

Bankura University
English
UG NEP Syllabus VIIth and VIIIth Semester
Semester VII

Course Title (Core Course): Reading Poetry I

Course Code: A/ENG/701/MJC – 17

Credit: 04

Contact Hours/ Week : 04

Course Objectives:

- To introduce to the undergraduate student critical insights into world poetry, encompassing canonical texts from the fourteenth to the nineteenth centuries.
- The course is oriented into two sectional divisions – the first unit covering the period from Geoffrey Chaucer to Milton and Goethe, detailing pertinent political, social, spiritual and religious allegories, subscribing to the nuanced themes of the relevant texts concerned. It circumnavigates the fourteenth century to the Puritan Age and the rise of the enlightened Romantics in Europe, covering a number of major poets, posited at significant juncture points in the histories of their respective literary geographies.
 Chaucer's *The Canterbury Tales* curates characters donning their space, time and socio-economic markers, while expounding the poet's anti-Church yet pro-Christian position. Donne's secular love poems cover the radical and unconventional highs that the metaphysical movement in love poetry aspired to, and selections from Marvell render his classics-inspired complex encounters with nature, culture, politics and poetics of the day.
 Goethe's *Prometheus*, *The Erl-King* seeds the surge of the gothic and Romantic across Europe.
- The second Unit continues the Romantic trail, tracing its mutants across multiple territories including occupied India.

Course Outcomes:

- Familiarity with world poetry of the period from the fourteenth to mid-nineteenth centuries, representative of various turns, movements and formal shifts in literature
- To equip students with the literary tools and skills required to undertake a close literary-critical exegesis of the prescribed poems when mapped against their historical and socio-political contexts
- To familiarise students with the literary-political movements, turns and related concepts that characterised Europe, especially England, along with colonial India

and their literatures, from the early modern period till the first half of the nineteenth century

- To enable students to understand the subtleties of relationship dynamics, register the periodic and systemic evolution of human relational equations, and be able to locate and contextualise the same in the annals of courtly and civil life and culture of the milieus concerned.

Course Content:

Unit 1: Pilgrimage, Power, and the Epic (14th - 18th C)

Geoffrey Chaucer: *The General Prologue to The Canterbury Tales* (The Social "I") -14th C

John Donne: "The Canonization", "The Flea", "A Valediction Forbidding Mourning" (The Metaphysical "I") -17th C

Andrew Marvell: "The Garden", "An Horatian Ode" (Nature vs. Politics) — 17th C

Goethe: "Prometheus", "The Erl-King" (The Rebel and the Gothic) — 18th C

Unit 2: The Romantic Sublime and its Decadence (19th C)

William Blake: *Songs of Innocence and Experience* - "The Lamb", "The Tyger", "London" (The Contraries)

William Wordsworth: *Prelude* Book I (The Growth of the Mind)

S.T. Coleridge: "The Rime of the Ancient Mariner" (The Supernatural)

John Keats: "Ode to Autumn", "Ode on Melancholy" (Art and Life)

Toru Dutt: "Our Casuarina Tree", "The Lotus" (The Indian Romantic)

Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
1	Unit 1	04	12	12
1	Unit 2	04	12	12
4	Unit1 & II	08	04	16
Total				40

Recommended Reading:

- Bush, Douglas. *Mythology and the Romantic Tradition in English Poetry*. 1937. Reprint. Indiana University Press, 1963.
- Cheney, Patrick. *Reading Sixteenth-Century Poetry*. Wiley-Blackwell, 2011.
- Dutt, Toru. *Collected Prose and Poetry*. Edited by Chandani Lokuge, Oxford University Press, 2006.
- Ford, Boris. *The New Pelican Guide to English Literature: From Blake to Byron*. Vol. 5. 1962. Reprint. Penguin Books, 1982.
- Gerald, Hammond, editor. *Elizabethan Poetry: Lyrical and Narrative*. Macmillan Casebook Series, 1984.
- Gilbert, Allan H. "Some Critical Opinions on Milton." *Studies in Philology* vol. 33, no. 3, Jul. 1936, pp. 525-533.
- Goethe, Johann Wolfgang von. *Selected Poetry*. Translated by David Luke, Penguin Books, 2005.
- Lewis, C. S. *The Screwtape Letters*. Geoffrey Bles, 1942.
- Mahoney, Charles. *A Companion to Romantic Poetry*. Wiley-Blackwell, 2011.
- Post, Jonathan. *English Lyric Poetry: The Early Seventeenth Century*. Routledge, 1999.
- Summers, J. *The Muse's Method: An Introduction to Paradise Lost*. 1962. Chatto and Windus, 1970. Reprint.
- Thomson, J. A. K. *Classical Influences on English Poetry*. George Allen & Unwin, 1951.

Course Title (Core Course): Reading Poetry II

Course Code: A/ENG/702/MJC – 18

Credit: 04

Contact Hours/ Week : 04

Course Objectives:

- To introduce the students to more detailed critiques of poets from across the world, composing through the long nineteenth and twentieth centuries. The period corresponds to the Victorian, modern and post-imperial periods of British literature, and to the rise of alternative modernisms and decolonizing movements across the world.
- This course on Poetry covers the period from mid-19th through the long 20th Centuries. There are two units, chronologically partitioned. The first Unit covers poets from Robert Browning to G. M. Hopkins and Rabindranath Tagore, while the second Unit ranges from early modernists Baudelaire and T. S. Eliot to Shu Ting, the Chinese critic of assembly line modernism, and

Senegalese poet-politician Léopold Senghor, both of whom composed during the late twentieth century.

- Through Unit I, to familiarise students with the debates and undercurrents, moral-aesthetic uncertainties and sacred seeking, as also the recurring themes of the religion-science conflict, characteristic of the Victorian period of British poetry. Prescribed selections from Rabindranath Tagore's *Gitanjali* in this section could help map a comparative study of their connect-disconnect with the forms and pre-occupations of Victorian poetry, besides nudging to a history of their receptions and refractions across Europe
- Through Unit II, to enable students to explore four foundational, yet individualised modern poets across Europe and the USA, and their poetic trajectories, along with the alternative modernisms brewing in the decolonial worlds of Shu Ting and Léopold Senghor.
- The unit will help them understand the impact of the World Wars and decolonial movements on the body of poetry produced during the modern period.

Course Outcomes:

- To introduce students, through close literary-critical exegesis of select poems, to the major debates and currents and counter-currents in the socio-political, scientific-imperial discourse characteristic of the Victorian era, and its conversations with colonised India. The select poems chosen with particular emphasis on representative poets, focus on the cross-currents of Victorian aesthetic-political-gender debates as rendered in their poetry, and their quest for a book of mirrors in the trans-national mystique of *Gitanjali*, allegedly composed from an elsewhere.
- To equip students to be able to critique the long-held binarist divisions of metropolitan thought and literature, such as those supposedly existent between religion and science, nature and the machine, waste and the sublime, poetical and political, the sacred and the proximate etc.
- To introduce students to the plural mosaic of modernisms in their ideological complexity – radicality, collusion, time-warp and postcoloniality – as emergent from Europe, USA and the post-colonies through the twentieth century and rendered in poetry.

Course Content:**Unit I: The Victorian Crisis & The Spiritual Self****Robert Browning:** “Fra Lippo Lippi”, “Andrea Del Sarto” (The flawed artist)**Emily Brontë:** “No Coward Soul is Mine”, “Remembrance” (Stoicism)**Matthew Arnold:** “Dover Beach”, “The Scholar Gypsy” (Existential doubt)**G.M. Hopkins:** “The Windhover”, “I Wake and Feel the Fell of Dark” (Inscape and spiritual struggle)**Rabindranath Tagore:** “The Golden Boat”, “Leave this Chanting and Singing” (Gitanjali 11) (Trans-national Mysticism)**Unit II: Modernism, Trauma, and Global Reclamations****Charles Baudelaire:** “The Swan” (Le Cygne), “Correspondences” (Correspondances) (From *The Flowers of Evil*) (The Modern Spleen)**T.S. Eliot:** *The Waste Land* (A foundational Modernist text)**Wilfred Owen:** “Strange Meeting” (The pity of war)**W.H. Auden:** “Refugee Blues” (The political/migrant experience)**Shu Ting:** “Assembly Line”, “To the Oak Tree” (Misty Poetry/Industrial Critique)**Léopold Senghor:** “Black Woman”, “Prayer to Masks” (Négritude/Decolonization)**Marks Division**

Each course will have an Internal Assessment Test of 10 marks.

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
1	Unit 1	04	12	12
1	Unit 2	04	12	12
4	Unit1 & II	08	04	16
Total				40

Recommended Reading:

- Acheson, James, & Romana Huk. *Contemporary British Poetry: Essays in Theory and Criticism*. State University of New York Press, 1996.
- Baudelaire, Charles. *The Flowers of Evil*. Translated by James McGowan, Oxford University Press, 2008.
- Bradford, Richard. *A Linguistic History of English Poetry*. Routledge, 1993.
- Glancy, Ruth. *Thematic Guide to British Poetry*. Greenwood Press, 2002.
- Lennard, John. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*. Oxford University Press, 1995.
- Martin, Meredith. *The Rise and Fall of Meter: Poetry and English National Culture, 1860-1930*. Princeton University Press, 2012.
- Miles, Josephine. *Eras & Modes in English Poetry*. University of California Press, 1957.
- O'Neill, Michael & Madeleine Callaghan. *Twentieth Century British and Irish Poetry: Hardy to Mahon*. Wiley-Blackwell, 2011.
- Senghor, Léopold Sédar. *The Collected Poetry*. Translated by Melvin Dixon, University Press of Virginia, 1991.
- Shapiro, James, & Carl Woodring. *The Columbia History of British Poetry*. Columbia University Press, 1994.
- Tagore, Rabindranath. *Gitanjali (Song Offerings)*. Introduction by W. B. Yeats, Macmillan, 1913.
- Ting, Shu. *Selected Poems*. Edited by Eva Hung, Renditions Paperbacks, 1994.

Course Title (Core Course): Reading Drama I**Course Code: A/ENG/703/MJC – 19****Credit: 04****Contact Hours/ Week : 04****Course Objectives:**

- To introduce students to plays iconic and iconoclastic, written across Europe and India between the sixteenth and nineteenth centuries.
- Unit I engages with the trope of tension between will and fate, featuring in persistent refrain transgression, transgressors and their illusion-obsession to ride the dictates of fate and societal whims inflicted as norms. Unit II highlights experiments with form and satire, and locates comedy in relation to the city. Our objectives in proposing the course is to familiarise students with the socio-historical, political and ideological currents and undercurrents

braiding places during these periods through class discussions, books and journals as well as access to web-resources.

- Train them in close literary-critical exegesis of the texts, given these socio-political contexts

Course Outcomes:

- Encourage students to come up with original located translational readings of the texts, from their own tense and location
- Analyse these texts and explore how they could speak to contemporary issues and events and comparable transcultural texts
- Train them in creative, analytical thinking and academic writing around these plays and their afterlives

Course Content:

Unit I: The Tragic Vision: Power and the Individual

Christopher Marlowe: *The Tragical History of the Life and Death of Doctor Faustus* (1592)

John Webster: *The Duchess of Malfi* (1612)

Pedro Calderón de la Barca: *Life is a Dream* (1635)

Henrik Ibsen: *A Doll's House* (1879)

Unit II: Satire and the City: Type, Wit, and Colonial Modernity

Ben Jonson: *Every Man in His Humour* (1598)

Molière: *Tartuffe* (1664)

William Congreve: *The Way of the World* (1700)

Krishnamohan Banerjea: *Persecuted* (1831)

Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
1	Unit 1	04	12	12
1	Unit 2	04	12	12
4	Unit1 & II	08	04	16
Total				40

Recommended Reading:

- Banerjea, Krishnamohan. *The Persecuted; or, Dramatic Scenes Illustrative of the Present State of Hindoo Society in Calcutta*. Printed at A. Moreiro & Company's East Indian Press, 1831.
- Banerjea, Krishnamohan. *The Persecuted; or, Dramatic Scenes Illustrative of the Present State of Hindoo Society in Calcutta*. Edited by Somdatta Mandal, Ebang Mushayera, 2018.
- Calderón de la Barca, Pedro. *Life Is a Dream*. Translated by Gregory Racz, Penguin Books, 2006.
- Chambers, E. K. *The Elizabethan Stage*. 4 Volumes. Clarendon Press, 1923.
- Clark, Sandra. *Renaissance Drama*. Polity, 2007.
- Gainor, J. Ellen, Stanton B. Garner, Jr., and Martin Puchner, editors. *The Norton Anthology of Drama: Vol. 1: Antiquity Through The Eighteenth Century*. W. W. Norton & Company Inc., 2009.
- Harp, Richard, editor. *Ben Jonson's Plays and Masque*. A Norton Critical Edition. 2nd ed. W. W. Norton, 2001.
- Ibsen, Henrik. *A Doll's House and Other Plays*. Translated by Deborah Dawkin and Erik Skuggevik, edited by Tore Rem, Penguin Books, 2016.
- Leggatt, Alexander. *Citizen Comedy in the Age of Shakespeare*. University of Toronto Press, 1973.
- Leinwand, Theodore B. *The City Staged: Jacobean Comedy, 1603–1613*. University of Wisconsin Press, 1986.
- Logan, Terence P., and Denzell S. Smith, editors. *The Predecessors of Shakespeare: A Survey and Bibliography of Recent Studies in English Renaissance Drama*. University of Nebraska Press, 1973.
- Molière. *Tartuffe*. Translated by Richard Wilbur, Harcourt Brace, 1992.
- O'Brien, J. *Harlequin Britain: Pantomime and Entertainment, 1690-1760*. Johns Hopkins University Press, 2004.
- Wilkes, G. A, editor. *Ben Jonson: Five Plays*. The World's Classics. 1981. Oxford University Press, 1990.
- Zionkowski, Linda, and Cynthia Klekar, editors. *The Culture of the Gift in Eighteenth-Century England*. Palgrave MacMillan, 2009.

Course Title (Core Course): Research Methodology in Language and Literature

Course Code: A/ENG/704/MJC – 20

Credit: 04

Contact Hours/ Week: 04

Course Objectives

- To introduce students to the systematic process of conducting academic research in the Humanities.
- To provide a thorough grounding in the mechanics of documentation, citation, and bibliographic formatting (MLA 9th Edition).
- To sensitize students to the ethical dimensions of research, specifically regarding plagiarism and intellectual honesty.
- To equip students with the skills required to identify a research "gap", formulate a hypothesis, and design a logical chapterisation.

Course Outcomes

Upon successful completion of this course, students will be able to:

- Formulate a clear research problem and a testable hypothesis for a literary or linguistic project.
- Execute precise in-text citations and construct a comprehensive "Works Cited" page using international standards.
- Evaluate the credibility of primary and secondary sources and organize them into a coherent literature review.
- Draft a research proposal or a project report with a clear structure, including proper sections e.g. scope and objectives, literature review, sources, methods/methodology, what makes the research original etc., and findings.

Course Content:

Unit 1: Foundations and Mechanics of Research

The Research Framework: Defining Investigation, Analysis, and Exploration; the role of the Hypothesis and the Problem Statement.

Data Classification: Identifying and evaluating Primary vs. Secondary Data; methods of data collection and classification.

The Science of Documentation: Reference Lists, Footnotes, and Appendices; Use of Quotations (Long/Short) and In-text Citations.

Bibliography Construction: Structural differences between a Bibliography and a Works Cited list; the anatomy of an MLA 9th Edition entry. (The MLA edition would be as per the current/relevant edition available from time to time)

Unit 2: Methodology, Ethics, and the Writing Process

Language and Logic: Achieving Clarity, Correctness, and Coherence in academic prose; the rhetoric of objective analysis.

Ethics in Research: Definition and types of Plagiarism; the importance of Research Ethics and academic integrity.

Disciplinary Trends: Methods in Language Research (Stylistics, Discourse Analysis)

Disciplinary Trends: Approaches in Literary Research (from New Criticism to Post-Modernism and Digital Humanities briefly).

The Execution Phase: Selection of Research Topic (The "Gap"); **Chapterisation** (Logical flow through sections/sub-sections); drafting **Findings** and **Conclusion**.

Marks Division:

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
5	Unit 1	08	2	10
5	Unit 2	08	2	10
2	Unit1 & II	04	10	20
Total				40

Recommended Reading

Altick, Richard D., and John J. Fenstermaker. *The Art of Literary Research*. 4th ed., W. W. Norton, 1993.

Booth, Wayne C., et al. *The Craft of Research*. 4th ed., U of Chicago P, 2016.

Craswell, Gail, and Megan Poore. *Writing for Academic Success*. 2nd ed., SAGE Publications, 2011.

Gibaldi, Joseph. *MLA Style Manual and Guide to Scholarly Publishing*. 3rd ed., Modern Language Association of America, 2008.

Kothari, C. R. *Research Methodology: Methods and Techniques*. 4th ed., New Age International, 2019.

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

Ridley, Diana. *The Literature Review: A Step-by-Step Guide for Students*. 2nd ed., SAGE Publications, 2012.

Watson, George. *The Literary Thesis: A Guide to Research*. Longman, 1970.

Course Title (Minor Stream Course): English Language Teaching**Course Code: A/ENG/705/MN – 7****Credit: 04****Contact Hours/ Week: 04****Course Objectives:**

- To develop students' insight into the structure of English language
- To acquire knowledge of the different aspects of English grammar and syntax.
- To enable the learners develop their understanding about the rules of English grammar through use and practice of its structures.
- To be familiar with different approaches and methods of English language teaching in India
- To identify and classify strategies used by a teacher to teach the English language
- To familiarize students with the major theories of language acquisition and their application in pedagogy
- To train the students in the audio-lingual method of teaching
- To learn the principles and procedures of communicative language teaching
- To inculcate writing skills among the students and enable them write simple and grammatically correct descriptive sentences, compositions, letters, paragraphs, etc.

Course Outcomes:

- The different units of the syllabus include different aspects of the structure of the English language, methods of teaching the language and assessment of writing ability. Exposure to the grammar of English cultivates confidence in students and inculcates the skill to speak, write and communicate effectively in personal and professional spaces.
- Students will know different methods of English Language Teaching (ELT) in India and acquire skills in ELT. They will study principles and procedures of communicative language teaching and articulate the reasons for different types of tests the teacher administers.
- The learners will be able to develop writing skills through exercises in letter writing, paragraph writing, report writing, précis writing, etc. The course will develop the ability to verbalise and compose their thoughts logically, clearly and coherently in English.
- Students will develop communicative skills for multiple spheres enhancing their employability and opportunities across sectors, such as in academia or hospitality and service industries or such places where mass communication in English is essential. The scope remains enormous and expanding in a linguistically diverse, developing economy such as India.

Course Content:**Unit 1****1. Structures of English Language:**

- a) Tenses
- b) Clause Types (Noun Clause, Adjective Clause, Finite Clause, Non-finite Clause)
- c) Subordination, Coordination, Embedding, Conjoining

Unit 2**2. Methods of Teaching English Language and Literature**

- a) Traditional Method / Grammar Translation Method
- b) Communicative Language Teaching Method / Audio-Lingual Method

Unit 3**3. Writing Ability Assessment**

- a) Paragraph Writing
- b) Letter Writing
- c) Précis Writing
- d) Report Writing

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
5	Unit 1	10	2	10
2	Unit 2	04	5	10
2	Unit 3	04	10	20
Total				40

Recommended Reading:

Aslam, Mohammad. *Teaching of English*. 2nd ed., Cambridge University Press, 2009.

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Laxmi Publications, 2009.

Bansal, R. K., and J. B. Harrison. *Spoken English: A Manual of Speech and Phonetics*. 4th ed., Orient Blackswan, 2013.

Celce-Murcia, Marianne, Donna M. Brinton, and Marguerite Ann Snow. *Teaching English as a Second or Foreign Language*. 4th ed., Cengage Learning, 2014.

Delhi University. *Business English*. Pearson Education India, 2008.

Doff, Adrian. *Teach English: A Training Course for Teachers*. Cambridge University Press, 1988.

Kudchedkar, S. *Readings in English Language Teaching in India*. Orient BlackSwan, 2002.

Raman, Meenakshi. *English Language Teaching*. Atlantic, 2004.

Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge University Press, 2014.

Tickoo, M. L. *Teaching and Learning English*. Orient BlackSwan, 2003.

Ur, Penny. *A Course in Language Teaching: Practice and Theory*. Cambridge University Press, 1996.

Semester VIII

Course Title (Core Course): Reading Drama II (20th Century)

Course Code: A/ENG/801/MJC – 21

Credit: 04

Contact Hours/ Week: 04

Course Objectives:

- From the apparently time-machine-apart era and aura of canonical texts proposed in the course titled “Reading Drama I”, the present course switches to a sample of representative plays from the relatively recent – the modern, post-modern and post-imperial/post-colonial periods in literatures produced across the world, including in Europe and Africa, through the long twentieth century. In Unit I, G. B. Shaw’s *Major Barbara* meditates on the complex web of capital and the contrapuntal “idealistic” ideologies it superstructs, as does Bertolt Brecht’s *The Good Woman of Szechwan* within a symbolist-allegorical frame. Samuel Beckett’s *Waiting for Godot* and Eugene Ionesco’s *The Chairs* explore waiting as an absurdist metaphor for life and fate. Unit II features plays from post Second World War British and Irish drama, and post-imperial/post-apartheid plays from Italy and South Africa. They examine the still resonant tropes of the angry young man – or a disruptive genius – caught in a bureaucratised, regimented scene of violence and havoc, and the larger questions of race, nation, gender, colour and colonisation in which this is situated.
- The course intends to make students familiar with the socio-historical and political currents and undercurrents informing the contexts of these texts through class discussions, books and journals as well as web-resources
- To train them in close reading of the texts mapped against their socio-political contexts
- Inspire them to come up with original translational readings of the texts from their own time and location

Course Outcomes:

- Having studied the above course, students would have gained an idea of the canonical and contemporary dramatical texts produced across Europe and

South Africa through the twentieth century, and learnt about the matrix of movements and socio-political currents and upheavals, local and global, that had inspired the production and reception of those texts

- To analyse these texts and explore how they could be related to contemporary issues and events and comparable transcultural texts
- To train students in analytical thinking, writing and asking questions around the plays and their embedded assumptions

Course Content:

Unit 1: The Modernist Break – Ideology and the Absurd

George Bernard Shaw: *Major Barbara* (1907)

Bertolt Brecht: *The Good Woman of Szechwan* (1943)

Samuel Beckett: *Waiting for Godot* (1953)

Eugène Ionesco: *The Chairs* (1952)

Unit 2: Late Modernism – Anger, History, Individual and Identity

John Osborne: *Look Back in Anger* (1956)

Dario Fo: *Accidental Death of an Anarchist* (1970)

Peter Shaffer: *Amadeus* (1979)

Athol Fugard: *"Master Harold"... and the Boys* (1982)

Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
1	Unit 1	04	12	12
1	Unit 2	04	12	12
4	Unit1 & II	08	04	16
Total				40

Recommended Reading:

- Brecht, Bertolt. *The Good Woman of Setzuan*. Translated by Eric Bentley, Penguin Books, 2007.
- Broad, Violet M., and C. Lewis Broad, editors. *Dictionary to the Plays and Novels of Bernard Shaw*. London: A. & C. Black, 1929.
- Burkman, K. H., editor. *Myth and Ritual in the Plays of Samuel Beckett*. Fairleigh Dickinson University Press, 1987.
- Cronin, A., *Samuel Beckett The Last Modernist*. Flamingo, 1997.
- Fo, Dario. *Accidental Death of an Anarchist*. Adapted by Gavin Richards, Methuen Drama, 1987.
- Fugard, Athol. *"Master Harold"... and the Boys*. Vintage International, 2009.
- Henderson, Archibald. *George Bernard Shaw: Man of the Century*. Appleton- Century-Crofts, 1956.
- Ionesco, Eugène. *Rhinoceros; The Chairs; The Lesson*. Translated by Derek Prouse and Donald Watson, Penguin Books, 2000
- Osborne, John. *A Better Class of Person: An Autobiography, 1929–56*. Penguin Books, 1982.
- Osborne, John. *Almost a Gentleman: An Autobiography, 1955–66*. Faber & Faber, 1991.
- Shaffer, Peter. *Amadeus*. 1980. Penguin, 1981.
- Webb, E. *The Plays of Samuel Beckett*. University of Washington Press, 1974.

Course Title (Core Course): Reading Novel 1**Course Code: A/ENG/ 802/MJC – 22****Credit: 04****Contact Hours/ Week: 04****Course Objectives:**

- This course seeks to enable students to explore the rainbow palette of the novel produced worldwide since the seventeenth century through to the nineteenth, and their mutual conversations and histories of formation . Unit I explores the genesis of the novel as a cosmopolitan form, ranging from the spirit of adventure, enquiry, ambiguity and laughter in Cervantes's seventeenth century Spanish magnum opus *Don Quixote*, to be read in translation, to French thinker-litterateur Voltaire's experiments with parody, the picaresque, bildungsroman and intercultural interperfumings in *Candide*.

Jane Austen and Emily Bronte, both British novelists apparently belonging to different periods and preoccupations, hold a book of mirrors to the societies of their times, through diverse foregroundings in form and theme. Fyodor Dostoevsky, Thomas Hardy, Kaliprasanna Singha and Joseph Conrad prescribed in Unit II, explore possibilities of the novel across multiple languages and locations during the nineteenth century of empire and industrialisation, evoking as refrain city silhouettes, moral angst, multiplicity and unreliability of the singular.

- To familiarise students with the range of socio-political, historical, ideological and aesthetic movements that shaped the periods and texts under study.
- Initiate students into critical thinking around the growth and development of the novel and its various possibilities as a form, across place and time

Course Outcomes:

- To equip students to analyse the relationship between the rise of the novel and that of the middle-class readership across Europe, Russia and India.
- Introduce students to the debates, and the socio-historical, economic and cultural currents and counter-currents across place and time that might have had significant bearings on the rise of the novel as a genre, along with its multiple mutants since the seventeenth century
- Analysis and interpretation of various identity formations, such as those related to race, gender, age, class and nation, as refracted in the novel and its various possibilities
- To equip students to be able to trace and preserve the human values of empathy, understanding, enjoyment of individuality and difference, social inclusion and environmental awareness as embedded and celebrated in the novel

Course Content:

Unit I: The Genesis of the Modern Novel – From Satire to Sentiment

Miguel de Cervantes: *Don Quixote* (1605/1615) (Adventure and Metafiction)

Voltaire: *Candide* (1759) (Philosophy and Global Satire)

Jane Austen: *Northanger Abbey* (1817) (Parody and the Gothic)

Emily Brontë: *Wuthering Heights* (1847) (Romanticism and Obsession)

Unit II: The Global 19th Century – Moral Uncertainty, Urbanity, and the Abyss

Fyodor Dostoevsky: *Crime and Punishment* (1866) (The Polyphonic Novel)

Thomas Hardy: *The Mayor of Casterbridge* (1886) (Naturalism and Tragedy)

Kaliprasanna Singha: *Hutum Pyachar Naksha* (*The Observant Owl*, 1862) (The Colonial Flâneur)

Joseph Conrad: *Heart of Darkness* (1899) (The Modernist Break)

Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
1	Unit 1	04	12	12
1	Unit 2	04	12	12
4	Unit1 & II	08	04	16
Total				40

Recommended Reading:

Austen, Jane. *Northanger Abbey*. Edited by Marilyn Butler, Penguin Books, 2003.

Bloom, Harold. *The Brontë Sisters*. Chelsea House, 2002.

Cervantes, Miguel de. *Don Quixote*. Translated by John Rutherford, Penguin Books, 2000.

Conrad, Joseph. *Heart of Darkness*. Edited by Paul B. Armstrong, 5th ed., W. W. Norton & Company, 2016.

David, Deirdre, editor. *The Cambridge Companion to the Victorian Novel*. 2nd ed. Cambridge University Press, 2012.

Dostoevsky, Fyodor. *Crime and Punishment*. Translated by Richard Pevear and Larissa Volokhonsky, Vintage Classics, 1993.

Grundy, Isobel, and Susan Wiseman. *Women, Writing, History, 1640-1740*. University of Georgia, 1992.

Hardy, Thomas. *The Mayor of Casterbridge*. Edited by Phillip Mallett, W. W. Norton & Company, 2001.

Kettle, Arnold. *An Introduction to the English Novel*. Hutchinson's University Library, 1951.

Richetti, John J. *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge University Press, 1996.

Rodensky, Lisa, edited. *The Oxford Handbook of the Victorian Novel*. Oxford University Press, 2016.

Sale, William M. *Emily Brontë: Wuthering Heights: An Authoritative Text with Essays in Criticism*. W.W. Norton, 1963.

Singha, Kaliprasanna. *The Observant Owl: Hutom's Vignettes of Nineteenth-Century Calcutta*. Translated by Swarup Roy, 2nd ed., Primus Books, 2025.

Voltaire. *Candide; or, Optimism*. Translated by Theo Cuffe, Penguin Books, 2005

Watt, Ian. *The Victorian Novel: Modern Essays in Criticism*. Oxford University Press, 1971.

Course Title (Core Course): Reading Novel II

Course Code: A/ENG/803/MJC – 23

Credit: 04

Contact Hours/ Week: 04

Course Objectives:

- This course seeks to explore the diverse possibilities of the novel in terms of form and theme, as produced across locations through the twentieth and early twenty first centuries, grappling with issues like empire and decolonisation, the psychoanalytical turn in twentieth century thought and its literary trail, or bureaucratic tyranny in a world composed as Dunciad. It will equip students for a literary-critical exegesis of the texts, mapped against a range of socio-political, historical, economic and aesthetic movements and ideologies that heaved the world through the periods under study.
- While Rudyard Kipling's *Kim* and E. M. Forster's *A Passage to India* engage with the empire in India from plural perspectives, D. H. Lawrence interiorises the novel as form in *Sons and Lovers* and Kafka unmasks the pure irrationality and aggression of force in a totalitarian world run by the bureaucracy. The course aims to initiate students to themes in refrain and formal innovations and continuities of the novel, in a century witness to the unabashed accretion of capital, surge of mass media, decolonization and neocolonialism, modernity and alternative modernisms. Woolf's *To the Lighthouse* thus speaks to the interiority of the novel cultivated by other novelists, her predecessors and contemporaries, and *Kafka on the Shore* takes off from the surrealist terror of Kafka's corpus, even as it delves into a core theme of the novel – the adventure of unhomings.

- To equip students to analyse the relationship between the evolving forms of the novel and the discourses and questions around race, class, gender, empire, post-/modernisms and the ludic, they help raise and reimagine.

Course Outcomes:

- Introduce students to the debates, currents and counter-currents, as also the socio-political and aesthetic movements resonant with the relevant historical-cultural milieu that have had significant bearings on the shape-shifts of the novel as a genre and experiments with its possibilities through the twentieth and early twenty first centuries
- Interpretation of various identity formations, such as those around age, gender, sexuality, class, race, nation and neo-imperialism, as refracted through the novel as a form and its shifts across space and time
- To enable students to read dystopic novels as a commentary on their contemporary in the garb of futuristic fantasy
- To equip students to be able to trace through slow reading the human values of empathy, understanding, relative truths, enjoyment of individuality, originality and difference, irony and play, social inclusion and environmental awareness as embedded and celebrated in the form of the novel

Course Content:

Unit I: Empire, Industry, and the Inward Turn

Rudyard Kipling: *Kim* (1901) (The Picaresque of Empire)

D.H. Lawrence: *Sons and Lovers* (1913) (The Freudian Turn)

E.M. Forster: *A Passage to India* (1924) (Empire and Cross-cultural encounters)

Franz Kafka: *The Trial* (1925) (The Surrealist Break)

Unit II: The Fragmented Self and Post-War Realities

Virginia Woolf: *To the Lighthouse* (1925) (Stream of Consciousness.)

William Golding: *Lord of the Flies* (1954) (The Anti-Pastoral / Allegory)

Saul Bellow: *Herzog* (1964) (The Intellectual Picaresque).

Haruki Murakami: *Kafka on the Shore* (2002) (Global/Modern)

Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
1	Unit 1	04	12	12
1	Unit 2	04	12	12
4	Unit1 & II	08	04	16
Total				40

Recommended Reading:

Arcana, Judith. "I Remember Mama: Mother-Blaming in "Sons and Lovers" Criticism." *The D.H. Lawrence Review*, vol. 21, no. 2, 1989, pp. 137-51.

Attridge, Derek. *Forms of Modernist Fiction: Reading the Novel from James Joyce to Tom McCarthy*. Edinburgh University Press, 2023.

Beer, John B. *A Passage to India: Essays in Interpretation*. Barnes & Noble, 1986.

Bellow, Saul. *Herzog*. Edited by Irving Howe, Viking Press, 1976.

Bennett, Carl D. *Joseph Conrad*. Continuum, 1991.

Bloom, Harold, editor. *Saul Bellow's Herzog*. Chelsea House, 1988.

Bloom, Harold. *Lord of the Flies*. Chelsea House, 1999.

Carey, John, editor. *The Faber Book of Utopias*. Faber & Faber, 1999.

Claeys, Gregory. *Dystopia: a natural history*. Oxford University Press, 2017.

Conrad, Joseph, and Robert Kimbrough. *Heart of Darkness: An Authoritative Text, Backgrounds and Sources, Criticism*. Norton, 1988.

Coombes, Henry, and David Herbert Lawrence. *D. H. Lawrence: A Critical Anthology*. Penguin Education, 1973.

Crews, Frederick Campbell. *E. M. Foster*. Princeton University Press, 2015.

Das, G. K., and John Beer. *E. M. Foster: A Human Exploration: Centenary Essays*. Macmillan, 1979.

Friedman, Lawrence S. *William Golding*. Continuum, 1993.

Kafka, Franz. *The Trial*. Translated by Mike Mitchell, Oxford UP, 2009.

Kipling, Rudyard. *Kim*. Edited by Edward W. Said, Penguin Books, 1987.

Kinkead-Weekes, Mark, and Ian Gregor. *William Golding: A Critical Study*. Faber and Faber, 1970.

Lawrence, D. H. *Sons and Lovers*. Cambridge University Press, 1992.

McDowell, Frederick. *E. M. Foster: An Annotated Bibliography of Writings about Him*. Northern Illinois University Press, 1976.

Narayan, Gaura Shankar. "Hybridity, History, and Empire in Rudyard Kipling's *Kim*." *Texas Studies in literature and Language* vol. 60, no. 1, spring 2018, pp. 56-78.

Rolleston, James, editor. *A Companion to the Works of Franz Kafka*. Camden House, 2002.

Sullivan, Zohreh T. *Narratives of Empire: The Fictions of Rudyard Kipling*. Cambridge UP, 1993.

Course Title (Core Course): Shakespeare I (Plays, Sonnets, Performance and Criticism)

Course Code: A/ENG/804/MJC – 24

Credit: 04

Contact Hours/ Week: 04

Course Objectives:

- The course proposes to examine the historical, socio-political and intellectual milieu of Elizabethan England in which Shakespeare composed his works, highlighting his modernity and influence in the realms of language, literature and theatre.
- It will focus on close reading of the texts which will help the learners cultivate an idea of the rich poetic art of Shakespeare.
- This course features some representative plays of Shakespeare with a view to giving the learners an exposure to the principal genres of Shakespeare's corpus like comedy, tragicomedy and the historical play, his tragedy having been featured in an earlier course in the programme. It will engage students in a study of the characters from Shakespeare's oeuvre that continue to resonate across geographies and tenses, his fascinating plots, and his human themes along with their historicity.
- It will also introduce the learners to his extraordinary dramatic poetry and sonnets.
- Finally, the course aims to introduce students to the many traditions and major debates that comprise the rich composite of Shakespeareana i.e. Shakespeare criticism, contemporary and canonical.

Course Outcomes:

- While the course will acquaint the learners with the dramatic and poetic writings of Shakespeare, they will also be trained to map the texts against the socio-historical contexts of their production and performance, and relate the texts to their contemporary social situation and location.
- To nudge students to apply their domain knowledge of Shakespeare and Shakespeare criticism to translating the texts to their respective cultural contexts and help them develop a reasoned analysis as to why Shakespeare still remains relevant, resonant in English studies curricula across universities
- The course will equip them to analyse the ways in which stage productions of Shakespeare's plays can transform, and amplify the meaning of the plays, and give them new afterlives across geography and tense.
- Finally the course seeks to encourage the learners to undertake further interdisciplinary research in the field and train them to use advanced print and electronic resources for the purpose.

Course Content:**Unit I**

The Tempest
As You Like It
Macbeth
Richard III

Unit II

Sonnets: 18, 29, 73, 116, 129, 130

Shakespearean Stage Conventions

Canonical Critics of Shakespeare:

Samuel Johnson, S.T. Coleridge, A.C. Bradley, John Drakakis - *Alternative Shakespeares* (John Drakakis -Introduction, Catherine Belsey - Disrupting sexual difference: meaning and gender in the comedies).

Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
1	Unit 1	04	12	12
1	Unit 2	04	12	12
4	Unit1 & II	08	04	16
Total				40

Recommended Reading:

Charlton, H. B. *Shakespearean Comedy*. Methuen, 1938.

Foakes, R. A. *Shakespeare: The Dark Comedies to the Last Plays: from Satire to Celebration*. University of Virginia Press, 1971.

Leggatt, Alexander. *The Cambridge Companion to Shakespearean Comedy*. Cambridge University Press, 2002.

Parrott, Thomas Marc. *Shakespearean Comedy*. Russell & Russell, 1962.

Shakespeare, William. *As You Like It*. Edited by Juliet Dusinberre, Arden Shakespeare, 2006.

Shakespeare, William. *Macbeth*. Edited by Sandra Clark and Pamela Mason, Third Series, Arden Shakespeare, 2015.

Shakespeare, William. *King Richard III*. Edited by Antony Hammond, Arden Shakespeare, 2001.

Shakespeare, William, *Shakespeare's Poems*. Edited by Katherine Duncan-Jones and H. R. Woudhuysen., The Arden Shakespeare, Bloomsbury, 2007.

Shakespeare, William, *Shakespeare's Sonnets*. Edited by Stephen Booth, Yale University Press, 1977.

Shakespeare, William. *The Tempest*. Edited by Burton Raffel and Harold Bloom, Yale University Press, 2006.

Shakespeare, William. *The Tempest*. Edited by Christine Dymkowski, Cambridge University Press, 2000.

Shakespeare, William. *The Tempest*. Edited by Virginia Mason Vaughan and Alden T. Vaughan, Arden Shakespeare, 2000.

Tillyard, E. M. W. *Shakespeare's Last Plays*. Chatto and Windus, 1938.

Vendler, Helen. *The Art of Shakespeare's Sonnets*. Harvard University Press, 1997.

Bradley, A. C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, and Macbeth*. 1904. Penguin Classics, 1991.

Buchman, Lorne Michael. *Still in Movement: Shakespeare on Screen*. Oxford University Press, 1991.

Danby, John F. *Shakespeare's Doctrine of Nature; a Study of King Lear*. Faber and Faber, 1949.

- Dollimore, Jonathan, and Alan Sinfield, editors. *Political Shakespeare: Essays in Cultural Materialism*. 1985. 2nd ed., Manchester University Press, 1994.
- Drakakis, John. *Alternative Shakespeares*. 1985. 2nd ed., Routledge, 2002.
- Frye, Northrop. *Fools of Time: Studies in Shakespearean Tragedy*. University of Toronto Press, 1996.
- Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. 1983. Chicago University Press, 2005.
- Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. Cambridge University Press, 1970.
- Halliday, F. E. *Shakespeare and His Critics*. Duckworth, 1949.
- Hattaway, Michael, editor. *The Cambridge Companion to Shakespeare's History Plays*. Cambridge University Press, 2002.
- Hopkins, Lisa. *Beginning Shakespeare*. Manchester University Press, 2005.
- Jardine, Lisa. *Reading Shakespeare Historically*. Routledge, 1996.
- Knight, G. Wilson. *The Wheel of Fire: Interpretations of Shakespearean Tragedy*. 1930. 4th ed., Routledge, 1989. Reprint.
- Kinney, Arthur F. *Hamlet: Critical Essays*. Routledge, 2001.
- McEachern, Claire. *The Cambridge Companion to Shakespearean Tragedy*. Cambridge University Press, 2003.
- Nagler, A. M. *Shakespeare's Stage*. Yale University Press, 1958.
- Ridler, Anne. *Shakespeare Criticism*. Oxford University Press, 1959.
- Sengupta, S. C. *Shakespeare's Historical Plays*. Oxford University Press, 1964.
- Shakespeare, William. *King Richard III*. Edited by James R. Siemon, The Arden Shakespeare Third series, Bloomsbury Publishing, 2009.
- Spencer, Theodore. *Shakespeare and the Nature of Man*. Cambridge University Press, 2009.
- Wilson, J. W. *What Happens in Hamlet*. 3rd ed. Cambridge University Press, 1951.

Course Title (Minor Stream Course): Media and Communication Skills

Course Code: A/ENG/805/MN – 8

Credit: 04

Contact Hours/ Week: 04

Course Objectives:

- To cultivate in students the professional ability to communicate information clearly and effectively in all kinds of environments and contexts.
- To introduce them to the ever-burgeoning matrix of media in its multiple, emergent modes, acquainting them with the tools and techniques of navigating these modes, the

related conventions and ethical questions, thus preparing them for career opportunities in print and electronic media as also in advertising.

- To inculcate critical thinking, reflections on and questioning of the role of the media in representing, eluding, curating and shaping the news and realities of our contemporary context
- To prepare students for entrepreneurial ventures in this emergent domain, especially in advertising and creating content on cyber media

Course Outcomes:

- The course enables students to demonstrate practical skills in various types of media writing, as also participate with clarity, communicative skill and confidence in media-related programmes and group discussions
- It skills students in technologies, aesthetics and ethics of the new media, familiarising them with practices of social media and the hypermedia
- The course trains students to critically analyse the ways in which the media in its multiple modes reflect, represent, mediate, influence and shape the contemporary world
- Prepares students for careers in print and electronic media
- Hopes to hone students' entrepreneurial skills in the ever-burgeoning world of media, as content-creators of blogs/vlogs and social influencers

Course Content:

Unit 1: Introduction to Mass Communication

Teachers should focus on the evolution of media and its socio-political impact.

1.1 Mass Communication and Globalization:

- **The Global Village:** Understanding Marshall McLuhan's concept; how media shrinks the world.
- **Cultural Imperialism:** The dominance of Western media and the rise of local resistance (Glocalization).
- **Information Flow:** The role of international news agencies (e.g., Reuters, AP) in a globalized economy.

1.2 Forms of Mass Communication:

- **Traditional Media:** Folk media, street plays, and their role in social awareness.

- **Print Media:** Evolution of newspapers and magazines; the power of the "Written Word."
- **Electronic Media:** Radio (community vs. commercial) and Television (the impact of 24/7 news cycles).

1.3 Applied Skills (Written Perspective):

- **Case Studies in Journalism:** Analyzing ethics in Indian media (e.g., Paid News, Media Trials, Sensationalism).
- **Scripting for Social Change:** How to structure a script for a street play or a pamphlet for a public health campaign.

Unit 2: Advertisement

2.1 Types of Advertisements:

- **Classification by Media:** Print, Broadcast (TV/Radio), Outdoor (Billboards), and Digital/Pop-up ads.
- **Classification by Target:** Consumer ads, Industrial ads, and Public Service Announcements (PSAs).

2.2 Advertising Ethics:

- **ASCI (Advertising Standards Council of India):** Basic guidelines on decency and honesty.
- **Surrogate Advertising:** How restricted products are advertised through other labels.
- **Stereotyping in Ads:** Critical analysis of gender, race, and body image in historical and modern campaigns.

2.3 Creation and Visualization:

- **The Anatomy of an Ad:** Headline, Sub-headline, Body Copy, Slogan/Tagline, and Logo.
- **The Storyboard:** Learning the visual language—camera angles (close-up, wide shot) and transitions used to plan a video commercial.
-

Unit 3: Cyber Media and Social Media

3.1 Introduction to Cyber Media:

- **Characteristics:** Interactivity, Hypertextuality (linking), and Multimedia integration.
- **Digital Divide:** The gap between those with and without internet access in India.

3.2 Types of Social Media:

- **Networking Sites (Facebook, LinkedIn):** Professional vs. Personal networking.
- **Micro-blogging (X/Twitter):** The power of the hashtag and viral trends.
- **Visual/Video Platforms (Instagram, YouTube etc.):** The shift toward ephemeral content and "Influencer" culture.

3.3 Impact of Social Media:

- **Psychological Impact:** Echo chambers, FOMO (Fear of Missing Out), and the "Validation Loop."
- **Political Impact:** Role of social media in elections, citizen journalism, and "Fake News" dissemination.
- **Privacy & Surveillance:** Data mining and the loss of digital anonymity.

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

No. of Questions to be attempted	From Unit No.	Total No. of Questions from the Unit	Marks per question	Total Marks
5	Unit 1, 2 & 3	03+03+03	2	10
1	Unit 1	03	10	10
1	Unit II	03	10	10
1	Unit III	03	10	10
Total				40

Recommended Reading/Texts:

Media and Mass Communication:

Barker, Larry. *Communication*. 8th ed., McGraw Hill, 2002; reprint. 2009.

Batra, Rajiv, John G. Myers, and David A. Aaker. *Advertising Management*. Pearson Education, 2007.

Bel, B., et al. *Media and Mediation*. Sage, 2005.

Evans, Harold. *Do I make Myself Clear?: Why Writing Well Matters*. Little, Brown and Company, 2017.

Evans, Harold. *Essential English for Journalists, Editors and Writers*. Random House, 2000.

Fiske, John. *Introduction to Communication Studies*. Routledge, 1982.

Griffin, Em. *Communication – A First Look at Communication Theory*. 8th ed., McGraw Hill, 2011.

Kamath, M.V. *Professional Journalism*. Vikas Publishing House, 1980.

Kumar, Keval J. *Mass Communication in India*. 5th ed., Jaico Publishing House, 2020.

Macqnail, Denis. *Mass Communication*. Om Books, 2000.

- McLuhan, Marshall. *The Gutenberg Galaxy: The Making of Typographic Man*. University of Toronto Press, 1962.
- Narula, Uma. *Handbook of Communication Models, Perspectives, Strategies*. Atlantic Publishers, 2006.
- Servaes, Jan, editor. *Communication for Development and Social Change*. 2003. Sage India, 2007.
- Williams, Kevin. *Understanding Media Theory*. Bloomsbury, 2015.

Digital Media:

- Bhattacharjee, Subimal. *The Digital Decades: Thirty Years of the Internet in India*. Simon and Schuster, 2026.
- Carroll, Brian. *Writing for Digital Media*. Taylor & Francis, 2010.
- Feldman, Tony. *An Introduction to Digital Media*. Taylor & Francis, 2004.
- Jethwaney, Jaishri, and Shruti Jain. *Advertising Management*. 2nd ed., Oxford University Press, 2012.
- Messaris, Paul, and Lee Humphreys, editors. *Digital Media: Transformations in Human Communications*. Peter Lang Publishing, 2006.
- Parameswaran, M. G. (Ambi). *Navabs, Nudes, Noodles: India Through 50 Years of Advertising*. Pan Macmillan India, 2016.
- The Social Dilemma*. Directed by Jeff Orlowski, Netflix, 2020. Netflix app.
- Winget, Megan A., and William Aspray. *Digital Media: Technological and Social Challenges of the Interactive World*. Scarecrow Press, 2011.
- Zimmerman, Jan, and Deborah Ng. *Social Media Marketing All-in-One For Dummies*. 6th ed., Wiley India, 2022.

Research

Guidelines for Dissertation:

Text Selection and Academic Integrity

The dissertation must demonstrate independent research, rigorous critical engagement with primary sources, and adherence to the highest standards of academic integrity.

1. Textual Requirements: Students must fulfill the following primary source requirements based on their chosen genre:

- Novels, Drama, and Long-Form Narratives: A minimum of two (2) primary literary texts of substantial length.
- Poetry: A minimum of six (6) poems, which may be selected from a single author or across multiple authors to form a cohesive thematic study.

- Short Fiction: A minimum of four (4) short stories.

Note on Supplementary Texts: Students are permitted and encouraged to engage with supplementary cultural texts (e.g., film adaptations, digital media, visual arts, or historical documents) to enrich their central thesis, provided the minimum primary literary requirements are met.

2. Syllabus Restrictions: To ensure original research, students are strictly prohibited from selecting primary texts that are currently included in any taught modules of their degree programme.

3. Research Ethics and Plagiarism: All submitted work must be entirely the student's own. Students must remain strictly mindful of the university's academic misconduct policy:

- Plagiarism: "Any unfair appropriation of another scholar's work, ideas, or language without explicit and proper attribution constitutes plagiarism and will result in disciplinary action."
- Research Ethics: Students are expected to maintain rigorous ethical standards throughout their research process. This includes the accurate representation of critical sources, proper citation practices according to the designated style guide, and the absolute prohibition of data fabrication or unauthorized AI-generated content.

Students must be mindful of academic honesty; all sources, both primary and secondary, should be properly mentioned. Plagiarism or any other form of academic dishonesty will be treated as serious misconduct.

XX