

**HEMCHANDRACHARYA NORTH GUJARAT
UNIVERSITY, PATAN**

**ARTS (B.A.) PROGRAMME
IN
ENGLISH**

BA SEMESTER: 5

1 MAJOR AR23MJDSCENG501 COURSE

2 MAJOR AR23MJDSCENG501A COURSE

3 MAJOR AR23MJDSCENG501B (IKS) COURSE

BA SEMESTER: 6

1 MAJOR AR23MJDSCENG601 COURSE

2 MAJOR AR23MJDSCENG601A COURSE

3 MAJOR AR23MJDSCENG601B COURSE

SEMESTER SYSTEM

SCHEME OF EXAMINATION

AND

SYLLABUS

AS PER THE NEW N E P GUIDELINES

(FOR BA SEM 5/6 WITH EFFECT FROM JUNE-2025)

SCHEME OF EXAMINATION

DSC MAJOR COURSE

ARTS B.A. (ENGLISH)

(FOR BOTH SEMESTERS 5 & 6 COURSES)

Time: 2 ½ Hrs.

Total Marks: 50

	Marks
Q.1 One long question with an internal option from Unit-1	(13)
Q.2 One long question with an internal option from Unit-2	(12)
Q.3 One long question with an internal option from Unit-3	(13)
Q.4 Acquaintances any three out of five from Unit-4	(12)

HEMCHANDRACHARYA NORTH GUJARAT UNIVERSITY, PATAN

COURSE NAME: BRITISH ROMANTIC LITERATURE

SEMESTER 5

PROGRAM CODE: **AR23MJDSCENG501**

ENGLISH

COURSE CODE **Major 501**

EFFECTIVE FROM JUNE 2025 UNDER NEP

Total Credit – 04 (04 Period/Week)

Program Outcome

1. Provide knowledge about literature and literary forms with emphasis on British Romantic Literature
2. Equip students with foundational concepts, perspectives, principles and methods of appreciating British Romantic Poetry
3. Enable students to gain critical thinking and encourage them towards evaluation and appreciation of British Romantic Literature
4. Enrich the linguistic competency of students
5. Enhance reading, writing and comprehension skills of the students

Course Outcome:

1. Understand Romanticism as a concept in relation to Classicism
2. Understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
3. Analyze and understand the main characteristics of Romanticism
4. Appreciate the canonical and representative poems and prose of the writers of the Romantic period.
5. Develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
6. Appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity.

Sr. No.	Unit		Credit	Hr										
1	Unit 1	Chief Characteristics of Romantic Revival Major Romantic Poets												
2	Unit 2	William Wordsworth – Daffodils Coleridge- Kubla Khan Keats – Ode to the Nightingale Shelley – Ozymandias												
3	Unit 3	Charles Lamb – New Years Eve, Dream Children: A Reverie Hazlitt- On Reading Old Books, On Personal Character												
4	Unit 4	<p>Acquaintances:</p> <table border="1"> <tbody> <tr> <td>Robert Southey</td> <td>Sir Walter Scott</td> <td>Thomas Moore</td> <td>Lord Byron</td> <td>Jane Austen</td> </tr> <tr> <td>Mary Shelley</td> <td>Thomas Love Peacock</td> <td>Thomas De Quincey</td> <td>William Hazlitt</td> <td>Leigh Hunt</td> </tr> </tbody> </table>	Robert Southey	Sir Walter Scott	Thomas Moore	Lord Byron	Jane Austen	Mary Shelley	Thomas Love Peacock	Thomas De Quincey	William Hazlitt	Leigh Hunt		
Robert Southey	Sir Walter Scott	Thomas Moore	Lord Byron	Jane Austen										
Mary Shelley	Thomas Love Peacock	Thomas De Quincey	William Hazlitt	Leigh Hunt										
<p>Reference :</p> <ol style="list-style-type: none"> 1. Reason and Imagination 2. Conceptions of Nature 3. Literature and Revolution 4. The Gothic 5. The Romantic Lyric <p>Further Reading:</p> <ol style="list-style-type: none"> 1. William Wordsworth, ‘Preface to Lyrical Ballads’, in Romantic Prose and Poetry, ed. 2. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611. 														

HEMCHANDRACHARYA NORTH GUJARAT UNIVERSITY, PATAN

COURSE NAME: BRITISH LITERATURE: 19TH CENTURY

SEMESTER 5

PROGRAM CODE: **AR23MJDSCENG501A**

ENGLISH

COURSE CODE **Major 501A**

EFFECTIVE FROM JUNE 2025 UNDER NEP

Total Credit – 04 (04 Period/Week)

Program Outcome

1. Provide knowledge about literature and literary forms with emphasis on Victorian Literature
2. Equip students with foundational concepts, perspectives, principles and methods of appreciating Victorian Literature
3. Enable students to gain critical thinking and encourage them towards evaluation and appreciation of Victorian Literature
4. Enrich the linguistic competency of students
5. Enhance reading, writing and comprehension skills of the students

Course Outcome:

1. Identify and analyze the socio-economic-political contexts that inform the literature of the period
2. Comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres
3. Understand the conflict between self and society in different literary genres of the period
4. Understand the transition from Romantic to Victorian in literature and culture
5. Link the Victorian temper to political contexts in English colonies
6. Link the changes in the English countryside to changes brought about in similar settings in India

Sr. No.	Unit		Credit	Hr										
1	Unit 1	Chief Characteristics of Victorian Age Major Victorian Poets Major Victorian Novelists												
2	Unit 2	Jane Austen – ‘Pride and Prejudice’												
3	Unit 3	Alfred Tennyson - ‘Ulysses’, The Lotos Eaters Robert Browning - ‘My Last Duchess’, ‘The Last Ride Together’												
4	Unit 4	Acquaintances: <table border="1" data-bbox="342 583 1302 772"> <tbody> <tr> <td>Thomas Hardy</td> <td>Thackeray</td> <td>Elizabeth Barrett Browning</td> <td>Matthew Arnold</td> <td>C.G.Rossetti</td> </tr> <tr> <td>Emily Bronte</td> <td>Charles Dickens</td> <td>Macaulay</td> <td>J.S.Mill</td> <td>George Meredith</td> </tr> </tbody> </table>	Thomas Hardy	Thackeray	Elizabeth Barrett Browning	Matthew Arnold	C.G.Rossetti	Emily Bronte	Charles Dickens	Macaulay	J.S.Mill	George Meredith		
Thomas Hardy	Thackeray	Elizabeth Barrett Browning	Matthew Arnold	C.G.Rossetti										
Emily Bronte	Charles Dickens	Macaulay	J.S.Mill	George Meredith										

Reference:

1. Utilitarianism
2. Colonialism and nineteenth century literature
3. The 19th Century Novel
4. The Writer and Society
5. Faith and Doubt
6. The Dramatic Monologue

Further Reading:

1. Karl Marx and Friedrich Engels, ‘Mode of Production: The Basis of Social Life’, ‘The Social Nature of Consciousness’, and ‘Classes and Ideology’, in A Reader in Marxist Philosophy, ed. Howard Selsam and Harry Martel (New York: International Publishers,1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, ‘Natural Selection and Sexual Selection’, in The Descent of Man in The Norton Anthology of English Literature, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9. John Stuart Mill,
3. The Subjection of Women in Norton Anthology of English Literature, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

HEMCHANDRACHARYA NORTH GUJARAT UNIVERSITY, PATAN

COURSE NAME: INDIAN KNOWLEDGE SYSTEM THROUGH LITERARY TEXTS

SEMESTER 5

PROGRAM CODE: AR23MJDSCENG501B (IKS)

ENGLISH

COURSE CODE **Major 501 B**

EFFECTIVE FROM JUNE 2025 UNDER NEP

Total Credit – 04 (04 Period/Week)

Program Outcome

1. **Critical Thinking:** Develop the ability to interpret and analyse literary texts in light of historical, philosophical, and cultural contexts, especially those rooted in Indian traditions.
2. **Cultural Literacy:** Demonstrate awareness of India's diverse intellectual traditions, including spiritual, ethical, aesthetic, and ecological knowledge systems.
3. **Ethical Reasoning:** Apply moral and ethical principles derived from Indian Knowledge Systems (IKS) to contemporary societal challenges.
4. **Communication Skills:** Articulate complex ideas, arguments, and interpretations with clarity and coherence in both written and oral forms.
5. **Interdisciplinary Approach:** Integrate literary analysis with insights from philosophy, religious studies, performing arts, and social sciences for a holistic understanding.
6. **Global and Local Perspective:** Appreciate the relevance of indigenous systems in a globalized world and develop respect for India's cultural heritage.

Course Outcome:

At the end of the course, students will be able to:

1. Explore Indian Knowledge Systems through literary expressions
2. Identify and explain foundational concepts of Indian Knowledge Systems such as dharma, karma, moksha, and rasa through literary representation.
3. Analyse epic, novel, and dramatic texts to interpret Indian philosophical ideas, spiritual experiences, and ethical dilemmas.
4. Critically engage with key IKS themes such as mind-body duality, guru-shishya tradition, and cyclical time through the lens of literary narratives.
5. Express connections between classical Indian aesthetics and literary forms like poetry, drama, and fiction.
6. Write concept-based short essays that demonstrate understanding of IKS topics and their literary reflections.
7. Reflect on how literary texts preserve and transmit traditional Indian wisdom and discuss their relevance in today's world.

Sr. No.	Unit		Credit	Hr
1	Unit 1	Savitri (Book-1) by Sri Aurobindo Themes: <ul style="list-style-type: none"> • Soul's journey and transformation • Yoga, Shakti, and Vedantic philosophy • Time, destiny, and spiritual liberation 		
2	Unit 2	The Guide by R.K. Narayan Themes: <ul style="list-style-type: none"> • Karma and dharma • Transformation, guilt, and redemption • Guru-shishya tradition and spiritual realization 		
3	Unit 3	Hayavadana by Girish Karnad Themes: <ul style="list-style-type: none"> • Body, mind, and identity (Sankhya and Vedantic views) • Folk tradition and Indian myth • Rasa theory and the idea of completeness (Purnatva) 		
4	Unit 4	Acquaintances: <ol style="list-style-type: none"> 1. Dharma – As moral order and personal responsibility 2. Karma – Action, consequence, and spiritual evolution 3. Moksha – Liberation from suffering and rebirth 4. Bhakti – Devotional love and personal connection with the divine 5. Yoga – Integration of body, mind, and soul; the four paths 6. Rasa Theory – Indian aesthetic experience and emotional response 7. Guru-Shishya Parampara – Traditional modes of knowledge transmission 8. Atman and Brahman – The self and the absolute in Indian metaphysics 9. Purusharthas – The four aims of life: Dharma, Artha, Kama, Moksha 10. Cyclical Time (Yugas) – Non-linear views of time and cosmic order 		

Reference:

- Savitri – Sri Aurobindo (Suggested: Selections from Book I & Book VII)
- The Guide – R.K. Narayan
- Hayavadana – Girish Karnad

Further Reading:

- Sri Aurobindo – The Life Divine (selections)
- R.K. Narayan – My Days (Autobiography)
- Kapil Kapoor – Text and Interpretation: The Indian Tradition
- A.K. Ramanujan – 'Is There an Indian Way of Thinking?'
- B.K. Matilal – The Central Philosophy of Jainism
- Coomaraswamy, Ananda – The Dance of Shiva
- Swami Vivekananda – Bhakti Yoga, Jnana Yoga
- Devdutt Pattanaik – My Gita (popular reference)
- Rajagopalachari – Mahabharata (for comparative mythology)

Important Instructions:

The evaluation questions must align with the core concepts of the Indian Knowledge System (IKS) and critically examine these concepts as presented in the prescribed texts and syllabus.

The following sample questions are illustrative and should not be regarded as exhaustive compilation of possible questions.

Unit 1 Savitri by Aurobindo

- How does *Savitri* express the idea of the soul's evolution toward moksha in the context of Indian spiritual philosophy?
- Examine the role of willpower and divine grace in Savitri's journey. How do these relate to the IKS understanding of Shakti and Yoga?
- Discuss the integration of Sankhya and Vedantic thought in *Savitri*. How do these schools of philosophy shape the metaphysical vision of the poem?
- Analyze the concept of time and timelessness in *Savitri* in light of Indian cosmology (Yugas and Kalpa).

Unit 2 The Guide by R K Narayan

- In what ways does Raju's transformation reflect the law of karma and the Indian ideal of self-purification?
- Explore how the narrative arc of *The Guide* exemplifies the principle of dharma in different life stages (ashramas).
- How does *The Guide* portray spiritual awakening as a process of inner discipline akin to yogic practice?
- Critically evaluate the village's faith in Raju as a spiritual guide. How does this reflect collective consciousness in IKS traditions?

Unit 3 Hayavadana by Girish Karnad

- How does *Hayavadana* reinterpret Indian myths to explore the philosophical duality of mind and body (Sankhya darshan)?
- Discuss the idea of identity and wholeness in *Hayavadana* in the context of the concept of Purnatva (completeness) in Indian philosophy.
- What aspects of classical Indian aesthetics (Rasa theory) are evident in *Hayavadana*? How do they enhance the impact of the play?
- How does the play challenge or uphold traditional views of dharma, especially in the context of relationships and personal desire?

HEMCHANDRACHARYA NORTH GUJARAT UNIVERSITY, PATAN

**ARTS
B.A. PROGRAMME
IN
ENGLISH**

BA SEMESTER: 5

**MINOR
AR23MIDSCENG502 COURSE
AR23MIDSCENG502A COURSE**

BA SEMESTER: 6

**MINOR
AR23MIDSCENG602 COURSE**

**SEMESTER SYSTEM
SCHEME OF EXAMINATION
AND
SYLLABUS**

AS PER THE NEW N.E.P. GUIDELINES

(FOR B.A. SEM 5 & 6 WITH EFFECT FROM JUNE-2025)

SCHEME OF EXAMINATION

ARTS B.A. (ENGLISH)

BA SEMESTER: 5 MINOR

AR23MIDSCENG502 COURSE

AR23MIDSCENG502A COURSE

Time: 2 ½ Hrs.

Total Marks: 50

	Marks
Q.1 One long question with an internal option from Unit-1	(13)
Q.2 One long question with an internal option from Unit-2	(12)
Q.3 One long question with an internal option from Unit-3	(13)
Q.4 One long question with an internal option from Unit-4	(12)

BA SEMESTER: 6 MINOR

AR23MIDSCENG602 COURSE

Time: 2 ½ Hrs.

Total Marks: 50

	Marks
Q.1 One long question with an internal option from Unit-1	(13)
Q.2 One long question with an internal option from Unit-2	(12)
Q.3 One long question with an internal option from Unit-3	(13)
Q.4 Acquaintances any three out of five from Unit-4	(12)

HEMCHANDRACHARYA NORTH GUJARAT UNIVERSITY, PATAN

COURSE NAME: MODERN EUROPEAN DRAMA

SEMESTER 5

PROGRAM CODE: AR23MIDSCENG502

ENGLISH

COURSE CODE : **MI 502**

EFFECTIVE FROM JUNE 2025 UNDER NEP

Total Credits- 04 (04 Periods/ Week)

Program Outcome:

1. Provide knowledge about Modern European Drama.
2. Equip students with foundational concepts, perspectives, principles and methods of appreciating Modern European Drama.
3. Enable students to gain critical thinking and encourage them towards evaluation and appreciation of Modern European Drama.
4. Enhance reading, writing and comprehension skills of the students

Course Outcome:

1. Understand the role of theatre and drama in the introduction and shaping of modernity
2. Understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Grade, the epic theatre, the theatre of the absurd, etc.
3. Understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century

Sr.No			Credits 04	Hrs 04										
1	Unit -1	Chief Characteristics of Modern European Drama Major modern European Playwrights												
2	Unit -2	Henrik Ibsen, A Doll's House												
3	Unit -3	Samuel Beckett, Waiting for Godot												
4	Unit -4	Acquaintances: <table border="1"><tr><td>Anton Chekhov</td><td>Oscar Wilde</td><td>Sean O'Casey</td><td>Luigi Pirandello</td><td>Jean Genet</td></tr><tr><td>Bertolt Brecht</td><td>August Strindberg</td><td>Emile Zola</td><td>John Osborne</td><td>Harold Pinter</td></tr></table>	Anton Chekhov	Oscar Wilde	Sean O'Casey	Luigi Pirandello	Jean Genet	Bertolt Brecht	August Strindberg	Emile Zola	John Osborne	Harold Pinter		
Anton Chekhov	Oscar Wilde	Sean O'Casey	Luigi Pirandello	Jean Genet										
Bertolt Brecht	August Strindberg	Emile Zola	John Osborne	Harold Pinter										

Reference:

1. Politics, Social Change and the Stage
2. Text and Performance
3. European Drama: Realism and Beyond
4. Tragedy and Heroism in Modern European Drama
5. The Theatre of the Absurd
6. The Role of the Director
7. The Role of the free theatres

Further Reading:

Constantin Stanislavski, chap. 8, 'Faith and the Sense of Truth', In *An Actor Prepares*, tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121-5, 137-46.

Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68-76, 121-8.

George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303-24.

HEMCHANDRACHARYA NORTH GUJARAT UNIVERSITY, PATAN

COURSE NAME: INDIAN WRITING IN ENGLISH TRANSLATION

SEMESTER 5

PROGRAM CODE: AR23MIDSCENG502A

ENGLISH

COURSE CODE : **MI 502A**

EFFECTIVE FROM JUNE 2025 UNDER NEP

Total Credit – 04 (04 Period/Week)

Program Outcome

1. Provide knowledge about Indian English literature and literary forms.
2. Equip students with foundational concepts, perspectives, principles and methods of approaching Indian literature, with focus on novels and short stories.
3. Enable students to gain critical thinking and encourage them towards evaluation and appreciation of literature.
4. Enrich the linguistic competency of students.
5. Enhance reading, writing and comprehension skills of the students.

Course Outcome:

1. Appreciate the diversity of modern Indian literatures and the similarities between Them
2. Understand and creatively engage with the notion of nation and nationalism
3. Appreciate the impact of literary movements on various Indian literatures
4. Critically engage with significant social issues like caste and gender
5. Understand the historical trajectories of Indian literatures

Sr. No.	Unit		Credit	Hr										
1	Unit 1	Amrita Pritam -Pinjjar												
2	Unit 2	Rabindra Nath Tagore -The Home and The world												
3	Unit 3	Badal Sircar -Evam Indrajit												
4	Unit 4	Acquaintances: <table border="1" style="width: 100%; text-align: center;"> <tbody> <tr> <td>Samskara</td> <td>Fire and the Rain</td> <td>Nirmala</td> <td>Halfway House</td> <td>The Revenue Stamp</td> </tr> <tr> <td>Seven Steps in the Sky</td> <td>Meghdutam</td> <td>Khoshla</td> <td>Gora</td> <td>Ghashiram Kotwal</td> </tr> </tbody> </table>			Samskara	Fire and the Rain	Nirmala	Halfway House	The Revenue Stamp	Seven Steps in the Sky	Meghdutam	Khoshla	Gora	Ghashiram Kotwal
Samskara	Fire and the Rain	Nirmala	Halfway House	The Revenue Stamp										
Seven Steps in the Sky	Meghdutam	Khoshla	Gora	Ghashiram Kotwal										

Reference:

1. The Aesthetics and Politics of Translation
2. Linguistic Regions and Languages
3. Modernity in Indian Literature
4. Caste, Gender and Resistance
5. Questions of Form in 20th Century Indian Literature

Further Reading:

1. Rabindranath Tagore, 'Nationalism in India,' in Nationalism (Delhi: Penguin Books, 2009) pp. 63-83.
2. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, Indian Literature, No. 151 (Sept./Oct. 1992).
3. B.R. Ambedkar, 'Annihilation of Caste' in Dr. Babasaheb Ambedkar: Writings and Speeches, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
5. Sujit Mukherjee, 'A Link Literature for India', in Translation as Discovery (Hyderabad: Orient Longman, 1994) pp. 34-45.
6. G.N. Devy, 'Introduction', from After Amnesia in The G.N. Devy Reader (New Delhi: Orient BlackSwan, 2009) pp. 1-5.
7. A History of Indian English Literature- M.K.Naik,
8. Indian Writing in English- -K.R..Srinivas Iyanger
9. Indian Writing in English-(Volumes I to VIII) Editors Manmohan K. Bhatnagar & M. Rajeshwar

**HEMCHANDRACHARYA NORTH GUJARAT UNIVERSITY,
PATAN**

**ARTS (B.A.) PROGRAMME
IN
ENGLISH**

**SKILL ENHANCEMENT COURSE
&
INTERNSHIP**

**BA SEMESTER: 5 (SEC)
AR23SECENG506 COURSE**

**BA SEMESTER: 6 (INTERSHIP)
AR23INTENG607 COURSE**

SEMESTER SYSTEM

**SCHEME OF
EXAMINATION**

AND

SYLLABUS

AS PER THE NEW N E P GUIDELINES

(FOR BA SEM 5 & 6 WITH EFFECT FROM JUNE-2025)

SCHEME OF EXAMINATION
SKILL ENHANCEMENT COURSE
SPOKEN ENGLISH
AR23SECENG506 COURSE
ARTS B.A. (ENGLISH)
(FOR SEMESTER 5 COURSE)

Time: 2 Hrs.

Total Marks: 25

- | | |
|---|-------------|
| Q-1. One long question with an internal option from Unit-I | (07) |
| Q-2. Short Notes (Two out of Four) Unit-II. | (08) |
| Q-3. Phonetic transcription (Five out of Ten) Unit-III. | (10) |

HEMCHANDRACHARYA NORTH GUJARAT UNIVERSITY, PATAN

COURSE NAME: SKILL ENHANCEMENT COURSE

SEMESTER 5

PROGRAM CODE: AR23SECENG506

SPOKEN ENGLISH

COURSE CODE **SEC 506**

EFFECTIVE FROM JUNE 2025 UNDER NEP

Total Credits- 02 (02 Period/Week)

Program & Course Level Learning Outcomes:

1. The English sound system
2. The process of continuous English speech
3. The main intonation patterns in English and their functions
4. The difference between British English and Indian English
5. Pronunciation based on the model accents Received Pronunciation (RP) and General Indian English.
6. The main difference between these and other major accents of English, and the concept of sound change
7. Skills of speaking and listening

Sr.No			Credit	Hr
1	Unit-1	1. English as a Link Language in India 2. Organs of Speech		
2	Unit-2	Short Notes 1. Stop Consonants 2. Fricative Consonants 3. Nasal Consonants 4. Vowels 5. Diphthongs 6. Intonation 7. Syllable		
3	Unit-3	Phonetic Transcription of the following Words. View Life Lover Longer Three Thanks Cloth Father Listen Cool Park Habit Tune Breathing Guard Target Promise Cheer Choice House Queen Chorus Pool Noise Poor Young Laughter Bite Prayer Teach Order Resume Biscuit Blood Court		

Reference:

1. Light, Richard L., Ming Xu, and Jonathan Mossop. "English Proficiency and Academic Performance of International Students." *Tesol Quarterly* 21.2 (1987): 251-261.
2. Jacobson, Susan K. *Communication skills for conservation professionals*. Island Press, PO Box 7, Covelo, CA 95428, 1999.

Further Reading:

1. T. Balasubramaniam - A Textbook of English Phonetics for Indian Students
2. J. D. O'Connor – Better English Pronunciation
3. R. K. Bansal and J. B. Harrison – Spoken English, Orient Longman
4. Uppe, Aparanjani, M. V. Raghuram, and B. Madhavi Latha. "The Role of English Language and LSRW Skills in Employability." *The Research Journal of English* 4.4: 16-24.