero Books, 2009.
15. Wark, McKenzie. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*. Verso, 2011.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Literatures of Africa	<b>Subject Code:</b> TIU-HEN-E318
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### Course Objectives:



1. Focus on the culture of orality in Africa and its subsequent scriptal culture.
2. Map the movement from orality to script to the language debate and contemporary Africa with reference to select Anglophone, Francophone, and Lusophone African Literatures.
3. Engage with texts by authors such as Fagunwa, Amos Tutuola, Wole Soyinka, Chinua Achebe, Ngugi wa Thiong'o, Saida Hagi-Dirie Herzi, Jamal Mahjoub, and others.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Critically analyze and interpret significant works of African literatures, identifying key themes, narrative structures, and stylistic elements within their historical and cultural contexts.	K4
CO-2:	Demonstrate a thorough understanding of the historical, cultural, and socio-political contexts that shape African literatures, including colonialism, post-colonialism, and contemporary issues.	K3
CO-3:	Apply various literary theories and critical frameworks to African texts, evaluating how these perspectives enhance their interpretation and understanding of the literature.	K3
CO-4:	Recognize and appreciate the diversity within African literatures, including variations in genre, style, and regional influences across different African countries and communities.	K1
CO-5:	demonstrate the ability to articulate informed positions and contribute to ongoing scholarly conversations.	K3
CO-6:	Formulate independent critical perspectives on contemporary debates in African literature and its future directions.	K5

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Orality and the Foundations of African Literature</b>	<b>13 Hours</b>
The Role of Orality in African Societies Oral Epics, Folktales, and Griots Transition from Orality to Script Case Studies: <i>Fagunwa</i> , <i>Amos Tutuola (The Palm-Wine Drinkard)</i>		
<b>MODULE 2:</b>	<b>Language, Colonialism, and Literary Identity</b>	<b>13 Hours</b>
The Language Debate in African Literature Writing in Indigenous vs. Colonial Languages Ngugi wa Thiong'o and the Politics of Language ( <i>Decolonising the Mind</i> ) Francophone and Lusophone Perspectives: <i>Amilcar Cabral</i> , <i>Leopold Sedar Senghor</i> , <i>Mia Couto</i>		

<b>MODULE 3:</b>	<b>Early Modern African Fiction and Poetry</b>	<b>12 Hours</b>
Literature as Resistance: <i>Chinua Achebe (Things Fall Apart), Camara Laye (The African Child)</i> Negritude and Nationalist Movements: <i>Aime Cesaire, Leopold Sedar Senghor</i> Poetry and Postcolonialism: <i>Christopher Okigbo, Dennis Brutus, Lenrie Peters</i> Women's Voices in Early Literature: <i>Mariama Bâ (So Long a Letter), Buchi Emecheta</i>		
<b>MODULE 4:</b>	<b>Postcolonialism and the African Novel</b>	<b>13 Hours</b>
The Postcolonial Condition and Nationhood Magical Realism and Experimental Forms: <i>Ben Okri, Kojo Laing</i> Theatrical Resistance: <i>Wole Soyinka, Femi Osofisan</i> Case Studies: <i>Mongo Beti, Ahmadou Kourouma</i>		
<b>MODULE 5:</b>	<b>Gender, Identity, and Social Change in Contemporary African Literature</b>	<b>12 Hours</b>
Feminist and Womanist Perspectives: <i>Ama Ata Aidoo, Buchi Emecheta, Assia Djebar</i> Migration, Exile, and Diaspora in African Writing Islamic and Arabic Influences: <i>Saida Hagi-Dirie Herzi, Jamal Mahjoub</i> The Role of Memory and Trauma in Literature		
<b>MODULE 6:</b>	<b>Contemporary Trends and Global African Literature</b>	<b>12 Hours</b>
African Literature in the Digital Age Afrofuturism and New Directions in Storytelling The Role of Literary Prizes in African Writing The Globalization of African Literature: <i>Chimamanda Ngozi Adichie, Teju Cole</i>		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. Killam, G. D., and Ruth Rowe, editors. *The Companion to African Literatures*. Indiana University Press, 2000.
2. Gikandi, Simon, editor. *The Cambridge History of African and Caribbean Literature*. Cambridge University Press, 2004.
3. Irele, Abiola, and Simon Gikandi, editors. *The Oxford Handbook of African Literatures*. Oxford University Press, 2014.
4. Finnegan, Ruth. *Oral Literature in Africa*. Open Book Publishers, 2012.
5. Barber, Karin, John Collins, and Alain Ricard. *West African Popular Theatre*. Indiana University Press, 1997.
6. Tutuola, Amos. *The Palm-Wine Drinkard*. Faber & Faber, 1952.
7. Ngũgĩ wa Thiong'o. *Decolonising the Mind: The Politics of Language in African Literature*. James Currey, 1986.
8. Fanon, Frantz. *Black Skin, White Masks*. Translated by Charles Lam Markmann, Grove Press, 1967.
9. Cabral, Amílcar. *Return to the Source: Selected Speeches of Amílcar Cabral*. Monthly Review Press, 1973.
10. Achebe, Chinua. *Things Fall Apart*. Heinemann, 1958.

11. Laye, Camara. *The African Child*. Translated by James Kirkup, Fontana, 1954.
12. Okigbo, Christopher. *Labyrinths with Path of Thunder*. Heinemann, 1971.
13. Soyinka, Wole. *Ake: The Years of Childhood*. Random House, 1981.
14. Okri, Ben. *The Famished Road*. Jonathan Cape, 1991.
15. Beti, Mongo. *Mission to Kala*. Translated by Peter Green, Heinemann, 1957.
16. Aidoo, Ama Ata. *Our Sister Killjoy: Or Reflections from a Black-Eyed Squint*. Longman, 1977.
17. Djébar, Assia. *Fantasia: An Algerian Cavalcade*. Translated by Dorothy S. Blair, Heinemann, 1985.
18. Bâ, Mariama. *So Long a Letter*. Translated by ModupéBodé-Thomas, Heinemann, 1981.
19. Adichie, Chimamanda Ngozi. *Half of a Yellow Sun*. Knopf, 2006.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Literature and Business	<b>Subject Code:</b> TIU-HEN-E320
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### Course Objectives:

Enable students to:

1. Examine how literature is not the antonym of business in the contemporary age and has been intermeshed with patronage, sponsorship, and the market since its commencement.
2. Analyze literature's ambivalent relationship with its formation under such conditions, acknowledging both its reliance on and resistance to these forces.
3. Explore various positive and negative representations of business in British and American literature of the nineteenth and twentieth centuries, as well as the business of literature.

### COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Recall key literary works, themes, and historical contexts that explore the relationship between literature and business.	K1
CO-2:	Describe how business is represented in British and American literature, particularly in the 19th and 20th centuries.	K2
CO-3:	Apply critical and theoretical perspectives to analyze literary portrayals of business, capitalism, and markets.	K3

CO-4:	Analyze the ways in which literature itself functions as a business, including issues of patronage, publishing, and commercialization.	K4
CO-5:	Evaluate different literary critiques of capitalism and consumerism, considering both positive and negative representations.	K6
CO-6:	Develop a critical argument or research project that examines the evolving relationship between literature and business in contemporary contexts.	K5

### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Literature and Business – Historical Perspectives</b>	<b>13 Hours</b>
The relationship between literature and commerce Patronage, sponsorship, and the publishing industry in history The emergence of copyright laws and literary ownership The rise of mass-market literature and its impact		
<b>MODULE 2:</b>	<b>The Industrial Revolution and Capitalism in 19th-Century Literature</b>	<b>13 Hours</b>
<i>Charles Dickens (Hard Times, Dombey and Son): The critique of industrial capitalism</i> <i>Elizabeth Gaskell (North and South): The tensions between labor and business</i> <i>Herman Melville (Bartleby, the Scrivener): Business bureaucracy and alienation</i> <i>American Transcendentalism and critiques of materialism (Thoreau, Emerson)</i>		
<b>MODULE 3:</b>	<b>The Business of Literature and Literary Markets</b>	<b>12 Hours</b>
The role of publishers and editors in shaping literary careers The rise of literary prizes and their impact on the publishing industry Self-publishing and digital literature in the 21st century Case study: The commercialization of literary movements ( <i>Modernism, Postmodernism</i> )		
<b>MODULE 4:</b>	<b>The Gilded Age and Corporate Power in Literature</b>	<b>13 Hours</b>
Theodore Dreiser ( <i>The Financier, Sister Carrie</i> ): The moral complexities of wealth F. Scott Fitzgerald ( <i>The Great Gatsby</i> ): The American Dream and material success Ayn Rand ( <i>Atlas Shrugged</i> ): Business as a heroic force Upton Sinclair ( <i>The Jungle</i> ): The dark side of capitalism		
<b>MODULE 5:</b>	<b>20th-Century Literature and the Critique of Consumerism</b>	<b>12 Hours</b>
Arthur Miller ( <i>Death of a Salesman</i> ): The failures of the capitalist dream George Orwell ( <i>Keep the Aspidistra Flying</i> ): Advertising and literary integrity Don DeLillo ( <i>White Noise</i> ): Media, business, and consumer culture The rise of dystopian capitalism in literature ( <i>Brave New World, 1984</i> )		
<b>MODULE 6:</b>	<b>Contemporary Literature, Business, and Globalization</b>	<b>12 Hours</b>

Dave Eggers (The Circle): The surveillance economy and corporate power Mohsin Hamid (The Reluctant Fundamentalist): Global capitalism and identity The role of business memoirs and corporate narratives in contemporary literature Literature, branding, and the gig economy	
<b>TOTAL LECTURES</b>	<b>75 Hours</b>

Books:

1. McGurl, Mark. *Everything and Less: The Novel in the Age of Amazon*. Verso, 2021.
2. Shell, Marc. *Money, Language, and Thought: Literary and Philosophical Economies from the Medieval to the Modern Era*. University of California Press, 1982.
3. Poovey, Mary. *Genres of the Credit Economy: Mediating Value in Eighteenth- and Nineteenth-Century Britain*. University of Chicago Press, 2008.
4. Dickens, Charles. *Hard Times*. Penguin Classics, 2003.
5. Gaskell, Elizabeth. *North and South*. Oxford University Press, 1998.
6. Melville, Herman. *Bartleby, the Scrivener*. Dover Publications, 1997.
7. Bourdieu, Pierre. *The Rules of Art: Genesis and Structure of the Literary Field*. Stanford University Press, 1996.
8. Sinykin, Dan. *Big Fiction: How Conglomeration Changed the Publishing Industry and American Literature*. Columbia University Press, 2023.
9. Striplhas, Ted. *The Late Age of Print: Everyday Book Culture from Consumerism to Control*. Columbia University Press, 2009.
10. Dreiser, Theodore. *The Financier*. Penguin Classics, 2008.
11. Fitzgerald, F. Scott. *The Great Gatsby*. Scribner, 1925.
12. Rand, Ayn. *Atlas Shrugged*. Signet, 1957.

<b>Program:</b> BA in ENGLISH	<b>Year, Semester:</b> 3rd Yr., 6th Sem.
<b>Course Title:</b> Literature and Medicine	<b>Subject Code:</b> TIU-HEN-T300
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

**COURSE OBJECTIVE:**

Enable students to:

1. Understand the Relationship Between Literature and Medicine and how science, literature and medicine work toward a common curative goal.
2. Explore Representations of Health, Illness, and Disability and Examine the Role of Doctors, Patients, and Caregivers in Literature
3. Analyze Medical Humanities Concepts

**COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Examine literary texts that explore themes of illness, healing, and medical ethics, and identify how storytelling influences perceptions of health and disease.	K1
CO-2:	Apply theoretical perspectives from disability studies and medical humanities.	K3
CO-3:	Apply Interdisciplinary Approaches and Explore the intersections of literature, biology, medicine, sociology of health, social science, medical anthropology, and bioethics.	K3
CO-4:	Develop Empathy and Ethical Awareness and Recognize the role of literature in fostering compassionate perspectives on patient care.	K5
CO-5:	Develop Research Skills in the field of literature, science and medicine.	K3
CO-6:	Understand the Impact of Narrative Medicine and Analyze illness memoirs, patient narratives, and medical case studies as literary texts.	K2

**COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Literature, Medicine, and Science – An Interdisciplinary Approach</b>	<b>8 Hours</b>
<p>Introduction to Medical Humanities and Narrative Medicine.  The role of literature in shaping medical discourse.  The intersection of literature, science, and medicine in understanding health.</p> <p><b>Key Texts:</b></p> <p><i>Susan Sontag, Illness as Metaphor</i>  Rita Charon, <i>Narrative Medicine: Honoring the Stories of Illness</i></p>		
<b>MODULE 2:</b>	<b>The History and Philosophy of Medicine</b>	<b>12 Hours</b>
<p>The evolution of medical thought from ancient times to modern medicine.  The philosophy of health, illness, and the doctor-patient relationship.  Medical advancements and their literary reflections</p> <p><b>Key Texts:</b></p> <p>Robert John Thornton, <i>Philosophy of Medicine</i>  Michel Foucault, <i>The Birth of the Clinic</i>  Kim Etingoff, <i>Women in Medicine</i></p>		
<b>MODULE 3:</b>	<b>Representations of Health, Illness, and Disability in Literature</b>	<b>15 Hours</b>

<p>The portrayal of disease, disability, and mental health in literature. Social and cultural constructions of illness.</p> <p><b>Key Texts:</b></p> <p>Charlotte Perkins Gilman, <i>The Yellow Wallpaper</i> Sylvia Plath, <i>The Bell Jar</i> Harriet Martineau, <i>Life in a Sick-room</i></p>		
<b>MODULE 4:</b>	<b>Doctors, Patients, and Caregivers in Literature</b>	<b>15 Hours</b>
<p>Literary depictions of doctors, nurses, and medical practitioners. Patient narratives and memoirs of illness.</p> <p><b>Key Texts:</b></p> <p>Edward Jenner, <i>An Inquiry into the causes and effects of Variola Vaccine</i> (memoir) Robert Bloomfield: "Good Tidings" (poem) John Gillray, "The Cow-Pock or the wonderful effects of Cowpox Inoculation" (caricature) Thomas De Quincey, <i>Confessions of an English Opium Eater</i> (essay)</p>		
<b>MODULE 5:</b>	<b>The History of Epidemics in Literature</b>	<b>20 Hours</b>
<p>Literary responses to historical epidemics The impact of epidemics on society and literature.</p> <p><b>Key Texts:</b></p> <p>Daniel Defoe, <i>A Journal of the Plague Year</i> Mary Shelley, <i>The Last Man</i> Amitav Ghosh, <i>The Calcutta Chromosome</i> Jack London, <i>The Scarlet London</i> Edgar Allan Poe, <i>The Masque of the Red Death</i> Albert Camus, <i>The Plague</i></p>		
<b>MODULE 6:</b>	<b>Key Concepts in Medical Humanities</b>	<b>5 Hours</b>
<p>Introduction to medical humanities: key themes and approaches. Empathy in medical practice: perspectives from literature. Bioethics and literature: euthanasia, medical experimentation, and consent. Tropical medicine in literature: colonialism, disease, and global health narratives.</p>		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. Porter, Roy, eds. *The Cambridge History of Science: The Eighteenth Century*, vol 4  
CUP, 2008.

2. Arnold, David, *The New Cambridge History of India: Science, Technology and Medicine in Colonial India*. CUP, 2004.
3. Harrison, Mark, *Climates and Constitutions: Health, Race, Environment and British Imperialism in India 1600- 1850*. OUP, 1999.
4. Rita Charon, *Narrative Medicine: Honoring the Stories of Illness*, Oxford University Press, 2006.
5. Arthur W. Frank, *The Wounded Storyteller: Body, Illness, and Ethics*, University of Chicago Press, 2013.
6. Susan Sontag, *Illness as Metaphor and AIDS and Its Metaphors*, Farrar, Straus and Giroux, 2001.
7. Holmes, Richard, *The Age of Wonder*. HarperCollins, 2008.
8. Mann, Annika, *Reading Contagion: The Hazards of Reading in the Age of Print*. U of Virginia P, 2018.
9. Rosenberg, Charles E. *Explaining Epidemic and the Other Studies in the History of Medicine*, CUP, 1992.
10. Mukherjee, Parjit Bihari, *Nationalising the Body: The Medical Market, Print and Dakari Medicine*. Anthem Press, 2019.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Literature and Ethics	<b>Subject Code:</b> TIU-HEN-E324
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### Course Objectives:

1. Assess whether literature is the most effective medium for offering training in ethics.
2. Examine whether literature's non-truthfulness should be considered as its untruthfulness or deceit.
3. Critically analyze the relationship between literature, truth, and ethical instruction.



## COURSE OUTCOME:

On completion of the course, the student will be able to:

CO-1:	Recall key ethical theories and concepts as they relate to literature.	K1
CO-2:	Describe the ways in which literature engages with moral and philosophical dilemmas.	K2
CO-3:	Apply ethical frameworks to analyze literary texts.	K3
CO-4:	Analyze how literature navigates the distinction between truthfulness, fiction, and deception.	K4
CO-5:	Evaluate the role of literature as a medium for moral reflection and ethical training.	K6
CO-6:	Develop an independent critical argument on the ethical dimensions of literature.	K5

## COURSE CONTENT:

<b>MODULE 1:</b>	<b>Ethics and Literature – Foundational Questions</b>	<b>13 Hours</b>
What is Ethics? Key Ethical Theories ( <i>Deontology, Utilitarianism, Virtue Ethics, Existentialism</i> ) Defining Literature's Relationship to Truth and Morality Plato's Critique of Poetry and Aristotle's Defense in <i>Poetics</i> The Problem of Fiction and Ethical Deception		
<b>MODULE 2:</b>	<b>Morality, Character, and Narrative Ethics</b>	<b>13 Hours</b>
<i>The Role of Literature in Cultivating Empathy (Martha Nussbaum, Wayne Booth)</i> <i>The Ethics of Character Development and Moral Dilemmas</i> <i>Case Studies: Fyodor Dostoevsky's Crime and Punishment, Toni Morrison's Beloved</i> <i>Ethical Ambiguity in Unreliable Narrators (Kazuo Ishiguro, J.M. Coetzee)</i>		
<b>MODULE 3:</b>	<b>Literature, Justice, and Social Ethics</b>	<b>12 Hours</b>
Literature as a Tool for Social Justice: <i>Harriet Beecher Stowe, Chinua Achebe, George Orwell</i> The Ethics of Representation: Race, Gender, and Power in Literature Censorship, Free Speech, and Ethical Responsibility in Writing Case Study: <i>Salman Rushdie's The Satanic Verses</i> and the Ethics of Blasphemy		
<b>MODULE 4:</b>	<b>Fiction, Truth, and the Ethics of Deception</b>	<b>13 Hours</b>

Does Fiction Lie? The Debate on Literature's Non-Truthfulness ( <i>Jacques Derrida, Jean-Paul Sartre</i> ) The Morality of Satire and Parody ( <i>Jonathan Swift, Kurt Vonnegut</i> ) Autofiction and the Ethics of Self-Representation ( <i>Marguerite Duras, Karl Ove Knausgård</i> ) Case Study: <i>Jorge Luis Borges</i> and the Ethics of Infinite Narratives		
<b>MODULE 5:</b>	<b>Ethical Criticism and the Business of Literature</b>	<b>12 Hours</b>
Can Literature Be Morally Bad? ( <i>Leo Tolstoy, D.H. Lawrence, Oscar Wilde</i> ) The Ethics of Literary Awards, Publishing, and Market Censorship Authorial Intent vs. Reader Responsibility ( <i>Roland Barthes, Michel Foucault</i> ) The Ethics of AI-Generated Literature and Digital Storytelling		
<b>MODULE 6:</b>	<b>Contemporary Ethical Debates in Literature</b>	<b>12 Hours</b>
Postmodernism and the Crisis of Meaning ( <i>Don DeLillo, Thomas Pynchon</i> ) Ethics and Dystopian Fiction: <i>Margaret Atwood, Aldous Huxley, Octavia Butler</i> The Limits of Empathy: Can Literature Change Moral Behavior? Final Discussion: Does Literature Make Us More Ethical?		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. Nussbaum, Martha C. *Love's Knowledge: Essays on Philosophy and Literature*. Oxford University Press, 1990.
2. Booth, Wayne C. *The Company We Keep: An Ethics of Fiction*. University of California Press, 1988.
3. Kearney, Richard. *On Stories*. Routledge, 2002.
4. Aristotle. *Poetics*. Translated by Malcolm Heath, Penguin Classics, 1996.
5. Sartre, Jean-Paul. *What Is Literature?* Harvard University Press, 1988.
6. Derrida, Jacques. *Acts of Literature*. Edited by Derek Attridge, Routledge, 1992.
7. Achebe, Chinua. *Things Fall Apart*. Heinemann, 1958.
8. Morrison, Toni. *Beloved*. Knopf, 1987.
9. Orwell, George. *1984*. Secker & Warburg, 1949.
10. Rushdie, Salman. *The Satanic Verses*. Viking, 1988.
11. Borges, Jorge Luis. *Labyrinths: Selected Stories and Other Writings*. Translated by Donald A. Yates and James E. Irby, New Directions, 1962.
12. Swift, Jonathan. *Gulliver's Travels*. Penguin Classics, 2003.
13. Vonnegut, Kurt. *Slaughterhouse-Five*. Delacorte, 1969.
14. Barthes, Roland. *The Death of the Author*. In *Image-Music-Text*, Translated by Stephen Heath, HarperCollins, 1977.

15. Foucault, Michel. *What Is an Author? In Language, Counter-Memory, Practice: Selected Essays and Interviews*, Edited by Donald F. Bouchard, Cornell University Press, 1977.
16. Tolstoy, Leo. *What Is Art?* Translated by Richard Pevear and Larissa Volokhonsky, Penguin Classics, 1995.
17. Atwood, Margaret. *The Handmaid's Tale*. McClelland & Stewart, 1985.
18. Huxley, Aldous. *Brave New World*. Chatto & Windus, 1932.
19. Butler, Octavia E. *Parable of the Sower*. Four Walls Eight Windows, 1993.
20. DeLillo, Don. *White Noise*. Viking, 1985.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Indian Writing in English	<b>Subject Code:</b> TIU-HEN-E326
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

### **COURSE OBJECTIVES:**

Enable the students to:

1. Develop the ability to critically engage with major works of Indian Writing in English, examining themes such as identity, postcolonialism, nationhood, gender, and diaspora through close reading and literary analysis.
2. Understand Historical and Cultural Contexts: Explore the historical, political, and cultural contexts that have shaped Indian English literature, from colonial and postcolonial periods to contemporary times, and assess how these influences are reflected in literary expression.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Recall the historical development and key figures of Indian Writing in English.	K1
CO-2:	Describe major literary movements, themes, and stylistic features of Indian Writing in English.	K2
CO-3:	Apply critical theories to analyze select literary texts from Indian English writers.	K3
CO-4:	Analyze the distinctions between native Indian writings and Indian diaspora literature.	K4
CO-5:	Evaluate the role of Indian English literature in shaping cultural identity and social discourse.	K6

CO-6:	Develop an independent critical argument on contemporary trends in Indian Writing in English.	K5
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### COURSE CONTENT:

<b>MODULE 1:</b>	<b>Historical Development of Indian Writing in English</b>	<b>13 Hours</b>
<p>Introduction to Indian Writing in English (IWE): Origins and Early Writers</p> <p>Colonial and Postcolonial Influences on Indian English Literature</p> <p>The Role of English in Indian Literary Expression, Macaulay's Minutes on Education</p> <p>Key Early Figures: <i>Raja Rao, R.K. Narayan, Mulk Raj Anand</i></p>		
<b>MODULE 2:</b>	<b>Major Movements and Themes in Indian Writing in English</b>	<b>13 Hours</b>
<p><i>The Influence of Gandhian Philosophy in IWE (Mahatma Gandhi, Raja Rao's Kanthapura)</i></p> <p><i>Post-Independence Literature: Social and Political Narratives (Nayantara Sahgal, Kamala Markandaya)</i></p> <p><i>Feminism and Gender Discourse in IWE (Shashi Deshpande, Anita Desai, Arundhati Roy)</i></p> <p><i>The Representation of Caste, Class, and Identity</i></p>		
<b>MODULE 3:</b>	<b>Poetry and Drama in Indian English Literature</b>	<b>12 Hours</b>
<p>Indian English Poetry: H.L.V Derozio, Sarojini Naidu, <i>Nissim Ezekiel, Kamala Das, A.K. Ramanujan, Jayanta Mahapatra, Dilip Chitre, Arun Kolatkar</i></p> <p>Themes of Postcolonialism and Modernity in Indian English Poetry</p> <p>Indian English Drama: <i>Girish Karnad, Mahesh Dattani, Vijay Tendulkar</i></p> <p>Theatrical Experiments and Social Critique in Drama</p>		
<b>MODULE 4:</b>	<b>The Rise of the Indian English Novel</b>	<b>13 Hours</b>

The Indian Novel and Realism: <i>R.K. Narayan, Mulk Raj Anand</i> Salman Rushdie and the Turn to Magic Realism ( <i>Haroun and the sea of stories</i> ) The Emergence of the New Wave Writers		
<b>MODULE 5:</b>	<b>Indian Diaspora Literature and Comparative Perspectives</b>	<b>12 Hours</b>
Defining Diaspora in Literature: Identity, Exile, and Hybridity Key Diasporic Writers Comparative Study: Diasporic Literature vs. Native Indian Writings The Global Reception and Impact of Indian English Literature		
<b>MODULE 6:</b>	<b>Contemporary Trends and Future of Indian Writing in English</b>	<b>12 Hours</b>
The Digital Age and Indian Literature: Online Publishing and Blogging New Voices in Indian Literature: <i>Meena Kandasamy, Perumal Murugan, T.M. Krishna</i> Indian Graphic Novels and Experimental Literature The Future of Indian English Writing in a Globalized World		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. Mehrotra, Arvind Krishna, editor. *An Illustrated History of Indian Literature in English*. Permanent Black, 2003.
2. Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1982.
3. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, 2000.
4. Rao, Raja. *Kanthapura*. Oxford University Press, 1938.
5. Anand, Mulk Raj. *Untouchable*. Arnold Publishers, 1935.
6. Narayan, R. K. *Swami and Friends*. Indian Thought Publications, 1935.
7. Ezekiel, Nissim. *Collected Poems*. Oxford University Press, 1989.

8. Das, Kamala. *My Story*. HarperCollins India, 1976.
9. Karnad, Girish. *Tughlaq*. Oxford University Press, 1964.
10. Dattani, Mahesh. *Final Solutions and Other Plays*. Penguin India, 1994.

<b>Program: BA in English</b>	<b>Year, Semester: 3rd Year, 6 sem</b>
<b>Course Title: Literature and Film Adaptation</b>	<b>Subject Code: TIU-HEN-T328</b>
<b>Contact Hours/Week: 5-1-0 (L-T-P)</b>	<b>Credit: 6</b>

### **COURSE OBJECTIVE:**

Enable the student to:

1. Analyze key adaptation concepts such as transferability, intertextuality, transposition, and appropriation in film adaptations.
2. Evaluate how cinematic techniques, cultural contexts, and directorial choices reshape literary texts in adaptation.
3. Compare Bollywood Masala films and arthouse cinema to explore alternate readings and open-ended interpretations of adapted texts.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Examine intersections between literature and other disciplines and various cultural forms.	K1
CO-2:	Understand the ability to critically evaluate scholarly literature, understanding the strengths and limitations of research studies within the discipline.	K2
CO-3:	Develop sensible response to great classics and fine tune analytical skills with a view to achieving a broad, wholesome vision of life.	K3
CO-4:	Develop an understanding of the discursive practices pertaining to the chosen specific disciplines.	K3
CO-5:	Discover opportunities of further studies and research in the field.	K3
CO-6:	Investigate how adaptations can reinforce, challenge, or subvert the themes of the original literary text.	K4

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>INTRODUCTION TO FILM ADAPTATION</b>	<b>12 Hours</b>
<p>Defining Adaptation: Transferability, Intertextuality, and Appropriation</p> <p>Theories of Film Adaptation: Fidelity Discourse and Beyond</p> <p>The Relationship Between Literature and Cinema: Narrative Structures and Storytelling Techniques</p> <p>The Role of Medium Specificity: Visual vs. Textual Storytelling</p> <p>The Audience Factor: Interpretation, Reception, and Cultural Context</p>		
<b>MODULE 2:</b>	<b>ADAPTATION AS INTERPRETATION</b>	<b>11 Hours</b>
<p>The Concept of Palimpsest: Layers of Meaning in Adaptation</p> <p>Adaptation as Transposition: Shifting Time, Space, and Culture</p> <p>Open-Ended Readings: How Adaptations Reimagine the Source Text</p> <p>Auteur Theory and Directorial Vision in Literary Adaptations</p> <p>The Impact of Casting, Cinematography, and Music on Interpretation</p>		
<b>MODULE 3:</b>	<b>GENRE AND FILM ADAPTATION</b>	<b>12 Hours</b>
<p>Adaptation in Popular Genres: Mystery, Fantasy, Horror, and Romance</p> <p>Conventions of Genre Cinema vs. Literary Conventions</p> <p>Cross-Genre Adaptations: Reworking Texts for New Audiences</p> <p>Case Studies: Genre-Specific Adaptation Techniques</p> <p>The Role of Pastiche, Parody, and Reboots in Film Adaptation</p>		

<b>MODULE 4:</b>	<b>FILM ADAPTATION AND CULTURAL CONTEXTS</b>	<b>11 Hours</b>
Literature and National Cinemas: Cultural Variations in Adaptation Politics of Adaptation: Race, Gender, and Ideology in Film Versions Censorship and Controversies in Literary Adaptations Case Studies of Adaptations that Challenge or Reinforce Social Norms Representation and Diversity in Film Adaptations		
<b>MODULE 5:</b>	<b>THE INDUSTRY OF ADAPTATION</b>	<b>11 Hours</b>
Hollywood, Bollywood, and Global Adaptation Markets The Economics of Adaptation: Box Office, Streaming, and Franchise Building The Role of Fandoms and Online Communities in Shaping Adaptation Trends Transmedia Storytelling: Expanding Literary Narratives Across Media The Challenges of Adapting Complex and Experimental Literary Texts		
<b>MODULE 6:</b>	<b>LEGACY AND IMPACT OF FILM ADAPTATIONS</b>	<b>18 Hours</b>
Classic vs. Contemporary Adaptations: What Makes Some Endure? The Role of Film Adaptations in Canon Formation Literary Awards vs. Film Recognition: How Prestige Affects Reception Retellings, Remakes, and Reinterpretations Across Time The Future of Literary Adaptations: AI, Interactive Media, and Emerging Technologies		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>



**Books:**

1. L. Hutcheon, *A Theory of Adaptation*, Routledge, 2012. ISBN 13: 978-0415539379.
2. R. Stam and A. Raengo (Eds.), *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Wiley-Blackwell, 2004. ISBN 13: 978-0631230557.
3. D. Cartmell and I. Whelehan, *Screen Adaptation: Impure Cinema*, Palgrave Macmillan, 2010. ISBN 13: 978-0230233146.
4. J. Naremore, *Film Adaptation*, Rutgers University Press, 2000. ISBN 13: 978-0813528142.
5. T. Leitch, *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ*, Johns Hopkins University Press, 2007. ISBN 13: 978-0801885655.
6. D. Kranz and M. Melling (Eds.), *Shakespeare and the Middle Ages: Essays on the Performance and Adaptation of the Plays with Medieval Sources or Settings*, McFarland, 2009. ISBN 13: 978-0786442672.
7. R. Stam, *Introduction to Literature and Film*, Routledge, 2005. ISBN 13: 978-0631230540.
8. D. Cartmell (Ed.), *A Companion to Literature, Film, and Adaptation*, Wiley-Blackwell, 2012. ISBN 13: 978-1444334975.
9. C. Booker, *Seven Basic Plots: Why We Tell Stories*, Bloomsbury, 2004. ISBN 13: 978-0826480378.
10. S. Bruhn, T. Gjelsvik, and E. Hanssen (Eds.), *Adaptation Studies: New Challenges, New Directions*, Bloomsbury Academic, 2013. ISBN 13: 978-1441192219.

<b>Program:</b> BA in English	<b>Year, Semester:</b> 3rd Year, 6th Semester
<b>Course Title:</b> Literature and Psychoanalysis	<b>Subject Code:</b> TIU-HEN-E330
<b>Contact Hours/Week:</b> 5-1-0 (L-T-P)	<b>Credit:</b> 6

**Course Objectives:**

1. Explore the relationship between literature and psychology as cognate areas, both dealing with the mind and human suffering.
2. Introduce Sigmund Freud's pioneering efforts to heal through psychoanalysis and its connection to literature.

3. Apply psychoanalytic methods to the reading of literature, such as crime or detective fiction, to investigate the suffering of victims of crime.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Identify fundamental concepts of psychoanalysis as introduced by Sigmund Freud.	K1
CO-2:	Explain the relationship between literature and psychoanalysis, focusing on themes of human suffering.	K2
CO-3:	Demonstrate the application of psychoanalytic methods in the interpretation of literary texts.	K3
CO-4:	Differentiate between various psychoanalytic approaches and their relevance in literary analysis.	K4
CO-5:	Assess the psychological dimensions of characters in crime and detective fiction.	K6
CO-6:	Develop original literary interpretations using psychoanalytic frameworks.	K5

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>Introduction to Psychoanalysis and Literature</b>	<b>13 Hours</b>
Sigmund Freud and the origins of psychoanalysis The unconscious, repression, and neurosis in literature Literature as a reflection of psychological conflicts		
<b>MODULE 2:</b>	<b>Freud's Theories and Literary Interpretation</b>	<b>13 Hours</b>
The Oedipus complex and its literary significance Dreams, symbolism, and the Freudian interpretation of texts Case studies: Freud's readings of literature		
<b>MODULE 3:</b>	<b>Applying Psychoanalysis to Literature - Contemporary Perspectives</b>	<b>12 Hours</b>
Psychological horror and the uncanny in literature Gender, sexuality, and psychoanalytic readings of texts Student-led analysis of selected literary works using psychoanalytic methods		
<b>MODULE 4:</b>	<b>Psychoanalysis and the Theme of Human Suffering</b>	<b>13 Hours</b>

Trauma, memory, and psychological distress in literature Catharsis and the therapeutic function of storytelling The role of desire and repression in character development		
<b>MODULE 5:</b>	<b>Crime Fiction and Psychoanalysis</b>	<b>12 Hours</b>
Criminal minds: The psychology of perpetrators and victims The detective as analyst: Solving mysteries through psychological insight Case studies of crime and detective fiction through a psychoanalytic lens		
<b>MODULE 6:</b>	<b>Lacan and Beyond – Expanding Psychoanalytic Criticism</b>	<b>12 Hours</b>
Jacques Lacan’s reinterpretation of Freud The mirror stage, the symbolic order, and their literary implications Post-Freudian approaches in psychoanalytic literary criticism		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

**Books:**

1. Holland, Norman N. *The Critical I*. Columbia University Press, 1992.
2. Wright, Elizabeth. *Psychoanalytic Criticism: A Reappraisal*. Routledge, 1998.
3. Felman, Shoshana. *Literature and Psychoanalysis: The Question of Reading Otherwise*. Johns Hopkins University Press, 1982.
4. Knight, Stephen. *Crime Fiction 1800-2000: Detection, Death, Diversity*. Palgrave Macmillan, 2004.
5. Poe, Edgar Allan. *The Murders in the Rue Morgue and Other Tales*. Penguin Classics, 2009.
6. Rivkin, Julie, and Michael Ryan, editors. *Literary Theory: An Anthology*. 3rd ed., Wiley-Blackwell, 2017.
7. Freud, Sigmund. *The Uncanny*. Translated by David McLintock, Penguin Classics, 2003.
8. Freud, Sigmund. *The Interpretation of Dreams*. Translated by James Strachey, Basic Books, 2010.
9. Freud, Sigmund. *Beyond the Pleasure Principle*. Translated by James Strachey, W.W. Norton & Company, 1990.
10. Lacan, Jacques. *Écrits: A Selection*. Translated by Bruce Fink, W.W. Norton & Company, 2002.

<b>Program: BA in English</b>	<b>Year, Semester: 3rd Yr., 6th Sem.</b>
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<b>Course Title: Children's Literature</b>	<b>Subject Code: TIU-HEN-E332</b>
<b>Contact Hours/Week: 5-1-0 (L-T-P)</b>	<b>Credit: 6</b>

### **COURSE OBJECTIVE:**

Enable the student to:

1. provide a broad introduction to the vibrant and growing field of children's literature studies. Students will study children's literature ranging from its beginnings in 18th, 19th and 20th century fairy tales, through seminal texts written by European and Indian authors.
2. to understand the value of storytelling in this field
3. They will be given a theoretical background regarding the politics and different representations of children's worlds of children's literature.

### **COURSE OUTCOME:**

On completion of the course, the student will be able to:

CO-1:	Explore the underlying principles, mathematical foundations, practical uses, and constraints of current machine learning methods.	K2
CO-2:	Recognize the criteria for assessing the effectiveness of the developed model.	K2
CO-3:	Investigate and devise contemporary machine learning applications, emphasizing recent advancements and innovative perspectives.	K4
CO-4:	Construct the learning model tailored to a specific task.	K3
CO-5:	Utilize cutting-edge development frameworks and software libraries to implement	K3
CO-6:	Optimize machine learning models by fine-tuning hyperparameters and improving generalization.	K3

### **COURSE CONTENT:**

<b>MODULE 1:</b>	<b>The Origins of Children's Literature – Nursery Rhymes and Early Books</b>	<b>13 Hours</b>
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<p>History of Nursery Rhymes: Oral traditions and their evolution</p> <p>Analysis of <i>The Little Pretty Pocket Book</i>: The beginnings of children's literature (John Newbery, 1744)</p> <p>Mother Goose's Melody and Traditional Rhymes: Themes, structure, and moral lessons</p> <p>Impact of early printed children's books on education and entertainment</p>		
<b>MODULE 2:</b>	<b>Folklore and Children's Literature in England and Bengal</b>	<b>12 Hours</b>
<p>Introduction to folklore and oral storytelling traditions</p> <p>The Motif Index of Folk Literature: Understanding recurring themes and patterns in children's folklore</p> <p>Comparing English and Bengali folktales: Storytelling styles and cultural significance</p> <p>Folklore's influence on modern children's stories</p>		
<b>MODULE 3:</b>	<b>The Evolution of the Children's Novel – <i>Haroun and the Sea of Stories</i></b>	<b>13 Hours</b>
<p>What defines a children's novel? Themes and narrative techniques</p> <p>Close reading of <i>Haroun and the Sea of Stories</i> (Salman Rushdie)</p> <p>Fantasy and political allegory in children's literature</p> <p>Comparing <i>Haroun</i> to classic and contemporary children's novels</p>		
<b>MODULE 4:</b>	<b>Literary Nonsense and Children's Literature</b>	<b>13 Hours</b>
<p>Defining Literary Nonsense: Characteristics, themes, and wordplay</p> <p>Lewis Carroll's <i>Alice's Adventures in Wonderland</i>: Structure, characters, and language</p> <p>The role of logic and absurdity in children's books</p> <p>The influence of <i>Alice</i> on modern children's fantasy literature</p>		

<b>MODULE 5:</b>	<b>Adaptation and the Legacy of Children's Literature</b>	<b>12 Hours</b>
<p>The transformation of nursery rhymes, folktales, and classic children's books into modern media</p> <p>Adaptations of <i>Alice's Adventures in Wonderland</i> (films, stage, and art)</p> <p>The enduring legacy of folk motifs in contemporary children's stories</p> <p>How classic children's literature continues to inspire modern authors</p>		
<b>MODULE 6:</b>	<b>Contemporary Perspectives and New Trends in Children's Literature</b>	<b>12 Hours</b>
<p>Diversity and inclusivity in children's books</p> <p>The role of digital storytelling and interactive media in children's literature</p> <p>Children's literature as a tool for social change</p> <p>Final reflections: The future of children's literature</p>		
<b>TOTAL LECTURES</b>		<b>75 Hours</b>

### Books:

1. Iona Opie & Peter Opie, *The Oxford Dictionary of Nursery Rhymes*, Oxford University Press, 1997, ISBN-10: 0198600887, ISBN-13: 978-0198600881
2. Gillian Avery, *Childhood's Pattern: A Study of the Heroes and Heroines of Children's Fiction, 1770–1950*, Routledge, 1975, ISBN-10: 0416173003, ISBN-13: 978-0416173007
3. Stith Thompson, *The Motif-Index of Folk Literature*, Indiana University Press, 1955, ISBN-10: 0253335180, ISBN-13: 978-0253335182
4. A.K. Ramanujan, *Folktales from India: A Selection of Oral Tales from Twenty-Two Languages*, Pantheon, 1991, ISBN-10: 067974832X, ISBN-13: 978-0679748329
5. Maria Nikolajeva, *Children's Literature Comes of Age: Toward a New Aesthetic*, Routledge, 1996, ISBN-10: 0815315563, ISBN-13: 978-0815315567
6. Mavis Reimer (Ed.), *Home Words: Discourses of Children's Literature in*
7. Gillian Beer, *Alice in Space: The Sideways Victorian World of Lewis Carroll*, University of Chicago Press, 2016, ISBN-10: 022623517X, ISBN-13: 978-0226235172

8. Elizabeth Sewell, *The Field of Nonsense*, Chatto & Windus, 1952, ISBN-10: 0897332893, ISBN-13: 978-0897332892
9. Jack Zipes, *Fairy Tales and the Art of Subversion*, Routledge, 2006, ISBN-10: 0415976706, ISBN-13: 978-0415976708
10. Philip Nel & Lissa Paul (Eds.), *Keywords for Children's Literature*, NYU Press, 2011, ISBN-10: 0814752511, ISBN-13: 978-0814752516