

**Department of English & Foreign Language
Guru Ghasidas Vishwavidyalaya
(A Central University)
Bilaspur (C.G.) 495009**

M.A. in English
under
Choice Based Credit System (CBCS)

w.e.f Academic Session 2021-22

Structure of M. A.in English under Choice Based Credit System (CBCS)

Programme Structure

M.A. English - a four-semester Postgraduate Programme is of 82 credits weightage consisting of Core Courses (CC), Discipline Specific Elective Courses (DSC), Open Elective Courses (OEC), Research Methodology, and Dissertation with Viva Voce.

COURSES	CREDITS (Theory +Tutorial)	Marks
CORE COURSES (10 PAPERS)	10X4=40	100 (70 ESE+ 30 Internal Assessment) Total Marks: 100x10=1000
DISCIPLINE SPECIFIC COURSES (5 PAPERS)	5X5=25	100 (70 ESE+ 30 Internal Assessment) Total Marks: 5x100=500
OPEN ELECTIVE COURSES (TO BE OFFERED TO OTHER DEPARTMENTS)	1X5=5	100 (70 ESE+ 30 Internal Assessment) Total Marks: 1x100=100
RESEARCH METHODOLOGY (ONE PAPER)	1X2=2	100 (70 ESE+ 30 Internal Assessment) Total Marks: 100
DISSERTATION & VIVA-VOCE	10	150 (100 Dissertation + 50 Viva - Voce) Total Marks: 150
Total	82 Credits	

However, in DSE course titled “Linguistics”, only 40 marks shall be reserved for theory (End-Semester Examination), 30 marks for Practical/Viva-voce Exam and 30 marks for internal assessment. There will be 85 credits in the PG Programme.

OPEN ELECTIVE COURSES:

- The open elective courses to be offered in any one semester will depend on faculty availability and student preference.
- The Students of M.A.in English can opt for OEC course from among courses offered by OTHER departments.

Pattern of Evaluation

- Each paper (Core, DSE, RM, and OE) will be of 100 marks out of which 70 marks shall be allocated for End semester examination and 30 marks for internal assessment. End-Semester Examination will be of 70 Marks

Section A:

Ten Objective-Type Questions to be answered in a word or sentence each– 10x2=20

Section B:

There will be 8 questions and out of that 5 questions to be attempted- 10x5=50

Internal Assessment will be of 30 Marks

Internal Assessment will consist of Internal Test, Seminar Presentation and Project

- However, in DSE course - “Linguistics”: 40 marks shall be reserved for End-Semester Examination, 30 marks for Practical/Viva-voce Exam and 30 marks for internal assessment.

- **Dissertation& Viva Voce:150 Marks**

100 marks will be for dissertation and 50 marks will be for Viva-Voce Exam.

SCHEME OF EXAMINATION

Course	Code	Title	CREDITS (Lecture +Tutorial)	MARKS
SEMESTER I				
CORE COURSE-1	ESPAT1	Poetry I (Chaucer to Blake)	4 Credits (3 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
CORE COURSE-2	ESPAT2	Drama- I (Marlowe to Wilde excluding Shakespeare)	4Credits (3 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
CORE COURSE-3	ESPAT3	Prose	4Credits (3 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
CORE COURSE-4	ESPAT4	Fiction I (Defoe to Hardy)	4Credits (3 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
OPEN ELECTIVE COURSE	ESPAO1	OEC 1(OPTION-A): Disability Studies	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPAO2	OEC 2(OPTION-B): Popular Culture	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPAO3	OEC 3(OPTION-C): Indian Classical Literature	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPAO4	OEC 4(OPTION-D): Environmental Literature	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
SEMESTER II				
CORECOURSE-5	ESPBT5	Poetry II (Wordsworth to Arnold)	4 Credits (3 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
CORECOURSE-6	ESPBT6	Drama II (Shakespeare)	4 Credits (3 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
CORE COURSE-7	ESPBT7	Fiction II	4 Credits (3 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
DISCIPLINE SPECIFIC COURSE -1	ESPBD1	DSE 1: Linguistics	5 Credits (4 Lectures+ 1 Tutorial)	100 (40 ESE+ 30 marks for Practical/Viva-voce Exam+30 Internal Assessment)
SEMESTER III				
CORE COURSE-8	ESPCT8	Poetry III (Hopkins to Ted	4 Credits	100

		Hughes)	(3 Lectures+ 1 Tutorial)	(70 ESE+ 30 Internal Assessment)
CORECOURSE-9	ESPCT9	Drama III (Twentieth Century Drama)	4 Credits (3 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
DISCIPLINE SPECIFIC COURSE-2	ESPCD2	DSE 2 (Option A) : Literary Criticism & Theory I	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPCD3	DSE 3 (Option B): Cultural Studies	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
DISCIPLINE SPECIFIC COURSE-3	ESPCD4	DSE 4 (Option A) : Indian Literature in English I	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPCD5	DSE 5 (Option B) : American Literature- I	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPCD6	DSE 6 (Option C) :Indian Diaspora Writing	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPCD7	DSE 7 (Option D) Women Writing	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPCD8	DSE 8 (Option E): War Literature	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPCD9	DSE 9 (Option F): Children's Literature	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
Compulsory/ Mandatory Course -1	ESPCC1	Research Methodology	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
SEMSTER IV				
CORE COURSE-10	ESPDT10	New Literatures in English	4 Credits (3 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
DISCIPLINE SPECIFIC COURSE-4	ESPDD10	DSE 10 (Option A): Literary Criticism & Theory II	5 (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPDD11	DSE 11 (Option B):	5 Credits	100

		Posthumanism	(4 Lectures+ 1 Tutorial)	(70 ESE+ 30 Internal Assessment)
DISCIPLINE SPECIFIC COURSE-5	ESPDD12	DSE 12 (Option A): Indian Literature in English – II	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPDD13	DSE 13(Option B)American Literature- II	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPDD14	DSE 14 (Option C): Translation Studies	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPDD15	DSE 15 (Option D): Dalit Literature	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPDD16	DSE 16 (Option E): TRIBAL LITERATURE	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPDD17	DSE 17 (Option F): Film and Literature	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
	ESPDD18	DSE 18 (Option G): Graphic Novels and Comics	5 Credits (4 Lectures+ 1 Tutorial)	100 (70 ESE+ 30 Internal Assessment)
Compulsory/ Mandatory Course- 2	ESPDC2	Dissertation & Viva Voce	10 Credits	150 (100 marks for dissertation + 50 marks for Viva-Voce Exam.

**Learning Outcomes based Curriculum Framework (LOCF)
for
M.A. in English (CBCS)**

Programme Outcomes (POs)

- 1. Knowledge:** Prepare students academically by imparting a detailed knowledge and understanding of selected fields of study in the core disciplines of Humanities and languages (Hindi, Sanskrit and English) in order to promote their cognitive growth and enable them apply this knowledge in their personal, professional and social life.
- 2. Employability:** Enhance communication skills, soft skills and linguistic proficiency to make them successful in the career they opt.
- 3. Orientation towards Interdisciplinary:** Demonstrate a general understanding of the concepts and principles of selected areas of study outside core disciplines of humanities and languages.
- 4. Application Development:** Students shall be introduced to Indian and western aesthetics and works in translation to enable them to critically analyse all literary genres by applying theoretical concepts derived from various disciplines while situating them in the broader frameworks of historical movements, literary criticism and theory.
- 5. Critical Thinking:** Develop critical skills to analyze literatures in English, Sanskrit and Hindi with focus on issues relating to ethnic groups, race, class, gender and alternative sexualities, exclusion, representation, environment and ecological issues and trends like multiculturalism, post colonialism, post-humanism, migration etc.
- 6. IT- based Skills and Research Ethics:** Introduce students to basics of research methodology, research ethics, computer application and ICT- enabled learning practices.
- 7. Problem Solving:** Train the students for innovative practices which will help them understand the underlying connection between literature, politics and society.
- 8. Ethics and Leadership:** Enhance their ability to embrace and practise moral and ethical values so as to enable them to take leadership roles in their personal, professional and social life.

Programme Specific Outcomes (PSOs)

1. Familiarize students with the current developments in the field of English Language and Literature Studies
2. Develop an understanding of the aesthetics and politics in literature
3. Critique the ground of doing literary studies today
4. Formulate critical positions to read literary texts
5. Critically examine debates that shape ideas on art, literature, and aesthetics
6. Discover the range and scope of the study of aesthetics in the humanities
7. Evolve a perspective on the debates on theorizing genres
8. Comprehend the assumptions underlying contemporary cultural discourses
9. Problematised the socio-cultural and political implications of literary and artistic imaginations
10. Interrogate the various modes of representations and their ramifications
11. Introduce students to the diverse pedagogical principles and praxis in English
12. Familiarize students with the current developments in the field of Literary Studies in English
13. Develop expertise in pedagogy, assessment and research domains in Literary Studies
14. Cultivate an awareness of the cultural and literary heritage of India as reflected in its literatures
15. Creatively put to use the nuances in discourse analysis
16. Cultivate acquaintance with interdisciplinary approaches to literature and culture

CORE 1: Poetry I (Chaucer to Blake)

The Course provides an overview of early British poetry from the age of Chaucer upto Blake's Age. Though the focus of this Course is on the representative texts of the above mentioned age, the idea is to help the students develop critical understanding of British poetry, its origin, evolution, trends, movements and the related concepts.

Learning Outcomes (LOs): The learner shall:

1. Be thoroughly acquainted with selected masterpieces of British poetry from the Age of Chaucer up to the Blake's Age.
2. Be able to learn and appreciate the subtle connection between literature and society.
3. Learn about the generic differences between the various forms of poetry emerging and evolving in different ages.
4. Be able to understand and appreciate the language of poetry which is markedly different from the language of prose.
5. Ability to understand and apply different forms and aspects of poetry.
6. A good understanding of epic traditions in the works of Milton.
7. Better understanding of the socio-political and cultural history of the period.

Chaucer	:	<i>Prologue to Canterbury Tales (Modern version)</i>
*Shakespeare's Sonnets No.	:	18, 30, 63, 130, 153
*Milton	:	Paradise Lost- Book 1
*Donne	:	The Blossom, The Canonization, The Good Morrow, A Valediction: Forbidding Mourning
Marvell	:	To His Coy Mistress
*Pope	:	Dunciad
*Gray	:	The Progress of Poesy: A Pindaric Ode
*Blake	:	Songs of Innocence: Introduction, The Shepherd, Ah: Sunflower
Songs of Experience: Introduction, Earth's Answer, Holy Thursday, Tyger		

Suggested Reading

Martz, Louis L., ed., *Milton: A Collection of Critical Essays*, Prentice Hall, N.J., 1966. Waldock, A. J., *Paradise Lost and Its Critics*, Cambridge University Press, 1966.

Pattison, Mark. *Milton*, Lyall Book Depot, Chandigarh, 1966

Gardner, Helen, ed., *John Donne: A Collection of Critical Essays*, Prentice-Hall, 1982. Gerald, Hammond, *The Metaphysical Poets*, Macmillan, 1974.

Julian Lovelock, *Songs & Sonnets*. Macmillan, 1973. Coghill, N.: *The Poet Chaucer*, London, 1961.

Brower, R.A. *Alexander Pope: The Poetry of Allusion*

CORE 2: DRAMA- I (Marlowe to Wilde excluding Shakespeare)

Course Objective: The paper provides an overview of early British Drama up to Victorian Age EXCLUDING SHAKESPEARE. Though the focus of this paper is on the representative texts of the above-mentioned age, the idea is to help the students develop critical understanding of British drama, its origin, evolution, trends, movements and the related concepts. Apart from providing the conceptual and critical tools for analysing drama in general, the course is also meant to offer a survey of all the major socio-economic and cultural developments which have a direct bearing on British drama up to the Victorian Age.

Learning Outcomes (LOs): The learners will:

1. Get acquainted with selected masterpieces of British Drama up to the Victorian Age.
2. Be able to learn and appreciate 'the structure of feelings' i.e. the subtle connection between literature and society.
3. Learn about the generic differences between the various forms of drama emerging and evolving in different ages.
4. Understand and appreciate the theatrical conventions as they evolve with the passage of time

*Marlowe	:	<i>The Jew of Malta</i>
Jonson	:	<i>The Alchemist</i>
*Webster	:	<i>The White Devil</i>
Wycherley	:	<i>The Country Wife</i>
*Galsworthy	:	<i>Justice</i>
Wilde	:	<i>The Importance of Being Earnest</i>

Origin and Growth of the British Theatre

Suggested Reading

Craig, D. H. *Ben Jonson: The Critical Heritage*. London: Routledge, 1999.
A. Nicholl : *A history of Late Eighteenth Century Drama*
Legouis and Cazamian : *History of English Literature*

Cleanness Brooks and Robert B. Heilman : *Understanding Drama*
Butler, Martin: *Theatre and Crisis*
Leggatt, Alexander: *English Drama: Shakespeare to the Restoration 1590-1660*
Greenblatt, Stephen : *Renaissance Self-Fashioning*
Bevis, Richard W.: *English Drama : Restoration and Eighteenth Century, 1660-1789*
Hughes, Derek: *English Drama 1660-1700*
Jones, Vivien: *Women and Literature in Britain 1700-1800*
Muir, Kenneth: *Comedy of Manners*
Healy, Thomas: *Christopher Marlowe*
Leggatt, Alexander : *Ben Jonson: His Vision and Art*
Bliss, Lee: *The World's Perspective : John Webster and the Jacobean Drama*

CORE 3: PROSE

Course Objectives

1. To familiarise the students with the various ways in which prose writings have evolved down the ages
2. To enable the students to analyse prose writings/non fiction writings and identify the formal aspects that differentiates each genre

Course Learning Outcomes

1. An understanding of what constitutes prose writings will have been established.
2. The foundations of representation and genre will also have been established.

*Bacon	:	Of Truth; Of Death; Of Ambition, 'Of Simulation and Dissimulation', 'Of Marriage and SingleLife',
*Addison&Steele	:	OftheClub;TheCoverleyHousehold;SirRogeratthe Theatre, 'Of the Club', 'Sir Roger at Home', (Coverley Papers from the <i>Spectator</i> , ed. K. Deighton,Macmillan)
*Lamb	:	Christ Hospital; Imperfect Sympathies, Bachelor's Complaint
WilliamHazlitt	:	'The Indian Jugglers', 'On The Ignorance of the Learned', 'On Going aJourney
Carlyle	:	Hero asPoet
RobertLynd	:	On Forgetting, The Pleasure ofIgnorance
*A.G.Gardiner	:	On Saying Please, On the Rule of theRoad
JohnRuskin	:	<i>Unto This Last</i>

Suggested Readings:

Sushant K. Sinha : *English Essayists*

Pooley,Roger: *English Prose of the Seventeenth Century,1590-*

1700 Jardine,Lisa: *Francis Bacon: Discovery and the Art of*

Discourse Bloom,Edward: *Addison and Steele: The Critical*

Heritage Heffer,Simon: *Moral Desperado: A Life of Thomas*

Carlyle

CORE 4 : Fiction I (Defoe to Hardy)

Course Objectives:

1. To understand how fiction records and alters social and cultural realities
2. To understand the strategies of narrative, theme and image that fiction uses to take forward this task

Learning Outcomes:

1. To train the student in methods of textual analysis
2. To sensitise students to the capacity of fiction to bring about social and cultural change

Content

Daniel Defoe	:	<i>Moll Flanders</i>
Jane Austen	:	<i>Emma</i>
Fielding	:	<i>Joseph Andrews</i>
Charles Dickens	:	<i>Great Expectations</i>
George Eliot	:	<i>Middlemarch</i>
Thomas Hardy	:	<i>Tess of the D'urbervilles</i>

Suggested Reading:

Alexander, Christine, and Sellars, Jane : *The Art of the Brontës*
Butler, Marilyn: *Jane Austen and the War of Ideas*
Collins, Philips: *Dickens and Crime*
Ford, G.H.: *Victorian Fiction: A Second Guide to Research*
Gatrell, Simon: *Hardy and the Proper Study of Mankind*
Hardy, Barbara: *The Novels of George Eliot*
Kelly, Gary: *English Fiction of the Romantic Period*
McKeon, Michael: *The Origins of The English Novel 1600-1740*
Miller, J. Hillis: *Thomas Hardy: Distance and Desire*
Roberts, Warren : *Jane Austen and the French Revolution*
Rogers, Pat: *Daniel Defoe: The Critical Heritage*
Sanders, Andrew: *Charles Dickens and the spirit of the Age*
Slater, Michael: *Dickens and Women*
Smallwood, Angela J.: *Fielding and Women*
Spencer, Jane: *The Rise of Women Novelist from Aphra Behn to Jane Austen*
Watt, Ian : *The Rise of the Novel: Studies in Defoe, Richardson, Fielding*

SEMESTER II

CORE 5: Poetry II (Wordsworth to Arnold)

Course Outcome :

- To acquaint the students with the Romantic Age and Victorian Age .
- To provide a broad idea of social and historical concepts of nature.
- To elucidate the principle of simplicity and lucidity of expression.
- To enable the students the changing poetic conventions in the Victorian and Modern Age.

Learning Outcome :

- To appreciate the romantic and Victorian philosophy of emotion and sentiments expressed in a manner
- To appreciate the aesthetic beauty of the poems.
- To inculcate a deeper appreciation of cultural diversity expressed in the works.
- To demonstrate the socio- political transition and its impact particularly on poems.
- To elucidate the changing trends in theme, style ,values and conflicts in literary history.

Content

*Wordsworth	:	<i>The Prelude, Book I (1-381), ImmortalityOde</i>
*Coleridge	:	The Rime of Ancient Mariner, KublaKhan
*Shelley	:	Adonais
*Keats	:	Ode to a Nightingale, Ode on a Grecian Urn, Ode to Psyche
Byron	:	<i>From Childe Harold's Pilgrimage (Canto iv stanza 178)</i>
*Tennyson	:	Ulysses, The Lotos Eaters
*Browning	:	Rabbi Ben Ezra, Porphyria's Lover, The Last Ride
Together,Prospice,		
*Arnold	:	The ScholarGypsy

Suggested Reading:

Armstrong,Isobel: *Robert Browning*
Armstrong,Isobel: *Victorian Poetry: Poetry,Poetics and Politics*
Baron,Michael: *Language and Relationship in Wordsworth's Writing*
Beer, John: *Coleridge's Poetic Intelligence*
Butler, Marilyn: *Romantics, Rebels and Reactionaries: English Literature and its Background 1760 - 1830*
Gill,Stephen: *William Wordsworth: A Life*
Holmes,Richard: *Coleridge: Darker Reflections*
Jack,Ian: *Keats and the Mirror of Art*
Martin,R.B.: *Tennyson : The Unquiet Heart*
O'Neill,Michael: *The Human Mind's Imaginings: Conflict and Achievement in Shelley's Poetry*
Sinfield,Alan: *Alfred Tennyson*
Webb,Timothy: *Shelley : A Voice not Understood*
Williams,Raymond: *Culture and Society 1780-1950*

CORE 6: Drama II (Shakespeare)

Course Objective: The aim of this course is to introduce the students to the works of Shakespeare, though the focus of this paper is on the seminal works of the writer, the idea is to make students understand the depth and richness of his works which are still relevant to the present-day readers.

Learning Outcomes (LOs): The learners will:

1. Be able to understand the Renaissance and its impact on English Literature.
2. Learn the specific characteristics of Elizabethan period.
3. Learn how to critically analyse and evaluate a play by identifying its themes, characters, plot, setting etc.

Content

**Hamlet*

King Lear

**The Tempest*

Anthony and Cleopatra

**King Henry IV, Part I*

A Midsummer Night's Dream

Shakespeare Criticism: Dr. Johnson, Bradley, Wilson Knight, Caroline Spurgeon, Stephen Greenblatt.

Shakespeare in Films: *Romeo and Juliet* (Dir. Franco Zeffirelli), *Hamlet* (Dir. Kenneth Branagh), *Maqbool*, *Omkara* (any one)

Shakespeare in Translations and Adaptations: Hurro Chunder Ghose: *Bhanumati Chittobilas*, Girish Ghosh: *Macbeth*, Utpal Dutt: *Chaitali Rater Swapno* (any one)

Suggested

Readings:

Tragedies

Bradley, A.C.: *Shakespearean Tragedy*, London, Macmillan, 1905. Knight, G. Wilson: *The Wheel of Fire*, London, Methuen, 1949.

Laurence, L. *Shakespeare's Tragedies: An Anthology of Modern Criticism*, Harmondsworth, Middlesex, Penguin Books, 1970.

Muir, Kenneth: *Shakespeare: The Great Tragedies*, London, The British Council, 1961 (Writers and their Work Series).

Comedies

Brown, John Russell: *Shakespeare and His Comedies*, London, Methuen, 1957. Charlton, H.B.: *Shakespearean Comedy*, London, Methuen, 1957.

Leech, Clifford. (ed.): *Shakespeare's Comedies*, Harmondsworth, Middlesex, Penguin Books, 1967.

Palmer, D.J. (ed.): *Shakespeare's Later Comedies*, Harmondsworth, Middlesex, Penguin Books, 1971.

Tillyard, E.M.W.: *Shakespeare's Problem Plays*, London, Chatto & Windus, 1950.

Histories

Knight, G. Wilson: *The Imperial Theme*, London, Methuen, 1965.

Knights, L.C.: *Shakespeare: The Histories*, London, The British Council, 1962. (Writers and Their Work Series)

Waith, Eugene M.: *Shakespeare: The Histories: A Collection of Critical Essays*, Englewood Cliffs, N.J., Prentice Hall, 1965.

CORE 7: Fiction II

Course Outcome:

- This course is designed to acquaint the students with important works of Fiction of 20th century.
- To familiarize the students with important trends of the time.
- To explore the growing reading habits of the people of this age.

Learning Outcome :

- Understand the role of society and culture in the lives and writings of the writers of the age.
- Enhance the understanding of imaginative, communicative skill of the writers.
- Be exposed to different cultures, histories and myths through fiction.
- Be exposed to different techniques, narrative styles used by the writers.
- Deepen understanding the range of human experience and growing the pleasure of reading habits.
- Gain knowledge of the development of English Novels and its types, from Allegorical to Psychological.
- To learn the elements of Fiction - Narrative technique, setting, style characterisation.
- To acquaint with Novel and literary devices of allegory, metaphor, satire and stream of consciousness.
- Enhance reading skills and appreciate the texts in a critical and creative approach.
- To appreciate the unique styles of eminent writers ranging from Romantic to Modern age.

Content

1. Joseph Conrad: *Lord Jim*
2. Virginia Woolf: *To the Lighthouse*
3. James Joyce: *A Portrait of the Artist as a Young Man*
4. D. H. Lawrence: *Women in Love*
5. E M Forester: *Passage to India*
6. George Orwell: *Animal Farm*
7. Graham Greene: *The Heart of the Matter*

DSE 1: Linguistics

Course Objective: The need for learning and mastering the English language has, over the last few decades, grown enormously all over the world; India is no exception. This course will help students in understanding the subtle nuances of English language and acquire the art of spoken English. Besides, this course will also help students understand the evolution of English language.

Learning Outcomes (LOs): The learners will develop:

1. Understanding of phonology as mechanics of language.
2. Better understanding of the language.
3. Better English pronunciation and better usage of English in real-life situations.
4. Understanding the evolution of English Language from ancient times to the modern.

Content

UNIT I:

- (a) Language: Definition, Nature and Characteristics
- (b) Linguistics: Definition, Nature and Scope
- (c) Branches of Linguistics

UNIT II:

- (a) Phonetics: Definition and Branches of Phonetics
- (b) The Production of Speech: Speech Mechanism, Active and Passive Articulators
- (c) Phonology of English: Phoneme, Vowels, Diphthongs, Consonants, Phonemic Transcription, Stress, Intonation

UNIT III:

- (a) Morphology: Morpheme, Allomorph, Types of morpheme
- (b) Syntax: Structuralism, Constituency and Constituency Tests, Deep and Surface Structure

UNIT IV:

- (a) Semantics: Conceptual and Associative Meaning; Lexical Relations
- (b) Pragmatics: Role of Context in meaning, Speech Acts.

UNIT V:

Sociolinguistics

Language and Dialect, Language and society, Language Variation, Register, Idiolect, Diglossia, Elaborated Code and Restricted Code, Pidgin, Creole, Code switching, Code-mixing, Jargon, Standard Language, Isogloss, Speech community, Monolingualism, Bilingualism, Multilingualism

UNIT VI:

Psycholinguistics

Language and Mind, Competence and Performance, Communicative Competence, Perspectives of Language Acquisition, Stages of Child Language Development

Recommended Readings:

1. Yule, George. *The Study of Language*. [6th Edition \(South Asia edition\)](#). Cambridge University Press.
2. Varshney, R. L. *An Introductory Textbook of Linguistics and Phonetics*
3. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Laxmi Publications.
4. S. K. Verma & N. Krishnaswami. *Modern Linguistics: An Introduction*. OUP.
5. Fromkin, V. (ed.) 2000. *Linguistics: An Introduction to Linguistics*. Cambridge: Blackwell.
6. Crystal, D. *Linguistics*. Harmondsworth: Penguin, 1971.
7. Gongapadhyay, A. *Essentials of English Philology, Phonetics, Linguistics*. (2nd Ed.). 2014.

8. Jespersen, Otto. *Growth and Structure of the English Language*: 2013(Reprint)
9. Jaydeep Sarangi. *A Textbook of Linguistics and Phonetics*: 2011 (4thEd.)
10. Rabin Kumar Das. *A Handbook of Language, Linguistics and Philology*.
11. David Abercrombie. *Studies in Phonetics and Linguistics*. Oxford University Press, 1965.
12. J. Harold B Allen. *Applied English Linguistics*. 1964.
13. Chomsky. *Reflections on Language*. Random House, 1975.
14. Andrew Radford, et al. *Linguistics: An Introduction*. Cambridge University Press, 1999.
15. D. Thakur. *Syntax*. Patna: Bharati Bhavan, 1998
1. Corder, S. Pit: *Introducing Applied Linguistics*. Penguin Education, 1973.
2. Suzanne Romaine. *Language in Society: An Introduction to Sociolinguistics*. OUP.
3. Krishnaswamy, N., Verma, S. K., Nagarajun, M. *Modern Applied Linguistics*. Macmillan
4. Crystal, D. *Linguistics*, Harmondsworth: Penguin, 1971.
5. Peter Trudgill. *Sociolinguistics*. Penguin, 1994
6. Ferdinand De Saussure. *Course in General Linguistics* (With introduction by Jonathan Culler), Fontana: Collins. 1974.
7. Chambers, J.K. *Sociolinguistic Theory*. London: Blackwell. 1995.
8. Richards, J.C. and Rodgers, T.S. *Approaches and Methods in Language Teaching*. Third Edition. Cambridge University Press, 2014.
9. Goatly, A. *Explorations in stylistics*. Oakville, CT: Equinox Pub. 2008.

SEMESTER III

CORE 8: Poetry III (Hopkins to Ted Hughes)

Course outcome :

- 1.To familiarize the students with new trends of literature in the Modern Age.
- 2.To make them understand literature in context of socio political and scientific changes.

Learning Outcome:

- Take cognizance of the seminal socio political and historical events of the twentieth century which exerted a deep influence on literature of the time.
- To gain insight into the major issues of the British society of this age.
- To understand the literary and artistic movements of this age and their impact on the writings.
- To understand the philosophy expressed by the writers in their works.
- To develop knowledge of the identity crisis expressed through the texts.

Content

*Hopkins	:	Pied Beauty; The Windhover; Carrion Comfort
*Yeats	:	‘Easter 1916’, ‘Leda and the Swan, Sailing to Byzantium; Byzantium; Coole Park and Ballylough
*Eliot	:	<i>The Waste Land</i>
*Auden	:	In Memory of W.B. Yeats; September 1, 1939
*Larkin	:	Next, please; At Grass,
*Ted Hughes	:	The Thought-Fox; Kreuzer Sonata

Suggested Reading:

Ellman, Richard: *Yeats: The Man and the Masks*

Fuller, John: *W.H. Auden : A Commentary*

Gifford, Terry and Neil Roberts: *Ted Hughes : A Critical Study*

Jeffares, A., Norman: *A Commentary on the Collected Poems of*

W.B. Yeats Kenner, Hugh: *The Invisible Poet: T.S. Eliot*

Lodge, D.: *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature*

Lucas, J.: *Modern English Poetry : From Hardy to Hughes*

Motion, Andrew: *Philip Larkin: A Writer's Life* Sagar, Keith : *The Art of Ted Hughes*

V. Rai: *The Wasteland : A Critical Study*

CORE 9: Drama III (Twentieth Century Drama)

Learning Outcome

- Students will be able to identify the major trends in the pluralistic, multicultural and experimental body of verse spanning the second half of the twentieth century, to critically analyse the distinctive features of contemporary verse and to make theoretically informed readings of modern and postmodernist drama
- Students will be familiarised with the various forces that shaped the postmodern worldview, postmodern trends in and dynamics of theatre, and how both continue to impact various aspects of our contemporary life.

Content

*Beckett	:	<i>Waiting for Godot</i>
*Pinter	:	<i>The Birthday Party</i>
*Shaw	:	<i>Man and Superman</i>
*Eliot	:	<i>Murder in the Cathedral</i>

Suggested Reading:

- Williams,R.: Drama from Ibsen to Brecht Worth,K.: Revolutions in Modern English Drama
Esslin,Martin: The Theatre of the Absurd Bigsby,C.W.E.: Contemporary English Drama
Smith,C.Grover: T.S.Eliot's Poetry and Plays Kenner,Hugh: A Reader's Guide to Samuel Beckett
Butler,Lance St John: Samuel Beckett and the Meaning of Being: A Study in Ontological Parable
Bold, A : Harold Pinter : You Never Heard Such Silence
Raymond Williams. Drama: From Ibsen to Brecht. London: University Press, 1987.
Bassanese, F. A. ,Understanding Luigi Pirandello. Univ of South Carolina Press, 1997. Pirandello Luigi,
Bentley Eric. Six Characters in Search of an Author. Signet Classics,1998.
Harold Bloom. Luigi Pirandello (Bloom's major dramatists). Philadelphia. Chelsea House Publishers. 2003.
Antonin Artaud. The Theater and its Double. London: Colder and Boyers, 1970.
Travis Bogard and W.T. Oliver.ed. Modern Drama. London: OUP, 1965.
Styan, J. L. The Dark Comedy: The Development of Modern Comic Tragedy. Cambridge: CUP, 1962
Brustein, Robert.,The Theatre of Revolt. New York: NYU, 1991.
Styan J. L.,Modern Drama in Theory and Practice. Cambridge: CUP, 1982.
Styan J. L. Elements of Drama. Cambridge: CUP, 1960.
M. Bennett, Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter. Palgrave Macmillan US, 2011
Esslin, Martin. The Theatre of the Absurd. Bloomsbury Academic, 2015
Matthew Roudané, Edward Albee: A Critical Introduction. Cambridge introductions to literature. Cambridge University Press, 2017
Govind P. Deshpande,Modern Indian drama: An Anthology Sahitya Akademi, 2000
Sudhakar Pandey, Freya Barua. New Directions in Indian Drama: With Special Reference to the Plays of Vijay Tendulkar, Badal Sircar and Girish Karnad, Prestige, 1994
M. K. Naik, Shankar Mokashi-Punekar, Perspectives on Indian drama in English, Oxford University Press, 1977
Bradbury and McFarlane eds. Modernism: A Guide to European Literature 1890- 1930 (Penguin) Peter Childs.Modernism (Routledge: The New Critical Idiom Series) Patricia Waugh ed. Postmodernism: A Reader (Edward Arnold) Barret H. Clark. A Study of Modern Drama. New York: NYUP, 1925.
Mane, Prabhanjan. Interpreting Drama. New Delhi: Atlantic Publishers, 2010. Gassner John, Masters of the Drama, New York, Dover Publication 1954.
Lumley Frederich, New Trends in 20th Century Drama, Barrie and, London, Jenkins, 1972.

DSE 2 (Option A) : Literary Criticism & Theory I

Objectives:

- To help learners develop literary sensibility and critical thinking.
- To make learners understand a wide range of literary texts, literary history and literary criticism
- To introduce learners to a variety of critical approaches to perceive the paradigm shift through the critical texts in the

Learning Outcome:

- Develops a comprehensive understanding of theoretical and practical aspects of criticism and literary theory
- Becomes aware of the relation between literature and criticism
- Practices application of the basic concepts of criticism to literary texts
- Demonstrates how the basic concepts in contemporary theory is applied to literary texts.
- Enhances awareness in the aesthetics of literary and cultural texts

Content

New Criticism:

Eliot, 'To Criticize a Critic', 'The Metaphysical Poets', 'Hamlet and his Problems'
Wimsatt & Beardsley, "The Intentional Fallacy" "The Affective Fallacy"

Structuralism

Saussure, from *Course in General Linguistics*

Jakobson, "Two Aspects of Language"

Deconstruction:

Derrida: Structure sign and play in the discourses of Human Science

Roland Barthes: From Work to Text"

Psychoanalysis

Freud: *The Uncanny* (1919)

Lacan: The mirror stage

Reader Response Theory:

Stanley Fish: Is there a text in this class?

Wolfgang Iser – 'Interaction between Text and Reader'

Indian Aesthetics:

Anandavardhana "Dhwani: Structure of Poetic Meaning" from Dhvanyaloka

Kuntaka —Language of Poetry and Metaphor" from Vakrokti-Jivita

Suggested Reading:

George Watson: The Literary Critics

David Daiches, Critical Approaches to Literature

A Bosker, Literary Criticism in the Age of Johnson

George Saintsbury, A History of English Criticism

Terry Eagleton, Literary Theory: An Introduction (Oxford: Blackwell, 2008)

Peter Barry, Beginning Theory (Manchester: Manchester University Press, 2002)

Patricia Waugh, (ed.), Literary Theory and Criticism, Oxford University Press, 2006

Chris Baldwick, Criticism and Literary Theory

David Lodge, Modern Criticism and Theory

G N Devy, Indian Literary Criticism (Orient Longman, 2002)

DSE 2 (Option B): Cultural Studies

Introduction to Cultural Studies will be significant to students interested in popular culture and the cultures of everyday life. The course will focus on key thinkers in Cultural Studies as well as the ways identities are constructed and maintained through everyday practices and engagement with material cultures. The course content comprises topics such as fashion, taste, race, gender, film, music, and the environment. Building on the tradition that started in the United Kingdom in the 1960s, this course will introduce students to the key theories, concepts, and methods of Cultural Studies as a globally-relevant discipline. Introduction to Cultural Studies is designed as the entry point for the Cultural Studies Major. Cultural Studies is a comparatively young area of research and teaching that brings in new perspectives to our notions regarding ‘texts’ and ‘meanings’ and therefore to the study of literature, cultures, and societies. This course seeks to pool together theoretical tools and critical perspectives to help students interrogate cultural texts of multiple kinds like advertisements, films, television, newspaper, and internet texts and so on that saturate our lives.

Objectives:

- To introduce students to the understanding of culture in cultural studies
- To help them understand how culture is mediated by/through the frameworks of gender, caste, nation and such concepts
- To demonstrate the practicality of cultural studies theory to contemporary situations and practices relevant to the everyday experience of students.
- To introduce learners to use interdisciplinary critical perspectives to examine the
- diverse and sometimes contested meanings of cultural objects and processes of Cultural Studies.

Course Learning Outcome:

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

- To identify key theorists and terms in Cultural Studies
- To acquire knowledge of key texts and topics related to Cultural Studies
- To understand ‘culture’ as a contested category and various debates on culture
- To develop a critically sharp outlook towards reading and understanding aspects of
- cultures

Unit I

- Raymond Williams, “The Analysis of Culture,” in *Cultural Theory and Popular Culture: A Reader*, pp. 32-40.
- Stuart Hall, “The Formation of Cultural Studies” and “Culturalism,” *Cultural Studies 1983: A Theoretical History* (Durham: Duke University Press, 2016), pp. 5-53.

Unit II

- F.R. Leavis, “Mass Civilization and Minority Culture” in *Cultural Theory and Popular Culture: A Reader*, pp. 12-20
- “Richard Hoggart, The Uses of Literacy and The Cultural Turn,” *International Journal of Cultural Studies* 10, March 2007, pp. 39-49.
- Charlotte Brunson, “A Thief in the Night: Stories of Feminism in the 1970s at CCCS,”

Unit III

- Antonio Gramsci, “Hegemony, Intellectuals, and the State,” in *Cultural Theory and Popular Culture: A Reader*, pp. 75-80.
- Arjun Appadurai, “Commodities and the Politics of Value,” *The Social Life of Things: Commodities in a Cultural Perspective* (Cambridge: Cambridge University Press, 1986)

Unit IV

- Alexander Doty, “My Beautiful Wickedness’: The Wizard of Oz as Lesbian Fantasy,” pp. 138-158.
- Robert Drew, “‘Anyone Can Do It’: Forging a Participatory Culture in Karaoke Bars,” pp. 254-269

Suggested Readings :

1. Aldred, Gavin. *Indian Firework Art*. Trafalgar Square, 2000.
2. Appadurai, Arjun, ed., *The Social Life of Things*, Cambridge U. Press, 1988
3. Barker, Chris. (2004). *The Sage Dictionary of Cultural Studies*. Sage, New Delhi, Thousand Oaks, London
4. Barker, Chris. (2008). *Cultural Studies: Theory and Practice*. Sage, New Delhi, Thousand Oaks, London.
5. Barr, Marleen S. *Genre Fission: A New Discourse Practice for Cultural Studies*. Iowa City: of Iowa P, 2000.
6. Ben, Amos, Dan, (Ed). *Folklore in the context*, New Delhi, South Asian publisher, 1982
7. Ben, Amos, Dan, (Ed). *Folklore genres*, Austin University of Texas press, 1976
8. Brooker, Peter. (2000). *A Glossary of Cultural Theory*. Arnold, London.
9. Carey, James W. *Communication as Culture: Essays on Media and Society*. Boston: Unwin Hyman, 1989.
10. Clifford Geertz. *The Interpretation of Cultures*, New York, Basic Books Inc.1973.
11. Dawson, Barry. *Street Graphics India*. Thames and Hudson, 2001.
12. Doring, Simon. (2003). *The Cultural Studies Reader*. Routledge, London.
13. Hall, Stuart. (1996). *Critical Dialogues in Cultural Studies*. Routledge, London.
14. Jenks, Chris, ed. *Cultural Reproduction*. London: Routledge, 1993.
15. Kaplan. E. Ann, ed. *Postmodernism and its Discontents: Theories and Practices*. New York:Verso, 1989.
16. King, Anthony, ed. *Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity*. London: Macmillan, 1991.
17. Kingery, David, ed., *Learning from Things: Method and Theory of Material Culture Studies*, Washington, DC, Smithsonian Inst. Press, 1996
18. McCracken, Grant. *Culture and Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities*. Bloomington: Indiana University Press, 1988.
19. Morley, David, and Kuan-Hsing Chen, eds. *Stuart Hall: Critical Dialogues in Cultural Studies*. London: Routledge, 1996.
20. Morley, David. *Television, Audiences and Cultural Studies*. London: Routledge, 1992.
21. Nayar, Pramod K. (2008). *An Introduction to Cultural Studies*. Viva Books, New Delhi. 22
22. Phillips, Ruth and Christopher Steiner, eds. *Unpacking Culture: Art and Commodity in Colonial and Post-Colonial Worlds*, Berkeley: University of California Press, 1999.
23. Prakash, K. *Authentic Folk Designs from India*. New Delhi, 1995.
24. Sardar, Ziauddin and Borin Van Loon. (2012). *Introducing Cultural Studies*. Icon Books, London.
25. Shearer, Alistair. *The Hindu Vision: Forms of the Formless*. Thames and Hudson, 1993.
26. Spivak, Gayatri Chakravorty. In *Other Worlds: Essays in Cultural Politics*. New York: Methuen, 1987.
27. Tagg. John, ed. *The Cultural Politics of —Postmodernism.* Binghamton: SUNY at Binghamton, 1989.
28. Thompson, Denys, ed. *Discrimination and Popular Culture*, 2nd ed. London: Penguin, 1973.
29. Turner, Graeme. (1996) *British Cultural Studies*
30. Waites, Bernard, Tony Bennett and Graham Martin, eds. *Popular Culture: Past and Present*. London: Croorm Helm, 1982.
31. Williams, Raymond. *Culture and Society, 1780–1950*. New York: Harper and Row, 1958.
32. Williams, Raymond. *Television: Technology and Cultural Form*. London: Fontana, 1974.

33. Williams, Raymond. *The Country and the City*. New York: Oxford University Press, 1973.
34. Williams, Raymond. *The Long Revolution*. Middlesex: Penguin, 1965.
35. Willis, Paul. *Common Culture*. Milton Keynes: Open UP, 1990.
36. Wollen, Peter. *Raiding the Icebox: Reflections on Twentieth-Century Culture*. London: Verso, 1993.

DSE 3 (Option A) : Indian Literature in English I

Course Outcome :

- To introduce students to the various shades of Indian writings in English with its movements and artistic nuances.
- To understand the historical background, its influence on the development of the writings.
- To study the Indian contribution to literature in English
- To compare and appreciate the literary works of Indian writers and broaden the horizon of understanding.
- The issues raised by diasporic movements, post colonialism and emergence of modern India is also a part of the study of this paper.

Learning Outcome :

- To study the emergence, growth and flowering of Indian writings in English through the turbulent times of pre independence to the modern times.
- To gain knowledge of various literary movements and writers.
- To analyse and appreciate the “ Indianness” of the writers which makes their writing unique .
- To trace and study the cultural, mythological ,historical,traditional leanings in the texts .

Content

* Girish Karnad	:	<i>Hayavadana:</i>
* Vijay Tendulkar	:	<i>Silence! The Court Is in Session</i>
Mahesh Dattani	:	<i>Final Solutions</i>
* Poile Sengupta	:	<i>Thus Spake Shoorpanakha, So Said Shakuni</i>
*Nissim Ezekiel	:	Poet Lover and Birdwatcher; Background,Casually
*Jayant Mahapatra	:	Grass,Lost
*A.K.Ramanujan	:	A River; Love Poem for a Wife I;Obituary
*KamalaDas	:	The Old Playhouse, A Hot Noon in Malabar; The

Invitation

- *Rabindranath Tagore; a) Thou hast made me endless
 b) Where the mind is withoutfear
 c) The morning sea of silence broke into ripples of birdsongs
 d) The same stream of life that runs through myveins
 e) Deliverance is not for me inrenunciation

Suggested Readings:

- Naik, M. K. *A History of Indian English Literature*. Delhi: SahityaAkademi, 1992.
- Devy, G. N. *After Amnesia: Tradition and Changes in Indian Literary Criticism*. Hyderabad: Orient Longman and Sangam Books, 1992.
- Mukherji, Minakshi . *The Twice Born Fiction*. New Delhi: Heinemann, 1971.
- Nandy, A. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. Delhi, OUP, 1983.
- Radhakrishnan, N. *Indo Anglian Fiction: Major Trends and Themes*. Madras: Emerald.

1984.

Rao, Krishna. *The Indo-Anglian Novels and the Changing Tradition*. Mysore: Rao and Raghavan, 1973.

Vishwanathan, G. *Masks of Conquest: Literary Study and British Role in India*. New York: Columbia University Press, 1989.

Iyenger, K R S. *Indian Writing in English*. New Delhi. Sterling Publisher, 1984.

Olney, James, (Ed.) *Autobiography Essays-Theoretical and Critical*. New Jersey: Princeton U P. 1980.

Anderson, Linda. *Autobiography*. Landon: Rontledge, 2001.

Pradeep Trikha, Ajmar. *Multiple Celebration, Celebrating Multiplicity: Girish Karnad*. Madras: ARAW LII publication, 2009.

Ansani, Shyam M. *New Dimensions of Indian English Novels*, Delhi: Doaba House, 1987.

Devy, G.N. *An Another Tongue: Essays on Indian English Literature*, Madras: Macmillan India Ltd. 1995.

Gandhi, Leela. *Post-Colonialism*, New : Oxford University Press, 2002.

Gokak, V K *Indian and World Culture*, Delhi: SahityaAkademi, 1989.

Gupta, Balram G S. (Ed.) *Studies in Indian Fiction in English*, Gulbarga: JIWE Publications, 1987.

Jain, Jasbir. *Beyond Postcolonialism: Dreams and Realities of a Nation*, Jaipur: Rawat Publications, 2006.

Jha, Gauri Shankar. *Current Perspectives in Indian English Literature*. New Delhi, Atlantic Publishers, 2006.

Kumar, Gajendra and Uday Shankar Ojha. *The Post Modern Agony and Ecstasy of Indian English Literature*, New Delhi: Sarup Book Publishers, 2009.

Mehrotra, Arvind Krishna (Ed.) *A Concise History of Indian Literature in English*, Ranikhet: Permanent Black, 2010.

Narasimhaiah, C D. (Ed.) *Makers of Indian English Literature*, Delhi: Pencraft International, 2000.

Amur, G. S. (Ed.) *Indian Reading in Common Wealth Literature*. New Delhi: Sterling Publishers, 1985.

Mehrotra, A. K. (Ed.) *Twelve Modern Indian Poets*. Calcutta: OUP, 1992.

Nandy Pritish. *Indian Poetry in English Today*, Delhi: OUP, 1976.

Sarang, Vilas. (Ed.) *Indian English Poetry since 1950, Anthology*. Hyderabad: Disha Books, 1990.

Ameeruddin, Syed (ed.) *Indian Verse in English*, Madras: Poet Press India, 1977.

Deshpande Gauri. (Ed.) *An Anthology of Indian English Poetry*, Delhi: Hind Pocket Books, n.d.

Dwivedi, A.N. (Ed.) *Indian Poetry in English*, New Delhi: Arnold Heinemann, 1980.

King, Bruce. *Modern Indian Poetry in English*, Delhi: OUP, 1987.

Kharat, S. *Cheating & Deception Motif in the Plays of Girish Karnad*, SahityaManthan, Kanpur, 2012

Parthasarathy, R. (Ed.) *Ten Twentieth – Century Indian Poets*, Delhi: Oxford University Press, 1976.

Peeradina, S. (ed.) *Contemporary Indian Poetry in English*, Bombay: The Macmillan Co., 1972.

Sett, A.K. (ed.) *An Anthology of Modern Indian Poetry*, London: John Murray, 1929.

Singh, R.P.N. (ed.) *A Book of English Verse on Indian Soil*, Bombay: Orient Longmans, 1967.

Pandey Sudhakar, Raj Rao (Ed.). *Image of India in Indian Novel in English*, Orient Blackswan, 1991

The Plays of Girish Karnad – Critical Perspectives ed. JaydipsinhDodiya – Prestige.
Indian Drama Today – A Study in the Theme of Cultural Deformity – M. SaratBabu – Prestige.
 Khubchandaru, Lachman Language Culture and Nation Building: Challenges of Modernisation, Shimla IAS and New Delhi • Manohar Publications, 1991
 Mukherjee, Meenakshi Realism and Reality, The Novel and Society in India Delhi, Oxford U P, 1985 ed
 Kmg, Bruce, ed. New National and Post-Colonial Literatures : An Introduction Oxford : Clarendon Press, 1996
 Naik, M.K. A History of Indian English Literature Delhi SahityaAkademi, 1982
 Nandy, Ashis The Intimate Enemy: Loss and Recovery of Self under Colonialism Delhi. Oxford UP, 1983
 Deshmane, Chetan, ed. Muses India: Essays on English-Language Writers from Mahomet to Rushdie. Jefferson, NC, and London: McFarland & Co., 2013.

OR

DSE 3 (Option B) : American Literature- I

Course Objectives:

The students will be introduced to various concepts like Antebellum and Postbellum America; Puritanism; Transcendentalism; The American Romantics and American Frontier. It gives the glimpse of American Literature, Culture, Theory and the Renaissance. Students will have an awareness of the social, historical, literary and cultural elements of the changes in American literature by identifying and describing distinct literary characteristics of American literature and analyze literary works of eminent American writers.

This course offers introduction to American Dream; Race; Ethnicity; Multiculturalism; Realism. The students will inculcate a rhetorical approach to the literary study of American texts and also the conceptions, generalizations, myths and beliefs about American cultural history.

Course Outcomes:

On the successful completion of the course, students will be able to

1. Critically analyze American literary texts in the light of several movements in literature.
2. Understand the changing faces of texts with developments in culture.
3. Understand the progression of ideas across genres and times.
4. Get a clear idea of the literary space of America.
5. demonstrate an awareness of the socio-political and cultural history of America
6. Identify key ideas and characteristic perspectives or attitudes as expressed in American literature
7. demonstrate knowledge of the contributions of major literary periods, works and persons in American literature and recognize their continuing significance
8. evaluate the thoughts, beliefs, customs, struggles, and visions of African American writers
9. compare/contrast literary works through an analysis of genre, theme, character, and other literary devices
10. understand the changes brought about by modernism and urbanization in the American cultural landscape.
11. understand the changing notions of class, gender, ethnicity in a postcolonial, diasporic and neocolonial world order.

Content

The following from *American Literature of the Nineteenth Century* (Eurasia) and *American Literature 1890-1965* (Eurasia):

Emerson	:	Self-Reliance, TheOver-Soul
Poe	:	*The Raven, The Fall of the House of Usher, The Philosophy ofComposition
Whitman	:	*When Lilacs Last in the Dooryard Bloom'd, Passage to India

*WallaceStevens	:	The Emperor of Ice-cream, SundayMorning
*EmilyDickinson	:	ITasteaLiquorNeverBrewed,IFeltaFuneralinMy
Brain, The Soul Selects Her Own Society, Because I Could not Stop for Death, These Are the Days When Birds Come		
*TennesseeWilliams	:	<i>A Streetcar Named Desire</i>
Hawthorne	:	<i>The Scarlet Letter</i>
Faulkner	:	<i>Light in August</i>
Hemingway	:	<i>A Farewell to Arms</i>
MarkTwain	:	<i>The Adventures of Huckleberry Finn</i>

Suggested Reading:

The New Oxford Book of American Verse, New York, University press, 1976.
Profiles Of modern American Authors – Bernard Dekle; Charles E. Tuttle Co. Rutland, Vermont. (U.K. Prentice-Hall)
The Story of American Literature – Ludwig Lewisohn – The Modern Library, N. Y.
The Territory Ahead – Critical Interpretations in American Literature – Wright Morris – Atheneum; 1957 by Macmillan.
Modern American fiction – Essays in Criticism – ed. A. Walton Litz- OUP – N.Y. 1963.
The Theory of American Literature – Howard Munford Jones – Cornell University Press. *Seven Modern American Novelists* – ed. William Van O’ Connor. Popular Prakashan, Bombay
The American Novel Today – An Anthology compiled by G. G. Urwin
Backgrounds of American Literary Thought . 3rd edition. Rod Horton & Herbert w. Edwards. Boris Ford. Vol 9 .*American Literature*
American Literature 1890 – 1950 . An Anthology. Ed. Egbert S. Oliver – S. Chand & Co. Ltd. Eurasia Pubg Hse, New Delhi.
The New Pocket Anthology of American Verse – From Colonial Days to the Present. Ed. Oscar Williams – Washington Square Press, Inc. N.Y.
Living Masterpieces of American Literature – ed. Randall Stewart – Brown University
The Penguin Book of American Verse – ed. Geoffrey Moore.
Current Perspectives on American Literature – S. Prakash Rao – Atlantic Pubs. & Distributors.
Indian Essays in American Literature – ed. Sujit Mukherjee & D. V. K. Raghavacharyulu – (Papers in Honour of Robert E. Spiller)- Popular Prakashan –Bombay.
American Literature Survey – ed. Miton R. Stern & Seymour L. Grass . The 20th Century –Light & Life Pubs.N,Delhi.
Modern Drama – Essays in Criticism – ed. Ravis Bogard & William I. Oliver- OUP.

OR

DSE 3 (Optional C) :Indian Diaspora Writing

Objective: This paper aims at exposing the students with the notion of Diaspora, and with the help of select texts introduces them to Indian Diaspora writing.

History and identity in other country
 Concept of Diaspora
 Dynamics of Migration (as reflected in Literature)
 Indian Foreign Policy regarding Diaspora
 Indian Migration to the Globe
 Indian Representation in Diasporic Literature and Films
 Mahatma Gandhi and Expansion of Indian Diaspora
 History of Migration

Ethnicity and Theories of Diaspora Context
Diaspora: Meanings and Theories
Issues in Diaspora Communities
Globalization, Gender and Diaspora
Diaspora and Literature: theory
Indian Diaspora and Popular Film Culture

Prescribed Texts:

Bharati Mukherjee -- *Desirable Daughters*

Kiran Desai – *The Inheritance of Loss*

Chitra Banerjee- Divakaruni - *The Queen of Dreams*

Jhumpa Lahiri – “*The Unaccustomed Earth*”, “*Hema and Kaushik*” (from *The Unaccustomed Earth*), “*When Mr. Pirzada Came to Dine*”, *This Blessed House “Mrs. Sen’s”* (From *Interpreter of Maladies*)

Meena Alexander: selections from *Migrant Music*

Agha Shahid Ali: *Showman; The Season of the Plains* (*Twelve Modern Indian Poets* ed. A.K.

Mehrotra, OUP)

Suggested Reading:

Ajaya Kumar Sahoo, K. Laxmi Narayan - *Indian Diaspora Trends and Issues*

Mcleod, A. L. (Ed)- *Literature Of Indian Diaspora, The: Essays In Criticism*

Arun Mukherjee. *Oppositional Aesthetics: Readings from a Hyphenated Space* Toronto: Tsar Publications, 1994

Avtar Brahman *Cartographies of Diaspora Contesting Identities* London: Routledge, 1996

Brij V Lal - *The Encyclopedia of the Indian Diaspora*

Edward Said. *The Politics of Dispossession*, London: Vintage, 1995

F. Fanon. *The Wretched of the Earth* Harmondsworth: Penguin, 1967

Homi Bhabha *.Nation and Narration* London: Routledge, 1990

Jasbir Jain - *Writers of the Indian Diaspora* Rawat Pubs. Jasbit

Jain *Dislocations and Multiculturalisms*– Rawat Pubs.

K. Moti Gokulsing and Wimal Dissanayake. *Indian Popular Cinema: A Narrative of Cultural Change*. Tretham Books. 1998.

Kurian, George and Srivastava, Ram.P. (eds.) *Overseas Indians: A Study in Adaptation*, New Delhi: Vikas Publishing House Pvt Ltd.

N. Jayaram Ed. *The Indian Diaspora: Dynamics of Migration* New Delhi: Saga, 2004

S. Abid Husain: *The National Culture of India*, National Book Trust, India (1978)

Salman Rushdie. *Imaginary Homelands* London: Granta Books, 1991

Tinker, Hugh. (1977) *The Banyan Tree: Overseas Emigrants from India, Pakistan, and Bangladesh*, Oxford: OUP

Vijay Mishra. *Bollywood Cinema: Temples of Desire*. New York: Routledge. 2002.

OR

DSE 3 (Option D) Women Writing

Learning Outcome:

After successful completion of this course in semester III, students will be able to –

- Learn how and on what grounds women’s writing can be considered as a separate genre. They can examine and appreciate the role played by sociocultural-economic contexts in defining women. It will enlighten them about the issues and concerns of the women writers of the developed and developing countries. They can understand

- and appreciate the representation of female experience in literature.
- Analyze the Literary texts through the perspective of gender to achieve particular literary, rhetorical and aesthetic effects. The students will have an awareness of class, race and gender as social constructs and how they influence women's lives. They will be equipped with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms.
 - To explore the writing style of women, the students come to know some of the developments, themes, and narrative strategies of women's writing. Students can analyse literary texts through the perspectives of gender, knowing the central points of a selection of feminist theory, and can use it as a context for reading literary texts.
 - Understand various perspectives in Women's Writing which represents women's voices and histories, breaking the silence of patriarchal oppression and the students will come to know how these significant Others of the human population and their writings contributed to our understanding of womanhood and authorship.

Content :

The following poets from *The Faber Book of 20th Century Women's Poetry* ed. Fleur Adcock:

MargaretAtwood	:	Siren Song
UA Fanthorpe	:	Not My Best Side
Sylvia Plath	:	Lady Lazurus
ShashiDeshpande	:	<i>That Long Silence</i>
TonyMorrison	:	<i>Beloved</i>
MaryWollstonecraft	:	A Vindication of the Rights of Women
VirginiaWoolf	:	A Room of One's Own

DSE 3 (Option E): WAR LITERATURE

About the course:

This course focuses on the genre of War Literature. It cannot be denied that wars from time immemorial have greatly affected the domain of literature. The literatures produced during wartime or post-wartime often project the horrors and trauma of war; bloodshed; the working propaganda; the politico-cultural changes that the then societies were undergoing. Some Writers have unhesitatingly associated the glory of heroism and martyrdom with war. But with the passage of time this temperament of hero worship has evolved as writers of the modern times have taken the responsibility of deglorifying war. This course will deal with various literary texts based on different wars from various spatio-temporal settings. The course will focus on highlighting on the evolution of this very genre of War Literature.

Course Learning Outcome:

- The students will be able to understand the whereabouts of War literature
- How literature successfully represent/misrepresent the war
- The students will be able to analyse the text in the light of the socio-cultural and political history of the specific period
- The students will be able to analyse the propaganda behind any war

Course Content

Unit-1: The Divine and the War

Paradise Lost- Book VI—John Milton

From *The Knight's Tale*—Geoffrey Chaucer

Unit-2: Napoleonic Wars

War and Peace (The Battle of Austerlitz)- Leo Tolstoy

“November, 1806”—William Wordsworth

“The Eve of Waterloo”—Thomas Hardy

Unit-3: American Civil War

The Red Badge of Courage—Stephen Crane

A Farewell to Arms—Ernest Hemingway

Unit-4: World War I & II

Goodbye to all That—Robert Graves (non-fiction- Selections)

“An Irish Man Foresees his Death”—W.B. Yeats

“Dulce et Decorum Est”—Wilfred Owen

“The Hero”—Siegfried Sassoon

“Beware of the Dog”—Roald Dahl

“Grave of the Fierflies”—Akiyuki Nosaka

The War Plays (any one)—Edward Bond

Unit-5: Vietnamese war and Biafran War

The Things They Carried (Selections)—Tim O’Brien

There was a Country—Chinua Achebe

Half of a Yellow Sun—Chimamanda Ngozi Adichie

“Metaphor of a War”—Gabriel Okara

Unit-6: War and the Indian Scenario

Mahabharata—Bhisma Parva (Book Vi)

The Roots of War—Rabindranath Tagore

Across the Black Water—Mulk Raj Anand

Andha Yug—Dharamveer Bharti (Translated by Alok Bhalla)

The Deoliwallahs (Selections)—Joy Ma and Dilip D’Souza

Kargil: Untold Stories from the War (5th Story)—Rachna Bisht Rawat

Suggested Readings:

1. *The New Oxford Book of War Poetry*. Ed. Jon Stallworthy. UK: Oxford University Press, 2014.
2. *The Book of War: 25 centuries of Great War Writing*. Ed. John Keegan. Penguin Books, 1999.
3. *War and Literature*. Eds. Laura Ashe and Ian Patterson. Boydell and Brewer, 2014.
4. *The Literature of War*. Thomas Riggs. St. James Press, 2012.
5. *War and Peace*. Leo Tolstoy. <https://www.gutenberg.org/cache/epub/2600/pg2600-images.html>
6. *The Red Badge of Courage*. Stephen Crane. New York: Dover publications.
7. *A Farewell to Arms*. Ernest Hemingway. Arrow Books

DSE 3 (Option F) : CHILDREN’S LITERATURE

PARABLE:

Biblical tales:

- ‘David and Goliath’, ‘Birth of Jesus’, ‘King Solomon stories’, ‘Noah’s Ark’ etc.
- Selective **Biblical tales** about good v/s evil, courage, adventure, wonder, hope, justice and judgment, male heroes and leadership aligned with the religious image of God and prophets.

• ‘Daedalus and Icarus’ **Greek Myth**

- Hilaire Belloc’s *Cautionary Tales for Children: Designed for the Admonition of Children between the Ages of Eight and Fourteen Years* is **technically a parody** of 19th century cautionary tales

Cautionary tales:

- ‘LE PETIT CHAPERON ROUGE’ or ‘Little Red Riding Hood’ from *Tales and Stories of the Past with Morals* by Charles Perrault

- ‘The Tom-Boy who was changed into a real boy’ from *Little Miss Consequence*
- Above are stories with disturbing implications; need the interpretations of adults; instilling fear for disciplining children; defining gender norms at an early stage; Scope for Feminist and Queer readings in cautionary tales.

Jataka Tales and Animal Fables:

- *The Jataka; or, Stories of the Buddha's Former Births*, edited by E. B. Cowell, vol. 1 (Cambridge: Cambridge University Press, 1895). Translated from the Pali by Robert Chalmers.
 - Selected animal fables may be chosen from this collection
- ‘The Prince of Vessantara’, *Buddhist Classics*, By Dr C. B. Varma, D.Litt (Based on the Digitised Collections of IGNCA)
 - Another source for Jataka Tales
- ‘Faith of Prahlada’, ‘The Loyalty of Shravana’, ‘The Dedication of Eklavya’, Tales from ‘Krishna Leela’
- Various representations of the ideal child/son/ disciple in Indian mythology.

Retellings/reinterpretations/parodies of traditional children’s literature:

- *The Daughter from a Wishing Tree: Unusual Tales about Women in Mythology* by Sudha Murthy
- Published in 1907, Hilaire Belloc’s *Cautionary Tales for Children: Designed for the Admonition of Children between the ages of eight and fourteen years*, a **parody** of 19th century cautionary tales
- *The Upside-Down King: Unusual Tales about Rama and Krishna* by Sudha Murthy

Titles with Illustrations (Audio books for visually impaired students):

- *Pashu: Animal Tales from Hindu Mythology* by Devdutt Patnaik
- *Fun in Devlok Omnibus* by Devdutt Patnaik

Fairy Tales:

- “Snow White” by Jacob and Wilhelm Grimm
- “Beauty and the Beast” by Madame Le Prince de Beaumont

Children’s Fantasy (Responding To The Reality Of World War):

- *The Lion, the Witch and the Wardrobe* by C. S. Lewis, Harper Collins.
- *The Hobbit* by [J. R. R. Tolkien](#) (1937)
- Enid Blyton’s works (mentioned above)

Issue of Orphans and children during wars:

- *The Silver Sword* by Ian Serraillier 1956
- *The Diary of a Young Girl* by Anne Frank, 1952.
- *The Boy in the Striped Pajamas* by John Boyne (narrative voice **resembles** that of a **child narrator’s voice**)
- *Peter Pan, or, The Boy Who Would Not Grow Up*, **play** by Scottish playwright J.M. Barrie, 1904.

Suggested Readings:

(These readings aim at helping beginners understand the history and formation of the genre of Children’s Literature and associated theories.)

- Peter Hunt, Chapter 1: “Beginnings of Children’s Literature to 1700.” *Children’s Literature: An Illustrated History*
- **Hunt, Peter, ed. *Understanding Children's Literature*. London: Routledge, 2005**
- *Poetry and Childhood – Styles Morag et al*
- Stephens, J. (1992) *Language and Ideology in Children's Fiction*, London: Longman.
- *Jungle Book* by Rudyard Kipling, Fingerprint Classics.

- *The Final Adventures of Professor Shanku* by Satyajit Ray, translation from Bengali by Satyajit Ray and Indrani Majumdar, Puffin Classics, The Penguin Ray Library.
- *The Blue Umbrella* by Ruskin Bond, Rupa Publications.
- Selected stories from *Akbar Birbal*, *Tenalirama*, *Vikram Vetal series*.
- *Feluda stories by Satyajit Ray*
- *Adventures of Shikari Shambhu*, Tinkle comics series, **Amar Chitra Katha**.

Course Title: Research Methodology

Course Objectives

- To familiarize students with the basic concepts of research on the post-graduate level before heading towards higher dimensions of research.
- To enable students to understand various paradigms of research, its tools, ethics and challenges related to English studies and related fields and develop creative and academic skills in them.

Course Learning Outcomes

By the end of this course, the students should be able to:

- apply proper research methods pertinent to English studies and related fields
- formulate their own research questions and write research papers.

Contents

Unit I

What is literary research? (This unit incorporates following essays from Research Methods in English Studies:(Gabriele Griffin)

- Textual Analysis as a Research Method (Catherine Belsey)
- Archival Methods (Carolyn Steedman)
- Discourse Analysis (Gabriele Griffin),
- Creative Writing as a Research Method (Jon Cook)

Unit II

Introduction to research methodology (Research, Hypothesis. Analysis of data and interpretation)

- Research question
- Review of literature
- Data collection- Primary and Secondary Sources

Unit III

Components and Requirements

- Research Proposal/ Synopsis
- Research Paper
- Thesis/Dissertation
- Research tools
- MLA Style Sheet (Latest Edition)
- Research Ethics
- Plagiarism

SEMESTER IV

CORE 10 : New Literatures in English

Course Objectives:

The course will:

1. acquaint the students with counter-canonical reading of texts from across the world.
2. emphasize on students' understating of post-colonialism and its related literary issues and arguments.
3. introduce the students to some major issues and problems common to literatures from across the nations.
4. familiarize students to the historical, political, sociological and literary background of each of the selected works.

Learning Outcomes:

The students will:

1. read a history of colonial rule, liberation movements in various nations and develop a critical thinking on the movement of post-colonialism.
2. undertake a revisionary reading to discover the hidden voices within a text and realize while focusing on an interrogation of the Western canon.
3. learn to appreciate literature and writers from various nations and cultures.
4. learn to see critically the rising trends of globalization, capitalism and multi-culturalism

Content

The following poets from *An Anthology of Commonwealth Poetry* ed. C D Narasimhaiah, Macmillan:

*A.D.Hope	:	Australia; The Death of the Bird
*Atwood	:	Journey to the Interior
*A.K.Ramanujan	:	Death and the Good Citizen; Waterfalls in a Bank (<i>The Collected Poems of A.K. Ramanujan</i> , OUP)
ChinuaAchebe	:	<i>Things Fall Apart</i>
WoleSoyinka	:	<i>The Road</i>
V.S.Naipaul	:	<i>A House for Mr. Biswas</i>
PatrickWhite	:	<i>Voss</i>

Suggested Reading:

The Oxford Guide To Contemporary Writing ed., John Sturrock; OUP,1996.

Women, Love and Power – Literary & Psychoanalytic Perspectives – Elaine Hoffman Baruch, N. Y. University Press.

The Woman Reader – Learning & Teaching Women's Writing – Jean Milloy & Rebecca O'Rourke, Routledge.

Black Identity – Francis E. Kearns – Holt, Rinehart & Winston, N. Y.

Perspectives on the Afro – American Novel – Tarlochan Singh Anand, ABS Pubs.

Search For Identity In Black Poetry – Nirmal Bajaj, Atlantic Pubs. & Distributors. The Novels Of Toni Morrison: A Study in Race Gender & Class, K. Sumana – Prestige Bks. New Delhi.

African Literature Today –R. K. Dhawan. Ed., Prestige Books. New Delhi.

Aspects of Commonwealth Literature – Bijay Kumar Das, –Creative Bks. New Delhi.

Articulating Gender–Anjali Bhelande, Mala Pandurang. Eds. Pencraft International, Delhi.

Commonwealth Literature Today – ed. M. K. Bhatnagar.

Colonial Consciousness in Commonwealth Literature –G. S. Amur, S. K. Desai. Eds. Somaiya Pubs. Bombay.

The African Poetry & Drama – Shyam S. Agarwalla, Ed. Prestige bks. New Delhi.

Commonwealth Literature: Recent Perspectives. Post-graduate Dept. of English, C. S.

College, Satara - Creative Books.
 Post Colonial Literatures In English–History, Language, Theory. Dennis Walder,
 Blackwell
 Women In African Literature – RoopaliSircar, Creative Books.
 Wole Soyinka Revisited – Derek Wright, TwaynePubs. N. Y. The
 Plays OfWole Soyinka – M. Pushpa, Prestige
 Twentieth Century Canadian Poetry – ManoramaTrikha. Ed. Pencraft. Intl.
 Critical studies in Commonwealth Literature – K. Venkata Reddy, Prestige.
 New Literatures In English – AnisurRehman, Creative Books.
 Spectrum History Of Indian Literature In English – Ram Sewak Singh &CharuSheel
 Singh, Atlantic.
 Changing Traditions In Indian English Literature –P.K. Rajan.Ed. – Creative Bks.
 Kamala Das and her Poetry – A. N. Dwivedi, Doaba House – N. Delhi.
 Sylvia Plath: The Poetry of Self – Virendra Kumar, RadhaPublns.
 Sylvia Plath – PashupatiJha, Creative Books.
 The Fair Voice – A Study of Women Poets in English – Sunanda P. Chavan ,Sterling.
 Critical Essays on Post Colonial Literature. Bijay Kumar Das, Atlantic.
 Black Feminist Fiction – Harihar Kulkarni, Creative Books. Commonwealth
 Fiction. 3 vols. – R. K. Dhawan – Classical Publ. N. Delhi.
 Colonial Consciousness in Black American, African &Indian Fiction--ABS Publns.
 Jalandhar.
 Colonialism/Postcolonialism – Ania Loomba, The New Critical Idiom Series, Routledge.
 Studies in Women Writers in English (3 vols.) – Mohit K. Ray; Rama Kundu – Atlantic.
 Journal: The Commonwealth Review

DSE 4 (Option A) : Literary Criticism & Theory II

Course Objectives: Since the essays of the course represent specific schools of thoughts and ideas, they will be treated as reference points to discuss larger implications of the concerned literary vis-a-vis cultural theories. The iconic essays of the course, from their theoretical stand, elaborate on the issues of race, gender, ideology, history, identity, language and human psyche that will help the learners uncover the politics of all forms of texts in the context of the globalised world of late capitalism

Learning Objectives:

- This paper offers a sampling of texts through which the students are expected to engage with modern literary criticism and theory from a variety of perspectives and reading modes. It is assumed that the students' familiarity with the Classical trends in criticism would serve as the grounding for their focused dialogue with modern and contemporary critical practices through a study of the prescribed texts which relate to developments in fields such as Modernism, Feminism, Post-Colonialism, Deconstruction, Cultural Studies and Marxist Literary Theory.
- The teaching of these texts are directed towards the facilitation of conceptual clarity and the nurturing of the ability to discern and engage with critical apparatuses and distinguish forms and modes of reading so as to take this experience to other texts, drawing on insights gained from this paper.
- The student is expected, after the experience of this paper, to be better geared to address and situate nuances beyond the meaning-seeking textualities and thus be enabled to develop the sense of critical discernment through the cultivation of an openness that is alert to the specificities of reading practices and the contours of literary theory and how they can be engaged with.

Postmodernism:

Jean Baudrillard: Simulacra and Simulations

Jameson: Postmodernism and Consumer Society

Feminism:

Showalter: Feminist criticism in the wilderness

Sandra M. Gilbert and Susan Gubar – The Madwoman in the Attic. Chapter 2: 'The Woman Writer and the Nineteenth Century Literary Imagination'

Marxism

Raymond Williams 'Hegemony'; 'Traditions, Institutions, Formations'; and 'Dominant, Residual, Emergent', in Marxism and Literature

Walter Benjamin 'The Work of Art in the Age of Mechanical Reproduction'

Post-colonialism:

Edward Said: Introduction to Orientalism

Stephen Slemon – 'Unsettling the Empire: Resistance Theory for the Second World'

Dipesh Chakrabarty: Subaltern Studies and Postcolonial Historiography

Queer Theory

Judith Butler, "Imitation and Gender Insubordination"

Adrienne Rich – Foreword to 'Compulsory Heterosexuality and Lesbian Existence'

Indian Aesthetics:

Bharat Muni: Rasa Theory

Suggested Reading:

Denis Walder ed. Literature in the Modern World, Oxford: OUP, 2005

M.A.R. Habib. Modern Literary Criticism and Theory: A History, Malden: Blackwell, 2007

Patricia Waugh. *Literary Theory and Criticism: An Oxford Guide*, Oxford: OUP, 2014

Brown, Marshall. *The Cambridge History of Literary Criticism, Vol. 5: Romanticism*. Cambridge: Cambridge University Press, 2000. Print.

Habib, M. A. R. *The Cambridge History of Literary Criticism, Vol. 6: The Nineteenth Century (1830-1914)*. Cambridge: Cambridge University Press, 2013. Print.

Hoffman, Daniel, and Samuel Hynes. *English Literary Criticism: Romantic and Victorian*. New York: Appleton-Century-Crofts, 1963. Print.

Hohendahl, Peter Uwe, and Klaus L Berghahn. *A History of German Literary Criticism, 1730-1980*. Lincoln: University of Nebraska Press, 1988. Print.

Kulkarni Anand B. & Chaskar Ashok G. *An Introduction to Literary Criticism and Theory*. Orient Blackswan, Hyderabad, 2015. Print.

Nisbet, Hugh Barr, and Claude Julien Rawson. *The Cambridge History of Literary Criticism, Vol. 4: The Eighteenth Century*. Cambridge: Cambridge University Press, 1997. Print.

Simpson, David. *German Aesthetic and Literary Criticism*. Cambridge: Cambridge University Press, 1984. Print.

Eagleton, Terry. *Criticism and Ideology: A Study in Marxist Literary Theory*. London: NLB, 1976. Print.

Jancovich, Mark. *The Cultural Politics of the New Criticism*. Cambridge: Cambridge University Press, 1993. Print.

Knellwolf, Christa, Christopher Norris, and Jessica Osborn. *The Cambridge History of Literary Criticism: Vol. 9: Twentieth-Century*. Cambridge: Cambridge University Press, 2001. Print.

Kulkarni Anand B. and Chaskar Ashok G. *An Introduction to Literary Criticism and Theory*. Orient Blackswan, Hyderabad, 2015. Print.

Menand, Louis, Lawrence S Rainey, and A. Walton Litz. *The Cambridge History of Literary Criticism, Vol. 7: Modernism and the New Criticism*. Cambridge: Cambridge University Press, 2000. Print.

Spivak, GayatriChakravorty, *A Critique of Post-Colonial Reason: Toward a History of the Vanishing Present* (Harvard University Press, Cambridge, Mass.,1999).

DSE 4 (Option B) : Posthumanism

In this course, we will examine the commercial viability, social implications, and ethical consequences of posthuman technology that appears in selected science-fiction series. Our social and cultural critiques of this technology will serve as inspiration for our own inventions to change the way humans interact with each other and with the material world. During the first half of the semester, students will pitch ideas and designs for a new invention, focused primarily on the advantages to science and business. During the second half of the semester, students will integrate these inventions into a science-fiction narrative that interrogates the social and ethical consequences of these technological advancements. In our final reflection on these inventions, we will consider the ways in which these technologies might become a reality.

Learning Outcome:

By the end of the semester, students will:

- understand and challenge the multiple and difficult issues that arise with the engagement of the philosophical and literary aspects of the discourse called posthumanism.
- gain new insights into the related issues and surveyed questions.
- participate in different debates that take place within various literary and philosophical fields.
- interpret and analyze works of fiction and cinema.
- be in a position to distinguish, evaluate, and construct arguments.
- produce critical research essays of the kind that is assigned in upper level courses within the English major.
- develop an attentive eye for the marginal and the unconsidered.
- foster the necessary critical and analytical skills that each university student needs to utilize in every academic setting.

Theories of Posthumanism

N. Katherine Hayles, *From How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, (pp. 2165-87)

Donna Haraway, "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s" (pp. 2190-220)

Rosi Braidotti, "Post-Humanism: Life beyond the Self" (2331)

Martha Nussbaum, "The Narrative Imagination" (pp. 2306-28)

Jacques Derrida, "The Animal That Therefore I Am" (1645-1655)

Text:

Mary Shelley's *Frankenstein* (1818). Broadview Press.

H.G. Wells's *The Time Machine* (1895). Broadview Press

R.L. Stevenson's *Dr. Jekyll and Mr. Hyde* (1886). Broadview Press

E.M. Forster, "The Machine Stops" (1909)

Cinema:

Ridley Scott, *Bladerunner* (1982). Amazon Instant Video

Fritz Lang, *Metropolis Restored* (1927). Amazon Instant Video

Ang Lee, *Hulk* (2003)

Suggestive Reading:

Badmington, Neil. 'Theorizing Posthumanism.' *Cultural Critique* 53 (2003): 10-27. Print.

Braidotti, Rosi 'Post-Humanism: Life Beyond the Self.' *The Posthuman*. Cambridge: Polity Press, 2013. 13-54. Print.

Derrida, Jacques. 'And Say the Animal Responded?' Trans. Wills, David. *Zoontologies: The Question of the Animal*. Ed. Wolfe, Cary. Minneapolis, MN: University of Minnesota Press, 2003. 121-46. Print.

Haraway, Donna. 'A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s.' *Australian Feminist Studies* 2.4 (1987): 1-42. Print.

DSE 5 (Option A): Indian Literature in English – II

After the completion of this course, the participants would gain insight into ‘Indianness’ through representative works.

Learning Outcome:

Students will be able to

- appreciate the historical trajectory of various genres of Indian Writing in English from colonial times to till the present
- analyze Indian literary texts written in English in terms of colonialism, postcolonialism, regionalism, and nationalism
- Understand the role of English as a medium for political awakening and the use of English in India for creative writing
- analyze how the sociological, historical, cultural and political context impacted the texts selected for study
- analyse the strength and constraints of Indian English as a literary medium.
- evaluate critically the contributions of major Indian English poets and novelists
- develop a literary sensibility and display an emotional response to the literary texts and cultivate a sense of appreciation for them
- apply the ideas encapsulated in Indian Aesthetics to literary texts

Content

Raja Rao	:	<i>The Serpent and the Rope</i>
Anita Desai	:	<i>Voices in the City</i>
Amitav Ghosh	:	<i>Sea of Poppies</i>
Arvind Adiga	:	<i>The White Tiger</i>
Jhumpa Lahiri	:	<i>The Lowland</i>

Keki N. Daruwala : Boat-ride Along the Ganga

Adil Jussawala : On First Approaching Santacruz Airport

Eunice de Souza: a) The Road; b) Advice to Women c) Transcend Self You Say; d) Varca 1942 Arun

Kolatkhar – ‘The Bus’

Sujata Bhatt – ‘A Different History’

Suggested Readings:

Indian English Literature 1980 – 2000: A Critical Survey, M.K. Naik & Shyamala A. Narayan. Pencraft International, 2001.

Indian Women Novelists - 6 vols. R. K. Dhawan – Prestige.

Twice Born Fiction – Meenakshi Mukherjee – Pencraft Intl

Images of Women in Fiction – T. S. Anand & Harprasad Sidhu – Creative.

Indo – English Fiction – The Last Decade – Indira Nityanandan & Reena Kothari – Creative.

Recent Indian Fiction – ed. R. S. Pathak – Prestige.

Contemporary Indian Women Writers in English – A Feminist Perspective – ed. Surya Nath Pandey – Atlantic.

Changing Faces of Women in Indian Writing in English – ed. M. Q. Khan & A. G. Khan – Creative.

Arundhati Roy’s *The God Of Small Things* – Critique & Commentary – R. S. Sharma;

Shashi Bala Talwar – Creative Books.

The God Of Small Things – A Saga Of Lost Dreams – K. V. Surendran – Atlantic. The

Critical Studies of Arundhati Roy’s *The God Of Small Things* – eds.

Jaydipsinh Dodiya, Joya Chakravarty – Atlantic.

Arundhati Roy – The Novelist Extraordinary – ed. R. K. Dhawan – Prestige.
 Man – Woman Relationship in Indian Fiction – SeemaSuneel – Prestige.]
 Feminist Social Thought – An Introduction to Six Key Thinkers – Vidyut Bhagwat –
 Rawatpubns. N. Delhi.
 Who’s Who in Contemporary Women’s Writing – ed. Jane Eldridge Miller – Routledge. 3
 Women Novelists – Essays in Criticism – Ravi Nandan Sinha & Sujit Bose – Book
 Enclave.
 Mothers and Mother Figures in Indo – English Writing – ABS Pubns
 Studies in Women Writers in English (3 vols.) – Mohit K. Ray ; Rama Kundu – Atlantic.

DSE 5(Option B)American Literature II

This course will

- Cover a wide area of American literature across genres, ethnicities and historical times.
- Help the student understand the changes brought about by modernism and urbanization in the American cultural landscape.
- Engage the student in understanding the changing notions of class, gender, ethnicity in a postcolonial, diasporic and neocolonial world order.
- Engage the student in understanding the cultural milieu of America through the various forms and movements in literature.

Learning Outcomes:

At the end of the course the student will be able to:

- Critically analyze American literary texts in the light of several movements in literature.
- Understand the changing faces of texts with developments in culture.
- Understand the progression of ideas across genres and times.
- Get a clear idea of the literary space of America

Content :

Carl Sandburg: Chicago; The People Will Live On; Fog
 Stephen Dunn: The Death of God; Their Divorce; Odysseus’ Secret; A Postmortem Guide;
 Oklahoma City
 e.e.cummings: My Sweet Old Etcetera; Buffalo Bill; This Little Bride & Groom Are; Next To Of Course
 God Archibald Macleish: Speech to A Crowd
 Ezra Pound: In A Station Of A Metro; Alba; The Garden

Ralph Ellison	:	<i>Invisible Man</i>
Saul Bellow	:	<i>Seize the Day</i>
Theodore Dreiser	:	<i>Sister Carrie</i>
Amy Tan	:	<i>Joy Luck Club</i>
Alice Walker	:	<i>Colour Purple</i>
Rudolpho Anaya	:	<i>Bless Me, Ultima</i>

DSE 5 (Option C): Translation Studies

Course Objectives:

Translation has served literature as a useful and enriching transporter of thought by bridging the gap among various linguistic regions. It has, as it were, released literature from local confines, exposing it to universal readership. Further, translation theory has provocatively analyzed the impact of social, political, economic, and political factors on the translation. The course

contents take it into serious consideration.

Learning Outcomes:

After the completion of the semester students will

1. attain accessibility to regional and international literary forms.
2. be able to contextualize the texts.
3. develop a comparative perspective to study the texts.

Content

Introduction to the practice of translation

Introduction to Translation Studies as a discipline Central Issues in Translation

Theories of translation Role of the translator Cultural turn in translation Postcolonial translation

Various methods of translation Translation

today

Specific problems of literary translation Future of translation

Translating text in context

Prescribed Texts

Sophocles	:	<i>Oedipus the King</i>
Flaubert	:	<i>Madam Bovary</i>
Alberto Moravia	:	<i>The Woman of Rome</i>
Brecht	:	<i>Mother Courage</i>
Mahasweta Devi -	:	Mother of 1084
Dharamveer Barati –	:	<i>Suraj Ka Satwa Ghora</i>
Premchand	:	<i>Kalam Ka Sipahi</i> (Translation: Harish Trivedi)
Selections from Kabir (3 poems translated by A. K. Mehrotra –SELECTED)		

Suggested Reading:

G.N. Devy– *“Indian Literature in English Translation” From In Another Tongue*

Harish Trivedi – *Colonial Transactions (Selections) “Panchdatu”*

Sujit Mukherjee: *“The Craft not Sullen art of Translation”*: *“Transcreating Translations”* from *Translation as Recovery*

Bassnett McGuire Susan : *Translation Studies*, London, Methuen, 1980.

Bassnett-McGuire and Lefevre A. ed. : *Translation, History and Culture*, London, Pinter, 1990.

Benjamin Walter : *“The Task of the Translator”* in *Illumination*, ed. Hannah Arendt London, Jonathan Cape.

Catford, J. C. : *A Linguistic Theory of Translation*, London, O.U.P., 1965.

E Grossman, *Why Translation Matters*, Orient Blackswan Pvt. Ltd

Finlay Ian : *Translating*, London McKay, 1971.

Gargesh & Goswami , *Translation and Interpreting*, Orient Blackswan Pvt.Ltd

H.M. Williams, *Indo-Anglian Literature, 1800-1970: A Survey* (1976)

Indian Drama Today – *A Study in the Theme of Cultural Deformity* – M. Sarat Babu – Prestige.

A.K. Mehrotra, *The Concise History of Indian Literature in English*. Delhi: Permanent Black. 2008.

Jakobson Roman : *“On Linguistic Aspects of Translation”*, in *On Translation*, ed Reuben Brower, Cambridge, Mass, Harvard University Press, 1959.

Kuhiwczak & Littau *Companion to Translation Studies*, Orientblackswanpvt. Ltd

Munday, Jeremy. *Introducing Translation Studies. Theories and Applications*. London and New York: Routledge, 2001.

Newmark Peter : *A Textbook of Translation*, New York, Prentice Hall, 1988.

Newmark Peter : *Approaches to Translation*, Oxford Pergamon, 1982.

Nida E. A. and Taber C. : *The Theory and Practice of Translating*, Leiden, E. J. Brill, 1974. Nida

Eugene A : *“Translation”* in *Current Trends in Linguistics* vol. 12 ed. Thomas Sebeok, The Hague, Mouton, 1974.

Nida Eugene A : *Towards A Science of Translation* Leiden, E. J. Brill, 1964.

P.France, *The Oxford Guide to Literature in English Translation* (Oxford, 2000)
 Patankar, R. B. : “Are Translations Possible”, in *Aesthetics and Literary Criticism*, Bombay, Nachiketa, 1969.
 PickenCartiona :*The Translator's Handbook*, London, Aslib, 1983.
 RaffelBurton :*The Forked Tongue : A study of the Translation Process*, The Hague, Mouton, 1971.
 Rose Marilyn Gladdis :*Translation Spectrum : Essays in, Theory and Practice*, New York, State University of New York, 1981.
 Savoury T. H. :*The Art of Translation*, London, J. Cape, 1957.
 Steiner George :*After Babel*, London, O.U.P., 1975.
 Steiner, G. R. :*English Translation Theory 1950- 1800 van, GorcumAssen 1975*.
 TouryG. :*In Search of Theory of Translation*, Tel Aviv Porter Institute, 1980.

DSE 5 (Option D): Dalit Literature

Course Objectives :

- (1) To train the students in a multi-genre approach to Dalit writings
- (2) To move toward an understanding of a Dalit aesthetic

Learning Outcomes :

- (1) A raising of social and cultural consciousness with regard to the need for liberation and change
- (2) A movement toward a new kind of literary and social history

Contents:

Unit I: G. KalyanRao’s *Untouchable Spring* (Translated from Telugu by Alladi Uma and M. Sridhar. New Delhi: Orient BlackSwan, 2010.)

B.R. Ambedkar’s *Annihilation of Caste* (Bombay: Thacker and Co, 1946)

Unit II: Baby Kamble’s *The Prisons We Broke* (Translated from Marathi by Maya Pandit. New Delhi: Orient BlackSwan, 2011)

Sharmila Rege’s *Against the Madness of Manu: B.R. Ambedkar’s Writings on Brahmanical Patriarchy*. New Delhi: Navayana, 2013)

Aruna Gogulamanda: *A Dalit Woman in the Land of Goddesses*

Daya Pawar: *Baluta*

Omprakash Valmiki: *Joothan*

Sujata Gidla: *Ants Among Elephants*

YashikaDutt: *Coming out as a Dalit*

Namdeo Dhasal:

i. Man You Should Explode

ii. Cruelty

Unit III: Premanand Gajjee’s *The Strength of Our Wrists* (Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar. New Delhi: Navayana, 2013.)

Jotiba Rao Phule’s *Gulamgiri* (Collected Works of Mahatma Jotirao Phule. Volumes I. Translated by P.G. Patil. Bombay: Education Department, Government of Maharashtra, 1991.)

Unit IV: Poetry: Namdeo Dhasal’s *—MandakiniPatil: A Young Prostitute: The Collage I*

Intend’ (Marathi), Nirav Patel’s *—The Song of Our Shirt* (Gujarati), M.R. Renukumar’s *—The Question Paper* (Malayalam), Lal Singh Dil’s *—The Outcasts* (Punjabi), BalbirMadhopuri’s

—My Old Man (Punjabi), Mohandas Namishrai’s *—We will Fight* (Hindi), RajniTilak’s

—Beat of a Thousand Feet (Hindi), ChallapalliSwarooparani’s *—Water* (Telugu), and BasudevSunani’s *—Prayer* (Odia).

Sharan Kumar Limbale’s *Towards an Understanding of Dalit Aesthetics: History,*

Controversies and Cosiderations. (Translated from Marathi by Alok Mukherjee. New Delhi: Orient Longman, 2004.)

Suggested Readings:

Abraham, Joshil K. and Misrahi-Barak, Judith. Dalit Literatures in India. (Ed.) New Delhi: Routledge, 2016.

Basu, Swaraj. Readings on Dalit Identity: History, Literature and Religion. New Delhi: Orient Black Swan, 2016.

Kumar, Raj. Dalit Personal Narratives: Reading Caste, Nation and Identity. New Delhi: Orient Black Swan, 2010.

Nagaraj, D.R. The Flaming Feet and Other Essays: The Dalit Movement in India. Ranikhet: Permanent Black, 2010.

Sinha, Archana and Alam, Mukhtar. Dalit Muslims – Double Exclusion: A Study on the Dalit Muslims in Selected States of India. Delhi: Indian Social Institute, 2010.

Webster, John C.B. The Dalit Christians: A History. Delhi: Indian Society of Promoting Christian Knowledge, 1996.

Dalit Literature

1. Mulk Raj Anand: Untouchable
2. Daya Pawar: Baluta
3. Omprakash Valmiki: Joothan
4. Sujata Gidla: Ants Among Elephants
5. YashikaDutt: Coming out as a Dalit
6. Namdeo Dhasal:
 - i. Man You Should Explode
 - ii. Cruelty

DSE 5 (Option E): TRIBAL LITERATURE

Course Objectives:

- The aim of this course is to give basic knowledge of tribes and their situation in India.
- It will help learners to understand the tribal way of life in India including their culture, tradition as well as changes in their life.
- To provide opportunity for study tribal language, folklore and literature of India.
- To preserve the rich cultural tradition of tribal communities inhabiting in India
- To give a new lease of life to the dying tribal languages.
- This course imparts knowledge of contemporary theories and methods of linguistics to students and promotes research on tribal languages of India
- To explore theories about the relationship between language & culture.
- To acquaint students with the diversity and complexity of languages.
- To explore and create literature based on endangered tribal languages
- To provide opportunity for study tribal language, folklore and literature of India.
- To preserve the rich cultural tradition of tribal communities inhabiting in India
- To give a new lease of life to the dying tribal languages.
- This course imparts knowledge of contemporary theories and methods of linguistics to students and promotes research on tribal languages of India
- To explore theories about the relationship between language & culture.
- To acquaint students with the diversity and complexity of languages.
- To explore and create literature based on endangered tribal languages.
- To make comparative study of folklore, language and literature of different tribal languages, folklore and literature.
- To encourage to study the comparative study of the tribal language, folklore and literature of India and abroad.
- To promote cross-disciplinary and cross-methodological discussion , revitalization and strived for genuine discussion and cross-pollination between various disciplines and research

traditions, their theories, methods, and data, and between researchers of different languages across the globe

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Learning Outcomes:

After completion of this programme the learners will be able to:

- Understand the tribal culture, life and their situation in India
- Know about the Tribal development in India from Pre-independence to Present-day
- Develop zeal to work for tribal people and their development in different departments of Government and non-governmental organizations.
- To cultivate the ability to look at and evaluate literary texts as a field of study and as part of the wider network of local and global culture.
- To conduct analytical studies on traditional faiths and beliefs of the Tribals
To emphasize and promote the language, literature and culture of India
- To produce knowledgeable and skilled students who can know the various aspects history of India as well as world and to defend their distinct ethnocultural heritage by promoting and preserving their culture, philosophy, customs, art, architecture, tradition, history, language, literature cultural heritage and to make every possible effort to uplift and sustain their cultural entity.
- To encourage and promote research in the field of undiscovered areas of literature as well as culture with comparative prospective.

Content

Unit-1:

Concept of Tribe and Tribal community
Tribes in India
Understanding Tribal culture
Tribal role in India's Freedom Struggle
Tribal community and environment conservation

Unit-2: Tribal Literature—Songs

Binti (Santhal song of Cosmology)- Translated by SitakantMahapatra

Songs of Birth and Death—consists of Munda, Santhali, Kondh, Ho, Bonda song –Translated by SitakantMahapatra

“House Warming”—Garo song – Translated by Caroline Marak

Unit-3: Tribal legends

Tejan Bal (Legend of the PawraBhills in northwestern Maharashtra)
The Tale of a Takalong Cucumber (legend of the Khasi tribe)
Chhura (Legend of the Mizo tribe)

Unit-4: Tribal literature- Fiction

Makar Savar—Mahasveta Devi
Kocharethi: The Araya Woman—Narayan (Translated by Catherine Thankamma)
Year of the Weeds—Siddhartha Sharma

Suggested Reading :

Abbi, Anvita. 1997. Languages of Tribal and Indigenous Peoples of India: The Ethnic Space. Delhi: MLBD.
Austin, Peter K. (eds.). 2012. Endangered Languages: Critical Concepts in Linguistics. Abingdon: Routledge.
Bayley, Robert and Ceil Lucas. 2007. Sociolinguistic Variation: Theories Methods, and Applications. Cambridge: CUP
Breton, Roland J.L. 1997. Atlas of the Languages and Ethnic Communities of South Asia. New Delhi: Sage publications.
Census of India. 1991, 2001, 2011. Series 1: Language India and States. Registrar General and Census Commissioner, India.
Grierson, G.A. 1904-27. Linguistic Survey of India. Delhi: Motilal Banarsidass.
The Oxford India Elwyn, Oxford University Press: Select Writings, Ed.G.N. Devy, Oxford

University Press, 2009. *Painted Words: An Anthology of Tribal Literature*, Ed G.N. Devy, Penguin India, 2003. *Songs of the Chippewa: The Archive of Folk Songs*, Recorded and Edited by Frances Densmore, Library of Congress, Washington, 1950
 Hymes, Dell. 1980. *Foundations in Sociolinguistics; An Ethnographic Approach*. New Jersey: University of Pennsylvania Inc.
 Trudgill, Peter. 2001. *Sociolinguistics: An Introduction to Language and Society*. Harmondsworth: Penguin.
 Hudson, R.W. *Sociolinguistics*. Cambridge University Press, Second Edn, 1996.

DSE 5 (Option F): Film and Literature

Aim: This course will look closely into the relation between cinema and literature, with the help of a few samples of fiction (and other forms) made into films. The course will introduce the various ways in which literature and the moving image diverge as well as correspond through the theory of narrative while being a source of long conflict through much of the history of film studies. In no uncertain terms, the interdependence of the two art forms is full of the ambiguity that both the arts collectively and individually represent, effectively ensuring that the fruition of the collaboration is often far from simple. There are various levels of complexity involved in this relationship but since this is a BA level course, the content is designed keeping in mind largely the dynamics of adaptation. In itself it is a fruitful exercise to understand the politics and process of adaptation of literary forms into cinematic forms, how the process of signification in them vary and collide, how each form makes their own claims to the narrative and the major debates that have been provoked in world cinema around the problems of adaptation. The course will involve understanding of elementary concepts of cinema, cinema history and practice and the basics of adaptation theory.

Course Outcomes: On successful completion of this course students will be able to:

Gain perspective on literature's relationship with cinema
 Understand film form as language
 Learn politics and processes of adaptation

Content

Unit 1: Theories, practices, forms, adaptations, migrations

Unit 2: Cinema from novella and dramatic literature|

William Shakespeare's *King Lear* [1606] Akira Kurasawa, *Ran* (1985)
 Gregory Kozintsev, *King Lear* (1971)

Unit 3: The Sci-fi

Arthur C Clark, *The Sentinel* (1948)/ *Encounter in the Dawn* (1953)
 Stanley Kubrick, *2001: A Space Odyssey* (1968)

Unit 4: The Wider Canvas

Boris Pasternak, *Dr Zhivago* (1957)
 David Lean, *Dr Zhivago* (1965)

Unit 5: Counterculture|

Joseph Conrad, *Heart of Darkness* (1902)
 Francis Ford Coppola, *Apocalypse Now* (1979)

Unit 6: An Adaptation of an Adaptation

Cornell Woolrich, *It Had to Be Murder* (1942) Alfred Hitchcock, *Rear Window* (1954)* D.J. Caruso, *Disturbia* (2007)

Reading List:

Stam Robert and Alessandra Raengo (ed), *A Companion to Literature and Film*, London: Blackwell, 2004. Print.

Costello, Tom, *International Guide to Literature on Film*. London: Bowker-Saur, 1994. Print.

Bordwell David, *Film Art: An Introduction*. New York: McGraw Hill, 1998. Print.

- Cartmell Deborah, (ed) A Companion to Literature, Film and Adaptation. Oxford: Wiley-Blackwell, 2012. Print.
- Roberge Gaston, The Subject of Cinema. Calcutta: Seagull Books. 1990. Print.
- Horton Andrew, 'Film and Literature', Encyclopedia of World Literature in the 20th Century Vol 2, Leonard S Klein (ed), New York: Frederick Ungar, 1982, 93-99. Print
- Ross, Harris, Film As Literature, Literature as Film: An Introduction and Bibliography of Film's relationship to Literature. New York: Greenwood, 1987.
- Mast, Gerald & Marshall Cohen, Film Theory and Criticism: Introductory Readings. New York: Oxford University Press, 1994.
- Nichols Bill (ed), Movies and Methods: Vol. I: An Anthology. Calcutta: Seagull Books, 1985.
- Bill Nichols (ed), Movies and Methods: Vol. II: An Anthology. Calcutta: Seagull Books, 1985.

DSE 5 (Option G): Graphic Novels and Comics

Objectives:

1. To understand various modes of human expression and communication in art, media, etc.
2. To explore how graphic novels are constructed.
3. To analyze this genre of literature – making connections to self, others, and the world.
4. To compare graphic and other forms of literature.
5. To compare the cinematic adaptations of the prescribed texts to their source.

Learning Outcome:

At the end of the course students will be able to appreciate the graphic novel as a medium of storytelling. They shall understand the way the verbal and the non-verbal illustrations work together. In addition, they will learn to critically analyse them and become familiar with the history, culture and origins of comics, the tenets of visual culture through close reading of comics and graphic narratives.

Course Content:

Background:

1. Genesis of the Graphic Novel
2. Sequential Art
3. Difference between Graphic Novels and Comics
4. Autobiography and Travelogue through Graphic Novels.
5. Manga
6. Retelling history through illustrations

Prescribed Texts:

1. Spiegelman, Art. Maus: A Survivor's Tale.
2. Satrapi, Marjane. Persepolis: The Story of a Childhood.
3. Moore, Alan. From Hell.
4. Cloves, Daniel. Ghost World.
5. Tatsumi, Yoshihiro. A Drifting Life.
6. Sajad, Malik. Munnu: A Boy From Kashmir.

[Films relevant to the texts will be screened]

References:

- Eisner, Will. Graphic Storytelling and Visual Narrative. W. W. Norton & Company, 2008. Lust, Ulli. Today is the Last Day of the Rest of Your Life. Fantagraphics Books, 2013.
- McCloud, Scott. Understanding Comics: The Invisible Art. Harper Perennial, 2008. Moore, Alan. Alan Moore's Writing for Comics. Avatar Press, 2003.

Online sources

uniteyouthdublin.files.wordpress.com/2016/01/maus-a-survivors-tale-my-father-bleeds-history-by-art-spiegelman.pdf

rhinehartadvancedenglish.weebly.com/uploads/2/2/1/0/22108252/the-complete-persepolis-by.pdf

Course Title: DISSERTATION & VIVA VOCE

Learning Outcome

It will demonstrate that the candidate is able to communicate results and to evaluate his or her own work and that of others critically. Dissertation may be of Inter-disciplinary nature. A mini-dissertation should have a limited focus, e.g. on one research question rather than many. Candidates will need to work closely with their supervisor to focus the question to make the project manageable with limited resources. The research could be one part of a larger research project. The literature review should indicate that the candidate is capable of identifying the most important and up to date works in the field, of reading them critically and of synthesizing the findings.

Every Student will have to prepare a dissertation in any area of English Literature detailed in the curriculum under the guidance of regular faculty member. The objective of the exercise is to enable a student to have an in-depth knowledge of the subject of his/her choice. It should be a research based effort and should endeavour to create new knowledge in any area of English Literature. The guide(s) to supervise such dissertations will be appointed by the Head of the Department from among the regular faculty members of the Department. The guide(s) should certify that the dissertation is based on the work carried out by the candidate. Three copies of the dissertation should be submitted to the Head of the Department within clear 15 days (including holidays) before commencement of the Fourth Semester examination for onward transmission to the Controller of Examination. The students will carry out the preparation of the dissertation at their own cost. The dissertation will be evaluated both by the internal and external examiners and marks shall be communicated to the Controller of Examination through the Head of the Department. The Viva –Voce will be conducted at departmental level by inviting one external subject expert from other institution/college/university in the presence of all guides/supervisors and Head of the Department as Chairman with prior approval from the competent authority.

OPEN ELECTIVE COURSES (OEC)

OEC 1: Disability Studies

Course Objectives:

1. To promote sensitivity and understanding regarding disability amongst future researchers and teachers in various disciplines through engaging students with a relatively fresh interdisciplinary domain of Disability Studies in relation to literature.
2. To familiarize students with historical outlooks, disability theories and issues in relation to socio-cultural context and disability representations in literature.

Course Learning Outcome:

1. By the end of this course, the students should be able to gain an understanding of issues and concerns of persons with disabilities who are fast being included in the mainstream higher education system, both in terms of numbers, as resources and also as voices in the academic curriculum.
2. The students will have an exposure and option of exploring Disability Studies as a relatively fresh area of study and research.

Contents:

Unit I: Disability Theory

Oliver, Michael. *Understanding Disability: from Theory to Practice*. Palgrave MacMillan, 1996.

Chapter 1 "Conceptualizing Disability" in Shakespeare, Tom. *Disability Rights and Wrongs*. London and New York: Routledge, 2006

Chapter 2 "Competing Models and Approaches" in Barnes Colin and Geoff Mercer. *Exploring Disability: A Sociological Introduction*. Cambridge, Polity Press, 2010.

Unit II: Life Narratives

Chib, Malini. *One Little Finger*. SAGE Publications, 2011.

Sullivan, Tom. *If You Could See What I Hear*. Harper Collins. 1989.

Unit III: Fiction

Premchand, Munshi. *Rangbhoomi*. trans. Manju Jain. Penguin. 2012.

Firdaus Kanga: *Trying to Grow*

Indra Sinha : *Animal's People*

Unit IV : Play

Mahesh Dattani : *Tara*

Unit V: Short Stories and Poetry

Short Stories:

Carver, Raymond. *Cathedral*. Vintage Classics, 2009.

Tagore, Rabindranath. *Shubha*, *The Essential Tagore*, ed's Fakrul Alam and Radha Chakravarty. Harvard UP and VishwaBharati P, 2011.

Poetry:

Deets, Richard M. Christina & Courage. *Disabled World*. 15 Mar. 2012.

www.disabled.world.com/communication/poetry/christinas-courage.php. web.

Heaney, Seamus. *Bye-Child*, *Wintering Out*. Faber and Faber, 2013.

Heaney, Seamus. *Field of Vision*, *Seeing Things*. Faber and Faber, 2013.

Owen, Wilfred. *Disabled*, *Wilfred Owen: Selected Poetry and Prose*. Routledge, 2014.

Plath, Sylvia. *Tulips* and *Lady Lazarus*, *Sylvia Plath: The Collected Poems*. ed. Ted Hughes. Harper Perennial Modern Classics, 2018.

Suggested Readings :

Davis, Lennard J. *Enforcing Normalcy: Disability, Deafness, and the Body*. London: Verso, 1995. Print.

Davis, Lennard J. Ed. *The Disability Studies Reader*. London and New York: Routledge, 1997.

Miller, Nancy B. and Catherine C. Sammons. *Everybody's Different: Understanding and Changing our*

- Reactions to Disabilities. Baltimore: Paul H. Brooks Pub. Co., 1999. Print.
- Nussbaum, Martha C. *Frontiers of Justice: Disability, Nationality, Species Membership*. New Delhi: OUP, 2006
- Stiker, Henri-Jacques. *A History of Disability*. Trans. William Sayers. Michigan: University of Michigan Press, 2002. Print.
- Kim Q. Hall. ed. *Feminist Disability Studies*. Bloomington and Indianapolis: Indiana University Press. 2011. Print.
- Kuppers, Petra. *Disability Culture and Community Performance: Find a Strange and Twisted Shape*. Houndmills and New York: Palgrave. 2011. Print.
- Linton, Simi. *Claiming Disability: Knowledge and Identity*. New York: New York University Press. 1998. Print.
- Valle, J. W., and Connor, D. J. *Rethinking disability: A disability studies approach to inclusive practices*. New York, NY: McGraw-Hill. 2011. Print.

OEC 2: Popular Culture

The term ‘popular’ may seem ordinary and innocuous to most. But, according to a number of thinkers, it contains perhaps the most significant ideas that define a time. Although, ‘popular’ has often been disregarded by the critical establishments, yet a close study of the elements uncovers surprising truths. This course aims to look at certain sections of popular culture – examining both the idea of the ‘popular’ and of ‘culture’. Through both theory and late twentieth century models this course aims to introduce the learners to the necessary concepts and enable to read for them how the culture constructs function in society.

Course Objectives:

1. To introduce the students to genres such as romance, detective fiction, fantasy this can help them to gain a better understanding of the popular roots of literature.
2. To show how gender operates on individuals.
3. To educate how caste and gender functions at the socio political institutions.
4. To educate the students about ethics and education in children’s literature.
5. To differentiate between canonical and the popular literature.

Learning Outcome:

1. Students would be able to differentiate between canonical and the popular literature.
2. Students would have understood the effectiveness of the detective fiction, fantasy/mythology and romance which have a mass appeal.
3. Students would have gained a better understanding of the popular roots of literature.
4. Students would have understood how to relate sense and nonsense in literature.

Content

Unit I (Theory)

1. Walter Benjamin – ‘The Work of Art in the Age of Mechanical Reproduction’
2. Noam Chomsky – ‘Introduction’ to *Manufacturing Consent: The Political Economy of the Mass Media*
3. Theodore Adorno and Max Horkheimer – ‘The Culture Industry: Enlightenment as Mass Deception’
4. Roland Barthes – *Mythologies* (Selections)
5. John Berger – *Ways of Seeing*
6. Umberto Eco – *On Beauty: A History of a Western Idea* (Selections)
7. Susan Sontag – *Against Interpretation* (Selections)
8. Stuart Hall – ‘The Work of Representation’

Unit II (Texts)

1. Graphic Novels

- a. René Goscinny and Albert Uderzo – Asterix the Legionary
- b. Art Spiegelman – Maus
- c. Marjani Satrapi – Persepolis
- d. Samhita Arni and Moyna Chitrakar – Sita’s Ramayana
- e. Chindu Sreedharan – Epic Retold

2. Popular Music

- a. Bob Dylan
- b. Cole Porter
- c. The Beatles

3. Cinema

- a. Ajoy Kar – Saptapadi
- b. Ramesh Sippy – Sholay
- c. George Lukács – Star Wars
- d. John Musker and Ron Clements – Aladdin / Roger Allers and Rob Minkoff – The Lion King

4. Fiction

- a. Ian Fleming – From Russia with Love
- b. Alistair MacLean – The Guns of Navarone
- c. Anne Rice – Interview with the Vampire
- d. Alexander McCall Smith – The No. 1 Ladies’ Detective Agency

5. Comic Strips / Comics

- a. Archie
- b. The Superhero
- c. R. K. Laxman – The Common Man
- d. Dennis the Menace

6. Book Covers / Film Posters

Suggested Further Reading:

Storey, John. Cultural Theory and Popular Culture: A Reader. Atlanta: The University of Georgia Press, 1998. Print.

----- . Introductory Guide to Cultural Theory and Popular Culture. San Francisco: Pearson Longman, 2009. Print.

----- . Cultural Theory and Popular Culture. London and New York: Routledge, 2018. Print.

Mukerji, Chandra and Schudson, Michael (eds.). Rethinking Popular Culture. Oakland: University of California Press, 1991. Print.

Sturken, Martin and Cartwright, Lisa. Practices of Looking: An Introduction to Visual Culture. New York: Oxford University Press, 2003. Print.

Nayar, Pramod K. Introduction to Culture Studies. New Delhi: Viva, 2011. Print

OEC 2: Indian Classical Literature

Course Objectives:

1. It aims to create awareness among the students of the rich and diverse literary cultures of ancient India
2. To introduce students to the major literary works of Indian classical dramatist.
3. To understand the importance of devotion and dedication in human life.
4. To enable the students to appreciate the Indian classical literature and to realize its value in practical aspects of life.
5. To understand the didacticism and ethical value contained in Indian classical literature.

Learning Outcome:

1. By the end of course the students would have gained knowledge about the masterpieces in Indian classical literature .
2. Students would have motivated by the superb classical drama of Kalidas and Sudrak.

3. Students would have been imbibed by the virtue of sacrifice , passions, integrity, tolerance and selflessness.
4. Students would have motivated to make a comparative study of English literature and Indian classical literature.
5. Students would have understood the richness of Indian literature

Unit 1

Bhartrhari: *Srngar Shatkam*, Poems 1-10

Background of the text

Text and interpretation

Textual analysis with critical evaluation

Unit 2

Jaydeva: *Geet Govindam*

Background of the text

Text and interpretation

Textual analysis with critical evaluation

Unit 1: Indian Theatre:

Origin, Main components, Structure and Types
(Tragedy and Comedy)

Unit 3

Kalidasa: *Abhijnana Shakuntalam*

(Kalidasa. *AbhijnanaShakuntalam*. tr. Chandra Rajan, in *Kalidasa: The Loom of Time*. New Delhi:Penguin,1989.)

Background of the text

Text and interpretation

Textual analysis with critical evaluation

Comparison with modern corresponding genre

Unit 4

Sudraka: *Mrcchakatika*

(Sudraka. *Mrcchakatika*. tr. M.M. Ramachandra Kale. New Delhi: Motilal Banarasidass, 1962.)

Background of the text

Text and interpretation

Textual analysis with critical evaluation

Comparison with modern corresponding genre

Unit 5

Bhavabhuti: *Uttar Ramacaritam*

Background of the text

Text and interpretation

Textual analysis with critical evaluation

Comparison with modern corresponding genre

OEC 3: Environmental Literature

Course Objectives:

- Students will gain in-depth exposure to creative fields related to environmentally themed literature. These will be studied in terms of their major recurring themes as these are expressed in representations of humans and nature, experiences intended and elicited, and material relations.

- Students will be introduced to conceptual and analytical tools for understanding contemporary cultural practices through an ecocritical lens, as these are found within such fields as environmental communication, environmental cultural and media studies, and ecocritical literary studies.. Students will make use of these tools in analyses of cultural phenomena and in production of communicative or creative media objects.
- Students will gain experience in personally and/or collectively engaging the creative process and producing a work of eco-art, literature, music, or media, to share with others.

Learning Outcome:

The student will be able to

- develop an ability to read and analyze texts about the environment from a variety of points of view
- develop a sense of the history of Anglophone environmental writing
- analyse and interpret environmental texts
- articulate his/her ideas about how and why we should write about the environment
- identify and analyze writing and persuasion strategies used by nature writers

Fiction:

Novels:

The Parable of the Sower by Octavia Butler

(Focus on Afrofuturism, Apocalyptic Fiction)

Oryx and Crake, from *Maddaddam Trilogy* by Margaret Atwood

The Book of the Hunter by Mahasweta Devi

(Translated by Saragee Sengupta and Mandira Sengupta)

Tale of a Wasteland or *Parti Parikatha* by Phanishwar Nath Renu

Short Stories:

‘Spider the Artist’ by Nnedi Okorafor

‘A Catalogue of Sunlight at the End of the World’ by A.C. Wise

Poetry:

‘Nature, the Gentlest Mother’ by Emily Dickinson

‘On Killing a Tree’ by Gieve Patel

‘X’ by Imtiaz Dharker

‘Keeping Quiet’ Pablo Neruda

Non-Fiction:

Extracts/Chapters from *The Great Derangement: Climate Change and the Unthinkable* by Amitav Ghosh

The Nutmeg’s Curse: Parables for a Planet in Crisis by Amitav Ghosh

Gabriel Egan: “Supernature and the Weather: King Lear and The Tempest”. *Green Shakespeare*

Rabindranath Tagore: “Religion of the Forest” from Creative Unity.

Film : *Avatar*

Suggested Keywords/Topics:

- Ecocriticism
- Ecofeminism
- Anthropocene
- Cli-fi
- Dystopia
- Apocalypse

Suggested Readings:

Eduardo, C. (2013) *How Forests Think*. Berkeley, CA: University of California Press.

Garrard, G. (2011) . Ecocriticism, New York: Routledge.
Daly, M. (2016) Gyn Ecology: The Meta-ethics of Radical Feminism. Boston: Beacon Press.
Scott Knickerbocker (2012) Eco-poetics: Language of Nature, Nature of Language. Lanham, MD: Lexington Books.
Zimmerman, M., J. B. Callicot, J. Clark, K. J. Warren, I. G. Klaver (2014) (Eds.) Environmental Philosophy: From Animal Rights to Radical Ecology. London: Pearson.
Women in Nature by Vandana Shiva
Towards an Understanding of Environmental Aesthetics , Preeti Ranjan Ghosh
Head, Leslie. 2016. Hope and Grief in the Anthropocene: Re-conceptualising human–nature relations. London: Taylor and Francis
Westling, Louise. Cambridge Companion to Literature and Environment. Cambridge UP