



**SRI SATHYA SAI INSTITUTE OF HIGHER LEARNING**  
(Deemed to be University)

**Syllabus for**  
**M.A.(English Language & Literature)**

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**SRI SATHYA SAI INSTITUTE OF HIGHER LEARNING**  
(Deemed to be University)

## **SYLLABUS FOR MASTERS PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

### **PROGRAMME OBJECTIVES:**

The course aims to –

1. Introduce the students to the genesis and evolution of British, American and Post-Colonial Literature.
2. Give an overview of the oeuvre of the writers of the specific ages prescribed thereof.
3. Sharpen critical and analytical acumen by introducing various literary theories and approaches that develop skills in critical thinking and scholarly argumentation.
4. Provide an understanding of the practical usage of various grammatical structures.
5. Familiarise the students with the way mass media uses language to persuade, inform and entertain.
6. Give them an understanding of the scope of English Language Teaching as a discipline.

### **PROGRAMME SPECIFIC OUTCOMES:**

By the end of the course, the students will be able to –

1. Understand the influence of the ideologies of the various ages/eras on literature.
2. Deepen their critical reading, writing, and interpretive practices.
3. Review literary texts through the lens of socio-cultural and political contexts of the times.
4. Understand and articulate general issues concerning nature & function of English language.
5. Develop a critical approach towards grammatical proficiency.
6. Gain an overall idea of language use in different journalistic situations and acquire skills to write for the media.
7. Comprehend key issues pertaining to Second Language Acquisition and gain a broad overview of English language learning, teaching and testing.
8. Refine their written and spoken language as an outcome of regular seminar presentations.

<p style="text-align: center;"><b>PAPER CODE: PENG 101</b></p>	<p style="text-align: center;"><b>TITLE OF THE PAPER: ENGLISH LITERATURE: CHAUCER AND 1550 – 1660</b></p>	<p style="text-align: center;"><b>CREDITS: 5 per week TOTAL HOURS: 65</b></p>	
<p><b>COURSE OBJECTIVES:</b></p> <p>The course aims to –</p> <ol style="list-style-type: none"> <li>1. Introduce the students to the genesis and evolution of British Literature.</li> <li>2. Familiarise them with the social, political, cultural, literary and religious background of the age.</li> <li>3. Make them appreciate the sublime profundity of the classics of the times.</li> <li>4. Give an overview of the oeuvre of the writers of the specific ages prescribed thereof.</li> <li>5. Enthuse them to explore more writers and their writings of the age.</li> <li>6. Introduce the literary movements and the ideologies of the times.</li> <li>7. Sharpen critical and analytical acumen by teaching the anatomy and prosody of the genres.</li> </ol> <p><b>COURSE OUTCOMES:</b></p> <p>By the end of the course, the students will be able to –</p> <ol style="list-style-type: none"> <li>1. Understand the influence of the ideologies of the times on literature.</li> <li>2. Critically appreciate a work of literature given the background of the age and the writer.</li> <li>3. Analyse the form of the genre from their study of prosody.</li> <li>4. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<p><b>CONTENT</b></p>			
UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF HOURS
UNIT-1	Intensive Study	<ol style="list-style-type: none"> <li>1. <i>The Prioress, The Doctour of Phisyk</i>, (From <i>The Prologue to the Canterbury Tales</i>) – Chaucer</li> <li>2. <i>Faerie Queene</i>, Book I, Canto I – Edmund Spenser</li> <li>3. <i>Edward II</i> – Christopher Marlowe</li> <li>4. <i>Of Truth, Of Adversity</i> – Francis Bacon</li> <li>5. <i>Paradise Lost</i>, Book I – John Milton</li> </ol>	<p style="text-align: center;">6</p> <p style="text-align: center;">5</p> <p style="text-align: center;">10</p> <p style="text-align: center;">5</p> <p style="text-align: center;">12</p>

		6. <i>A Valediction: Forbidding Mourning, A Hymn to God the Father</i> – John Donne	7
UNIT-2	Extensive Study	<p>1. Selections from Elizabethan Lyrics –</p> <p>a. Wyatt: <i>Farewell, Love, and all thy laws for ever</i></p> <p>b. Surrey: <i>The Means to Attain a Happy Life; A Praise of His Love</i></p> <p>c. Sir Edward Dyer: <i>My Mind to Me a Kingdom Is</i></p> <p>d. Sir Philip Sidney: Sonnets from <i>Astrophel and Stella</i>, 1, 3, 6</p> <p>e. Samuel Daniel: <i>Care-charmer Sleep</i></p> <p>f. Michael Drayton: "<i>Whilst thus my pen strives to eternise thee</i>"</p> <p>2. Metaphysical Lyrics:</p> <p>a. George Herbert: <i>Virtue, The Pulley</i></p> <p>b. Andrew Marvell: <i>The Garden</i></p> <p>3. Ben Jonson: <i>Volpone</i></p> <p>4. John Webster: <i>The Duchess of Malfi</i></p>	<p>10</p> <p>4</p> <p>3</p> <p>3</p>

#### REFERENCE TEXT BOOKS

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1	M. H. Abrams (Editor)	<i>The Norton Anthology – English Literature (Vol. 1)</i>	W.W. Norton and Co. Ltd.	1996	6th
2	John Webster	<i>The Duchess of Malfi</i>	The Macmillan Company of India	1980	
3	Christopher Marlowe	<i>Edward II</i>	Clarendon Press	1942	

PAPER CODE: <b>PENG 102</b>	TITLE OF THE PAPER: <b>SHAKESPEARE</b>	CREDITS: <b>5 per week</b> TOTAL HOURS: <b>65</b>
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**COURSE OBJECTIVES:**

The course aims to –

1. Impart to the students a thorough understanding of the greatest dramatist of the times, his life and his style.
2. Teach them the nuances of Shakespearean diction, style and credo.
3. Familiarise them with the Elizabethan spirit and the movements prevalent during the age.
4. Enhance their critical understanding of the genre of drama.
5. Develop in them the aesthetic taste for Shakespearean classics.

**COURSE OUTCOMES:**

By the end of the course, the students will be able to –

1. Understand and appreciate Shakespearean themes, style and diction.
2. Study Shakespearean dramas and appreciate the aesthetics in them.
3. Develop critical comprehension of the technical aspects of drama as a genre.
4. Refine their written and spoken language as an outcome of regular seminar presentations.

**CONTENT**

UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF HOURS
UNIT-1	Intensive Study	<i>1. A Midsummer Night's Dream</i> <i>2. Hamlet</i> <i>3. The Tempest</i>	15 15 15
UNIT-2	Extensive Study	1. Sonnets: Nos. 18, 54, 64, 123, 130 <i>2. As You Like It</i> <i>3. King Lear</i> <i>4. Coriolanus</i>	5 5 5 5

**REFERENCE TEXT BOOKS**

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<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	William Shakespeare	<i>The Complete Works of William Shakespeare</i>	Octopus Books Ltd.	1986	

<p>PAPER CODE: <b>PENG 103</b></p>	<p>TITLE OF THE PAPER: <b>ENGLISH LITERATURE: 1660 – 1789</b></p>	<p>CREDITS: <b>5 per week</b> TOTAL HOURS: <b>65</b></p>	
<p><b>COURSE OBJECTIVES:</b></p> <p>The course aims to –</p> <ol style="list-style-type: none"> <li>1. Introduce the political, religious, social and cultural milieu of England during the period.</li> <li>2. Assess the influence of classical writers on the age, and the conventional style that the writers of the age employed in their works.</li> <li>3. Provide an in-depth understanding of the texts prescribed for the detailed study.</li> <li>4. Focus on the history, growth and development of the dominant genres of the age.</li> <li>5. Equip the students with terms and concepts that facilitate critical reading of the textual material.</li> </ol> <p><b>COURSE OUTCOMES:</b></p> <p>By the end of the course, the students will be able to –</p> <ol style="list-style-type: none"> <li>1. Review literary texts through the lens of socio-cultural and political contexts of the times.</li> <li>2. Appreciate the style of the classics reflecting on the works of the age.</li> <li>3. Understand the spirit and the ideologies of the times.</li> <li>4. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<p style="text-align: center;"><b>CONTENT</b></p>			
<p><b>UNIT NO.</b></p>	<p><b>UNIT TITLE</b></p>	<p><b>UNIT CONTENTS</b></p>	<p><b>NO. OF HOURS</b></p>
<p>UNIT- 1</p>	<p>Intensive Study</p>	<ol style="list-style-type: none"> <li>1. John Dryden: <i>Absalom and Achitophel, Part I</i></li> <li>2. Alexander Pope: <i>The Rape of the Lock, Canto I &amp; II</i></li> <li>3. Sheridan: <i>The Rivals</i></li> <li>4. Addison: <i>Sir Roger at Church, Sir Roger at the Theatre</i></li> </ol>	<p>20  8  12  6</p>
<p>UNIT- 2</p>	<p>Extensive Study</p>	<ol style="list-style-type: none"> <li>1. William Congreve: <i>The Way of the World</i></li> <li>2. Swift: <i>Gulliver's Travels, Book IV</i></li> </ol>	<p>3  3</p>

		3. Goldsmith: <i>A City Night-Piece</i>	2
		4. John Bunyan: <i>The Pilgrim's Progress</i>	3
		5. Henry Fielding: <i>Joseph Andrews</i>	3
		6. a) Gray: <i>Elegy Written in a Country Churchyard</i>	3
		(b) William Collins: <i>Ode to Evening</i>	2

**REFERENCE TEXT BOOKS**

<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	M. H Abrams (Editor)	<i>The Norton Anthology – English Literature (Vol. 1)</i>	W. W. Norton and Co. Ltd.	1996	6th
2	Henry Fielding	<i>Joseph Andrews</i>	J. M. Dent & Sons Ltd.	1956	
3	John Bunyan	<i>The Pilgrim's Progress</i>	Penguin Books	1987	
4	Jonathan Swift	<i>Gulliver's Travels</i>	Lexicon Books	2011	1st



<b>PAPER CODE:</b> <b>PENG 104</b>	<b>TITLE OF THE PAPER:</b> <b>ENGLISH LITERATURE:</b> <b>1789-1830</b>	<b>CREDITS: 5 per week</b> <b>TOTAL HOURS: 65</b>	
<p><b>COURSE OBJECTIVES:</b></p> <p>The course aims to –</p> <ol style="list-style-type: none"> <li>1. Introduce students to the age and its writers, their literary lives and style of writing.</li> <li>2. Emphasise on the significance of the romantic spirit in English literature.</li> <li>3. Provide an understanding of the texts in the light of the romantic critical movement.</li> <li>4. Render an aesthetic and sublime experience of Romanticism.</li> </ol> <p><b>COURSE OUTCOMES:</b></p> <p>By the end of the course, the students will be able to –</p> <ol style="list-style-type: none"> <li>1. Understand the spirit and the ideologies of the times.</li> <li>2. Critically appreciate a work of literature from their understanding of the background of the age and the writer.</li> <li>3. Attempt a comparative analysis of the styles and themes of the Romantic Period and the preceding periods.</li> <li>4. Appreciate the elements of aesthetics and imagination in works of literature.</li> <li>5. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<b>CONTENT</b>			
<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Intensive Study	<ol style="list-style-type: none"> <li>1. William Blake: <i>The Tiger, The Human Abstract, A Poison Tree</i></li> <li>2. W. Wordsworth: <i>Ode: Intimations of Immortality</i></li> <li>3. S. T. Coleridge: <i>Dejection: An Ode</i></li> <li>4. P. B. Shelley: <i>Ode to the West Wind</i></li> <li>5. John Keats: <i>Ode to a Nightingale, Ode on a Grecian Urn</i></li> <li>6. Charles Lamb: <i>Old China, The Praise of Chimney-Sweepers</i></li> </ol>	<ol style="list-style-type: none"> <li>10</li> <li>10</li> <li>5</li> <li>4</li> <li>10</li> <li>10</li> </ol>

UNIT- 2	Extensive Study	1. Walter Scott: <i>Ivanhoe</i>	3
		2. Jane Austen: <i>Sense and Sensibility</i>	3
		3. Lord Byron: <i>The Ocean – From Childe Harold's Pilgrimage, Canto IV</i>	5
		4. William Hazlitt: <i>On Going a Journey</i>	5

**REFERENCE TEXT BOOKS**

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1	M. H. Abrams (Editor)	<i>The Norton Anthology – English Literature (Vol. 2)</i>	W.W. Norton and Co. Ltd.	1996	6th
2	Sir Walter Scott	<i>Ivanhoe</i>	Oxford University Press	1928	
3	Jane Austen	<i>Sense and Sensibility</i>	Atlantic Publishers	1994	

PAPER CODE: <b>PENG 201</b>	TITLE OF THE PAPER: <b>ENGLISH LITERATURE: 1830-1900</b>	CREDITS: <b>5 per week</b> TOTAL HOURS: <b>65</b>
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**COURSE OBJECTIVES:**

The course aims to –

1. Explore the literature of the age and appreciate the literary, social, historical and cultural significance of the literary works of the age.
2. Develop a thorough understanding of the various literary movements of the period and their influence on the stylistic as well as thematic representation of the spirit of the Victorian England.
3. Promote the critical and analytical approach to literary works of different genres like poetry, prose and fiction.
4. Familiarise the students with the literary trends prevalent in various genres of the age.

**COURSE OUTCOMES:**

By the end of the course, the students will be able to –

1. Gain knowledge of the major traditions of literatures written in England during the age, and appreciate the diversity of literary and social voices.
2. Develop an ability to read texts in relation to their historical and cultural contexts, in order to gain a richer understanding of both the text and the context.
3. Recognise how writers can transgress or subvert generic expectations, as well as fulfill them.
4. Refine their written and spoken language as an outcome of regular seminar presentations.

**CONTENT**

UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF HOURS
UNIT-1	Intensive Reading	1. Alfred, Lord Tennyson: <i>Lucretius</i> 2. Robert Browning: <i>Fra Lippo Lippi</i> 3. Matthew Arnold: <i>The Scholar Gipsy</i> 4. G.M. Hopkins: <i>The Windhover, No Worst, There is None</i> 5. Matthew Arnold: <i>Culture and Anarchy: "Sweetness and Light"</i>	13  12  5  8  10

UNIT-2	Extensive Reading	1.D.G Rossetti: <i>The Blessed Damozel</i>	2
		2.John Ruskin: <i>Sesame and Lilies: "Of King's Treasuries"</i>	4
		3.George Eliot: <i>Middlemarch</i>	3
		4.Thomas Hardy: <i>Tess of d'Urbervilles</i>	3
		5.Oscar Wilde: <i>Lady Windermere's Fan</i>	2
		6. Charles Dickens: <i>Great Expectations</i>	3

**REFERENCE TEXT BOOKS**

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1	Baron Alfred Lord Tennyson	<i>The Works of Alfred Tennyson: Lucretius</i>	Bibliolife DBA of Bilibio Bazaar II LLC	2015	
2	Daniel Karlin	<i>The Penguin Book of Victorian Verse</i>	Penguin Books	1998	
3	Gerald Manley Hopkins	<i>Poems of Gerald Manley Hopkins</i>	Accessible Publishing Systems, PTY Ltd.	2008	
4	Stefan Collini (ed.)	<i>Matthew Arnold: Culture and Anarchy and Other Writings</i>	Cambridge University Press	2002	
5	John Ruskin	<i>Sesame and Lilies</i>	Yale University Press	2002	
6	George Eliot	<i>Middlemarch</i>	Wordsworth Edition Ltd	1994	

7	R.L. Megroz	<i>Dante Gabriel Rossetti Painter Poet of Heaven in Earth</i>	Haskell House Publishers Ltd	1971	
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<b>PAPER CODE:</b> <b>PENG 202</b>	<b>TITLE OF THE PAPER:</b> <b>ENGLISH LITERATURE: TWENTIETH CENTURY</b>	<b>CREDITS: 5 per week</b> <b>TOTAL HOURS: 65</b>	
<p><b>COURSE OBJECTIVES:</b></p> <p>The course aims to –</p> <ol style="list-style-type: none"> <li>1. Help the students understand the impact of historical, political, social and cultural events of the age on its literature.</li> <li>2. Inculcate the practice of in-depth study of literary works by relating them to the various contemporary literary movements.</li> <li>3. Familiarise the students with the literary terms and literary theories evolved during the century.</li> <li>4. Develop critical thinking and critical approach to literary works.</li> </ol> <p><b>COURSE OUTCOMES:</b></p> <p>By the end of the course, the students will be able to –</p> <ol style="list-style-type: none"> <li>1. Measure the impact of historical, political, social and cultural events of the century on its literature.</li> <li>2. Study the literary works deeply and relate them to various literary movements in vogue during the century.</li> <li>3. Develop an understanding of literary terms and literary theories that evolved during the century.</li> <li>4. Apply critical approach to literary works.</li> <li>5. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<b>CONTENT</b>			
<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Intensive Reading	<ol style="list-style-type: none"> <li>1. Bernard Shaw: <i>St. Joan</i></li> <li>2. W. B. Yeats: <i>A Prayer for My Daughter, Sailing to Byzantium, Easter 1916</i></li> <li>3. T. S. Eliot: <i>The Waste Land</i></li> <li>4. W. H. Auden: <i>In Memory of W. B. Yeats</i></li> </ol>	<ol style="list-style-type: none"> <li>8</li> <li>8</li> <li>18</li> <li>5</li> </ol> 5

		5. Bertrand Russell: <i>The Role of Individuality (From The Authority and the Individual)</i>	
UNIT-2	Extensive Reading	1. Philip Larkin: <i>Church Going</i> 2. Ted Hughes: <i>Hawk Roosting</i> 3. T. S. Eliot: <i>Murder in the Cathedral</i> 4. Samuel Beckett: <i>Waiting for Godot</i> 5. Joseph Conrad: <i>Heart of Darkness</i> 6. James Joyce: <i>A Portrait of the Artist as a Young Man</i> 7. Iris Murdoch: <i>The Unicorn</i> 8. Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i>	2 1 4 2 3 3 3 3

**REFERENCE TEXT BOOKS**

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1	Bernard Shaw	<i>Saint Joan</i>	Read Books Ltd	2013	
2	W.B Yeats	<i>Easter 1916 and Other Poems</i>	Dover Publications Inc.	1997	
3	T.S Eliot	<i>The Waste Land and Other Poems</i>	A Harvest Book	1962	
4	Bertrand Russell	<i>Authority and the Individual</i>	Routledge		
5	Martin Amis	<i>Philip Larkin Poems Selected Poems</i>	Faber and Faber	2012	

6	Ted Hughes, Simon Armitage	<i>Ted Hughes: Poems</i>	Faber	2009	
7	T.S Eliot	<i>Murder in the Cathedral</i>	A Harvest Book	1963	
8	Samuel Beckett	<i>Waiting for Godot</i>	Faber and Faber		
9	Joseph Conrad	<i>Heart of Darkness</i>	Dover Publications	1990	
10	James Joyce	<i>A Portrait of Artist as a Young Man</i>	Wordsworth Classics	1992	
11	Iris Murdoch	<i>The Unicorn</i>	Vintage The Random House Group	2000	
12	Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>	Faber and Faber		



<b>PAPER CODE:</b> <b>PENG 203</b>	<b>TITLE OF THE PAPER:</b> <b>INDIAN WRITING IN ENGLISH</b>	<b>CREDITS: 5 per week</b> <b>TOTAL HOURS: 65</b>	
<p><b>COURSE OBJECTIVES:</b></p> <p>The course aims to –</p> <ol style="list-style-type: none"> <li>1. Familiarise the students with the major writers and literary works in Indian Writing in English from its origin in the 19<sup>th</sup> century, till date.</li> <li>2. Analyse the growth of Indian Writing in English with reference to the historical, political, social and cultural milieu of Indian subcontinent from the colonial days till today.</li> <li>3. Understand the place and contribution of Indian Writing in English in Commonwealth Literature.</li> <li>4. Analyse how effectively the Indian identity, both individual and collective, is represented through English language.</li> <li>5. Examine how various literary trends prevalent in English literature from all over the world found a natural way into Indian Writing in English during every age.</li> <li>6. Evaluate Indian Writing in English in post independent India from the postcolonial perspective.</li> </ol> <p><b>COURSE OUTCOMES:</b></p> <p>By the end of the course, the students will be able to –</p> <ol style="list-style-type: none"> <li>1. Analyse the growth of Indian Writing in English from its origin till date.</li> <li>2. Understand the contribution of Indian Writing in English in Commonwealth Literature.</li> <li>3. Study the cultural representation of Indian identity at the individual and collective levels through Indian Writing in English.</li> <li>4. Analyse the entry of various literary trends into Indian Writing in English.</li> <li>5. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<b>CONTENT</b>			
<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Intensive Reading	<ol style="list-style-type: none"> <li>1. Rabindranath Tagore: <i>The Nobel Prize Acceptance Speech</i>, <i>Gitanjali: I, II, VI, IX, XIV</i></li> <li>2. Sri Aurobindo: <i>Rose of God</i></li> <li>3. Jawaharlal Nehru: <i>The Burden of the Past (From:</i></li> </ol>	<ol style="list-style-type: none"> <li>10</li> <li>3</li> <li>5</li> </ol>

		<p><i>The Discovery of India, Chapter I)</i></p> <p>4. Toru Dutt: <i>Lakshman, The Lotus</i></p> <p>5. A. K. Ramanujan: <i>A River, Small-Scale Reflections</i></p>	<p>5</p> <p>5</p>
UNIT-2	Extensive Reading: Poetry	<p>1. Henry Derozio: <i>Morning After a Storm</i></p> <p>2. Sarojini Naidu: <i>Indian Dancers</i></p> <p>3. Nissim Ezekiel: <i>Background, Casually</i></p> <p>4. Gieve Patel: <i>On Killing a Tree</i></p> <p>5. R. Parthasarathy: <i>"I am no longer myself... with the small change of uncertainties" (From: Home Coming)</i></p> <p>6. Keki Daruwallah: <i>The Ghaghra in Spate</i></p>	<p>2</p> <p>2</p> <p>2</p> <p>2</p> <p>2</p> <p>2</p>
UNIT-3	Extensive Reading: Drama	<p>1. Girish Karnad: <i>Tughlaq</i></p> <p>2. Vijay Tendulkar: <i>Silence! The Court is in Session</i></p>	<p>3</p> <p>3</p>
UNIT-4	Extensive Reading: Fiction	<p>1. Mulk Raj Anand: <i>Lady Bountiful</i> (Short story)</p> <p>2. R. K. Narayan: <i>The World of Nagaraj</i></p> <p>3. Raja Rao: <i>On the Ganga Ghat</i> (3/11 stories)</p> <p>4. Anita Desai: <i>Fasting,</i></p>	<p>3</p> <p>3</p> <p>5</p> <p>5</p>

		<i>Feasting</i> 5. Jhumpa Lahiri: <i>The Namesake</i>	3
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**REFERENCE TEXT BOOKS**

<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	Jawaharlal Nehru	<i>Discovery of India</i>	Modern Classics		
2	Makarand Paranjape (ed)	<i>The Aurobindo Reader</i>	Penguin Books	1999	
3	A Board of Editors	<i>An Anthology of Indian English Poetry</i>	Orient Longman	1995	
4	Girish Karnad	<i>Tuglaq</i>	Oxford University Press	2012	
5	Vijay Tendulkar, Samik Badyopadhyay	<i>Collected Plays in Translation</i>	Oxford University Press	2004	
6	Mulk Raj Anand	<i>Lajwanti and Other Stories</i>	Orient Paperbacks	2010	
7	Raja Rao	<i>On the Ganga Ghat</i>	Orient Paperbacks	1993	
8	K.S Srinivasa Iyengar	<i>Indian Writing in English</i>	Sterling Publishers Pvt. Ltd	1985	

<b>PAPER CODE:</b> <b>PENG 204</b>	<b>TITLE OF THE PAPER:</b> <b>COMMONWEALTH LITERATURE</b>	<b>CREDITS: 5 per week</b> <b>TOTAL HOURS: 65</b>	
<p><b>COURSE OBJECTIVES:</b></p> <p>The course aims to –</p> <ol style="list-style-type: none"> <li>1. Appreciate the literary works from different nations of the world which were once under the British colonial rule, as a part of English Literature at large.</li> <li>2. Understand that ‘Commonwealth Writing’ has now acquired a worldwide relevance, significance and resonance.</li> <li>3. Analyse and evaluate the postcolonial traits of the literary works that come under Commonwealth Literature.</li> <li>4. Appreciate the contribution of translation studies to Commonwealth Literature.</li> <li>5. Critically analyse the relevance of reading these works in the light of globalisation.</li> <li>6. Promote creative writing in English.</li> </ol> <p><b>COURSE OUTCOMES:</b></p> <p>By the end of the course, the students will be able to –</p> <ol style="list-style-type: none"> <li>1. Appreciate all the literary works under Commonwealth Literature as a part of English Literature.</li> <li>2. Understand the global relevance, significance and resonance of Commonwealth Literature today.</li> <li>3. Analyse and evaluate the postcolonial aspects of the literary works from Commonwealth nations</li> <li>4. Appreciate the contribution of translation studies to Commonwealth Literature.</li> <li>5. Critically analyse the relevance of the works in the light of globalisation.</li> <li>6. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<b>CONTENT</b>			
<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Intensive Reading	<ol style="list-style-type: none"> <li>1. E. J. Pratt: <i>The Dying Eagle</i></li> <li>2. Mariam Waddington: <i>The Drug Addict</i></li> <li>3. Charles Harper: <i>An Aboriginal Mother's Lament</i></li> <li>4. Kenneth Slessor : <i>Gulliver</i></li> <li>5. A. D. Hope: <i>Australia</i></li> </ol>	<ol style="list-style-type: none"> <li>6</li> <li>6</li> <li>4</li> <li>4</li> <li>5</li> </ol>

		6. Ngugi and Mugo: <i>The Trial of Dedan Kimathi</i>	6
UNIT-2	Extensive Reading	1 Jessie Mackay: <i>Noosing the Sun God</i> 2. Louis Johnson: <i>Adversaries</i> 3. Roy Campbell : <i>Poets of Africa</i> 4. Roy Macnab : <i>Stages</i> 5. Frederick George Scott: <i>In the Woods</i> 6. Michael Dei Anang: <i>Africa Speaks</i> 7. Margaret Atwood: <i>The Edible Woman</i> 8. Chinua Achebe: <i>Things Fall Apart</i> 9. Katherine Mansfield: <i>Miss Brill</i> 10. V. S. Naipaul: <i>A House for Mr. Biswas</i> 11. Wole Soyinka: <i>The Road</i> 12. Nadine Gordimer: <i>July's People</i>	2 2 2 2 2 2 3 3 4 4 3 5

**REFERENCE TEXT BOOKS**

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1	C.D Narasimhaiah (ed)	<i>An Anthology of Commonwealth Poetry</i>	Trinity Press	2014	

2	Ngugi wa Thiong'o and Micere Githae Mugo	<i>The Trial of Deaden Kimathi</i>	East African Educational Publishers	2006	
3	Julie Macrthur (ed)	<i>Deaden Kimathi on Trial: Colonial Justice and Popular Memory in Kenya's Mau Mau Rebellion</i>	Ohio University Press	2017	
4	Margaret Atwood	<i>The Edible Woman</i>	Hachette Digital	1976	
5	Nathalie Cooke	<i>Margaret Atwood: A Critical Companion</i>	Greenwood Press, London	2004	
6	David Whittaker and Mpalive-Hangson Msiska	<i>Chinua Achebe's Things Fall Apart</i>	Routledge Taylor and Francis Group	2007	
7	Katherine Mansfield	<i>Miss Brill</i>	Penguin Classics		
8	Nadine Gordimer	<i>July's People</i>	Bloomsbury	2005	

<b>PAPER CODE: PENG 301</b>	<b>TITLE OF THE PAPER: AMERICAN LITERATURE</b>	<b>CREDITS: 5 per week TOTAL HOURS: 65</b>
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**COURSE OBJECTIVES:**

The course aims to –

1. Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of America.
2. Analyse literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods of America.
3. Demonstrate knowledge of the development of characteristic forms or styles of expression during different periods of American history.

**COURSE OUTCOMES:**

By the end of the course, the students will be able to –

1. Appreciate the works of various authors and their specific contribution to the style and themes of the American tradition.
2. Analyse the works based on their historical and critical background.
3. Compare the American writers with the writers of the other literatures resulting in the deeper comprehension of literature in general.
4. Refine their written and spoken language as an outcome of regular seminar presentations.

**CONTENT**

<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Intensive Study	1. <i>The Problem, Hamatreya, Brahma</i> – R.W. Emerson  2. <i>When Lilacs Last in the Dooryard Bloom'd</i> – Walt Whitman  3. <i>Mending Wall, Birches</i> – Robert Frost  4. <i>The Emperor of Ice-Cream</i> – Wallace Stevens  5. <i>Death of a Salesman</i> – Arthur Miller	9  5  8  4  20
UNIT-2	Extensive Study		3

		<p>1. <i>Because I could not stop for Death, The Soul selects her own Society</i> – Emily Dickinson</p> <p>2. <i>in Just-Spring</i> – e.e. cummings</p> <p>3. <i>The Hairy Ape</i> – Eugene O’Neill</p> <p>4. <i>The Glass Menagerie</i> – Tennessee Williams</p> <p>5. <i>The Adventures of Huckleberry Finn</i> – Mark Twain</p> <p>6. <i>To a God Unknown</i> – John Steinbeck</p> <p>7. <i>A Raisin in the Sun</i> – Lorraine Hansberry</p>	<p>2</p> <p>4</p> <p>4</p> <p>2</p> <p>2</p> <p>2</p>
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**REFERENCE TEXT BOOKS**

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1	Arthur Miller	<i>Death of a Salesman</i>	Dramatists Play Service Inc.	1952	
2	Eugene O’Neill	<i>The Hairy Ape</i>	The Floating Press	2014	
3	Tennessee Williams	<i>The Glass Menagerie</i>	Methuen Drama	2008	
4	Mark Twain	<i>Adventures of Huckleberry Finn: Tom Sawyer's Comrade</i>	University of California Press	1985	
5	John Steinbeck	<i>To a God Unknown</i>	Penguin	2000	
6	Lorraine Hansberry	<i>A Raisin in the Sun</i>	Perma-Bound Books	1994	



**SUGGESTED READING**

<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	Robert E. Spiller	<i>The Cycle of American Literature</i>	The Macmillan Company	1956	Second

PAPER CODE: <b>PENG 302</b>	TITLE OF THE PAPER: <b>LITERARY CRITICISM</b>	CREDITS: <b>5 per week</b> TOTAL HOURS: <b>65</b>
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**COURSE OBJECTIVES:**

The course aims to –

1. Identify major theoretical/critical movements and theorists, as well as primary concepts with which they are associated.
2. Define and apply specific theoretical concepts, theories, and terms to literary texts.
3. Evaluate and analyse strengths and limitations of critical/ theoretical arguments.
4. Examine historical contexts for the development of contemporary theory and criticism.
5. Strengthen and deepen critical reading, writing, and interpretive practices.

**COURSE OUTCOMES:**

By the end of the course, the students will be able to –

1. Identify and describe key theoretical/philosophical texts important to literary criticism.
2. Demonstrate an understanding of important theoretical methodologies by summarising key concepts or arguments.
3. Focus on key theoretical/philosophical texts and combine those with recent works of literary criticism to interpret and critique literary works.
4. Appreciate the relevance and value of theoretical models in literary study.
5. Apply the critical concepts or arguments, successfully, in a close reading of a literary text.
6. Refine their written and spoken language as an outcome of regular seminar presentations.

**CONTENT**

UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF HOURS
UNIT-1	Detailed Study	1. ( <i>From Lives of the Poets</i> ) Alexander Pope – Dr. Johnson 2. <i>Biographia Literaria: Ch. XIV</i> – S.T. Coleridge 3. <i>The Metaphysical Poets</i> – T. S. Eliot 4. <i>The Four Kinds of Meaning</i> – I. A. Richards	5 5 5 5
UNIT-2	Extensive Study	1. <i>From Poetics: Tragedy</i> - Aristotle 2. <i>An Apology for Poetry</i> - Sir Philip Sidney	4 4

		3. <i>The Study of Poetry</i> - Matthew Arnold	4
		4. <i>Literary Criticism and Philosophy</i> - F. R. Leavis	3
		5. <i>Irony as a Principle of Structure</i> - Cleanth Brooks	3
		6. <i>The Rhetoric of Fiction</i> - Wayne C. Booth	3
		7. <i>The Death of the Author</i> - Roland Barthes	3
		8. <i>Orientation of Critical Theories</i> - M. H. Abrams	4
		9. <i>Structuralist Poetics (Ch. 6: Literary Competence)</i> - Jonathan Culler	4
		10. <i>Towards a Feminist Poetics</i> - Elaine Showalter	4
		11. <i>From Future Poetry: 'The Essence of Poetry'</i> - Sri Aurobindo	4

**REFERENCE TEXT BOOKS**

<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	S. Ramaswami & V. S. Seturaman (ed.)	<i>The English Critical Tradition: An Anthology of English Literary Criticism (Vol 1)</i>	Macmillan	1977	2012
2	M.H. Abrams	<i>The Mirror and the Lamp: Romantic Theory and the Critical Tradition</i>	OUP	1971	

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<b>SUGGESTED READING</b>					
<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	Peter Barry	<i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>	Manchester University Press	2002	
2	Raman Seldan, et al.	<i>A Reader's Guide to Contemporary Literary Theory</i>	Pearson Education India	2005	Fifth
3	Terry Eagleton	<i>Literary Theory: An Introduction</i>	John Wiley & Sons	2011	Second
4	M.H.Abrams	<i>A Glossary of Literary Terms</i>	Cengage Learning,	2014	Eleventh
5	Peter Brooker	<i>A Glossary of Cultural Theory</i>	Bloomsbury Academic	2003	
6	Raman Seldan (ed.)	<i>The Theory of Criticism: From Plato to the Present</i>	Longman	1988	
7	David Lodge and Nigel Wood	<i>Modern Criticism and Theory: A Reader</i>	Pearson Education India	2002	Second
<b>PRACTICALS</b>					
<b>TITLE OF THE PAPER: LITERARY CRITICISM</b>					
<b>PAPER CODE: PENG 302</b>					
<b>HOURS: 5</b>					
<b>CONTENT:</b> Analysis and Evaluation of a given passage – prose/ poetry					

<b>PAPER CODE: PENG 303</b>	<b>TITLE OF THE PAPER: STRUCTURE OF MODERN ENGLISH – I (Elements of Linguistics and Phonetics)</b>	<b>CREDITS: 5 per week TOTAL HOURS: 65</b>
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**COURSE OBJECTIVES:**

The course aims to –

1. Help the students grasp the complexity of language as a communication system shaped by cognitive, biological, cultural, and social factors.
2. Demonstrate understanding of the concepts, theories, and methodologies used by linguists in qualitative and quantitative analyses of linguistic structure, and patterns of language use.
3. Strengthen the understanding of processes of language change and variation, the role of language in reflecting and constructing social identities, and the distinctive properties of human language.
4. Acquire the technical vocabulary and theoretical tools of the field, necessary to decipher published linguistic research.

**COURSE OUTCOMES:**

By the end of the course, the students will be able to –

1. Understand and articulate general issues concerning nature & function of language. These include the basic mechanisms common to all languages: The domains of phonetics, phonology, morphology, syntax, semantics, and pragmatics.
2. Analyse specific sounds & understand systematic properties of sound system of English.
3. Examine the structure and function of language as used in natural discourse.
4. Compare and contrast languages in terms of systematic differences in phonetics, phonology, morphology, syntax, semantics, and pragmatics.
5. Refine their written and spoken language as an outcome of regular seminar presentations.

**CONTENT**

<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Introduction to Linguistics	1. Definition of language & its design features  2. Linguistics: What & why, Linguistics as a Science, the growth and development of linguistics: traditional approach, structural approach & cognitive approach	15

		<p>3. Applied Linguistics: Interdisciplinary fields of linguistics</p> <p>4. Major Linguists: Noam Chomsky, Ferdinand de Saussure, Leonard Bloomfield</p>	
UNIT-2	Levels of Linguistic Analysis	<p>1. Phonetics, Phonology, Morphology, Syntax, Semantics, Pragmatics, Discourse</p> <p>2. Phrase Structure Grammar &amp; IC Analysis</p> <p>3. TG Grammar &amp; Deep &amp; Surface Structures</p> <p>4. Discourse analysis &amp; Stylistics - a brief introduction</p>	15
UNIT-3	Key Concepts	<p>1. Description – Prescription</p> <p>2. Synchrony – Diachrony</p> <p>3. Competence – Performance</p> <p>4. I-language – E-Language</p> <p>5. Linguistic competence – Communicative competence</p>	5
UNIT-4	Language Changes	<p>1. Internal &amp; External Evidences</p> <p>2. Phonemic changes, phonetic changes, lexical changes, grammatical changes, semantic changes, etc.</p>	10
UNIT-5	Phonetics	<p>1. Phonetics - role of sound in communication, Auditory &amp; Acoustic Phonetics</p> <p>2. Organs of Speech</p> <p>3. Description and Classification of Sounds</p>	10

		4. English Consonants, Vowels, and Diphthongs 5. Syllable and syllabic structure 6. Word and Connected Speech, Word Accent, Accentual Patterns, Stress and Rhythm, Intonation	
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**REFERENCE TEXT BOOKS**

<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YE A R</b>	<b>EDITION</b>
1	J. D. O'Connor	<i>Phonetics</i>	Penguin	19 73	1982
2	A. C. Gimson	<i>An Introduction to the Pronunciation of English</i>	ELBS	19 70	Second
3	Daniel Jones	<i>Everyman's Pronouncing Dictionary</i>	ELBS	19 77	
4	T. Balasubramanian	<i>Introduction to Phonetics for Indian Students: A Work Book.</i>	Macmillan Publishers India Limited, 2000	20 00	
5	R. K. Bansal and Harrison	<i>Spoken English for India</i>	OUP	19 71	Second

**PRACTICALS**

**TITLE OF THE PAPER:** STRUCTURE OF MODERN ENGLISH – I (Elements of Linguistics and Phonetics)

**PAPER CODE: PENG 303**

**Hours: 10**

**CONTENT:**

1. Transcription: Phonetic & phonemic transcription of words, sentences & passages
2. Practising the units of Sky Pronunciation Suite & Connected Speech (Clarity Softwares in the Language Lab)



<b>PAPER CODE:</b> <b>PENG 304</b>	<b>TITLE OF THE PAPER:</b> <b>STRUCTURE OF MODERN ENGLISH – II</b> <b>(Grammar)</b>	<b>CREDITS: 5 per week</b> <b>TOTAL HOURS: 65</b>	
<p><b>COURSE OBJECTIVES:</b></p> <p>The course aims to –</p> <ol style="list-style-type: none"> <li>1. Develop a critical approach towards grammatical proficiency.</li> <li>2. Provide an in-depth understanding of the rules of grammar.</li> <li>3. Focus on practical usage of grammar.</li> </ol> <p><b>COURSE OUTCOMES:</b></p> <p>By the end of the course, the students will be able to –</p> <ol style="list-style-type: none"> <li>1. Understand the practical usage of various grammatical structures.</li> <li>2. Analyse the usage of grammatical components.</li> <li>3. Acquire a comprehensive understanding of sentence-construction based on grammatical rules.</li> <li>4. Identify the variations in the use of English language depending upon the subject, medium and attitude.</li> <li>5. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<b>CONTENT</b>			
<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Varieties of English	<ol style="list-style-type: none"> <li>1. Standard English</li> <li>2. Varieties according to subject, Medium, and attitude</li> </ol>	5
UNIT-2	Elements of Grammar	<ol style="list-style-type: none"> <li>1. Sentence Elements</li> <li>2. Parts of Speech</li> <li>3. Stative and Dynamic</li> <li>4. Pro-forms, question, and negation</li> </ol>	8
UNIT-3	Verbs and the Verb Phrase	<ol style="list-style-type: none"> <li>1. Regular verbs and inflectional rules</li> <li>2. Irregular verbs</li> <li>3. Auxiliaries</li> <li>4. Tense and aspect</li> <li>5. Mood</li> </ol>	15

UNIT-4	Prepositions and Prepositional Phrases	1. Place relations 2. Time relations 3. Other relations chiefly as adjunct, as disjunct, as complementation of verb or adjective	10		
UNIT-5	The Simple Sentence	1. Clause patterns 2. Elements and their meanings 3. Concord Negation 4. Questions 5. Commands	12		
UNIT-6	Sentence Connection	1. Time relaters 2. Logical connectors 3. Substitution 4. Discourse reference 5. Ellipsis in dialogue	5		
UNIT-7	The Verb and its Complementation	1. Phrasal and prepositional verbs 2. Complementation of adjective phrase 3. Units as direct object 4. Complex transitive complementation 5. Ditransitive complementation	10		
<b>REFERENCE TEXT BOOK</b>					
<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	Randolph Quirk and Sidney Greenbaum	<i>A University Grammar of English</i>	Pearson	2018	18 <sup>th</sup>

<b>PAPER CODE: PENG 401</b>	<b>TITLE OF THE PAPER: ENGLISH FOR THE MEDIA</b>	<b>CREDITS: 5 per week TOTAL HOURS: 65</b>
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**COURSE OBJECTIVES:**

The course aims to –

1. Enable the English language students to write for the media.
2. Give the students an overall idea of language use in different journalistic situations.
3. Familiarise the students with writing /reporting /editing for different forms of media.
4. Highlight the style necessary for media writing.
5. Distinguish between literary use and functional use of English language.

**COURSE OUTCOMES:**

By the end of the course, the students will be able to –

1. Examine different forms of communication within the media.
2. Comprehend the way mass media uses language to persuade, inform and entertain.
3. Analyse how audience and purpose, affect the structure and content of texts.
4. Measure the impact of language changes and importance of context.
5. Refine their written and spoken language as an outcome of regular seminar presentations.

**CONTENT**

<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Introduction	1. Mass Media and Journalism: Meaning, Definition and Scope 2. Print Media, Broadcast Media, and Web Media – An Overview	5
UNIT-2	Concept of News	1. Definition of News, Types of News, Elements of News 2. What Makes News: Magnitude, Prominence, Proximity 3. News Sources: Primary Sources, Secondary Sources, Cultivating News Sources, System of Beats	5
UNIT-3	News Reporting	1. Principles of Reporting 2. Types of Reporting 3. Skills of a Reporter	10

		<p>4. Reporting Speeches, Meetings, Seminars: Finding the News Point, Locating Quotable Quotes, Mixing Direct and Indirect Speech.</p> <p>5. Covering a Press Conference: Preparation, Asking Questions</p>	
UNIT-4	Writing for the Media	<p>1. Basic Principles of Writing: Writer, Purpose, Audience, Tone, Context</p> <p>2. The Writing Process: Planning, Drafting, and Revising</p> <p>3. Headline Writing: Kinds of Headlines <i>(Descriptive headlines, Running story headlines, Multiple-point lead headlines, Comment Headlines, Hinglish headlines, Quotation headlines, Question Headlines, Number Headlines, Editorial Headlines, Headlines for Letters, Label headlines, Sidebar heads)</i></p> <p>4. Writing Leads: Kinds of Leads <i>(The five Ws and an H, Summary Lead, Multi-element Lead, Question and Quotation Leads, Descriptive Lead, Suspended Interest Lead, Direct Address Lead, Staccato Lead)</i></p> <p>5. Newspaper Feature Writing: Kinds of Features, Structuring a Feature</p> <p>6. Broadcast News Writing: Mechanics, Styles, News Copy</p> <p>7. Writing for the Web: Basic Principles</p>	15
UNIT-5	News Editing (focus on language)	<p>1. Basic Functions of News Editing</p> <p>2. Editing for Accuracy in Language: Checking Errors in Spellings, Articles, Prepositions, Subject-Verb Agreement, Syntax, Sentence and Paragraph Structure</p> <p>3. Editing for Clarity: Use of Simple Words, Concrete and Specific Words, Short Sentences</p> <p>4. Editing for Conciseness and Precision: Use of Modifiers, Active Voice, Abbreviations, Acronyms, etc.</p> <p>5. Proof-reading and Editing Symbols</p>	5

UNIT-6	Basic Computer Applications in Editing - Word Processing	<ol style="list-style-type: none"> <li>1. Use of MS Word in Copy Editing.</li> <li>2. Editing Facilities and Inserting Page Break, Objects and Pictures.</li> <li>3. Formatting Facilities: Paragraph Setting, Drop Cap, Change Case, Column, etc.</li> <li>4. Useful Tools (Track Changes, Mail Merge, Spell Checking, Word Count, etc.)</li> </ol>	5
UNIT -7	Interviewing	<ol style="list-style-type: none"> <li>1. Techniques, Types and Formats</li> <li>2. Pre-interview Homework</li> <li>3. Framing Questions</li> <li>4. Note Taking</li> <li>5. The Art of Listening</li> <li>6. Interview Strategies</li> </ol>	5
UNIT-8	News Designing	<ol style="list-style-type: none"> <li>1. Principles of Design</li> <li>2. Tools and Techniques of Layout and Designing</li> <li>3. Objectives of Design</li> <li>4. Dummyming a Page (use Newspaper Editor software in LL)</li> </ol>	5
UNIT-9	Advertisements	<ol style="list-style-type: none"> <li>1. Types of Advertisement</li> <li>2. The Language of Advertisements</li> <li>3. Elements of Advertising</li> <li>4. Advertisement Copy Writing.</li> </ol>	5
UNIT-10	Social Responsibility of the Media	<ol style="list-style-type: none"> <li>1. Ethics / Core Values in Journalism</li> <li>2. Use and Misuse of Media</li> <li>3. Press Laws and the Freedom of the Press.</li> </ol>	5

**SUGGESTED READING**

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1	B. N. Ahuja	<i>Theory and Practice in Journalism</i>	Surjeet	1988	Third

2	S. P. Phadke	<i>Modern Journalism: Tools and Techniques</i>	ABD	2008	
3	K. S. Yadurajan	<i>Structure, Style and Usage</i>	OUP	2005	
4	Ted White	<i>Broadcast News Writing, Reporting, and Producing</i>	Elsevier Inc.	2005	
5	B. N. Ahuja and S. S. Chhabra	<i>A Concise Course in Reporting for News Paper, Magazine, Radio and T.V.</i>	Surjeet	2006	
6	B. N. Ahuja and S. S. Chhabra	<i>Editing</i>	Surjeet	2005	
7	Amjadd Ali:	<i>Introducing News Media</i>	Ess Ess Publications	2006	

### **PRACTICALS**

**TITLE OF THE PAPER:** ENGLISH FOR THE MEDIA

**PAPER CODE:** PENG 401

**HOURS:** CIE III

**CONTENT:**

1. Listen to various radio programmes and write some analytical views.
2. Write feature articles on different subjects.
3. Take interviews of different personalities.
4. Edit news, articles, features and other stories of newspapers.
5. Write various types of introductions and leads.
6. Plan the pages of a newspaper. (Use the *Newspaper Editor* software in the LL)

7. Compare and contrast form and content of TV News Channels.
8. Exercise script writing for Radio and T.V. News/ Radio Plays / Documentaries, etc.
9. Exercise covering some Conference and Events.

<b>PAPER CODE: PENG 402 (A)</b>	<b>TITLE OF THE PAPER: COMPARATIVE LITERATURE</b>	<b>CREDITS: 5 per week TOTAL HOURS: 65</b>	
<b>COURSE OBJECTIVES:</b>			
The course aims to –			
<ol style="list-style-type: none"> <li>1. Demonstrate knowledge of world literary traditions and the continuing influence of those traditions on world cultures, including an awareness of emergent global literary trends.</li> <li>2. Develop skills in literary analysis by using comparative methodologies and literary theory.</li> <li>3. Gain an understanding of literary texts within social, cultural, and historical contexts.</li> <li>4. Appreciate literature as inextricable from the identity formation of individuals and their communities, and consider literary texts as part of discursive systems.</li> <li>5. Understand that literature, though universal in perspective, has its particular nuances as presented in the prescribed texts.</li> </ol>			
<b>COURSE OUTCOMES:</b>			
By the end of the course, the students will be able to –			
<ol style="list-style-type: none"> <li>1. Gain a comparative understanding of national literature and literary traditions within the context of world literature, through a close readings of primary texts in translation.</li> <li>2. Situate the texts within their cultural and historical contexts by integrating and analysing secondary scholarship and criticism.</li> <li>3. Understand the major critical and interpretive methods and apply the same to the primary literary sources in order to construct interpretive arguments.</li> <li>4. Distinguish literary forms in the context of major developments in literary history.</li> <li>5. Attain analytical and critical thinking and research skills through close reading of primary literature and secondary scholarship and criticism.</li> <li>6. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<b>CONTENT</b>			
<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Theory	<ol style="list-style-type: none"> <li>1. Rene Wellek: “<i>General, Comparative, and National Literature</i>” (From <i>Theory of Literature</i>)</li> <li>2. Alridge. Ed.: <i>Comparative Literature - Matter and Method</i></li> <li>3. V.K.Gokak: "Western Thought and Modern Indian</li> </ol>	11

		Aesthetics” (From <i>The Concept of Indian Literature</i> )	
UNIT-2	Texts	<ol style="list-style-type: none"> <li>1. i) Shakespeare: <i>King Lear</i> ii) Kalidasa: <i>Sakuntalam</i></li> <li>2. i) Aristophanes: <i>The Frogs</i> ii) Sudraka: <i>Mrichchakatika</i></li> <li>3. i) Walt Whitman: <i>From A Song of Myself</i> ii) R. Tagore: <i>From Gitanjali</i></li> <li>4. i) Mulk Raj Anand: <i>Untouchable</i> ii) Alex Haley: <i>Roots</i></li> <li>5. i) Thomas Hardy: <i>Tess of the d’Urbervilles</i> ii) R. K. Narayan: <i>The Dark Room</i></li> <li>6. i) Samuel Beckett: <i>Waiting for Godot</i> ii) Badal Sarkar: <i>Evam Indrajit</i></li> </ol>	(6x9=54)

**REFERENCE TEXT BOOKS**

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1	William Shakespeare	<i>King Lear</i>	Macmillan	2009	
2	Ashok Sinha	<i>Shakuntala: English Translation of the Great Sanskrit Poet Mahakavi Kalidas's Abhijnan Shakuntalam</i>	Xlibris Corp.	2011	
3	Aristophanes	<i>The Frogs</i>	Waxkeep Publishing	2015	
4	Sudraka, et al.	<i>The Little Clay Cart: An English</i>	Suny Press	1994	



		<i>Translation of the Mrcchakatika of Sudraka as adapted for the stage by A.L. Basham</i>			
5	Walt Whitman	<i>Walt Whitman's Song of Myself: A Sourcebook and Critical Edition</i>	Routledge	2013	
6	Rabindranath Tagore	<i>Song Offerings (Gitanjali)</i>	Anvil	1998	
7	Mulk Raj Anand	<i>Untouchable</i>	Penguin	2014	
8	Alex Haley	<i>Roots: The Saga of an American Family</i>	Hachette	2016	
9.	Thomas Hardy	<i>Tess of the d'Urbervilles</i>	Wordsworth Editions	1992	
10.	R. K. Narayan	<i>The Dark Room</i>	Knopf Doubleday Publishing Group	2012	
11	Samuel Beckett	<i>Waiting for Godot: A Tragicomedy in Two Acts</i>	Faber & Faber	2012	
12	Rene Wellek	<i>Theory of Literature</i>	Harcourt, Brace And Company	1949	
13	Alfred Owen Aldridge.	<i>Comparative Literature - Matter and Method</i>	University of Illinois Press	1969	
14	V. K.Gokak	<i>The Concept of Indian</i>	University of Michigan	1979	

		<i>Literature</i>			
<b>SUGGESTED READING</b>					
<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	S. Bassnett	<i>Comparative Literature: A Critical Introduction</i>	SURJEET	2006	
2	U. Weisstein	<i>Comparative Literature and Literary Theory</i>	Indiana University Press	1974	
3	C.L. Wren	<i>The Idea of Comparative Literature</i>	Vilas Publishing House	2001	2013
4	S. Praver	<i>Comparative Literary Studies – An Introduction</i>	Duckworth, University of Michigan	1973	
5	Amiya Dev and Sisir Das	<i>Comparative Literature: Theory and Practice.</i>	Indian Institute of Advanced Study in association with Allied Publishers	1989	
6	Henry Gifford	<i>Comparative Literature (1969)</i>	Routledge & K. Paul	1969	

PAPER CODE: <b>PENG: 402 (B)</b>	TITLE OF THE PAPER: <b>EUROPEAN CLASSICS IN TRANSLATION: (NOVEL and DRAMA)</b>	CREDITS: <b>5 per week</b> TOTAL HOURS: <b>65</b>
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**COURSE OBJECTIVES:**

The course aims to –

1. Provide a comprehensive view of the perennial unity in the diversity of human experience as demonstrated in the texts of European Literature prescribed for study.
2. Demonstrate an ability to read and appreciate a variety of classical literary texts in translation.
3. Offer a knowledge of inflections, grammatical constructions, and vocabulary items found on the average page of a classical literary text.
4. Familiarise the students with the styles of authors in the major genres of prose and poetry.
5. Develop an understanding of the classics in a historical context.

**COURSE OUTCOMES:**

By the end of the course, the students will be able to –

1. Appreciate the classics and their historical contexts.
2. Compare various styles and techniques employed by the authors.
3. Identify the stylistic differences between the classics and the other works.
4. Refine their written and spoken language as an outcome of regular seminar presentations.

**CONTENT**

UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF HOURS
UNIT-1	Drama	1. <i>Faust</i> , Book I – Johann Wolfgang Von Goethe	9
		2. <i>The Public Enemy</i> – Henrik Ibsen	9
		3. <i>Three Sisters</i> – Anton Chekhov	9
		4. <i>Mother Courage</i> – Bertolt Brecht	9
UNIT-2	Novel	1. <i>The Idiot</i> – Fyodor Dostoevsky	6
		2. <i>War and Peace</i> – Leo Tolstoy	6
		3. <i>The Plague</i> – Albert Camus	5
		4. <i>The Castle</i> – Franz Kafka	5
		5. <i>Les Miserables</i> – Victor Hugo	7

**REFERENCE TEXT BOOKS**

<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	Johann Wolfgang Von Goethe	<i>Goethe's Faust, Part 1</i>	New Directions Publishing	1957	
2	Henrik Ibsen	<i>Four Major Plays</i>	OUP	2008	
3	Anton Chekhov	<i>Anton Chekhov: Plays</i>	Penguin	2002	
4	Brecht	<i>Mother Courage and Her Children</i>	Cambridge University Press	1997	
5	Fyodor Dostoevsky	<i>The Idiot</i>	Penguin	2004	
6	Leo Tolstoy	<i>War and Peace</i>	Penguin Classics	2007	
7	Albert Camus	<i>The Plague</i>	Penguin	2013	
8	Franz Kafka	<i>The Castle</i>	OUP	2009	
9	Victor Hugo	<i>Les Miserables</i>	Penguin	1982	

<b>PAPER CODE:</b> <b>PENG 403 (A)</b>	<b>TITLE OF THE PAPER:</b> <b>WOMEN’S STUDIES:</b> <b>DRAMA AND FICTION</b>	<b>CREDITS: 5 per week</b> <b>Total Hours: 65</b>
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**COURSE OBJECTIVES:**

The course aims to –

1. Familiarise the students with the major concepts, history, assumptions, and theories/theorists of Gender and Women’s Studies, and recognize its epistemological and methodological diversity and character.
2. Understand Gender and Women’s Studies as an academic field of study.
3. Recognize the intersections between gender and other social and cultural identities, including, but not limited to, race, ethnicity, national origin, religion, class and sexuality.
4. Analyze the ways in which societal institutions and power structures impact the material realities of women’s lives in the prescribed texts.
5. Equip the students with a proper perspective of the status and dignity of women from earlier times to the present, in woman-centric works.

**COURSE OUTCOMES:**

By the end of the course, the students will be able to –

1. Demonstrate the ability to conduct interdisciplinary feminist analysis.
2. Examine and critique ideological assumptions underlying social institutions and systems of representation, including but not limited to assumptions regarding gender, race, class, nationality, disability, age, and sexual orientation.
3. Demonstrate an understanding of women’s historical and contemporary agency and how these have shaped women characters’ lives in various geographic settings.
4. Refine their written and spoken language as an outcome of regular seminar presentations.

**CONTENT**

UNIT NO.	UNIT TITLE	UNIT CONTENTS	NO. OF HOURS
UNIT-1	Drama	1. <i>Hedda Gabler</i> - Henrik Ibsen 2. <i>Candida</i> - Bernard Shaw 3. <i>Antigone</i> – Sophocles	7  8  8
UNIT-2	Fiction	1. <i>The Scarlet Letter</i> - N. Hawthorne 2. <i>Tess of the d’Urbervilles</i> – Thomas Hardy 3. <i>Surfacing</i> - Margaret Atwood 4. <i>The Grass is Singing</i> - Doris Lessing	5  5  5  5

UNIT-3	Essay	1. <i>A Room of One's Own</i> - Virginia Woolf	8
UNIT-4	Short Story	1. 'Bliss' - Katherine Mansfield	7
UNIT - 5	Poetry	1. From <i>Sitayana</i> , Book 6, Canto 66 – Srinivasa Iyengar	7

### REFERENCE TEXT BOOKS

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1	Henrik Ibsen	<i>Hedda Gabler and Other Plays</i>	Penguin	1961	
2	Bernard Shaw	<i>Plays Pleasant</i>	Penguin	1946	
3	Sophocles	<i>The Three Theban Plays</i>	Penguin	1984	
4	Nathaniel Hawthorne	<i>The Scarlet Letter</i>	Oxford University	1851	
5	Thomas Hardy	<i>Tess of the d'Urbervilles</i>	Penguin	1998	
6	Margaret Atwood	<i>Surfacing</i>	Virago Press	1979	
7	Doris Lessing	<i>The Grass is Singing</i>	Fourth Estate	2013	
8	Virginia Woolf	<i>A Room of One's Own</i>	Penguin Books	1945	

9	Katherine Mansfield	'Bliss'	Penguin Classics	2007	2011
10	Srinivasa Iyengar	<i>Sitayana</i>	Samata Books	1987	
<b>SUGGESTED READING</b>					
<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	Mahatma Gandhi	<i>Women and Social Justice</i>			
2	Naim Attallah	<i>Women</i>	Quartet	1987	
3	S. Tharu and K. Lalitha (ed.)	<i>Women Writing in India (Vol.II)</i>	OUP	1993	2004
4	Mill	<i>The Subjection of Women</i>	Courier Corporation	2012	
5	Wollstonecroft	<i>A Vindication of the Rights of Woman</i>	Dover Publications	1996	
6	Mary Jacobs (ed.)	<i>Women Writing and Writing about Women</i>			
7	Bhagawan Sri Sathya Sai Baba	<i>Sathya Sai Speaks Vols. III, VI, VII, X</i>	Sri Sathya Sai Sadhana Trust	2015	1 <sup>st</sup>

<b>PAPER CODE:</b> <b>PENG 403(B)</b>	<b>TITLE OF THE PAPER:</b> <b>TEACHING OF ENGLISH AS A SECOND LANGUAGE</b>	<b>CREDITS: 5 per week</b> <b>TOTAL HOURS: 65</b>	
<p><b>COURSE OBJECTIVES:</b></p> <p>The course aims to –</p> <ol style="list-style-type: none"> <li>1. Give the students an understanding of the scope of English Language Teaching as a discipline.</li> <li>2. Introduce key issues pertaining to Second Language Acquisition.</li> <li>3. Provide a broad overview of English language learning, teaching and testing.</li> <li>4. Make the students aware of the specific challenges of teaching English in India.</li> </ol> <p><b>COURSE OUTCOMES:</b></p> <p>By the end of the course, the students will be able to –</p> <ol style="list-style-type: none"> <li>1. Learn the methods of teaching ESL.</li> <li>2. Apply the materials used to teach ESL.</li> <li>3. Comprehend the methods of assessing ESL students.</li> <li>4. Understand the teaching scenario in India as far as ESL teaching is concerned.</li> <li>5. Gain hands-on experience in curriculum design.</li> <li>6. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<b>CONTENT</b>			
<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Introduction	Language and Brain Language acquisition Vs learning First language acquisition & Second language learning Factors affecting language acquisition and learning	10
UNIT-2	Theories of Language Learning	Behaviouristic theory Nativist Theory & Universal Grammar Krashen's Monitor Theory Selinker's Interlanguage Theory Cognitive Theory Schumann's Acculturation Theory Constructivist Theory	15



UNIT - 3	Language Teaching Methods	The Grammar – Translation Method The Direct Method The Audio-lingual Method Suggestopedia The Silent Way Community Language Learning (CLL) The Total Physical Response Method (TPR) The Communicative Approach The Lexical Approach	10
UNIT-4	Second Language Curriculum Design	Curriculum & Syllabus: Difference Principles of Curriculum Design for TESL Types of Syllabus: Pre-determined & Emergent Syllabi Grammatical/ Structural syllabus, Lexical syllabus, Situational syllabus, Text-based syllabus, Skill-based syllabus, Notional-Functional syllabus, Task-based syllabus, Learner-generated syllabus, Mixed syllabus, Online-course syllabus	10
UNIT-5	Materials Development for the Teaching of English	Language teaching materials construction Kinds of Material: Graded, Adapted, Authentic Materials Materials for the Development of LSRW Skills Materials for Teaching Study Skills, Grammar, Vocabulary, etc Selecting & Adapting Materials for Evaluation	5
UNIT-6	Language Testing	Principles of language testing Types of language tests Designing tests in English	6
UNIT-7	Teaching English in India	Challenges of teaching English in India The future of English teaching in India	4

<b>REFERENCE TEXT BOOKS</b>					
<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	C. J. Brumfit	<i>Problems and Principles of English Teaching</i>	Pergamon Press	1980	
2	Diane Larsen-Freeman	<i>Techniques and Principles in Language Teaching</i>	Oxford UP	1986	
3	W. Littlewood	<i>Communicative Language Teaching: An Introduction</i>	Cambridge UP	1981	
4	J.C. Richards, and Rodgers T. S.	<i>Approaches and Methods in Language Teaching</i>	Cambridge UP	1986	1991
5	Harold S. Madsen	<i>Techniques in Testing</i>	Oxford UP	1983	
6	Yule G.	<i>The Study of Language.</i>	Cambridge UP	1988	
7	N. Krishnaswamy, S. K. Verma and M. Nagarajan	<i>Applied Linguistics</i>	Macmillan India Ltd.	1992	
<b>PRACTICALS</b>					
<b>TITLE OF THE PAPER: TEACHING OF ENGLISH AS A SECOND LANGUAGE</b>					
<b>PAPER CODE: PENG 403(B)</b>					
<b>HOURS: 5</b>					
<b>CONTENT:</b>					
Syllabus design, Preparation of lesson plans, Designing tests, etc.					

<b>PAPER CODE:</b> <b>PENG 404</b>	<b>TITLE OF THE PAPER:</b> <b>WORLD DRAMA</b>	<b>CREDITS: 5 per week</b> <b>TOTAL HOURS: 65</b>	
<p><b>COURSE OBJECTIVES:</b></p> <p>The course aims to –</p> <ol style="list-style-type: none"> <li>1. Acquaint the students with select classics in dramatic literature from Greek to Modern times, especially those which bear a relation to the collective history of the world drama.</li> <li>2. Identify several types of drama from across the globe and from a span of thousands of years, as well as the people, places, and events that shaped the worlds in which these plays were written.</li> <li>3. Appreciate the aesthetic qualities and ethical complexities of these plays, and appreciate the genre of drama itself.</li> <li>4. Empathize with historical, geographic, and cultural diversity by reading plays written across time and space that deal with social issues, political problems, and the depths of human emotions.</li> <li>5. Interpret drama through both literary and dramatic lenses, with due sensitivity to both textual and contextual cues.</li> </ol> <p><b>COURSE OUTCOMES:</b></p> <p>By the end of the course, the students will be able to –</p> <ol style="list-style-type: none"> <li>1. Interpret texts with due sensitivity to both textual and contextual cues.</li> <li>2. Articulate an appreciation of the aesthetic qualities of texts by the standards of their times and places.</li> <li>3. Demonstrate historical, geographic, and cultural empathy by reading texts written in other times, places, and cultures.</li> <li>4. Refine their written and spoken language as an outcome of regular seminar presentations.</li> </ol>			
<b>CONTENT</b>			
<b>UNIT NO.</b>	<b>UNIT TITLE</b>	<b>UNIT CONTENTS</b>	<b>NO. OF HOURS</b>
UNIT-1	Course Description	<ol style="list-style-type: none"> <li>1. Beginnings of drama in oral culture and community ritual</li> <li>2. Nature and structure of drama, including anti-hero, atmosphere, character, chorus, comic relief, dues ex machina, dramatic irony, plot, setting, soliloquy, stock characters, stock situations, style, unities.</li> </ol>	5  5  10

		3. Types and forms of drama : Absurdist drama, anti-masque, black comedy, comedy of humours, comedy of manners, costume drama, discussion play, drama of ideas, drama of sensibility, drawing-room comedy, domestic tragedy, dumb show or pantomime, experimental drama, expressionist drama, farce, folk drama, heroic drama, high comedy, masque, melodrama, miracle play, morality play, naturalistic drama, poetic drama, political drama, problem play, revenge play, romantic comedy, satiric comedy, Senecan tragedy, sentimental comedy, tragedy, tragicomedy.	
UNIT-2	Drama	<ol style="list-style-type: none"> <li>1. Sophocles: <i>Oedipus Rex</i></li> <li>2. Plautus: <i>The Menaechmus Twins</i></li> <li>3. Moliere: <i>The Misanthrope</i></li> <li>4. Sean O'Casey: <i>The Plough and the Stars</i></li> <li>5. Strindberg: <i>Miss Julie</i></li> <li>6. Gogol: <i>The Inspector General</i></li> <li>7. Brecht: <i>The Good Woman of Setzuan</i></li> <li>8. Pirandello: <i>Six Characters in Search of an Author</i></li> <li>9. Kalidasa: <i>Sakunthala</i></li> </ol>	(9x5=45 Hours)

#### REFERENCE TEXT BOOKS

S. NO.	AUTHOR	TITLE	PUBLISHER	YEAR	EDITION
1.	Eric Bentley	<i>In Search of Theatre</i>	Atheneum,	1965	
2	Margareta Bieber	<i>The History of the Greek and Roman Theatre</i>	University of Michigan Press	1939	
3	Barrett H. Clark	<i>A Study of Modern Drama</i>	D. Appleton-Century Company	1938	2 <sup>nd</sup>
4	R. F. Clarke		University of Michigan Press	1965	

		<i>The Growth and Nature of Drama</i>			
5	John Elson	<i>Post-war British Theatre</i>			
6	Axton and Williams, ed.	<i>English Drama - Forms and Development</i>	Cambridge University Press	1977	
7	Martin Esslin	<i>An Anatomy of Drama</i>	Farrar, Straus and Giroux	1977	
8	Bamber Gascoigne	<i>Twentieth-Century Drama</i>	Hutchinson, University of Minnesota	1974	
9	Arnold P. Hinchliffe	<i>Modern Verse Drama</i>	Routledge	2017	
10	Murray Krieger	<i>The Tragic Vision: Confrontation of Extremity</i>	Johns Hopkins University Press	1973	

**SUGGESTED READING**

<b>S. NO.</b>	<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>YEAR</b>	<b>EDITION</b>
1	Aeschylus	<i>Orestes</i>			
2	Aristophanes	<i>The Frogs</i>	Waxkeep Publishing	2015	
3	Ibsen	<i>Ghosts</i>	OUP	2008	
4	Chekhov	<i>The Three Sisters</i>	Penguin	2002	
5	Shaw		Penguin	1946	

		<i>Man and Superman</i>			
6	Eliot	<i>The Cocktail Party</i>	Houghton Mifflin Harcourt	2014	
7	Wilde	<i>The Importance of Being Earnest and A Woman of No Importance</i>	OUP	2008	
8	Pinter	<i>The Caretaker</i>	Dramatists Play Service	1998	
9	Beckett	<i>Endgame</i>	Faber & Faber	2012	
10	Miller	<i>The Crucible</i>	Penguin	2011	