

**Parvatibai Chowgule College of Arts & Science  
(Autonomous)  
Margao – Goa**

**MINUTES OF MEETING OF THE BOARD OF STUDIES IN ENGLISH  
HELD ON 17<sup>th</sup> APRIL, 2023 at  
Parvatibai Chowgule College of Arts & Science  
(Autonomous)  
Margao – Goa**

Vide Chowgule College notice (F.133(C)/61 dated 10<sup>th</sup> April 2023) a meeting of this BOS was convened on 17<sup>th</sup> April 2023 at 2 p.m. through online Google Meet, Parvatibai Chowgule College of Arts & Science, Margao – Goa. Since the number of members present represented the Quorum, the BOS began its proceedings.

Members present:

1. Mr. Andrew S. Barreto – Chairperson
2. Dr. Deepa Prajith – Academic Council Nominee
3. Dr. Anjali Chaubey – V.C. Nominee
4. Ms. Anjali Mascarenhas – Alumni
5. Mr. Shubhankar Shah – Member Secretary
6. Ms. Shubhaangi Thakur – Member
7. Dr. Sonia Fernandes Da Costa - Member
8. Ms. Loretta Rodrigues – Member
9. Ms. Archa Sancou – Member
10. Ms. Shannon Dias - Member

Member Absent with Intimation

1. Dr. Lucy James – Academic Council Nominee
2. Mr. Leonard Fernandes – Industry Representative

Proceedings

The Chairperson welcomed the members of the Board of Studies (BOS). The Chairperson introduced and explained the agenda for the meeting and the Board transacted the following business:

Agenda Items:

1. To apprise the New Course structure as per the new UGC guidelines based on NEP (for U.G. and P.G.)
2. To approve the list of Courses under the Nomenclatures, Discipline Core, Skilled Enhancement Course (SEC), Ability Enhancement Course (AEC), Value Added Course (VAC), Multidisciplinary Course (MDC).
3. To approve the syllabi of F.Y.B.A courses under the New UGC-NEP Course Structure
4. A.O.B

**PART A: The BOS passed the resolutions as follows:**

1. Resolved to implement the New Course structure as per the new UGC guidelines based on NEP for the PG programme. Details of the structure are below:  
MA Course code changed to 400 for Semester 1 & 2 and 500 for Semester 3 & 4.  
For MA Semester 1 & 2, 16 credits per Semester will be implemented for Discipline Specific Core and 4 Credits per semester will be implemented for Discipline Specific Elective.  
In Semester 3, there are no Discipline Specific Cores, only Discipline Specific Electives (8 Credits), Generic Electives (4 Credits), Research Specific Electives (8 Credits).  
For Semester 4, Research Specific Elective will have 4 Credits, Discipline Specific Dissertation or Internship will have 16 Credits. Therefore, each Semester of MA will consist of 20 Credits and the MA programme in total will be of 80 Credits.  
Hence, resolved to move from 64 Credit to 80 Credit MA Structure as per new UGC guidelines on NEP.
- 1.2 Approved the attached syllabi in Annexure A of MA programme in line with the above changes related NEP course structure.
- 1.3 Resolved to implement the New Course structure as per the new UGC guidelines based on NEP for the UG programme – 3 Years and 4 Years (Honours) for Single Major. Details of the structure are below:  
Course Codes changed to begin with UG-ENG-100 for First Year of UG, UG-ENG-200 for Second Year and so on.  
23 Discipline Core courses in total out of which one course in semester 6 will be a project course (4 Credits).  
On discussing the structure of the English Programme it was advised to have separate Minor Courses, along with the two Vocational Courses as was proposed.
2. Approved the list of UG courses attached in Annexure A under Nomenclatures such as Discipline Core, Discipline Core (Minor), Skill Enhancement Course (SEC), Ability Enhancement Course (AEC), Value Added Course (VAC), Multidisciplinary Course (MDC).
- 2.1 Approved the implementation of Multi-disciplinary course titled UG-ENG-MDC1 “Reading Literature” (3 Credits) for Semester 1. Approved the implementation of Ability Enhancement Courses (each worth 2 Credits) titled UG-ENG-AEC2 “Academic Writing 1” and UG-ENG-AEC1 “Effective English Communication” for Semester 1, and “Academic Writing 1” and UG-ENG-AEC3 “Academic Writing 2” for Semester 2. One Value Added Course (2 Credits) titled UG-ENG-VAC1 “E-Portfolio” will also be offered. Skill Enhancement Courses (3 Credits each) will be offered in Semester 1, 2 and 3 respectively as follows: UG-ENG-SEC1 “Creative Writing for Beginners,” UG-ENG-SEC2 “Writing for Media I” and UG-ENG-SEC3 “Writing for Media II”.

Approved the implementation of 4 Credit Discipline Specific Core course “Understanding Poetry & Drama” (UG-ENG-101). Approved the implantation of 4 Credit “Understanding Poetry & Drama” (UG-ENG-101) as DSC Minor in Semester 1. Approved the implementation of 4 Credit Discipline Specific Core course “Understanding Fiction” (UG-ENG-102) in Semester 2. Approved the implementation of 4 Credit course “Understanding Fiction” (UG-ENG-102) as DSC Minor in Semester 2.

3. Approved the syllabi of F.Y.B.A courses under the New UGC-NEP Course Structure as attached in Annexure A & B.

**PART B: Important Points/ recommendations of BOS that require consideration / approval of Academic Council:**


1. Appraised, deliberated and resolved to implement from AY2023-24, the New Course structure as per the new UGC guidelines based on NEP (for U.G. and P.G.)
2. Approved the list of U.G. Courses under the Nomenclatures, Discipline Core, Skill Enhancement Course (SEC), Ability Enhancement Course (AEC), Value Added Course (VAC), Multidisciplinary Course (MDC) as seen in Annexure A.
3. Approved the syllabi (Annexure B) of F.Y.B.A courses under the New UGC-NEP Course Structure.
4. Approved the syllabi (Annexure B) of First Year M.A. courses under the New UGC-NEP Course Structure.

The following members of the Board of Studies in English were present for the meeting.

1. Mr. Andrew S. Barreto – Chairperson
2. Dr. Deepa Prajith – Academic Council Nominee
3. Dr. Anjali Chaubey – V.C. Nominee
4. Ms. Anjali Mascarenhas – Alumni
5. Mr. Shubhankar Shah – Member Secretary
6. Ms. Shubhaangi Thakur – Member
7. Dr. Sonia Fernandes Da Costa - Member
8. Ms. Loretta Rodrigues – Member
9. Ms. Archa Sancou – Member
10. Ms. Shannon Dias - Member

**Member Absent with Intimation**

1. Dr. Lucy James – Academic Council Nominee
2. Mr. Leonard Fernandes – Industry Representative



27/4/2023

Mr. Shubhankar Shah  
Member Secretary  
Board of Studies



Mr. Andrew Barreto  
Chairperson  
Board of Studies


Dated: 27<sup>th</sup> April, 2023

**PART C: The remarks of the Dean of the Faculty:-**

- a. ✓ The minutes are in order.
- b. The minutes may not be placed before the Academic Council with remark, if any.
- c. Important points of the minutes which need clear policy decision of the Academic Council to be recorded.

Date: 27<sup>th</sup> April, 2023

Signature of the Dean:  
(Faculty of Arts)



Dr. Sachin Moraes

**PART D: The remarks of the Members Secretary of the Academic Council:-**

- a. The minutes are in order.
- b. The minutes may be placed before the Academic Council with remark, if any.
- c. Important points of the minutes which need clear policy decision of the Academic Council to be recorded.

Date: 28/4/2023

Signature of the Member Secretary  
Academic Council



Mr. V. C. Kumaresh

## Annexure A

### B.A. ENGLISH 3 YEARS AND 4 YEARS HONOURS LIST OF COURSES 2022-23 UNDER NEP 2020 COURSE STRUCTURE



Chowgule Education Society's  
Parvatibai Chowgule College of Arts and Science  
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DEPARTMENT OF ENGLISH FOUR YEAR HONOURS PROGRAMME STRUCTURE (NEP)											
SEMESTER	LEVEL	MAJOR DISCIPLINE CORE (4 credits)	VOCATION AL/ INTERNSHI P (4 Credit)	LEVEL	MINOR STREAM (4 Credits)	MDC (ARTS/ COMMERCE ETC. (3 Credits)	AECC (2 or 4 Credits)	AECC (2 or 4 Credits)	VAC (2 Credits)	SEC (3 Credits)	NUMBER OF CREDITS
1	100	Understanding Poetry & Drama		100	Understanding Poetry & Drama (Minor)	Reading Literature	Effective English Communication	Academic Writing I	ePortfolio	Creative Writing for Beginners	20
2	100	Understanding Fiction	Internship	100	Understanding Fiction (Minor)	NA	Academic Writing I	Academic Writing II	NA	Writing for the Media I	20
3	200	1. Introduction to Linguistics I (2C) 2. Contemporary Indian English Literature 3. Creative Writing I (2C)		200 & Above	Contemporary Indian English Literature (Minor)	Reading Literature		01 AEC: 2 credits (MIL)	NA	Writing for the Media II	20
4	200	1. Introduction to Linguistics II (2C) 2. Creative Writing II (2C) 3. Literature of Indian Diaspora 4. New Literatures in English 5. American Literature	Internship	200 & Above	New Literatures in English (Minor)						20
5	300	1. Goan Literature & Culture 2. World Literature 3. Visual Literature	Internship	200 & Above	Film Studies (VOC1)						20
6	300	1. Literary Criticism 2. Modern Indian Literature in Translation 3. Womens Writing in India 4. Project Course		200 & Above	English Language & Literature Teaching (VOC2)						20
7	400	1. 19th Century English Literature 2. Contemporary Literary Theory Shakespeare Today 3. Film Studies		300 & Above	Nineteenth Century English Literature (Minor)						20
8	400	1. 20th Century English Literature 2. English Language & Literature Teaching 3. Latin American Literature 4. Representation of Gender and Sexuality in Literature		300 & above	20th Century English Literature (Minor)						20

SEMESTER	COURSE CODE	TITLE OF THE COURSE	NOMENCLATURE/ TYPE OF COURSE	CREDITS
1	UG-ENG-101	Understanding Poetry & Drama	DSC	4
	UG-ENG-MDC1	Reading Literature	MDC	3
	UG-ENG-SEC1	Creative Writing For Beginners	SEC	3
	UG-ENG-VAC1	Eportfolio	VAC	2
	UG-ENG-AEC1	Effective English Communication	AEC	2
	UG-ENG-AEC2	Academic Writing I	AEC	2
2	UG-ENG-101	Understanding Poetry & Drama	DSC MINOR	4
	UG-ENG-102	Understanding Fiction	DSC	4
	UG-ENG-SEC2	Writing For The Media I	SEC	3
	UG-ENG-AEC2	Academic Writing I	AEC	2
	UG-ENG-AEC3	Academic Writing II	AEC	2
	UG-ENG-102	Understanding Fiction	DSC MINOR	4
3	UG-ENG-201	Introduction To Linguistics I	DSC	2
	UG-ENG-202	Creative Writing I	DSC	2
	UG-ENG-203	Contemporary Indian English Literature	DSC	4
	UG-ENG-SEC3	Writing For The Media II	SEC	3
	UG-ENG-203	Contemporary Indian English Literature	DSC MINOR	4
4	UG-ENG-204	Introduction To Linguistics II	DSC	2
	UG-ENG-205	Creative Writing II	DSC	2
	UG-ENG-206	Literature Of Indian Diaspora	DSC	4
	UG-ENG-207	New Literatures In English	DSC	4
	UG-ENG-208	American Literature	DSC	4
	UG-ENG-207	New Literatures In English	DSC MINOR	4
	UG-ENG-301	Goan Literature & Culture	DSC	4
5	UG-ENG-302	World Literature	DSC	4
	UG-ENG-303	Visual Literature	DSC	4
	UG-ENG-VOC1	Film Studies	VOC	4
	UG-ENG-304	Literary Criticism	DSC	4
	UG-ENG-305	Modern Indian Literature in Translation	DSC	4
6	UG-ENG-306	Women's Writing in India	DSC	4
	UG-ENG-PRJ	Project	PRJ	4
	UG-ENG-VOC2	English Language and Literature Teaching	VOC	4
	UG-ENG-401	Nineteenth Century English Literature	DSC	4
	UG-ENG-402	Shakespeare Today	DSC	4
7	UG-ENG-403	Film Studies	DSC	4
	UG-ENG-404	Contemporary Literary Theory	DSC	4
	UG-ENG-401	Nineteenth Century English Literature	DSC MINOR	4
	UG-ENG-405	Twentieth Century English Literature	DSC	4
8	UG-ENG-405	Twentieth Century English Literature	DSC	4

	UG-ENG-406	Latin American Literature	DSC	4
	UG-ENG-407	English Language and Literature Teaching	DSC	4
	UG-ENG-408	Representation Of Gender and Sexuality in Literature	DSC	4
	UG-ENG-405	Twentieth Century English Literature	DSC MINOR	4

**MA English**  
**COURSE STRUCTURE**

**(Total Credits: 80)**

**(2023-2024)**

***Semester I (20 credits)***

Course Code	Course Type	Course Title	Credits	Contact hours/week		
				L	T	P
PGMP –ENG-DSC- 401	Discipline Core	English Poetry	4	4	0	0
PGMP –ENG-DSC- 402	Discipline Core	Exploring Narratives in Fiction	4	4	0	0
PGMP –ENG-DSC- 403	Discipline Core	Twentieth Century English Drama	4	4	0	0
PGMP –ENG-DSC- 404	Discipline Core	Indian Literature in Translation	4	4	0	0
	Total Credits for Discipline Core subjects		16			
	Discipline Elective	Discipline Specific Elective (To be chosen from the pool of electives)	4	4	0	0
	Total Credits for Discipline Elective subjects		4			
Total Minimum Credits for Semester I - 20						



***Semester II (20 credits)***

Course Code	Course Type	Course Title	Credits	Contact hours/week		
				L	T	P
PGMP – ENG-DSC- 405	Discipline Core	Literary Theory	4	4	0	0
PGMP – ENG-DSC- 406	Discipline Core	Linguistics	4	4	0	0
PGMP – ENG-DSC- 407	Discipline Core	Asian Literature	4	4	0	0
PGMP – ENG-DSC- 408	Discipline Core	World Literature	4	4	0	
	Total Credits for Discipline Core subjects		16			
	Discipline Elective	Discipline Specific Elective (To be chosen from the pool of electives)	4	4	0	0
	Total Credits for Discipline Elective subjects		4			
Total Minimum Credits for Semester II - 20						

<b>POOL OF ELECTIVES (Semester I and Semester II)</b>	
PGMP-ENG-DSE-401 Modern European Literature	PGMP-ENG-DSE-405 World Subaltern: Aboriginal Narratives
PGMP-ENG-DSE-402 Visual Literature- Perspectives	PGMP-ENG-DSE-406 Shakespeare
PGMP-ENG-DSE-403 Prose Writings	PGMP-ENG-DSE-407 Creative Writing
PGMP-ENG-DSE-404 Children's Literature	

***Semester III (20 credits)***

Course Code	Course Type	Course Title	Credits	Contact hours/week		
				L	T	P
	Discipline Elective	Discipline Specific Elective (To be chosen from the pool of electives)	4	4	0	0
	Discipline Elective	Discipline Specific Elective (To be chosen from the pool of electives)	4	4	0	0
Total Minimum Credits for Discipline Elective subjects			8			
PGMP –ENG-DSRE- 501	Discipline Research Specific Elective	Postcolonial: Theory and Practice	4	4	0	0
PGMP –ENG-DSRE- 502	Discipline Research Specific Elective	Gender and Sexuality	4	4	0	0
Total Minimum Credits for Research Elective subjects			8			
	Generic Elective	Generic Elective I (From other Dept)	4	4	0	0
Total Minimum Credits for Generic Elective subjects			4			
Total Minimum Credits for Semester III - 20						
	List of Generic Elective I (For MA English Students)					
	(To be provided by other departments)		4	4	0	0
List of Generic Elective I (To be offered by MA English)						
PGMP–ENG-GE- 501	Popular Literature		4	4	0	0
PGMP–ENG-GE- 502	Technical Media Writing		4	4	0	0

***Semester IV (20 credits)***

Course Code	Course Type	Course Title	Credits	Contact hours/week		
				L	T	P
<b>PGMP – ENG-DSRE- 503</b>	Discipline Research Specific Elective	Film Studies	4	4	0	0
<b>PGMP – ENG-DSR/I- 501</b>	Discipline Specific Dissertation (DSD)/Internship	Dissertation/Internship	16	0	0	0
<b>Total Minimum Credits for Semester IV - 20</b>						

<b>POOL OF ELECTIVES (Sem III)</b>	
PGMP –ENG-DSE- 501	Technical and Media Writing
PGMP-ENG-DSE-502	Mythology, Archetype & Literature
PGMP-ENG-DSE-503	Women’s Literature
PGMP-ENG-DSE-504	The Indian Subaltern: Dalit and Transgender Narratives
PGMP-ENG-DSE-505	ELLT (English Language and Literature Teaching)
PGMP-ENG-DSE-506	Green Studies



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**DEPARTMENT OF ENGLISH**

**SYLLABUS FOR THREE/FOUR YEAR  
UNDERGRADUATE DEGREE HONOURS  
PROGRAMME IN ENGLISH**

(Implemented from the Academic Year 2023-2024 onwards)

## **Annexure B**

### **FYBA Semester 1 & 2 Syllabi (2023-24)**

#### **F.Y.B.A. – SEMESTER I – DISCIPLINE SPECIFIC CORE COURSE**

**Course Title:** Understanding Poetry & Drama

**Course Code:** UG-ENG-101

**Marks:** 100

**Credits:** 4

#### **2. Course Objectives:**

1. To acquaint students with major poetic forms and trends in English Poetry.
2. To enable students to read and appreciate poems.
3. To improve the literary and critical competence of the students.
4. To teach students to appreciate English Drama.
5. To instill the appreciation of Drama and the universality of its reach.
6. To train students to identify basic elements in a Drama.

#### **3. Learning Outcomes:**

Upon completion of the course the student should be able:

1. Recognize and define major poetic forms such as lyric poetry, narrative poetry.
2. Know and identify rhyme, rhythm and meter.
3. Understand and appreciate the literal and symbolic/inner meaning (connotative and denotative meaning) of a poem.
4. Identify and analyze special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features, imagery.
5. To recognize and appreciate various elements of a drama: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.
6. To understand and be knowledgeable about the evolution of two major forms of Drama – Tragedy and Comedy.

**3. Number of hours:                      04 hours per week**

## **5. Course Content:**

**Total Number of hours: 60**

### **Unit I: Background to Poetry & Drama**

**12 hours**

1. Poetry as a Literary form
2. Nature and types of lyric poetry
3. Evolution of lyric as a literary form
4. Nature and forms of narrative poetry
5. Evolution of the English Drama
6. Nature of Tragedy & Comedy in Drama

### **Unit II: Lyric Poetry: Songs, Sonnets, Odes, Elegies and Dramatic Monologues**

**12 hours**

- |                         |                           |
|-------------------------|---------------------------|
| 1. Edmund Spenser       | a) Whilst in Prime        |
| 2. William Shakespeare  | a) Marriage of True Minds |
| 3. John Donne           | a) Batter my Heart        |
| 4. Robert Herrick       | a) To Daffodils           |
| 5. William Blake        | a) Lamb<br>b) Tyger       |
| 6. William Wordsworth   | a) The Daffodils          |
| 7. Percy Bysshe Shelley | a) Mutability             |
| 9. John Keats           | a) Ode on a Grecian Urn   |
| 10. Robert Browning     | a) My Last Duchess        |

### **Unit III: Narrative Poetry: Ballads, Mock Epic**

**12 hours**

1. The Rime of the Ancient Mariner (Section 1) - Samuel Taylor Coleridge
2. Rape of the Lock (Canto I) - Alexander Pope

### **Unit IV: Drama: Tragedy & Comedy**

**24 hours**

1. An Enemy of the People - Henrik Ibsen
2. The Admirable Crichton - James Matthew Barrie

## 5. Reference Books :

### Primary References:

1. Barrie. J. M. *The Admirable Crichton*.
2. Ibsen, Henrik. *An Enemy of the People*.

### Secondary References:

1. Abrams, M. H. *A Glossary of Literary Terms*. 11<sup>th</sup> Cengage Learning, 2014.
2. Bowra C.M. *Heroic Poetry*. Macmillan, 1966.
3. Ed. Bloom Harold. *William Shakespeare's Sonnets*. Viva Books, 2007.
4. Ed. Bottrall Margaret. *William Blake: Songs & Innocence & Experiences*. Macmillan, 1970.
5. Bradley. A.C. *Oxford Lectures on Poetry*. Atlantic, 2009.
6. Broadbent J.B. *Poetic Love*. Chatto & Windus London, 1964.
7. Chandra NDR, Sebastian A.J. *Literary Terms in English Poetry*. Authors Press, Delhi, 2001.
8. Cuddon J A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin Books, 1999.
9. Dobson, Michael and Wells, Stanley. *The Oxford Companion to Shakespeare*. Oxford, 2001.
10. Gardner Stanley. *Blake*. P. Evans Brothers Ltd, 1968.
11. Jump, John D.(Ed.) *Critical Idiom Series*. Law Book Co of Australasia, 1974.
12. Gridley Roy E. *Browning*. Routledge & Kegan Paul, 1972.
13. Ed. Grose Kenneth H. *Keats*. Evans Brother Ltd, 1969.
14. Hudson, W. H. *An Introduction to the Study of Literature*. B.I. Publications, 1972.
15. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2004.

16. Lever J.W. *The Elizabethan Love Sonnets*. Methuen & Co. Ltd, 1966.
17. Ed. O'Neill Judith. *Critics on Keats*. George Allen & Unwin Ltd, 1967.
18. O'Neill Judith. *Critics of Pope*. George Allen & Unwin Ltd., London, 1968.
19. Prasad, B. *Background to the Study of English Literature for Indian Students*. Trinity Press, 2014.
20. Read Herbert. *Wordsworth*. Faber & Faber Ltd, 1957.
21. Sarker Sunil Kumar. *Shakespeare's Sonnets*. Atlantic Publisher, 2006.
22. Rees, R. J. *Introduction to English Literature*. New Delhi: Macmillan India, 1973.
23. Smith Hallett. *Elizabethan Poetry*. Ann Arbor Paperbacks, 1968.
24. Ed. Ward Sir W. & Walter A.R. *The Cambridge History of English Literature*. Cambridge University Press, 1914.
25. Westland Peter. *Literary Appreciation*. The English University Press Ltd, 1964.



## **SEMESTER I – ABILITY ENHANCEMENT COURSE (AEC)**

**Course Title:** Effective English Communication

**Course Code:** UG-ENG-AEC1

**Marks:** 50

**Credits:** 2

**Duration:** 30 hours

### **1. Course Objectives:**

1. To help students develop proficiency in oral communication in English.
2. To help students understand the importance of developing good listening skills.
3. To help students become proficient in listening, writing and speaking skills.

### **2. Course Outcomes:**

Upon completion of the course the student should be able:

CO1: Build confidence while conversing and writing in formal English. CO2: Make use of the benefits of good communication skills.

CO3: Agree on the profit of having a proficient grasp on written skills like letter writing, minutes of a meeting and agendas.

CO4: Create a purposeful use of English with correct grammar and pronunciation.

### **3. Number of hours: 02 hours per week**

#### **4. Course Content:**

**Total Number of hours: 30**

#### **Unit I: Fun with Grammar hours**

**7**

Students need to have a basic proficiency in Grammar to complete this course.

Pre-requisite to the course: Knowledge of Basic Grammar – Articles, Adjectives, adverbs, Conjunctions, Sentence Structures – SVO etc.

The above can be revised briefly. Grammar component will be taught incidentally and in conjunction with Unit II.

1. Parts of Speech
2. Reported Speech
3. Punctuation
4. Phrases and Clauses
5. Active and Passive
6. Basic Errors in English Language
7. Spotting Errors and correcting them
8. Revising and Editing

Note: The teacher concerned can make use of the following to teach Grammar.

1. Reading a picture
2. Quiz
3. Word play
4. Dialogues

#### **Unit II: Spoken English hours**

**8**

##### **1. Individual Presentation Skills**

3 hours Students are to be taught public speaking using Presentation skills through application-based teaching; public speaking is to be taught and application of these skills in formal and informal settings.

##### **a) Concepts:**

- i. Importance of Body Language and Eye Contact in Spoken Communication
- ii. Ways to Overcome Fear of Speaking
- iii. Pace, Tone and Intonation

iv. Listening as an Essential Part of Communication. How to be an Effective Listener

b) Applied:

Students will be given topics to present before the class. They can use a host of methods to do so:

1. Presentation with material - Formal
2. Oral presentation
3. Formal/Informal Speeches – Welcome, Introduction to a dignitary, Raising a toast, Farewell Speech, celebratory speeches

2. Pair Based Activities 3 hours

- a) Telephone Etiquette
- b) Speaking and Listening Classroom Practice Exercises in Pairs and Groups.

3. Group Based Activities 2 hours

Minutes of the meeting can be used as a group-based activity. Group Discussions of Formal and Informal nature.

**Unit III: Written English 8 hours**

1. Letters

a) Formal Letters

- i. Job Application Letters
- ii. Enquiry Letters
- iii. Orders and Complaints letters
- iv. RTI
- v. Representations
- vi. Writing a resume

b) Social Letters

- i. Invitation & Reply
- ii. Condolence & Reply
- iii. Congratulations & Reply
- iv. Thank you & Reply

**Unit IV: Digital Story Telling (DST) 7 hours**

Descriptive Writing – (Open to the Teacher to explore this writing in various areas Fiction and Non-Fiction and creative expression of personal writing)

Features of good presentation, audience engagement, creating a narrative arc etc. will have already been covered in Unit II. This will be useful for creating engrossing DST.

**Suggestive Note on Evaluation:**

Keeping in mind the emphasis on praxis and hands-on learning to inculcate productive employable skills, no written test to be conducted for Semester End Assessment.

Instead, the focus should be on imbibing the spoken and written skills into everyday tasks through appropriate assessments. Ideal breakup of marks would be:

**Continuous Assessments: 30 marks**

**Semester End Assessment: 20 marks**

## 5. Reference Books:

### Primary References:

1. Azar, Betty Schramper. *Basic English Grammar*. New York: Pearson Education, 1996.
2. Biber, Douglas, Susan Conrad and Geoffrey Leech. *Longman Student Grammar of Spoken and Written English*. Edinburgh: Pearson Education Limited, 2002.
3. Bullock, Richard. *The Norton Field Guide to Writing*. New York: W.W. Norton & Company, 2009.
4. Jain, A.K. and Dr. Pravin S.R. Bhatia. *Professional Communication Skills*. New Delhi: S. Chand & Company Ltd, 2000.
5. Mohan, Krishna and Singh, N. P. *Speaking English Effectively* Macmillan India Ltd.
6. Sadanand, Kamelesh and Susheela Punitha. *Spoken English: A Foundation Course- Part I*. Hyderabad: Orient Blackswan Private Limited, 2009.
7. Stanek, William. *Effective Writing for Business, College and Life*. Reagent Press, 2005.

### Secondary References:

1. Bullock, Richard. *The Norton Field Guide to Writing*. New York: W.W. Norton & Company, 2009.
2. Chakravarty, Auditi and Bonnie Boehme. *Grammar & Usage for Better Writing*. New York: Amsco School Publications, 2004.
3. Downing, Angela and Philip Locke. *English Grammar A University Course*. London and New York: Routledge, 2006.
4. Hewings, Martin. *Advanced Grammar in Use*. 2nd. Great Britain: Cambridge University Press, 2005.
5. Naylor, Helen and Raymond Murphy. *Grammar in Use Supplementary Exercises*. Edinburgh: Cambridge University Press, 2001.

### Weblinks:

1. <https://www.englishclub.com/>
2. <https://www.englishgrammar.org/>

3. <https://learnenglish.britishcouncil.org/>
4. <https://www.storycenter.org/stories>

## ABILITY ENHANCEMENT COURSES (AEC)

Course Title : **Academic Writing I**

Course Code : UG-ENG-AEC2

Credits : 02

Marks : 50

Duration : 30 hours

Prerequisite Courses : Nil

### **1. Course Objectives:**

- a) To teach students to paraphrase, summarize, and respond to academic texts.
- b) To use academic language (discourse and vocabulary) appropriately in a variety of written genres
- c) To develop and apply strategies in their writings appropriate to purpose and audience
- d) Generate, develop, organize, and revise, refine their ideas.

### **2. Course Learning Outcomes:**

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

CO1: To quote, paraphrase and summarize information accurately and with confidence CO2: To understand the different stages of writing process & identify rules of grammar that are used in its construction.

### **3. No. of Hours: 02 per week**

#### **4. Course Content:**

**Total Number of Hours: 30**

##### **Unit I: Writing a Paragraph**

**(15 hours)**

- Brainstorming
- Writing a coherent paragraph
- Editing a paragraph

Vocabulary and Grammar (Transition words and Phrases , Simple sentence, Compound sentence, Complex sentence, Compound complex sentence, Reporting verbs and tones )

##### **Unit II : Writing an Academic Essay**

**(15 hours)**

- Generating thesis statement
- From a Paragraph to an Essay
- Essay Structure
- Editing an Essay
- Writing an Expository Essay

**Evaluation:** Continuous assessments of the course will be conducted through online mode.

(30 /20) mandatory CAs of 10 marks each and term paper of 20 marks.



## 5. Reference Books:

### Primary References:

1. Bailey Stephen, 2011 . *Academic Writing: A Handbook for International Students*. 3<sup>rd</sup> Edition Routledge, New York.
2. Fowler, R.H., Aaron, J.E. & McArthur, M., 2005. *The Little Brown Handbook*. 4th ed. Toronto: Pearson Longman. Harris, M., 2008. *Prentice Hall Reference Guide*. 7th ed. New Jersey: Pearson Prentice Hal
3. Oshim Alice a and Ann Hogue 2007 . *Introduction to Academic Writing*, Third Edition. Pearson Longman.
4. Wallwork Adrain 2013. *English for Academic Research: Vocabulary Exercises*. Springer Science+Business Media New York.

### Secondary References:

1. Harris, M., 2008. *Prentice Hall Reference Guide*. 7th ed. New Jersey: Pearson Prentice Hall.
2. Heather, A., Lucille, S., Karen, T. & Kathleen, J.-C., 1995. *Thinking It Through: A Practical Guide To Academic Essay Writing*. 2nd ed. Peterborough: Academic Skills Centre Trent University Peterborough.
3. Herring, Peter 2016. *The Farlex Grammar Book: Complete English Grammar Rules*. Farlex International

### Weblinks:

1. <https://www.readwritethink.org/classroom-resources/student-interactives>
2. <https://www.essaypunch.com/>

## **F.Y.B.A.–SEMESTER I–SKILL ENHANCEMENT COURSE**

**Course Title:** Creative Writing for Beginners

**Course Code:** UG-ENG-SEC1

**Marks:** 75

**Credits:** 3

### **1. Course Objectives:**

1. To explore creative writing genres (Poetry, Drama, Fiction, Creative Non-Fiction) through practical writing classes
2. To build on the foundation of basic knowledge of students' interest in creative writing
3. To develop ones' own style of writing through reading, discussion and experimenting in writing
4. To encourage students' to use modern media in their creative effort
5. To create a writing portfolio for each student

### **2. Course Outcomes:** By the end of the course the student will :

CO1: Demonstrate an understanding of concepts related to the creative writing genres.

CO2: Present their ideas/opinions confidently through creative writing genres.

CO3: Create a sample of their own creative output through ICT & Digital technology (individual/group).

CO4: Critique and edit their own work as well as others.

### **3. Number of hours: 03 hours per week**

#### **4. Course Content:**

**Total number of hours: 45**

**Note:** This course will focus on the creative *writing* process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learnings, and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a finale portfolio of their creative output. The editing aspect of the writing process (revision, editing and proof reading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

#### **Unit I: Poetry**

**10 hours**

*Concepts:* Metre and rhyme; form (and subverting form); free verse; syllabics; figures of speech and its use

Reading techniques—charm set, space, cold open, silence, blending music Use of technology in performance, exposing our work to others

*Applied:* Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

*Portfolio:* Rhyming poems (with various rhyme scheme and forms), free verse

#### **Unit II: Drama**

**10 hours**

*Concepts:* Structures of a stage plays (physical/written) ; Acts/scenes; Scripting a stage play; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition -Using monologues; subtext; dramatic irony; status

*Applied:* Students will apply strategies of story- telling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

*Portfolio:* One act play

### **Unit III: Fiction**

**10 hours**

*Concepts:* Short Fiction– Flash Fiction, Short Fiction (not more than 1000 words) Descriptive Writing in Plot/Scenes; Character; point of view/ narrative voice; conflict/crises; Setting/time

Micro-tales/Nano -tales–analysis of social media and innovative story- telling techniques

*Applied:* Students will apply strategies of story- telling in the writing of atleast five short story/flash fiction; and the analysis of published fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of story-telling: plot, characterization, setting, point of view, symbolism, and style. They will identify the narrative techniques and elements of storytelling used in published works of fiction and stories written by classmates.

*Portfolio :*Short-story, Flash Fiction

**N.B:** the number of hours for each unit includes time for continuous assessment, portfolio building(with instructor feedback and review) as well as writing classes.

**Additional note:** As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top publishing software to format their manuscript so as to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given opportunities for publication. These can be achieved using a portfolio method of assessing the students work.(Desk-top publishing software such as Adobe In design/Publisher/Illustrator)

Instructors should use pre editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, thereby taking care of the spoken word aspect of creative writing, as and when it may apply.

## **5. Reference Books:**

### **Primary References:**

1. Burroway, Janet. *Writing Fiction: A Guide To Narrative Craft*. New York : Longman Publishers, 2000.
2. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. ebook.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook- Developing Dramatic Technique, Individual Style and Voice*. Ed . Derek Neale. London : A & C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant- Writing and Shaping Creative Nonfiction*. McGraw- Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge, 2006. ebook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic- The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Source books Media Fusion, 2009. ebook.
9. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

### **Secondary References:**

1. Boden, Margaret. *The creative mind - myths and mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself-Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing For Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
5. Kaufman, Scott Barry and James Kaufman. *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
6. May, Steve. *Doing creative writing*. Oxon: Routledge, 2007.
7. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam*. Illinois: Sourcebooks Media Fusion, 2009, Publishers, 2008.

## **SEM I -MULTIDISCIPLINARY COURSE (MDC)**

**Course Title:** Reading Literature

**Course Code:** UG-ENG-MDC1

**Marks:** 75

**Credits:** 3

### **1. Course Objectives:**

1. To introduce the students to different genres of English literature.
2. To improve the analytical competence required for critical appreciation of literature.
3. To engage with questions of gender, identity, ethics and education through popular literature.

### **2. Course Outcomes:**

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

CO 1. Identify different mediums of literature.

CO 2. Recognize the difference in the treatment of themes in literary texts.

CO 3. Explain and critically value the diversity of forms and genres of literature across different cultures

CO 4. Examine the relationship between literature and its context by evaluating particular literary trends, texts and issues.

### **3. Number of Hours: 04 hours per week**

**4. Course Content:**

**Total Number of Hours: 45**

**Unit I - Poetry**

**10 hours**

Nissim Ezekiel - "Night of the Scorpion" Seamus

Heaney - "Mid Term Break"

W. H. Davies - "Leisure"

William Shakespeare - "Sonnet 116: Let Me Not to the Marriage of True Minds" Sylvia

Plath - "The Mirror"

**Unit II - Short Stories**

**10 hours**

Vilas Sarang - "An Interview with M. Chakko" Anton

Chekov - "The Bet"

Ray Bradbury - "All Summer in a Day"

Ernest Hemingway - "Hills Like White Elephants"

Edgar Allan Poe - "The Tell-Tale Heart"

**Unit III - Novels**

**15 hours**

William Golding - *Lord of the Flies*

Alan Moore - *V for Vendetta*

Mark Haddon - *The Curious Incident of the Dog in the Night-Time*

**Unit IV - Miscellaneous (TV show and biography)**

**10 hours**

Rebecca Sugar - *Steven Universe*

Durgabai Vyam et al. - *Bhimayana: Incidents in the Life of Bhimrao Ramji Ambedkar*

## **Suggestive Note on Evaluation:**

Keeping in mind the emphasis on reading and critically engaging with literature for multidisciplinary students, the modes of assessment should focus on participation and discussion-based activities that encourage a sense of community and collaboration among students, and provide opportunities for peer learning and feedback. Critical thinking and presentation of ideas is encouraged instead of rote learning of facts through tests.

## **5. Reference Books:**

### **Primary References:**

1. Golding, William. *Lord of the Flies*. Penguin Books, 2003.
2. Moore, Alan. *V For Vendetta*. DC Comics, 2020.
3. Sarang, Vilas. *Women in Cages: Collected Stories*. Penguin India, 2006.
4. *Steven Universe*. Created by Rebecca Sugar, Cartoon Network Studios, 2013-2019
5. Vyam, Durgabai, et al. *Bhimayana: Incidents in the Life of Bhimrao Ramji Ambedkar*. Navayana, 2011.

### **Secondary References:**

1. Abrams, M. H. *A Glossary of Literary Terms*. 7th ed., Heinle & Heinle, 1999.
2. Brillenburg Wrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019.
3. Carey, John. *A Little History of Poetry*. United States, Yale University Press, 2020
4. During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2005.
5. Poplawski Paul ed. *English Literature in Context*. New Delhi: Cambridge University Press, 2008.

### **Weblinks:**

1. <https://www.gvdsd.org/cms/lib/PA01001045/Centricity/Domain/765/HillsPDFText.pdf>
2. <https://www.mukilteoschools.org/site/handlers/filedownload.ashx?moduleinstanceid=183&dataid=731&FileName=6-All-Summer-in-a-Day-by-Ray-Bradbury.pdf>
3. <https://ga01000549.schoolwires.net/cms/lib/GA01000549/Centricity/Domain/1545/The%20Bet.pdf>
4. <https://www.youtube.com/watch?v=WfNiQBxmPw8>



## **F.Y.B.A. SEMESTER I – VALUE ADDED COURSE**

**Course Title:** ePortfolio

**Course Code:** UG-ENG-VAC1

**Marks:** 50

**Credits:** 2

### **1. Course Objectives:**

1. To introduce students to an ePortfolio.
2. To demonstrate its benefits in academic identity building
3. To train students in effective communication in an ePortfolio.
4. To create various artifacts for an effective ePortfolio.

### **2. Course Outcomes:**

Upon completion of the course the student should be able:

CO 1: To communicate effectively in an ePortfolio.

CO 2: To create digital artifacts that complement their academic identity.

### **3. Number of hours: 04 hours per week**

#### **4. Course Content:**

**Total Number of hours: 30**

##### **Unit I: Introduction to an ePortfolio**

**12 hours**

- ePortfolio as an effective Communicative tool.
- What is an Eportfolio?
- Different types of ePortfolios.
- How do I create my academic brand Identity using an ePortfolio?
- Writing Effectively – Introduction, Content Creation and Resume Building.

##### **Unit II : Building my ePortfolio**

**18 hours**

- What are Artifacts?
- Using free site makers
- Creating, and Publishing my Home page
- Adding Pages
- Creating Digital Artifacts Using – Documents, Photos, Audio and Video

## **5. Reference Books :**

### **Primary References:**

1. Ali, Jafari (ed). *Handbook of Research on ePortfolios*.
2. Cambridge, Darren. *Eportfolios for Lifelong Learning and Assessment*. San Francisco, CA : Jossey-Bass. 2010.
3. Yancey, Blake (ed.). *ePortfolio as Curriculum. Models and Practices for Developing Students' ePortfolio Literacy*.

## **6. Web References:**

1. [The What, Why, and How of ePortfolios | Clemson University, South Carolina](#)
2. [e-Portfolio | Center for Teaching & Learning \(berkeley.edu\)](#)
3. [University Writing \(auburn.edu\)](#)

## **F.Y.B.A. – SEMESTER II – DISCIPLINE SPECIFIC CORE COURSE**

**Course Title:** Understanding Fiction

**Course Code:** UG-ENG-102

**Marks:** 100

**Credits:** 4

### **1. Course Objectives:**

1. To help students understand the evolution of the Novel and Short Story as distinct Literary Forms.
2. To help students understand the contribution of various other literary forms like Medieval Romances, Character Sketch etc. to the evolution of the novel.
3. To help students understand how the socio-economic conditions prevalent in the 18<sup>th</sup> century contributed to the rise of the Novel, and how the conditions prevalent in the 19<sup>th</sup> century contributed to the rise of the Short Story.
4. To help students understand the contribution of various other literary forms like Parables, Fables etc. to the evolution of the Short Story.
5. To help students understand the characteristics of the short story through the study of few popular short stories.
6. To teach students to appreciate English Fiction.
7. To instill the ability of recognizing the various elements of Fiction.

### **2. Learning Outcomes:** But the end of the course the student will be able:

1. To understand the various elements of the Novel and the Short Story.
2. To recognize the characteristics of the Novel and the Short Story.
3. To have the ability to analyze Short Stories and Novels critically.

### **3. Number of hours: 04 hours per week**

#### **4. Course Content:**

**Total Number of hours: 60**

##### **Unit I: Background**

**10 hours**

1. Contribution Of Medieval Prose Romances to evolution of English Novel
2. Other Literary Forms That Contributed to the Novel (diaries and journals, biographies/autobiographies, letters, character sketch)
3. Reasons for Emergence and Growth of the Novel as a Distinct Literary Genre In the 18<sup>th</sup> Century
4. Characteristics of the contemporary novel
5. Elements of the Novel
6. Contribution of writers of Asian, African, Latin American origin to the Contemporary English Novel.
7. **Ancient Roots/origins of the short story** (Stories of the Old Testament, Parables Of the New Testament, Fables, Panchatantra Stories, Boccaccio's Decameron etc.)
8. Reasons for the emergence of the short story in the 19<sup>th</sup> century
9. Characteristics Of the short Story
10. Difference between Novella and Short Story.

##### **Unit II: Novel**

**25 hours**

1. Lord of the Flies - William Golding

##### **Unit III: Short stories**

**10 hours**

1. The Gift Of the Magi - O Henry
2. The Cask Of Amontillado - Edger Alan Poe
3. Darling - Chekov
4. A Wrong Man in Worker's Paradise - Rabindranath Tagore
5. The Tiger In the Tunnel - Ruskin Bond
6. The Doctor's word - Rasipuram Krishnaswami Iyer Narayanaswami
7. Vengeful Creditor - Chinua Achebe
8. Good Advice Is Rarer then Rubies - Salman Rushdie
9. The Monkey's Paw - William Wymark Jacobs

## Unit IV: Novella

15 hours

1. Animal Farm - George Orwell

(NOTE: Some short stories as well as background topics will be given for self study)

### 5. Reference Books:

#### Primary References:

1. Achebe, Chinua. *Girls At War*. Johannesburg, South Africa: Penguin Books, 2009. Print.
2. Cross, Wilbur. *The Development of the English Novel*. New York: Atlantic Publishers and Distributors, 2001. Print.
3. Desai, Anita. *Fasting, Feasting*. New York: Mariner Original, 1999. Print.
4. Golding William- *Lord of the Flies*. Penguin; Deluxe edition, 2017. Print.
5. Hunter, Adrian. *The Cambridge Introduction To The Short Story In English*. New Delhi: Cambridge University Press, 2007. Print
6. Hoppenstand, Gary , W.W. Jacobs. *The Monkey's Paw and Other Tales of Mystery and the Macabre*. Chicago Review Press; Revised ed. Edition. 2005. Print.
7. Kohli. Suresh (ed). *Modern Indian Short Stories: An Anthology*. New Delhi: Arnold Heinemann Publishers, 1974. Print.
8. Orwell, George. *Animal Farm*. Penguin India; Fourth edition, 2011. Print.

#### Secondary References:

1. Abrams M. H. *A Glossary of Literary Terms*. Bangalore. Prism Books. 1999.
2. Daiches, David. *A Critical History Of English Literature Vol 1. 2<sup>nd</sup> ed*. New Delhi: Allied Publishers Pvt. Ltd., 2004. Print.
3. Reid, Ian. *The Short Story*. New York: Barnes and Nobel, 1977. Print

## **ABILITY ENHANCEMENT COURSE (AEC)**

**Course Title: Academic Writing II**

**Course Code: UG-ENG-AEC3**

**Credits: 02**

**Marks: 50**

**Duration: 30 hours**

**Prerequisite Courses: Academic Writing I**

### **1. Course Objectives**

1. To provide valuable practice of essential academic structures, vocabulary, and organizational patterns
2. To ensure that students will attain a level of writing expected by an academic audience
3. To teach students how to document their sources appropriately i.e., use of citations and references
4. To help students develop a formal tone and style (registers) expected in academic writing

### **2. Course Outcomes**

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

**CO1:** Identify and explain essay outlines, edit drafts, and produce a complete essay

**CO2:** Examine and differentiate various sources which establish valuable evidence and authority, and incorporate them effectively into an essay.

### **3. Number of hours: 02 Hours per week**

#### **4. Course Content:**

**Total Number of Hours: 30**

##### **Unit I: The Compare and Contrast Essay**

**(15 hours)**

- Compare and Contrast Essay Structure
- Useful Vocabulary and Style
- Editing compare and contrast essays

##### **Unit II: Working with sources**

**(15 hours)**

- Avoiding plagiarism
- Selecting resources
- Citing the sources of information
- Citations, quotations and integration

##### **Working with drafts**

- Drafting
- Revising and Proof reading



## **5. Reference Books:**

### **Primary References:**

1. Bailey Stephen, 2011 . Academic Writing: A Handbook for International Students. 3<sup>rd</sup> Edition Routledge, New York.
2. Fowler, R.H., Aaron, J.E. & McArthur, M., 2005. The Little Brown Handbook. 4th ed. Toronto: Pearson Longman. Harris, M., 2008. Prentice Hall Reference Guide. 7th ed. New Jersey: Pearson Prentice Hal
3. Oshim Alice a and Ann Hogue 2007 . Introduction to Academic Writing, Third Edition. Pearson Longman.
4. Wallwork Adrain 2013. English for Academic Research: Vocabulary Exercises. Springer Science+Business Media New York.

### **Secondary References**

1. Harris, M., 2008. Prentice Hall Reference Guide. 7th ed. New Jersey: Pearson Prentice Hall.
2. Heather, A., Lucille, S., Karen, T. & Kathleen, J.-C., 1995. Thinking It Through: A Practical Guide To Academic Essay Writing. 2nd ed. Peterborough: Academic Skills Centre Trent University Peterborough.
3. Herring, Peter 2016. The Farlex Grammar Book: Complete English Grammar Rules. Farlex International

### **Weblinks**

1. <https://www.readwritethink.org/classroom-resources/student-interactives>
2. <https://www.essaypunch.com/>

## **F.Y.B.A. – SEMESTER II – SKILL ENHANCEMENT COURSE**

**Course Title:** Writing for the Media I

**Course Code:** UG-ENG-SEC2

**Marks:** 75

**Credits:** 3

### **1. Course Objectives:**

1. To give students an over view of Media into day's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical languages skills to be applied in the field of Mass Media.
4. To train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real- life situations.
5. To prepare the foundation for careers in Media as an option for students.

### **2. Course Outcomes:**

Upon completion of the course the student should be able: CO1:

Interpret jargon, key-terms and concepts in Mass Media

CO2: demonstrate proficiency in writing in one or more professional media writing applications

CO3: Create layouts for print media (traditional/digital) with original content based on ethical media guidelines.

CO4: Produce simple original TV/Radio News, entertainment, and advertising content CO5:

Generate original digital media through blogs, social media, and video/audio sharing sites.

CO6: skill themselves in industry standard softwares in DTP, and audio/video editing

### **3. Total number of lectures: 45 (1hour Lectures)**

**considering a term/semester runs over 15 weeks PER WEEK 2 HOURS**

#### **4. Course Content:**

**45 hours**

**Note:** To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

#### **Unit I: PRINTMEDIA: Newspapers**

**15 hours**

Introduction: The Media and the Message-Message depends on Medium Introduction to Print

Media: Audience for the News

Advertising in Print Media: Promotional Literature: Copywriting for Leaflets, Pamphlets, Brochures, Classifieds- Text, Captions

#### **Newspaper Writing:**

*Concepts:* **News Reporting**-(datelines/Credit-line/Bylines/Nut-graph/Headlines) **News**

**Writing**–Appropriate angle for a new story– Structuring news(Lead/Climax form- Inverted Pyramid Form; Chronological form)– Qualities of effective leads–Using significant details– Effective revision Basic principles of AP Style (Associated Press Style Book) for Writing–Use of the Style Book– Style as a Manner of Writing– Clarity in Writing– Readability–Five ‘W’ and ‘H’ of Writing.

**Other Writing**- Features/Articles-Editorials– Letters to the Editor– Book and Film reviews– Interviews–Oped Pieces

**Basic Layout and Composition**-Balanced/Unbalanced/Circular Layout-column setups- photograph additions-final look

*Applied:* Reporting -Climax form -Inverted Pyramid Form;Chronological form Editorials- Letters to the Editor -Book and Film Reviews- Headlines- Oped Pieces -Layout & Composition; copywriting for Print Advertisement

#### **Editing:**

Concepts & Applied: Copy editing process–Guiding principles of editing Grammar– Punctuation–Subbing–Proof-reading(Proof-reading notations)–[The AP style book can be a great guide here.]

**Note:** *The Editing component is to be taught simultaneously along with the applied component of the paper. The teaching should be graded- Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component I should be*

*taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.*

## **Unit II: ELECTRONIC MEDIA: Radio and TV**

**15 hours**

*Concepts:* Radio as a Mass Medium–Radio Skills–Broad cast Writing–Broadcast Terms–Scripting for Radio– Story Structure–Lead ,Body, Ending– Writing Radio News and Features-Programmes for Radio (Features, News, Interviews, Skits ,Music Programmes, etc.), Advertising in Radio

*Applied:* Planning a Newscast– Radio Jockeying- Scripting for the Radio–Recording, Radio Ads, RadioPSA

### **TELEVISION**

*Concepts:* Television as a Mass Medium–Television Skills–Scripting for TV- Programmes for TV(Features ,News, Interviews, Music Programmes, etc.), TV Advertising - Story Idea to story board to screen play to shoot

*Applied–* Anchoring; Interviewing, TV PSA, Parody Ads, The 3 shot ad movie

## **UNIT III: DIGITAL MEDIA -Internet and New Media**

**15 hours**

*Concepts:* Kinds of Digital Media & New Media

E-book/E-magazine–E-journal–E-newspaper–Internet–World Wide Web Mobile Media-Video Games

*Concepts :* Writing for Digital Media: An Interactive Media

Web Writing–Blogging.-Introduction to Profile Writing–Broadcast News Analysis–Caption Writing–Headline, Blurb, Lead-Digital Correspondence–Digital Editing

*Applied:* Web Writing-Blogging; Caption writing

## **5. Reference Books/CDs/Websites:**

### **Primary References:**

1. *Writing for Television, Radio and New Media (Seventh Ed.)*. Hilliard, Robert-Wadsworth 2006
2. *Writing for the Mass Media* (Sixth edition). James Glen Stovall Pearson Education, 2006
3. *Basic News Writing* Melvin Menchar William. C. Brown Co., 1983
4. *Writing and Reporting News: A Coaching Method* Carol e Rich Wadsworth/Thomson Learning, 2003
5. *News Writing & reporting* James A Neal & Suzane S Brown Surjeeth Publications, 2003
6. *Broadcast News Writing, Reporting & Production* Ted White Macmillan
7. *An Introduction to Digital Media* Tony Feldman (Blueprint Series) 1996
8. *Advertising* Ahuja & Chhabra Sujeeth Publications, 1989
9. *The Screenwriter's Workbook* Syd Field Dell Publishing, 1984
10. *E-Writing* Dianna Booher Macmillan, 2008
11. *Mass Communication Theory* Denis Mcquail Vistaar Publications, 2007
12. *The Associated Press Style Book and Libel Manual* norm The A.P, 1994
13. *Hand book of Magazine Article Writing*, Michelle Ruberg, Writer's Digest, 2009

### **Secondary Reading:**

1. *Writing and Producing News* Eric Gormly Surjeet Publications, 2005
2. *A Crash Course in Screenwriting* David Griffith Scottish Screen, 2004
3. *Digital Media: An Introduction* Richard L Lewis Prentice Hall
4. *The Art of Editing the News* Robert. C McGiffort Chilton Book Co., 1978
5. *Digital Media Tools* Dr. Chapman Nigel (Paperback-26 Oct 2007)
6. *News reporting and Editing* K.M Srivastava Sterling Publications
7. *The News Writer's Handbook: an Introduction to Journalism* M. L Stein., Paterno, Susan .F Surjeeth Publications, 2003
9. *The TV Writer's Workbook :A Creative Approach to Television* Ellen Sandler Delta, 2007
10. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications, 2004
11. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education, 2002
12. *Media in the Digital Age* J.V Pavlik (Paperback-1 May 2008)



Parvatibai Chowgule College of Arts and Science  
(Autonomous)

Accredited by NAAC with Grade 'A+'  
Best Affiliated College-Goa University Silver Jubilee Year Award

## DEPARTMENT OF ENGLISH

### SYLLABUS FOR POST GRADUATE DEGREE PROGRAMME IN ENGLISH

(Implemented from the Academic Year 2023-2024  
onwards)

## **SEMESTER I - CORE COURSE**

**Course Title: English Poetry**

**Course Code: PGMP –ENG-DSC-401**

**Marks: 100**

**Credits: 4**

### **1. Course Objectives:**

1. To acquaint students with major poetic forms and trends in English Poetry.
2. To enable students to read and appreciate poems.
3. To improve the literary and critical competence of the students.
4. To provide students with the language for literary description.

### **2. Course Outcomes:**

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

- CO 1. Define major poetic forms such as lyric poetry, narrative poetry.
- CO 2. Identify rhyme, rhythm, meter and recite the poems prescribed.
- CO 3. Explain and appreciate the connotative and denotative meaning of a poem.
- CO 4. Identify and demonstrate special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features.
- CO 5. Evaluate the nature of a poem to its historical background.

### **3. Number of hours:**

**4 hours per week**

#### 4. Course Content:

Total number of hours: 60

##### UNIT I: The Elizabethan songs and sonnets; Metaphysical Poetry

15 hours

1. Edmund Spenser
  - a) The Prologue to *The Faerie Queene*
  - b) *Amoretti*: One Day I Wrote her Name (Sonnet No. LXXV)
2. William Shakespeare
  - a) The Phoenix and the Turtle
  - b) All The World's A Stage
  - c) Fear No More (non-detailed)
  - d) Blow, Blow, Thou Winter Wind
3. Sir Philip Sidney from *Astrophel and Stella*
  - a) Loving in Truth
  - b) Some call Stella's face the Court of Queen Virtue
4. Michael Dryton from *Idea*
  - a) Since there is No Help
  - b) Go you, my lines, ambassadors of love (non-detailed)
5. John Donne
  - a) The Sun Rising (non-detailed)
  - b) The Flea
  - c) Canonization
6. George Herbert
  - a) Pulley
  - b) The Collar



7. Andrew Marvell
  - a) To his Coy Mistress
  - b) The Garden (non-detailed)
8. Henry Vaughan
  - a) The Retreat
  - b) The World (non-detailed)

## **UNIT II: Classical and Neoclassical Poetry**

**15 hours**

1. Ben Jonson
  - a) Song: To Celia
  - b) To my Son
2. Robert Herrick
  - a) To the Virgins to Make Much of Time
  - b) Delight in Disorder
3. *Paradise Lost* -Book IX - John Milton ( Excerpt)
4. Mac Flecknoe - John Dryden (non-detailed)
5. Essay on Criticism - Alexander Pope ( Excerpt)

## **UNIT III: Pre-Romantic, Romantic Poetry and Victorian Poetry**

**15 hours**

1. Thomas Gray : a) Elegy Written in a Country Church-yard (non-detailed)
2. William Collins: a) Ode to evening
3. William Blake
  - a) Piping down the Valleys Wild
  - b) The Chimney-Sweeper
  - c) To Autumn

- d) Divine Image
  - e) A Divine Image
  - f) The Sick Rose
4. Samuel Taylor Coleridge: a) Kubla Khan
5. William Wordsworth:
- a) Tables Turned (non-detailed)
  - b) Lines Written above Tintern Abbey
  - c) Lines Written in Early Spring
  - d) To a Skylark
6. Percy Bysshe Shelley
- a) Love's Philosophy (non-detailed)
  - b) Ode to the west Wind
  - c) Adonais (Excerpts)
  - d) To a Skylark
7. John Keats
- a) Ode to Autumn
  - b) Fancy (non-detailed)
  - c) Ode on a Grecian Urn
  - d) Ode on Melancholy (non-detailed)
8. Alfred Lord Tennyson: a) In Memoriam (Excerpts)
9. Matthew Arnold:
- a) Dover Beach
  - b) The Scholar Gipsy (non-detailed)

10. Robert Browning:

- a) Porphyria's Lover
- b) The Bishop Orders His Tomb at Saint Praxed's Church

11. Gabriel Charles Dante Rossetti: a) The Blessed Damozel

12. Algernon Charles Swinburn

- a) Time and Life (non-detailed)
- b) A Years Carols (non-detailed)

**UNIT IV: Modern Poetry**

**15 hours**

1. Gerald Hopkins

- a) Pied Beauty (non-detailed)
- b) The Windhover: To Christ our Lord
- c) The Wreck of the Deutschland

2. William Butler Yeats

- a) When You Are Old (non-detailed)
- b) To Ireland In The Coming Times
- c) The Second Coming
- d) Easter 1916

3. Thomas Stearns Eliot

- a) The waste Land( Excepts)-Burial; A Game of Chess
- b) The Hollow Men
- c) Little Gidding

4. War Poets

- a) Rupert Brook- The Dead

- b) Wilfred Owen- Anthem for Doomed
- c) Siegfried Sassoon- Attack
- d) Robert Graves- A Dead Bosche
- e) Edmund Blunden-Report on Experience

## 5. Imagist Poets

- a) Ezra Pound
  - i. In A Station Of The Metro
  - ii. Alba
  - iii. The Garden
- b) Amy Lowell : i. The City of Falling Leaves (non-detailed)
- c) William Carlos Williams: i. The Red Wheelbarrow (non-detailed)
- d) Carl Sandburg: i. Fog (non-detailed)
- e) Dylan Thomas: i. A Refusal To Mourn The Death, By Fire, Of A Child In London

## 5. Reference Books: Primary References:

1. Bowra C.M. *Heroic Poetry*. Macmillan, 1966.
2. Bradley. A.C. *Oxford Lectures on Poetry*. Atlantic, 2009.
3. Broadbent J.B. *Poetic Love*. Chatto & Windus London, 1964.
4. Daiches, David. *A Critical History of English Literature*. Allied Publishers, 2005.
5. Ford, Boris( ed). *The Pelican Guide to English Literature*. Penguin, 1982
6. Green, David. *The Winged Word*. MacMillan India Ltd, Madras, 1974.
7. Milton, John. *Paradise Lost* (Book - IX). MacMillan India Ltd.
8. Nicolson, Hope Marjorie. *John Milton: A Reader's Guide to His Poetry*. OctagonBooks, 1971.
9. Singh, Brijraj (ed). *Five Centuries of Poetry*. Oxford University Press.

## Secondary References:

1. Bottrall Margaret.(ed) *William Blake : Songs& Innocence & Experiences*. Macmillan,1970.
2. Chatterjee, Bhabatosh. *John Keats: His Mind and Work*. Sarat Book House, 2014.
3. Danby, F. John. *The Simple Wordsworth: Studies in the Poems: 1797 -1807*.  
Routledge & Kegan Paul, London, 2017.
4. Dekle, Bernard. *Profiles of modern American Authors*. Charles E. Tuttle Co.  
Rutland, Vermont,, 1970
5. Fogle, Harter Richard. *The Imagery Of Keats and Shelley: A Comparative Study*.  
TheUniversity of North Caroline Press, Chapel Hill, 1949.
6. Gardner, Stanley(ed). *Blake*. Evans Brothers Ltd.
7. King, Desmond. *Shelley: His Thoughts and Works*. Palgrave Macmillan, 1984.
8. Lyall. *Alfred. Tennyson*. S. Chand & Co, 1958.
9. Marshall, H. William. *Byron, Shelley & The Liberal*. University of PennsylvaniaPress,  
Philadelphia.
10. O'Neill, Judith(ed). *Critics On Keats*. Univ of Miami Pr., 1986.
11. Roy, E. Gridley. *Browning*. Routledge, 2017.
12. Trivedi R.D. *A Compendious History of English Literature*. Vikas Publishing House,2009.

**Course Title: Exploring Narratives in Fiction**

**Course Code: PGMP –ENG-DSC- 402**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

1. To familiarize students with various forms of contemporary narratives.
2. To explore contemporary and classic texts through classification of the narratives.
3. To analyze texts as representations of ideology, and zeitgeist of the time.

**2. Course Outcomes:**

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

9999CO1. Understand the process of analyzing selected narratives, and apply the same to other narratives.

CO2. Classify writers, forms, and movements associated with the narratives.

CO3. Value texts (of different forms) critically.

**3.Number of hours:**

**04 hours per week**

#### **4. Course Content:**

**Total number of hours: 60**

**Note:** The teaching methodology should be student centric with the focus on encouraging students to complete the readings of the texts. The background of each narrative classification ought to be taught contextually, where the texts become a gateway to the genre and its place in the canon of English Literature. The instructor may introduce other texts into the classroom to illustrate the above. The film texts are to be learnt along with the original texts, if possible. For this purpose, the instructor may choose to focus on certain aspects of these texts to be perused within the class. The film texts themselves may not be evaluated, but aspects of the narrative are open to examination. Final Evaluation ought to be term-papers for effective examination of the course.

**Prerequisite Knowledge:** Evolution of the English Novel

#### **Unit I: Classics**

**12 hours**

Primary readings

1. Heart of Darkness - Joseph Conrad
2. Pride and Prejudice (2005 Feature Film) - Jane Austen
3. Oliver Twist – The Musical (movie) Non-Evaluative

Secondary readings

1. Oroonoko - Aphra Behn

#### **Unit II: Whodunnits?: Crime, Mystery and Detective Fiction**

**12 hours**

Primary readings:

1. “The Murders in the Rue Morgue”, “The Purloined Letter” - Edgar Allan Poe
2. And Then There Were None - Agatha Christie
3. Mumbai Noir (Selected Stories) - Altaf Tyrewala (Ed.)

Secondary readings:

1. Sherlock (BBC series - Selections) - Steven Moffat

### **Unit III: Here there be Tygers: Horror and Supernatural Fiction**

**12 hours**

Primary readings:

1. Frankenstein - Mary Shelley
2. Supernatural Horror in Literature, “The Call of the Cthulu”, “The Shadow of Innsmouth”  
- H. P. Lovecraft
3. “The Fall of the House of Usher”, “The Cask of Amontillado” - Edgar Allan Poe
4. Skeleton Crew - "Survivor Type", Essay - "Why we crave horror films." -Stephen King

Secondary readings

1. Skeleton Crew - "Grimm" -Stephen King
- Dracula (1992 Feature Film) - Bram Stoker

### **Unit IV: What's our Future?: Dystopia and Science Fiction**

**12 hours**

Primary readings

1. “Nightfall”, “The Dead Past” - Isaac Asimov
2. 1984 (1984 Feature Film) - George Orwell
3. Hitchhiker’s Guide to the Galaxy (Adapted Radio Play) – Douglas Adams
4. Handmaids Tale (2017 TV Series) - Margaret Atwood

Secondary readings

1. 2001: A Space Odyssey - Arthur C. Clarke (Movie and book) [evaluation optional]
2. Avatar – Dir. James Cameron
3. A Brave New World- Aldous Huxley

### **Unit V: So be it: Fantasy Fiction**

**12 hours**

Primary readings

1. American Gods (2017 TV Series) - Neil Gaiman
2. The Hobbit (2012 Feature Film) -J. R. R. Tolkien

Secondary readings

1. Gulliver’s Travels - Jonathan Swift
2. A Wrinkle in Time – Madeleine L’Engle



## 5. Reference Books: Primary References:

1. Asimov, Isaac. *Nightfall and other Stories*. Doubleday, 1969.
2. Behn, Aphra. *Oroonoko*. Ed. Phillip Henderson. London, 1967.
3. Christie, Agatha. *And Then There Were None*. Harper Uk, n.d.
4. Conrad, Joseph. *Heart of Darkness*. Planet pdf, 2002. pdf.
5. Huxley, Aldous. *A Brave New World*. 1998.
6. King, Stephen. *Skeleton Crew*. 1986.
- L'Engle, Madeleine. *A Wrinkle in Time*. 1962.
7. Lovecraft, Howard Phillip. *Supernatural Horror in Literature*. 1927.
8. —. *The Fiction: Complete and Unabridged*. Barnes and Noble, 2008.
9. Poe, Edgar Allan. *Complete Stories and Poems of Edgar Allan Poe*. Doubleday, 1966.
10. Shelley, Mary. *Frankenstein*. Electronic Books Directory, 1994.
11. Swift, Jonathan. *Gulliver's Travels*. Oxford University Press, 2005.
12. Tyrewala, Altaf, ed. *Mumbai Noir*. New York: Akashic Books, 2012.

## Secondary References:

1. Bloom, Harold, ed. *Stephen King (Bloom's Critical Edition)*. Chelsea House Publishers, 2007.
2. Fisher, Benjamin, ed. *The Cambridge Introduction to Edgar Allan Poe*. Cambridge University Press, 2008.
3. Hogle, Jerrold E., ed. *The Cambridge Companion to Gothic Fiction*. Cambridge University Press, 2002.
4. Hughes, Derek and Janet Todd, *The Cambridge Companion to Aphra Behn*. Cambridge University Press, 2004.
5. James, Edward and Farah Mendelson, *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.
6. Peters, John G., ed. *The Cambridge Introduction to Joseph Conrad*. Cambridge University Press, 2006.
7. Priestman, Martin, ed. *The Cambridge Companion to Crime Fiction*. Cambridge University Press, 2003.
8. Strengell, Heidi. *Dissecting Stephen King - From Gothic to Literary Naturalism*. The University of Wisconsin Press, 2005.

**Course Title: Twentieth Century English Drama**

**Course Code: PGMP –ENG-DSC- 403**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

The aim of this course is:

1. To provide students with a historical perspective of the period.
2. To familiarize students with representative texts.

**2. Course Outcomes:**

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

CO 1. Demonstrate an understanding of the concepts of Naturalism, Expressionism, Kitchen Sink Drama, Epic Theatre and Theatre of the Absurd.

CO 2. Examine the major socio-political and historical events that influenced contemporary drama in British, American and Indian literature.

CO 3. Analyse the features and motifs of a political play.

CO 4. Critique writers, dramatic forms and movements associated with the Twentieth century.

**3. Number of hours:**

**4 hours per week**

#### **4. Course Content:**

**Total number of hours: 60**

##### **Unit I**

**15 hours**

###### **1. Naturalism**

a) The Cherry Orchard - Anton Chekhov

###### **2. Kitchen Sink Drama**

a) Look Back in Anger - John Osborne ( non-detailed)

##### **Unit II**

**15 hours**

###### **1. Epic Theatre**

a) The Threepenny Opera - Brecht Bertolt

###### **2. The Absurd Theatre**

a) The American Dream- Edward Albee

b) Endgame - Samuel Beckett (non-detailed)

##### **Unit III**

**15 hours**

###### **1. Expressionism**

a) The Hairy- Ape - Eugene O'Neill

##### **Unit IV**

**15 hours**

###### **1. Political play**

a) Ghashiram Kotwal - Vijay Tendulkar

{Note: This course should be taught through lectures, discussions, play-readings, scene works and viewing theatrical videos.}

**5. Reference Books: Primary References:**

1. Beckett, Samuel. *Endgame*. Marvel Enterprises, 2007.
2. Brecht, Bertolt. *Mother Courage*. Springer-Verlag Berlin and Heidelberg GmbH & Co.KG, 2009.
3. Brecht Bertolt. *The Threepenny Opera*. Avalon Travel Publishing, 1994.
4. Chekhov, Anton. *The Cherry Orchard*. Black's Reader's service company, New York, 1929.
5. Osborne, John. *Look Back in Anger*. Pearson Education, 2011.
6. O'Neill, G. Eugene. *The Hairy Ape*. Book Jungle, 2009.
7. Tendulkar, Vijay. Ghashiram Kotwal. Seagull Books, 2009.

**Secondary References:**

1. Adler, Stella. *Stella Adler on America's Master Playwrights: Eugene O'Neill, Clifford Odets, Tennessee Williams, Arthur Miller, Edward Albee, et al.* Knopf, NY, 2012.
2. Ali Khan, Masood. *Modern American Drama*. Sublime Publications, Jaipur, 2004.
3. Bennett, Y. Michael. *The Cambridge Introduction to Theatre and Literature of the Absurd*. Cambridge University Press, 2016.
4. Bigsby, W.E.Christopher. *Modern American Drama, 1945-2000*. Cambridge University Press, Cambridge, 2004.
5. Brater, Enoch and Ruby Cohn, eds. *Around the Absurd: Essays on Modern and Postmodern Drama*. University of Michigan, Ann Arbor, 1990.
6. Fischer-Lichte, Erika. *History of European Drama and Theatre*. Routledge, 2004.
7. Gupta, Monika. *The Plays of Eugene O'Neill : A Critical Study*. 01 Edition. Atlantic, New Delhi, 2008.
8. Harris, Trudier, ed, Jennifer Larson assistant ed. *Reading Contemporary American Drama: Fragments of History, Fragments of Self*. Peter Lang New York, 2007.
9. Reddy, Venkata and R.K. Dhawan (ed). *Flowering of Indian Drama: Growth and Development*. Prestige, New Delhi, 2004.
10. Szondi, P. *The Theory of Modern Drama*. Polity Press, University of Minnesota Pr, Minneapolis, 1987.

11. Styan, J.L. *Modern Drama in Theory and Practice 1: Realism and Naturalism*. Cambridge University Press, 1983.
12. Styan, J.L. *Modern Drama in Theory and Practice 2: Symbolism and the Absurd*. Cambridge University Press, 1983.
13. Styan, J.L. *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre*. Cambridge University Press, 1983.
14. Prabhanjan, Mane: *Interpreting Drama*. Atlantic Publishers, New Delhi, 2010.
15. Eyre, Richard and Nicholas Wright, *Changing Stages: A View of British and American Theatre in the Twentieth Century*, Alfred A. Knopf, New York, 2001.
16. Innes, Christopher. *Modern British Drama: 1890-1990*. Cambridge University Press, Cambridge, 1992.
17. Styan J.L. *Modern Drama in Theory and Practice*. Cambridge University Press, Cambridge, 1981.
18. Esslin, Martin. *Theatre of the Absurd*. 3rd edition. Vintage, 2001.
19. Unwin, Stephen and Carole Woddis. *A Pocket Guide to 20th Century Drama*. Faber & Faber, London, 2001.
20. Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge University Press, 2002.
21. Innes, Christopher. *A Sourcebook on Naturalist Theatre*. Routledge, New York, 2002.

#### PREREQUISITES:

Students are required to be familiar with general trends in British literature, preferably should have completed the course in the history of British literature.

**Course Title: Indian Literature in Translation**

**Course Code: PGMP –ENG-DSC- 404**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

1. To know a range of Indian works in translation.
2. To enrich the understanding and appreciation of Indian literature.
3. To inform and stimulate the learner's personal response to Indian literary works.
4. To introduce the students to different genres of contemporary Indian writing in English.
5. To familiarize the students with various themes and cultural contexts of Indian regional literature.
6. To offer a wide-ranging, and enjoyable intellectual experience discussing Indian works in many different directions: into psychology, history, theater, autobiography.
7. To perform a carefully rehearsed scene from Indian plays.

**2. Course Outcomes:**

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

CO 1. Have a fundamental understanding of regional English literature in translation.

CO 2. Identify various genres in Indian works in translation.

CO 3. Analyse the themes and narrative techniques employed by Indian writers.

CO 4. Critically evaluate the nuances of translation.

**3. Number of hours: 04 hours per week**

**Course Content:**

**Total number of hours: 60**

**Unit I: Poetry****15 hours**

1. One Hundred Poems of Kabir (translated by Rabindranath Tagore) - Kabir Poems (Any 10 poems selected by the teacher teaching the course)
  2. Says Tuka (Part Two: Being Human, Part Nine: Absolutely Being) - Dilip Chitre (Supplementary Reading Remaining Parts)
  3. Madhushala The House of Wine - Harivansh Rai Bachchan
  4. Isha Upanishad - Sri. Aurobindo (Trans)
  5. Gitanjali - Rabindranath Tagore
- (Any 10 poems selected by the teacher teaching the course)
6. Selected Poems of Amrita Pritam - ed. Pritish Nandy (Supplementary reading)

**Unit II: Novels****15 hours**

1. Samskara (translated by AK Ramanujan) - Udupi Rajagopalacharya Ananthamurthy:
2. Debdas - Sharatchandra
3. *Chemmeen* - Thakazhi Sivasankara Pillai,, Anita Nair (Tr.) Supplementary Reading
4. Raag Darbari (translated by Gillian Wright) - Shrilal Shukla
5. Chowringhee - Sankar
6. *Umrao Jan Ada* - Mirza Muhammad Hadi Ruswa, Khushwant Singh (Tr.), M. A. Husaini (Tr.)
7. Lords of the Global Village: A Novel - Ranendra, Rajesh

**Unit III: Short Stories****15 hours**

1. Poisoned Bread – ed. Arjun Dangle
- (Any 5 short stories selected by the teacher teaching the course)
2. In A Forest, A Deer- translated by Lakshmi Holmstrom - Ambai (C. S. Lakshmi) (Any 5 short stories selected by the teacher teaching the course)

3. The Women in the Cages (short stories) A selection of stories - Vilas Sarang (Any 5 short stories selected by the teacher teaching the course)

4. Mottled Dawn - Saadat Hasan Manto

(Any 5 short stories selected by the teacher teaching the course)

5. Selected Short Stories - Rabindranath Tagore

(Any 5 short stories selected by the teacher teaching the course)

#### **Unit IV: Plays**

**15 hours**

1. Vijay Tendulkar: a) Silence! The Court is in Session

2. Girish Karnad: a) Tughlaq

3. Badal Sarkar: a) And Indrajit

Supplementary:

City Plays - Mahesh Elkunchwar (translated by Shanta Gokhale and Manjula Padmanabhan)



## 5. Reference Books: Primary References:

1. Bachchan, Rai, Harivansh. Boulton , Marjori and Vya, Swaroop, Ram (trans.) *Madhushala The House of Wine*. Penguin Books, New Delhi, 1959.
2. Chitre, Dilip. *Says Tuka: Selected Poetry of Tukaram*. Penguin.
3. Dangle, Arjun( ed). *Poisoned Bread*. Orient BlackSwan, 1st edition, 2009.
4. Holmstrom, Lakshmi (trans.). *In A Forest, A Deer: Stories by Ambai*. Oxford IndiaPaperbacks.
5. Nandy, Pritish (ed). *Selected poems of Amrita Pritam*. Calcutta Publication.
6. Ramanujan, A.K and Ananthamurthy. U. R. *Samskara*. NYRB Classics, 2017.
7. Ranendra, Kumar Rajesh. *Lords of the Global Village: A Novel*. Available as kindleedition by Speaking Tiger Books.
8. Saadat, Hasan, Manto. *Mottled Dawn*. Penguin Books, India, 1991.
9. Sankar. *Chowringhee*. Penguin Books, India 2007
10. Sarang ,Vilas. *The Women in the Cages*. Penguin India, 2006.
11. Sharatchandra. *Debdas*. Penguin Books, India, 2002.
12. Sri. Aurobindo (trans.). *Isha Upanishad*. Sri. Aurobindo Ashram, Pondicherry, 2003.
13. Tagore, Rabindranath (trans.) and assisted by Evelyn. *One Hundred Poems of Kabir*.Underhill Macmillan and Co, London 1915.
14. Tagore, Rabindranath. *Selected Short Stories*. Penguin Books, 2005.
15. Tagore, Rabindranath. *Gitanjali* .Macmillan and Co.,Limited, London, 1913.
16. Wright, Gillian (trans.). Shrilal Shukla: *Raag Darbari* . Penguin India; 2012.

## Secondary References:

1. Dodiya , Jaydipsinh and Jaydipsinh Dodiya (ed. ) *The Plays Of Girish Karnad*. Prestige Books, 1999.  
  
Jain, Kirti. *Badal Sircar: Search for a Language of Theatre*. Niyogi Books, 1st, 2016.3.  
Katyul,Anjum Badal Sircar: *Towards a Theatre of Conscience*. Sage Publications Pvt. Ltd, 1st edition, 2015.
2. Madge M. Vijay Tendulkar's An Anthology Of Recent Criticism Plays. PencraftInternational, 2007.
3. Prasad, Amarnath and Sahatrabudhe, Satish (ed.). *Plays of Vijay Tendulkar* CriticaExplorations. Sarup and Sons, New Delhi 2008.

4. Schomer, K. and McLeod W.H. (ed.).The Sants: Studies in a Devotional Tradition of India. Motilal Banarsidass Publisher, 1987.
  5. Sil P. Narasingha. . The Life of Sharatchandra Chattopadhyay: Drifter and Dreamer. Fairleigh Dickinson University Press, 2012.
  6. Tripathi , Vanashree . Three Plays of Girish Karnad: A Study In Poetics and Culture. Prestige Books, 2004.
- Verma. Indian Literature: An Introduction. Pearson Education India, 2006

**Course Title: Literary Theory**

**Course Code: PGMP –ENG-DSC- 405**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

1. This course is designed to introduce post-graduate students to the major principles of literary theory and to established methods of literary research.
2. To enable them to use the various critical approaches and advanced literary Theories.
3. To enhance their analytical skills
4. To enable them to mobilize various theoretical parameters in the analysis of literary texts
5. To familiarize the learners with the trends and cross-disciplinary nature of literary theories
6. To introduce them to the conventions of research papers

**2. Course Outcomes:**

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

CO 1. Demonstrate an understanding of key concepts of different literary theories.

CO 2. Explain the meaning, significance and value of specific works of literary criticism.

CO 3. Apply literary theories to analyse and interpret literary texts.

CO 4. Think critically about a range of literary theories.

**3. Number of hours:**

**04 hours per week**

**4. .Course Content:**

**Total number of hours: 60**

## **1. Unit I: Theory before ‘Theory’**

**15 hours**

### **1. Introduction:**

a) Barry, “Theory before ‘Theory’” (excerpt)  
**2. Classical/Neoclassical Theories:**

a) Basic tenets of Classical and Neoclassical theory. Comprehension aided by:

- i. Plato, Republic
- ii. Aristotle, Poetics, pp. 90-95
- iii. Horace, Ars Poetica
- iv. Longinus, On Sublime
- v. John Dryden’s major contributions
- vi. Alexander Pope major contributions
- vii. William Wordsworth, Personal Theory of Literature

**\*\*To be taught according to ‘Touch-and-Go’ method.**

## **2. Unit II: Formalism, Practical and New Criticism**

**15 hours**

### **1. Formalism –**

- i. British and American (New Criticism),
- ii. Russian Formalism;

### **2. Excerpts from Tradition and Individual Talent,**

### **3. Practical Criticism,**

### **4. New Criticism, Art as Device by Victor Shlovsky**

### **3. Unit III: Marxism, Feminism, and Psychoanalysis**

**15 hours**

#### **1. Marxism:**

a) Basic tenets of Marxist theory. Comprehension aided by:

- i. Karl Marx and Friedrich Engels, Chp 2 (overview) and Chp 4
- ii. Louis Althusser, Ideology and Ideological State Apparatuses

#### **2. Feminism:**

a) Basic tenets of Feminist theory

Comprehension aided by:

- i. Helen Cixous, “The Laugh of Medusa”
- ii. Sandra Gilbert and Susan Gubar, The Madwoman in the Attic (excerpt)
- iii. Michel Foucault, The History of Sexuality (Chapter 2)

#### **3. Psychoanalysis:**

a) Basic tenets of Psychoanalytic theory.

Comprehension aided by:

- i. Sigmund Freud, “The Dream-Work” & “The ‘Uncanny’” Jacques Lacan, “The Mirror Stage as Formative of the I Function”

#### **4. Unit IV A: Structuralism, Post Structuralism period**

**15 hours**

##### **1. Structuralism:**

a) Basic tenets of Structuralist Theory .Comprehension aided by:

i. Saussure, Course in General Linguistics (excerpts)

ii. Roman Jakobson, “Two Aspects of Language”

##### **2. Post Structuralism:**

a) Basic tenets of Post-Structuralist theory.

Comprehension aided by:

i. Jacques Derrida, Of Grammatology (Chp 1

ii. Roland Barthes, “The Death of the Author” and “From Work to Text”

##### **3. Modernism: a) Basic tenets of Modernist theory.**

Comprehension aided by:

i. T. S. Eliot, The Possibility of a Poetic Drama

#### **Unit IV B: Post Modernism and Reader Response Theory**

**15 hours**

##### **1. Post-Modernism:**

a) Basic tenets of Post-Modernist theory.

b) Comprehension aided by:

i. Jacques Derrida, “Structure, Sign, and Play in the Discourse of the Human Sciences”

(excerpts)

ii. Jean-Francois Lyotard, “Defining the Postmodern” & “Answering the Question: What is Postmodernism” (excerpt)

iii. Fredrich Jameson, Postmodernism and Consumer Society

iv. Julia Kristeva, Revolution in Poetic Language

## 2. Reader Response Theory:

a) Basic tenets of Reader Response Theory Comprehension aided by:

- i. Wolfgang Iser, The Act of Reading(excerpts)
- ii. Louise Rosenblatt, Literature as Exploration
- iii. C. S. Lewis, An Experiment in Criticism(excerpts)

Note to Instructor:

1. This course is structured in the style of a Concept-based Course. In each unit, the instructor is to inform and discuss the main tenets of each movement in the field of Literary Theory, featured in the syllabus.

2. Each section has certain specific texts mentioned. These texts should not be viewed as a wholesome representation of each movement, but rather the instructor is to use these texts to train the students to ‘identify’ the tenets of the movement.

1. Examinations: This should be viewed as an opportunity to expand the students’ analytical understanding of literature through the application of theory. Therefore, with reference to the list of ‘Novels for Applicative Reading,’ they should be allowed to write essays/ courses of word counts that increase gradually.

Ex.: CA 1: 450-500 words, CA 2: 800 words, CA 3: 1000 words, Semester End

Exam: 1500-2000 words.

## **5. Reference Books: Primary References:**

1. Barry, Peter. *Beginning Theory* (Manchester: Manchester UP, 2009)
2. Cain, William E. et al, ed. *The Norton Anthology of Theory and Criticism* (New York and London: W. W. Norton, 2010)
3. Eagleton, Terry. *Literary Theory: An Introduction* (Oxford: Blackwell, 2008)
4. Lamb, Peter. *Marx and Engels' 'Communist Manifesto': A Reader's Guide*.
5. Selden, Raman et al., *A Reader's Guide to Contemporary Literary Theory* (London: Longman, 2005)

## **Secondary References:**

1. Althusser, Louis. *Ideology and Ideological State Apparatuses*". On The Reproduction Of Capitalism: Ideology And Ideological State Apparatuses. Verso; Later Printing edition (February 4, 2014)
2. Aristotle. *Poetics*. Penguin India. Revised ed. edition (26 September 1996)
3. Burke, Sean. Roland Barthes: "The Death of the Author" and "From Work to Text": The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida 3rd Edition. Edinburgh University Press; 3rd edition (October 24, 2008)
4. Cixous, Helene. "The Laugh of Medusa". *The Hélène Cixous Reader*. Edited by Susan Sellers. Routledge (September 30, 1994).
5. Derrida, Jaques. *Of Grammatology* (Chp 1). Translated by Gayatri Chakravorty Spivak. Johns Hopkins University Press. 2016.
6. Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences". Essay – Online.
7. Eliot, T. S. "The Possibility of a Poetic Drama" *The Sacred Wood: essays on poetry and criticism*. New York: Alfred A. Knopf, 1921.
8. Foucault Michel. *The History of Sexuality: Volume I: An Introduction* (Chap 2). Translated by Robert Hurley. Pantheon Books (1978).
9. Freud, Sigmund. "The Dream-Work": *The Interpretation of Dreams*. Avon (1998)



10. Freud, Sigmund. "The 'Uncanny'": First published in *Imago*, Bd. V., 1919; reprinted in *Sammlung, Fünfte Folge*. Translated by Alix Strachey.
11. Gilbert, Sandra, Gubar Susan, *The Madwoman in the Attic* (excerpt). Yale University Press; Subsequent edition (July 11, 2000).
12. Horace, *Ars Poetica: Horace: Satires, Epistles and Ars Poetica* (Loeb Classical Library, No. 194) (English and Latin Edition). Harvard University Press; Revised edition (January 1, 1929)
13. Iser, Wolfgang. *The Act of Reading* (excerpt): *The Act of Reading: A Theory of Aesthetic Response*. The Johns Hopkins University Press; 1st US - 1st Printing edition (December 1, 1978)
14. Jakobson, Roman. "Two Aspects of Language": Roman Jakobson: Selected Writings. Mouton Press, Paris. 1971.
15. Jameson, Friedrich. *Postmodernism and Consumer Society*. Essay available –Online.
16. Kristeva, Julia. *Revolution in Poetic Language*. Translated by Margaret Waller. Columbia University Press; 1st edition (April 15, 1984)
17. Lacan, Jacques. "The Mirror Stage as Formative of the I Function": *Ecrits*. Translated by Bruce Fink. W. W. Norton and Company, London. 2006.
18. Lewis, C. S. *An Experiment in Criticism*. Cambridge University Press (27 September 2013).
19. Longinus. *On Sublime*. Translated by Benjamin Jowett. CreateSpace Independent Publishing Platform (March 15, 2014)
20. Lyotard, Jean-François. "Defining the Postmodern": *The Cultural Studies Reader*. Edited by Simon During.
21. Lyotard, Jean-François. "Answering the Question: What is Postmodernism": *The Postmodern Explained to Children*, Sydney, Power Publications, 1992.
22. Marx, Karl, Friedrich Engels. *The Communist Manifesto*. CreateSpace Independent Publishing Platform (November 23, 2017)
23. Plato. *The Republic*. Penguin India. New edition (31 May 2007)
24. 23 Rosenblatt, Louise. *Literature as Exploration*. Heinemann Educational Publishers (December 31, 1986).

25. Saussure, Ferdinand de. Course in General Linguistics. Gerald Duckworth & Co Ltd;New edition edition (6 February 2006)

**Novels for Applicative Reading:**

**\*\*Please note, the texts mentioned below are mere suggestions, and choice is in no way curtailed by the categories under which they have been place. Each of these texts are open to applicative reading using any of the theories, should one see the potential.**

Students should be encouraged to use texts (prose and poetry) that they have, or are studying in their current courses.

1. Heroes and Villains by Angela Carter
2. The Great Gatsby by F. Scott Fitzgerald
3. by George Bernard Shore
4. Fight Club by Chuck Palahnuik
5. A Room of One's Own by Virginia Woolf
7. The Yellow Wallpaper by Charlotte Perkins Gilman
8. The Awakening by Kate Chopin
9. The Women's Room by Marilyn French
10. Hamlet by William Shakespeare
11. The Sound and the Fury by William Faulkner
12. When Nietzsche Wept by Irvin D Yalom
13. Blood and Guts in High School by Kathy Acker

**Course Title: Linguistics**

**Course Code: PGMP –ENG-DSC- 406**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

1. To acquaint the students with the basic concepts in linguistics and various sub disciplines of linguistics.
2. To learn the terminology used to describe and analyze the structure and systems of language.
3. To make them aware of the phenomenon of World Englishes.
4. To sensitize them to English used in India.
5. To understand the concept of style in literature.
6. To provide hands on experience in stylistic analyzing texts.

**2. Course Outcomes:**

By the end of this course students shall be able to:

- CO1. Identify and classify English sounds.
- CO2. Construct utterances with correct stress and rhythm.
- CO3. Examine English syntax.
- CO4. Distinguish between different international varieties of English and registers of English, especially Indian English.
- CO5. Compare the stylistic features of prose and poetry.

**3. Number of hours:**

**4 hours per week**

**4. Course Content:**

**Total number of hours: 60**

**Unit I: Language and Linguistics****15 hours**

Primary readings:

1. Theories on the origin of language
2. Language varieties: standard and non-standard language, International varieties of English
3. Historical Linguistics

Secondary readings:

1. Language and communication

**Unit II: English Phonetics and Phonology and morphology****15 hours**

1. The Speech mechanism: Place and manner of articulation, Phonemes of English: Description and classification
2. Word Stress; Sentence Stress
3. Intonation patterns and its functions
4. Morphemes: Definition and types
5. Word formation in English; The process of word formation: Backformation, reduplication, blends, clippings, acronyms

**Unit III: English Syntax and semantics****15 hours**

1. Structure of a language: Structural rules and relations; Generativists and Structuralists.
2. Detailed analysis of English syntax - Nature and types of phrases, clauses and sentences in English language.
3. Words as signs - Conceptual v/s associative meaning.
4. Lexical relations: synonymy, antonymy, hyponymy, homophony, homonymy, polysemy.

**Unit IV: Applied Linguistics****15 hours**

1. Linguistic approach to Literature (Stylistics): Figurative language; linguistic deviations; Phonological patterns of rhyme metre, alliteration, assonance, clustering of vowel and consonant sounds, Lexical patterns
2. Linguistics and language teaching: First language acquisition; Second language learning, barriers in learning second language
3. Methods of teaching Second language: Grammar-translation method, Direct method, audio-lingual method, the Communicative approach.

## **5. Reference Books: Primary References:**

1. Akmajian, Demers and Farmer, Harnish. *Linguistics: An Introduction to Language and Communication*. PHI Learning Private Limited, New Delhi, 2009.
2. Gimson, A.C. *Pronunciation of English*. Arnold International, London, 2001.
3. Jones, Daniel. *An Outline of English Phonetics*. Cambridge Uni. Press, 1972.
4. Leech, Geoffrey. *A Linguistic Guide to Poetry*. Routledge, London, 1969.
5. Lyons, John. *Language and Linguistics an Introduction*. Cambridge University Press, 2003.
6. O'Connor, JD. *Better English Pronunciation*. Cambridge University Press. London, 1980.
7. Quirk, Randolph and Greenbaum, Sidney. *A University Grammar of English*. Pearson Education Ltd, 2012.
8. Richard, I. A. *Practical Criticism*. Myers Press, USA, 2008.
9. Wallwork, J. F. *Language and Linguistics: An Introduction to the study of Language*. Heinemann Educational Books, London, 1969.
10. Yule, George. *The Study of Language: An Introduction*. Cambridge University Press, 1985.

## **Secondary References:**

1. Aarts, Bas and April, McMahon. *The Handbook of English Linguistics*. Blackwell Publishing, Malden, 2006.
2. Broderick, John P. *Modern English Linguistics - A Structural and Transformational Grammar*. Thomas Y. Crowell Company, 1975.
3. Copley, Paul, ed. *Semiotics and Linguistics*. Routledge, London, 2001.
4. Dixon, R. M. W. *A Semantic Approach to English Grammar*. 2nd ed. Oxford University Press, 2005.
5. Hyland, Ken, ed. *English for Academic Purposes - An advanced resource book*. Routledge, New York, 2006.
6. Kretzschmar, Jr. and William A. *The Linguistic of Speech*. Cambridge University Press, New York, 2009.
7. Lester, Beason. *Handbook of English Grammar and Usage*. McGraw Hill, New York, 2004.

8. Meyer, Charles. *Introducing English Linguistics*. Cambridge University Press, Edinburgh, 2009.
9. Radden, Gunter and Rene, Dirven. *Cognitive English Grammar*. John Benjamins Publishing Company, 2007.
10. Richard, I. A. *Practical Criticism*. Myers Press, 2008.
11. Trask, R. L. *Language & Linguistics - The Key Concepts*. Ed. Peter Stockwell. Routledge, New York, 2007.
12. Trousdale, Graeme and Nikolas, Gisborne. *Constructional Approaches to English Grammar*. Mouton de Gruyter, Berlin, 2008

**Course Title: Asian Literature**

**Course Code: PGMP –ENG-DSC- 407**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

1. This course shall be focusing mostly on representative texts by major authors of contemporary times.
2. This course will lay emphasis on the literature of China & Hong Kong, Pakistan, Iran and Sri Lanka.

Note: The Course has been designed to bring together a small number of representative texts, with the hope that the students shall, through their own initiative make use of the non-fiction texts provided in the syllabus' reading list, and build a wholesome perception towards India's neighboring countries and their rich history and cultural impact.

**2. Course Outcomes:**

By the end of the course, the student will be able to:

- CO1. Identify and analyze a number of representative Asian literary masterpieces, genres and authors.
- CO2. Distinguish between the social and historical contexts out of which major Asian genres emerged and trace the development of these genres over time and across cultures.
- CO3. Compare and contrast writing styles and generic forms of different periods and different Asian cultures.
- CO4. Identify major themes of representative Asian poetry, fiction and non-fiction.
- CO5. Test the influences of Asian literature upon Western literature.

**3. Number of hours:**

**04 hours per week**

**4. Course Content:**

**Total number of hours: 60**



## **Unit I: Chinese & Hong Kong Literature:**

**15 hours**

Primary readings:

1. Prose: a) The Fat Years- Chan Koonchung

2. Short Stories/Novellas:

a) Lu Xun, i. The Diary of a Madman ii. My Old Home

b) Li Yiyun: i. A Thousand Years of Good Prayers. (China's post-80s success story)

c) Mo Yan: i. Iron Child

d) Eileen Chang: i. Love in a Fallen City

Secondary readings:

a) The Girl Who Played Go -Sa Shan.

(the Second Sino-Japanese War, The May Fourth Movement (1917–21))

## **Unit II: Pakistani Literature**

**15 hours**

1. Background Reading:

a) City of Sin and Splendour: Writings on Lahore- Bapsi Sidhwa (ed) (01 essay)

\*Teacher can select an essay

2. Poetry:

a) N.M. Rashid

i. Hassan the Potter

b) Fahmida Riaz

i. The Chador and the Walled Homestead

c) Faiz Ahmad Faiz.

i. The Morning of Freedom (Subh-i-Aazadi)

ii. To the Streets of my Land

3. Prose:

a) Fatal Faultlines: Pakistan, Islam and the West - Irfan Husain

b) Moth Smoke- Mohsin Hamid

### **Unit III: Irani Literature**

**15 hours**

#### **1. Poetry:**

- a) Forough Farrokhzad
  - i. Conquest of the Garden
  - ii. Green Mirage
- b) Jalāl ad-Dīn Rumi
  - i. Life and Death
  - ii. A Star Without a Name
  - iii. Stay Close My Heart

#### **2. Prose:**

- a) Savushun: A Novel about Modern Iran – Simin Daneshvar
- b) The Blind Owl – Sadegh Hedayat

### **Unit IV: Sri Lankan and Bangladeshi Literature**

**15 hours**

#### **1. Prose:**

- a) Funny Boy – Shyam Selvadurai
- b) Anil's Ghost – Michael Ondaatje

#### **2. Poetry:**

- a) Ariyawansa Ranaweera
  - i. At the Supermarket
- b) Jean Arasanayagam
  - i. Apocalypse '83
- c) Seni Seneviratne
  - i. Cinnamon Roots
- d) Kaiser Haq
  - i. Ode On The Lungi
- e) Taslima Nasrin
  - i. The Woman Breaking Bricks

## 5. Reference Books: Primary References:

1. Arasanayagam, Jean. *Apocalypse '83 (1984)*. Online.
2. Arif, Iftikhar (ed). *Modern Poetry of Pakistan*. Translated by WaqasKhwaja. Dalkey Archive Press, 2010.
3. Chan Koonchung. *The Fat Years*. Translated by Michael S. Duke. Doubleday. 2011.
4. Chang, Eileen. *Love in a Fallen City and Other Stories* (Penguin Modern Classics). Penguin Books; 1st edition (August 1, 2009).
5. Daneshvar, Simin. *Savushun: A Novel About Modern Iran*. Translated by M R Ghanoonparvar. Mage Publishers; 3rd edition (September 10, 1991).
6. Faiz, Faiz Ahmad. *O City of Lights: Faiz Ahmed Faiz: Selected Poetry and Biographical Notes*. Edited by Khalid Hasan. OUP Pakistan, Year: 2006.
7. Faiz, Faiz Ahmad. *Poems by Faiz*, translated by V. G. Kiernan. Vanguard Books Ltd., Year: 1971
8. Farrokhzad, Forough. *Conquest of the Garden*. Translation by Maryam Dilmaghani. Poem Hunter Archives (Online)
9. Hamid, Mohsin. *Moth Smoke*. Penguin India (16 April 2013)
10. Hedayat, Sadegh. *The Blind Owl*. l-Aleph (November 1, 2011)
11. Husain, Irfan. *Fatal Faultlines: Pakistan, Islam and the West*. ARC Manor; First edition (15 November 2011).
12. Hussain, MadhoLal. *Verses of a Lowly Fakir*, translated by NaveedAlam. Penguin Books Limited (27 January 2016)
13. Ondaatje, Michael. *Anil's Ghost*. RHUK (1 September 2011).
14. Ranaweera, Ariyawansa. *At the Supermarket*. Translated by Malinda Seneviratne. Words Without Borders (Online). June 2013.
15. Rumi, Jalāl ad-Dīn. *Rumi: Fountain of Fire*. Cal-Earth Press; 2nd edition (September 1994)
16. N.P., *Say I Am You: Poetry Interspersed With Stories of Rumi and Shams*. Translated by Moyne, John, .Coleman Barks Maypop; Reprint edition (September 1, 1994)
17. Selvadurai, Shyam. *Funny Boy*. William Morrow Paperbacks; Reprint edition (14 July 2015)
18. Seneviratne, Seni. *Wild Cinnamon and Winter Skin*, Peepal Tree Press, 2007
19. Shan, Sa. *The Girl Who Played Go*. Vintage; Reprint edition (October 12, 2004)

20. Sidhwa, Bapsi (ed). *City of Sin and Splendour: Writings on Lahore*. Penguin India (26 September 2005).
21. Yan, Mo. *Shifu, You'll Do Anything For a Laugh*. Translated by Howard Goldblatt. Arcade Publishing, New York. 2011.

### **Secondary References:**

1. Chow, Rey. *Woman and Chinese Modernity: The Politics of Reading between West and East*. University of Minnesota Press Minnesota. *Theory and History of Literature*, Volume 75. 1997.
2. Mozaffari, Nahid (ed),. (ed)Hakkak -Ahmad Karimi*Strange Times, My Dear: The PEN Anthology of Contemporary Iranian Literature*. Arcade Publishing; 1 edition (January 2, 2013)
3. Powell, Katrina M. Chapter 5: “Barriers and Boundaries”*Mixed Identities and Multiple Displacements in Sri Lanka. Identity and Power in Narratives of Displacement*. Routledge, New York, 2015.
4. Tao, Tang (ed). *History of Modern Chinese Literature*. Foreign Languages Press, Beijing. 1993.

**Course Title: World Literature**

**Course Code: PGMP –ENG-DSC- 408**

**Marks: 100**

**Credits: 4**

### **1. Course Objectives:**

This course aims:

1. To appreciate the variety of literature of different regions and nations.
2. To understand the concept of World Literature.
3. To trace the development of New Literatures in English.
4. To promote intellectual growth by strengthening student's abilities to read analytically and critically.

### **2. Course Outcomes:**

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

CO 1. Chart out the history and evolution of world literature.

CO 2. Demonstrate an understanding of the diversities of world literature. CO 3. Identify and analyse the various genres and themes of world literature. CO 4. Critically analyse the works of literature across cultures.

### **3. Number of hours: 4 hours per week**

### **4. Course Content:**

**Total Number of hours: 60**

**Unit I: Background and Understanding****15 hours**

1. Regional Literature; National Literature
2. Goethe's Concept of World Literature
3. World Literature Today.
4. (Readings: David Damrosch, "What is World Literature?"; Vilashini Cooppan, "World Literature and Global Theory: Comparative Literature for the New Millennium")

**Unit II: New Zealand Literature****15 hours**

1. A brief history of New Zealand
2. Prelude - Katherine Mansfield
3. The Piano (1993 – Movie) dir. Jane Campion
4. The End - Janet Frame
5. The Happy Prince - Janet Frame

**Unit III: Japanese Poems and Short Stories****15 hours**

1. About South East Asia and its Literature.
2. Matsuo Basho
  - a) An old silent pond...
  - b) Autumn moonlight
  - c) In the twilight rain
3. Yosa Buson
  - a) A summer river being crossed
  - b) Light of the moon.
  - c) In the moonlight
4. Toddler Hunting - Taeko Kono (Trans. Lucy North, Lucy Lower)
5. The Garden - Ryunosuke Akutagawa (Trans. Charles De Wolf)

**Unit IV: African and South African Literature****15 hours**

1. A brief history of Nigerian colonization.
2. Socio-economic and political scene in South Africa.
3. A Dance of The Forests - Wole Soyinka
4. Cry, The Beloved Country- Alan Paton
5. An Occasion for Loving – Nadine Gordimer

## 5. Reference Books: Primary References:

1. Damrosch, David. *"What Is World Literature?"* Princeton: Princeton University Press, 2003.
2. Mansfield, Katherine. *Prelude* by Katherine Mansfield.  
<<http://www.katherinemansfieldsociety.org/assets/KM-Stories/PRELUDE1917.pdf>>.
353. Paton, Alan. *Cry, The Beloved Country*, Vintage Classics, 1 August 2002.
3. . Soyinka, Wole. *Collected Plays: Volume 1: A Dance of the Forests; The SwampDwellers; The Strong Breed; The Road; The Bacchae of Euripides: 001*, OUP UK;New edition, 1 October 1997.

## Secondary References:

- a) Bernheimer, C. (ed.) *Comparative Literature in the Age of Multiculturalism*. Baltimore: John Hopkins University Press, 1995.
- b) Bhabha, Homi (ed.) *Nation and Narration*. London: Routledge, 1990.
- c) Bhabha, Homi. *Location of Culture*. London: Routledge, 1994.
- d) Bharusha, Nilufer E. (ed.) *World Literature: Contemporary Postcolonial and Post-Imperial Literatures*. New Delhi: Prestige, 2007.
- e) Damrosch, David. *How to Read World Literature*. London: Blackwell, 2009.
- Damrosch, David, April Alliston, Marshall Brown, Page duBois, Sabry Hafez, Ursula
- f) K. Heise, Djelal Kadir, David L. Pike, Sheldon Pollock, Bruce Robbins, Haruo Shirane, Jane Tylus, and Pauline Yu, eds. *The Longman Anthology of World Literature*. New York: Pearson Longman, 2009. 6 Vols.
- g) Haun Saussy, *Comparative Literature in the Age of Globalisation*, John Hopkins University Press, 2006. Ngugi Wa Thiong'o, *Homecoming: Essays on African and Caribbean Literature, Culture and Politics*, New York: Lawrence Hill and Company, 1973.
- h) Sturm-Trigonakis, Elke. *Comparative Cultural Studies and the New Weltliteratur*. West Lafayette: Purdue University Press, 2013.
- i) Tanoukhi, Nirvana. "The Scale of World Literature". *New Literary History* 39.3 (2008).
- j) Thomsen, Mads Rosendahl. *Mapping World Literature: International Canonization and Transnational Literatures*. London: Continuum, 2008.



- k) Tötösy de Zepetnek, Steven, and Tutun Mukherjee, eds. *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*. New Delhi: Cambridge University Press India, 2013.
- l) Vipper, Yuri B. *A Fundamental Study of the History of World Literature*. USSR Academy of Sciences: Social Sciences Vol. XVI, No. 1, 1985 pp. 84– 93.

**Course Title: Modern European Literature**

**Course Code: PGMP-ENG-DSE-401**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

1. To familiarize students with various ideologies and movements in European Literature.
2. To explore these through exemplary literature representative of these movements and ideologies.
3. To analyze the texts as representations of ideology, and zeitgeist of the time.

**2. Course Outcomes:**

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

CO 1. Demonstrate an understanding of key movements and ideologies associated with Modern European Literature.

CO 2. Identify the major writers, forms, themes and genres associated with Modern European Literature.

CO 3. Apply the understanding of various standing of various Modern European movements to other genres like cinema, painting, poetry etc.

**3. Number of hours:**

**04 hours per week**

**4. Course Content:**

**Total number of hours: 60**

Note: The Course contents are meant to be used to explore modern thoughts and movements that emerged from European Literature. The instructor ought to use the contents to introduce as many movements, thoughts and ideas as possible to the students.

### **Unit I: Readings**

**15 hours**

1. “Introduction” from Cambridge Companion to European Modernism – Pericles Lewis
2. Being and Nothingness (excerpt) – Jean-Paul Sartre
3. “The Myth of Sisyphus” from The Myth of Sisyphus and Other Essays – Albert Camus

### **Unit II: Realism and Naturalism**

**15 hours**

1. “The Necklace” (Non-Evaluative), “Mademoiselle Fifi”, “Two Friends” - Guy de Maupassant
2. Selected Short Story from Four Short Stories by Emile Zola – Emile Zola
3. Pere Goriot - Honore de Balzac
4. Crime and Punishment -Fyodor Dostoevsky

### **Unit III: Existentialism**

**15 hours**

1. No Exit– Jean-Paul Sartre
2. The Stranger - Albert Camus
3. The Tin Drum -Gunter Grass (Movie and text) [evaluation optional]
4. BoJack Horseman (Animated TV Series) (Non-Evaluative)
5. Mr. Robot (2016 TV Series) (Non-Evaluative)

### **Unit IV: Absurdism**

**15 hours**

1. Waiting for Godot – Samuel Beckett
2. The Bald Soprano – Eugene Ionesco
3. “Metamorphosis” – Franz Kafka
4. Rosencrantz and Guildenstern are Dead (1990 Feature Film) – Tom Stoppard
5. The Persistence of Memory, The Face of War - Selected Art Works of Salvador Dali

## 5. Reference Books: Primary References:

1. Balzac, Honore de. *Old Goriot*. n.d.
2. Beckett, Samuel. *Waiting for Godot*. n.d.
3. Camus, Albert. *The Myth of Sisyphus and Other Essays*. Trans. Justin O'Brien. 1955.
4. *The Stranger*. Ed. Stuart Gilbert. New York: Vintage Books, 1946.
5. Dostoevsky, Fyodor. *Crime and Punishment*. Trans. Richard Pevear and Larissa Volokhonsky. E-books Directory, 1993.
6. Ionesco, Eugene. *The Bald Soprano*. n.d.
7. Kafka, Franz. *The Metamorphosis and Other Stories*. Ed. Ritchie Robertson. 2009.
8. Maupassant, Guy de. *The Entire Original Maupassant Short Stories*. Trans. Albert McMaster and A.E Henderson. E-Books Directory, n.d.
9. Sartre, Jean Paul. *Being and Nothingness*. Trans. Hazel Barnes. n.d.
10. Sartre, Jean-Paul. *No Exit and Three Other Plays*. New York: Vintage International, 1989.
11. Zola, Emile. *Four Short Stories by Emile Zola*. n.d.

## Secondary References:

1. Dreyfus, Hubert; Wrathall, Mark. *A Companion to Phenomenology and Existentialism*. Blackwell Publishing. 2006.
2. Lewis, Pericles, ed. *The Cambridge Companion to European Modernism*. Cambridge University Press, 2011.
3. Webber, Jonathan. *The Existentialism of Jean-Paul Sartre*. Routledge. 2009.

**Course Title: Visual Literature - Perspectives**

**Course Code: PGMP-ENG-DSE-402**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

1. To introduce students to visual literature – in the form of graphic novels, comics and digital comics
2. To apply core concepts in the field of comics studies to graphic narratives.
3. To understand how to read graphic novels, comics, and other forms of visual literature and establish their contribution to literature.
4. To explore graphic narratives from various geographical regions and their impact on the field in terms of critical ideas, values, themes

**2. Course Outcomes:**

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

- CO1. Define concepts in visual literature and demonstrate how to read into various graphic narratives
- CO2. Recognize writers, forms, and ages associated with graphic novels, comics and other forms of visual literature.
- CO3. Analyze works of visual literatures critically through research papers and term papers.
- CO4. Critically appreciate the interwoven text-image relationships in various styles of graphic narratives

**3. Number of hours:**

**04 hours per week**

**4. Course Content:**

**Total number of hours: 60**

**Unit I: History to Concepts:****15 hours**

1. History of comics (from paper to digital), Graphic novels and other visual literature
2. The single panel comic to syndication/Adapted Comics/Advent of Digital Comics/webcomics
3. Concepts as laid down by Scott McCloud (Understanding Comics), Will Eisner (Theory and Sequential Art)

**Mandatory Readings:**

1. *Theory of Comics and Sequential Art* by Will Eisner
2. *Understanding Comics* by Scott McCloud
3. *The Power of Comics: History, Form, and Culture (Second ed.)* by Randy Duncan, Mathew J. Smith and Paul Levitz.
4. *From Comic Strips to Graphic Novels*– Daniel Stein, Jan-Noel Thon (Eds)

[**Please Note:** Introduce noted graphic novelists and comics creators and their works while dealing with the history of comics. Encourage readings of Comic Strips, Single panel comics and a variety of graphic narratives.]

**Unit II: Graphic Novels: I, Us, We and Society****15 hours****Primary readings:**

1. *Are you my Mother?* - Alison Bechdel
2. *Blankets* - Craig Thompson
3. *Day Tripper* – Gabriel Ba & Fabio Moon
4. *Asterios Polyp* – David Mazzucchelli
5. *River of Stories* - Orijit Sen

**Recommended Secondary readings:**

1. *The Complete Maus* by Art Spiegelman
2. *This Side, That Side* – Ed. Orijit Sen
3. *In the Shadow of No Towers* - Art Spiegelman

**Unit III: Identity, Psyche, Metafiction and decoding the ‘Superhero’      15 hours**

**Primary readings:**

1. Akira - Katsuhiro Otomo
2. Ms. Marvel - Adrian Alphona & Willow Wilson
3. Usagi Yojimbo –Stan Sakai (Vol 1)
4. The Dark Knight Returns-Frank Miller
5. The Killing Joke- Alan Moore
6. The Sandman - Neil Gaiman (Vol 3)
7. Blacksad - Juan Díaz Canales and Juanjo Guarnido

**Recommended Secondary Reading**

1. Batman Year One - Frank Miller
2. Wonder Woman –Gail Simone
3. Watchmen - Alan Moore
4. V for Vendetta - Alan Moore
5. The League of Extraordinary Gentlemen - Kevin O’Neill
6. Superman: Man of Steel - John Byrne

**Unit IV: Historical and Cultural Perspectives      15 hours**

**Primary readings:**

1. Berlin- City of Stones - Jason Lutes
2. Master Keaton (Vol 1) -Naoki Urasawa, Hokusei Katsushika and Takashi Nagasaki
3. Pyongyang– A Journey in North Korea - Guy Delisle
4. Palestine -Joe Sacco
5. Buddha - Osamu Tezuka (Book One)

**Recommended secondary readings:**

1. Persepolis - Marjane Satrapi
2. 300 - Frank Miller
3. 47 Ronin –Mike Richardson and Stan Sakai

**N.B:** The number of lectures for each unit includes time for continuous assessment. Secondary Reading will not be evaluated in the Semester End Exam, but may be used for Continuous assessment if it is used as an extension of the scope of the course.

It is recommended for the students to read the suggested secondary readings in order to fully comprehend the material to be discussed in class.



## 5. Reference Books: Primary References:

1. Bechdel, Alison. *Are you my Mother*. Boston: Houghton Mifflin, 2012.
2. Chaney, Michael A., ed. *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin: University of Wisconsin Press, 2011
3. Díaz Canales, Juan and Juanjo Guarnido. *Blacksad*. Dark Horse, 2010.
4. Duncan, Randy et al. *The Power of Comics: History, Form, and Culture*. Second edition. India: Bloomsbury India. 2014.
5. Eisner, Will. *A Contract with God and Other Tenement Stories*. New York: DC Comics, 1996.
6. —. *Comics & Sequential Art*. Florida: PoorHouse Press, 1985.
7. Heer, Jeet and Kent Worcester, *Arguing Comics: Literary Masters on a Popular Medium*. Jackson: University Press of Mississippi, 2004.
8. Liddo, Annalisa di. *Alan Moore: Comics as Performance, Fiction as Scalpel*. Mississippi: University Press of Mississippi, 2009.
9. Mazzucchelli, David. *Asterios Polyp*. RHUS, 2009
10. McCloud, Scott. *Making Comics- Story Telling Secrets of Comics, Manga and Graphic Novels*. New York: Harper Collins, 2006.
11. —. *Understanding Comics: The Invisible Art*. New York: HarperCollins, 1993.
12. McLaughlin, Jef, ed. *Comics as Philosophy*. Jackson: University Press of Mississippi, 2005.
13. Miller, Frank. *Batman: Year One*. New York: DC Comics, 2005.
14. Mills, Anthony R. *American Theology, Superhero Comics, and Cinema: The Marvel of Stan Lee and the Revolution of a Genre*. New York: Routledge, 2014.
15. Moore, Alan (w) and David (a) Lloyd. *V for Vendetta*. DC Comics, 2008.
16. Moore, Alan. *The League of Extraordinary Gentlemen*. La Jolla: CA: America's Best Comics, 2000.
17. Moore, Alan and Dave Gibbons. *Watchmen*. New York: Warner Books, 1987.
18. Morris, Tom and Matt Morris, *Superheroes and Philosophy: Truth, Justice and the Socratic Way*. Illinois: Open Court, 2005.
19. Nayar, Pramod. *The Indian Graphic Novel: Nation, History and Critique*. Routledge India, 2016.

20. Peterson, Robert S. *Comics, and Manga, Graphic Novels: A History of Graphic Narratives*. California: Praeger, 2011.
21. Robb, Brian J. *Superheroes: From Superman to the Avengers, The Evolution of Comic Book Legends*. London: Robinson, 2014.
22. Sakai, Stan. *Usagi Yojimbo*. Vol 1. Dark Horse, 2015.
23. Satrapi, Marjane. *Persopolis*. London: Vintage Books, 2008.
24. Spiegelman, Art. *MetaMaus*. New York: Pantheon Books, 2011.
25. —. *The Complete Maus*. USA: Pantheon Books, 1996.
26. Urasawa, Naoki, Hokusei Katsushika and Takashi Nagasaki. *Master Keaton*. Vol 1. VIZ Media LLC; Illustrated edition, 2014
27. White, Mark D. *Watchmen and Philosophy: A Rorschach Test*. New Jersey: John Wiley & Sons, Inc, 2009.

### **Secondary References:**

1. Berninger, Mark, John Ecker and Gideon Haber, *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives*. London: McFarland & Company, Inc. Publishers, 2010.
2. Dalton, Russell. *Marvelous Myths: Marvel Superheroes and Everyday Faith*. Missouri: Chalice Press, 2011.
3. Daniels, Les. *DC Comics: A Celebration of the World's Favorite Comic Book Heroes*. New York: Bulfinch Press, 1995.
4. Hahn, Joel. "A Librarian's Guide to DC Comics." *Serials Review* (1998): 64-78.
5. Hatfield, Charles. *Alternative Comics: An Emerging Literature*. Jackson: University Press of Mississippi, 2005.
6. Lavin, Michael. "A Librarian's Guide to Dark Horse Comics." *Serials Review* (1998): 76-93.
7. —. "A Librarian's Guide to Marvel Comics." *Serials Review* (1998): 41-63.
8. Lopes, Paul. *Demanding Respect: The Evolution of the American Comic Book*. Philadelphia: Temple University Press, 2009.
9. MacWilliams, Mark W., ed. *Japanese Visual Culture-Explorations in the World of Manga and Anime*. New York: East Gate, 2008.
10. Richardson, Mike and Stan Sakai. *47 Ronin*. Dark Horse Books; 1st edition. 2021.

11. Than, Gavin Aung. *Zen Pencils: Cartoon Quotes from Inspirational Folks*. Missouri: Andrew McMeel Publishing, 2014.
12. —. *Zen Pencils-Volume Two - Dream the Impossible Dream*. Missouri: Andrew Mcmeel Publishing, 2015.
13. Weiner, Robert G. *Marvel: Graphic Novels and Related Publications- An Annotated Guide-Comics, Prose Novels, Children's books, Articles, Criticism and Reference Works, 1965 - 2005*. London: McFarland & Company, Inc., Publishers, 2008.

**Course Title: Prose Writings**

**Course Code: PGMP-ENG-DSE-403**

**Marks: 100**

**Credits: 4**

### **1. Course Objectives:**

This course was framed with the idea objective(s) that the student will be able to:

1. Appraise narratives through informed prose readings.
2. Demonstrate the importance of developing a wider comprehension of narrative discourse in English.
3. Differentiate the position of the author, within his/her text in comparison to a film adaptation of the same.
4. Explain the nuances of the newer and lesser-known forms of prose writing.

### **2. Course Outcomes:**

Upon completion of the course, the student should be able to:

CO1: Construct the various styles of prose writing by themselves in creative and academic pursuits.

CO2: Appraise the linguistic span of English prose.

CO3: Classify the varied forms of prose writing within literature.

CO4: Compare the forms of any two forms of prose writing in an academic setting.

**3. Number of hours:**

**04 hours per week**

**4. Course Content:**

**Total Number of hours: 60**

**Unit I: Forms of Prose Writing****10 hours**

- a) Pati Hill. "Truman Capote, *The Art of Fiction No. 17*". The Paris Review.
- b) M.M Bakhtin. *Problems of Dostoevsky's Poetics* (1984). –Chapter 1 (Polyphonic novel & prose)
- c) Kathleen Parthe. *Russian Village Prose: The Radiant Past*. ---Chapter 1 & 3 (Village Prose)

**Unit II: Memoirs & Biographies & Autofiction****16 hours**

- a) Jean Rhys. *Voyage in the Dark*. (Autofiction)
- b) Trevor Noah. *Born a Crime: Stories from a South African Childhood* (Memoir)
- c) Paul Kalanithi. *When Breath Becomes Air* (Medical Memoir)
- d) Zora Neale Hurston. *Barracoon*. (Biography)

**Unit II: Memoirs & Biographies & Autofiction****18 hours**

- a) Jean Rhys. *Voyage in the Dark*. (Autofiction)
- b) Trevor Noah. *Born a Crime: Stories from a South African Childhood* (Memoir)
- c) Paul Kalanithi. *When Breath Becomes Air* (Medical Memoir)
- d) Zora Neale Hurston. *Barracoon*. (Biography)

**Unit III: Journal entries and discursive speech****16 hours**

Primary reading:

- a) Jack Kerouac –*Lonesome Traveler*
  - a. "Alone on a Mountaintop"
- b) David Foster Wallace
  - a. "This is Water"
- c) Alice Walker. "Looking for Zora." *In Search of Our Mothers' Gardens Part I*.

Secondary reading:

- a) Franz Kafka. *Letters to Milena*. 1986.
- b) Anne Frank. *The Diary of a Young Girl*. 1952.
- c) Joan Didion. *The Year of Magical Thinking*. 2005.
- d) Maya Angelou. *I Know Why the Caged Bird Sings*. 1969

## Unit IV: Prose vs. Film adaptations

16 hours

### 1. Autobiographical source

- a) *The Pianist* (2001). Directed by Roman Polanski.
- b) Wladyslaw Szpilman. *The Pianist: The Extraordinary True Story of One Man's Survival in Warsaw, 1939-1945*.

### 2. Memoir source Primary readings:

- a) *127 Hours* (2010). Directed by Danny Boyle.
- b) Aron Ralston. *Between a Rock and a Hard Place*. 2004.

### Secondary readings:

- a) *Wild* (2014). Directed by Jean-Marc Vallée.
- b) Cheryl Strayed. *Wild: From Lost to Found on the Pacific Crest Trail*. 2012.

## 5. Reference Books: Primary References:

1. Bakhtin, M.M. (1984), Problems of Dostoevsky's Poetics. Ed. and trans. Caryl Emerson. Minneapolis: University of Minnesota Press.
2. Foster Wallace, David. *This is Water*. Little, Brown and Company. 2009.  
[\*Ticket to the Fair\*](#). Harper's. 1994.
3. Hill, Pati. "Truman Capote, The Art of Fiction No. 17". *The Paris Review*. Spring-Summer 1957 (16).
4. Kalanithi, Paul. *When Breath Becomes Air*. Bodley Head. 2016.
5. Kerouac, Jack. *Lonesome Traveler*. Penguin Classics. 2018.
6. Noah, Trevor. *Born a Crime: Stories from a South African Childhood*. John Murray. 2017.
7. Neale Hurston, Zora. *Barracoon*. Amistad. 2018.
8. Parthe, Kathleen. *Russian Village Prose: The Radiant Past*. Princeton University Press, Princeton, NJ: 1992.
9. Ralston, Aron. *Between a Rock and a Hard Place*. 2004. Atria Books. 2005.
10. Rhys, Jean. *Voyage in the Dark*. Penguin UK. 1969.
11. Szpilman, Wladyslaw. *The Pianist: The Extraordinary True Story of One Man's Survival in Warsaw, 1939-1945*. Picador. 2000.
12. Walker, Alice. "Looking for Zora." *In Search of Our Mothers' Gardens Part I*. W&N. 2005.

## Films: Primary references:

1. The Pianist (2001, Roman Polanski)
2. 127 Hours (2010, Danny Boyle)

Secondary references:

1. Wild (2014, Jean-Marc Vallée)

## Secondary References:

1. Angelou, Maya. *I Know Why the Caged Bird Sings*. Ballantine Books. 2009.
2. Didion, Joan. *The Year of Magical Thinking*. Alfred A. Knopf. 2005.
3. Frank, Anne. *The Diary of a Young Girl*. Penguin UK. 2000.
4. Kafka, Franz. *Letters to Milena*. Vintage Classics. 1992.
5. Strayed, Cheryl. *Wild: From Lost to Found on the Pacific Crest Trail*. Vintage. 2013.

**Course Title: Children's Literature**

**Course Code: PGMP-ENG-DSE-404**

**Marks: 100**

**Credits: 4**

### **1. Course Objectives:**

The aim of this course is:

1. To introduce the students to the concept of Children's Literature.
2. To provide an in-depth understanding of the various concepts of Children's Literature.
3. To become familiar with the history, development and context of Children's Literature.

### **2. Course Outcomes:**

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

CO 1. Chart out the history and evolution of Children's Literature.

CO 2. Identify and analyse a range of forms, genres and sub-genres in Children's Literature. CO

3. Discuss Children's Literature with a critical eye.

CO 4. Evaluate the literary elements of Children's Literature: characters, setting, plot, point of view, theme, style and tone.

**3. Number of hours:**

**4 hours per week.**

**4. Course Content:**

**Total number of hours: 60**



## **Unit I: Folklore and Fairy Tales**

**12 hours**

Selected Stories from-

1. Panchatantra- Vishnu Sharma\*
2. Aesop's Fables- Aesop The Arabian Nights: Tales from a Thousand and One nights- Volume 1. – Richard F. Burton\*
3. The Complete Grimm's Fairy Tales- Jacob Grimm\*
4. The Complete Hans Christian Anderson Fairy Tales- Hans Anderson\*
5. Just So Stories- Rudyard Kipling\*

\*(Teacher can select any two stories)

## **Unit II: Fantasy**

**12 hours**

1. Alice's Adventures in Wonderland- Lewis Carroll
2. Peter Pan- J.M Barrie
3. Harry Potter and the Philosopher's Stone- J.K Rowling

## **Unit III: Adventure**

**12 hours**

1. Charlie and the Chocolate Factory- Roald Dahl
2. The Mountain of the Moon- Bibhutibhushan Bandhopadhyay
3. Supplementary reading-

The Complete Adventures of Feluda Volume 1- Satyajit Ray

## **Unit IV: Children's Poetry**

**6 hours**

1. "Binker", "In the Dark", "Vespers"- A.A Milne
2. "Where the Sidewalk Ends", "A Light in the Attic"- Shel Silverstein

**Unit V: Realistic Fiction****6 hours**

1. How I taught my Grandmother to read and Other Stories- Sudha Murty
2. Anne of Green Gables- Lucy Maud Montgomery

**Unit VI: Picture Books****6 hours**

1. The Cat in the Hat- Dr. Seuss
2. Where the Wild Things Are- Maurice Sendak

**Unit VII: Film Adaptations and TV Series****6 hours**

1. Fantastic Mr. Fox
2. The Jungle Book
3. Steven Universe

## 5. Reference Books: Primary References:

1. Aesop. *The Complete Fables (Penguin Classics)*. Penguin, 1998.
2. Anderson, Hans Christian. *Hans Christian Anderson's Fairy Tales (Puffin Classics)*, Penguin, 2010.
3. Bandhopadhyay, Bibhutibhushan. *The Mountain of the Moon*. Supernova Publishers, 2012.
4. Barrie, J.M. *Peter Pan*. Fingerprint Publishing, 2018.
5. Burton, Richard F. *The Arabian Nights: Tales of Thousand Nights and a Night. Vol. 1*. Fingerprint Publishing, 2017.
6. Carroll, Lewis. *Alice's Adventures in Wonderland*. Alpha Editions, 2017.
7. Dahl, Roald. *Charlie and the Chocolate Factory*. Puffin, 2016.
8. Dr. Seuss. *The Cat in the Hat*. Harper Collins Children's Books, 2017.
9. Grimm, Jacob. *The Complete Grimm's Fairy Tales*. Fingerprint Publishing, 2018.
10. Kipling, Rudyard. *Just So Stories (Penguin Classics)*. Penguin, 2011.
11. Milne, A.A. *Now We are Six*. Egmont, 2004.
12. Montgomery, Lucy Maud. *Anne of Green Gables*. Fingerprint Publishing, 2018.
13. Murty, Sudha. *How I Taught My Grandmother to Read: And Other Stories*. Penguin Books Ltd., 2015.
14. Ray, Satyajit. *The Complete Adventures of Feluda Vol 1*. Penguin Books Ltd., 2015.
15. Rowling, J.K. *Harry Potter and the Philosopher's Stone*. Bloomsbury Press, 2014.
16. Sendak, Maurice. *Where the Wild Things Are*. Harper Collins, 2012.
17. Sharma, Vishnu. *The Panchatantra*. Penguin, 2006.
18. Silverstein, Shel. *A Light in the Attic*. Harper Collins, 2005.
19. Silverstein, Shel. *Where the Sidewalk Ends*. Penguin UK, 2010.

## Secondary References:

1. Hunt, Peter. *International Companion Encyclopedia of Children's Literature*. Routledge, 2004.
2. Reynolds, Kimberley. *Children's Literature: A Very Short Introduction*. Oxford, 2011.
3. Rudd, David. *The Routledge Companion to Children's Literature*. Routledge, 2010.
4. Zipes, Jack. *The Oxford Encyclopedia of Children's Literature*. Oxford University Press, 2006.

**Course Title: World Subaltern: Aboriginal Narratives**

**Course Code: PGMP-ENG-DSE-405**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

The aim of the Course is:

1. To acquaint students with the theories of resistant literature.
2. To arrive at an understanding of the concept of Aborigines and its literature.
3. To interrogate issues of representation.
4. To promote intellectual growth by strengthening student's abilities to read analytically and critically.

**2. Course Outcomes:**

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

CO 1. Demonstrate an insight into the diversities of Aboriginal Literature.

CO 2. Examine the theories of Aboriginal Literature, its concepts and movements. CO 3.

Analyse critically the texts of Aboriginal literature and representative works.

**3. Number of Hours:**

**4 hours per week**

**4. Course Content:**

**Total number of Hours: 60**

**Unit I: Background (Aborigines and Australia) Non Evaluative/Applicative 16 hours**

1. Brief history of Australia.
2. Aboriginality and Land
3. Heritage and Identity.
4. Issues of 'Indigeneity' and Indigenous texts and narratives
5. Hybrid/Mixed race, Black Theory and Racist Theory

**Unit II: Novel 12 hours**

1. Johnno /An Imaginary Life - David Malouf

**Unit III: Drama 16 hours**

1. Bran Nue Dae - Jimmy Chi

**Unit IV: Poems 16 hours**

1. Oodgeroo Noonuccal (Kath Walker)
  - a) A Song of Hope
  - b) The Dawn is at Hand
  - c) All One Race
2. Lionel Fogarty
  - a) Dreamtime
  - b) Nightmare
  - c) Remember Something Like This
3. Samuel Wagan Watson
  - a) Monster
  - b) A One Ended Boomerang
  - c) Booranga Wire Songs
4. Lisa Bellear
  - a) Women's Liberation

b)Final Warning

c)Message Failed

5.Roberta Sykes a)Identities: Who Am I?

## 5. Reference Books: Primary References:

1. Birns, Nicholas and Rebecca McNeer. (eds.) *A Companion to Australian Literature since 1900*. New York: Camden House, 2007.
2. Bradford, Clare. *Reading Race: Aboriginality in Australian Children's Literature*. Melbourne: Melbourne University Publishing, 2001.
3. Chi, Jimmy. *Bran Nue Dae*, Routledge, 1996.
4. Malouf, David. *An Imaginary Life*. Picador, 1994

## Secondary References:

1. Callahan, David. (ed.) *Contemporary Issues in Australian Literature*. London: Frank Cass Publishers, 2002.
2. Dixon, Robert. *Writing the Colonial Adventure: Race, Gender and Nation in Anglo-Australian popular Fiction, 1875-1914*. Cambridge: Cambridge University Press, 1995.
3. Dodgeson-Katiyo, Pauline and Gina Visker. (eds.) *Rites of passage in Postcolonial Women's Writing*. Amsterdam & New York: Rodopi, 2010.
4. Gelder, Ken and Paul Salzman. *After the Celebration: Australian Fiction: 1989 – 2007*. Melbourne: Melbourne University Press, 2009.
5. Huggan, Graham. *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford: Oxford University Press, 2007.
6. Jayasuriya, Laksiri. *Transforming a 'White Australia': Issues of racism and Immigration*. New Delhi: SSS Publications, 2012.
7. Kramer, Leonie J. B. And Adrian Mitchell. (ed.) *The Oxford History of Australian Literature*. Oxford: oxford University Press, 1981.
8. O'Reilly, Nathaniel. (ed.) *Postcolonial Issues in Australian Literature*. Amherst, NY: Cambria Press, 2010.
9. Pierce, Peter. *The Cambridge History of Australian Literature*. Cambridge: Cambridge University Press, 2009.
10. Ravenscroft, Alison. *The Postcolonial Eye: White Australian Desire and the Visual Field of Race*. Ashgate Publishing, 2013.



11. Sarangi, Jaydeep and Binod Mishra. (ed.) *Explorations in Australian Literature*. New Delhi: Sarup and Sons, 2006.
12. Sarwal, Amit and Reema Sarwal. (eds.) *Reading Down Under: Australian Literary Studies reader*. New Delhi: SSS Publications, 2009.

**Course Title: Shakespeare**

**Course Code: PGMP-ENG-DSE-406**

**Marks: 100**

**Credits: 4**

This course focuses on enriching the understanding and appreciation of Shakespeare's work in the context of his own time and of ours.

### **1. Course Objectives:**

1. To know a range of Shakespeare's works in detail, supplementing this knowledge with information about their historical background, their theatrical history, and current critical debates.
2. To inform and stimulate the learner's personal response to Shakespeare's works.
3. To offer a wide-ranging, and enjoyable intellectual experience discussing Shakespeare's works in many different directions: into psychology, history, theatre, autobiography.
4. To perform a carefully rehearsed scene from Shakespeare's plays.
5. To attend screenings of films based on Shakespearean plays or adaptations of Shakespearean plays.

### **2. Course Outcomes:**

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

- CO 1. Chart out the historical, social and political background of the Elizabethan Age for a better understanding of Shakespeare's works.
- CO 2. Identify and classify the works of William Shakespeare.
- CO 3. Critically analyse Shakespearean texts to understand their connotative and denotative meaning.
- CO 4. Identify and analyse various features of Shakespeare's sonnets such as imagery, tone, atmosphere, rhyme.
- CO 5. Identify and analyse various elements of a Shakespearean play: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.

**3. Number of hours:**

**4 hours per week**

**4. Course Content:**

**Total number of hours: 60**

**UNIT I: Background and Shakespeare's Songs and Sonnets**

**15 hours**

1. Social background of the Elizabethan Age
2. Evolution of Shakespeare's dramatic genius
3. Elizabethan Drama and its conventions
4. Shakespeare's sources
5. Elizabethan poetry and Shakespeare's contribution to its evolution.
6. Phoenix and the Turtle
7. Selected Sonnets of Shakespeare:  
1, 18, 27, 29, 54, 65, 73, 104, 109, 116, 129, 130, 138, 141, 145

**UNIT II: Shakespearean Tragedy**

**15 hours**

1. Macbeth

**UNIT III: Problem Plays**

**15 hours**

1. Measure for Measure

**Unit IV: Shakespearean Comedy**

**15 hours**

1. Twelfth Night

## 5. Reference Books:

### Primary References:

1. Daiches, David. *A critical History of English Literature Vol-1*. Supernova Publishers, 2010.
2. Ford, Boris. *The Age of Shakespeare (Guide to English Lit)*. Penguin, 1982.
3. Shakespeare, William. *Macbeth*. Penguin Classics, 2016.
4. Shakespeare, William. *Measure for Measure*. Penguin Black Classics, 2015.
5. Shakespeare, William. *The Sonnets (Shakespeare's Sonnets)*. Digireads.com, 2005.6
6. Shakespeare, William. *The Phoenix and the Turtle: A Poem*. HarperPerennial Classics, 2014
7. Shakespeare, William. *Twelfth Night* Harper Press; UK ed., 2011.

### Secondary References:

1. Barber, C. L. *Shakespeare's Festive Comedies*. Princeton, New Jersey, 1992
2. Barker, H. Granville. *Preface to Shakespeare*. Atlantic London B. T. 2007
3. Barker, H. Granville & G. B. Harrison (eds). *Companion to Shakespearean Studies*. Cambridge University Press, 2010.
4. Bradley, A. C. *Shakespearean Tragedy*. Atlantic Publishers, 2010.
5. Bertrand, Evans. *Shakespeare's Comedies*. Oxford at the Clarendon Press, 1960.
6. Caroline Spurgeon. *Shakespeare's Imagery and What It Tells Us*. Martino Fine Books , 2014.
7. Dean, Leonard F. (ed.) *Shakespeare Modern Essays in Criticism*. O. U. P, London, 1977.
8. Eagleton, Terence. *Shakespeare and Society*. Chatto & Windus, London, 1967.
9. Fermor, Una Ellis. *Shakespeare's Drama*. Methuen Publications, London, 1980.
10. Gurr, Andre. *Shakespearean Stage 1574-1642*. CUP, Cambridge, 1970.
11. Halliday, F. E. *Shakespeare In His Age*. Forgotten Books, 2018.
12. Knight, G. Wilson. *The Wheel of Fire*. Matheun, London, 1983.

13. Knights, L. C. *Hamlet and Other Shakespearean Essays*. C. U. P., 1979.
14. M. C. Bradbrook. *The Growth & Structure of Elizabethan Comedy*. Chatto & Windus, London, 1973.
15. Muir, Kenneth. *Shakespeare: Contests and Controversies*. The Harvester Press Sussex, 1985.
16. Quenell, Peter. *Shakespeare: The Poet and His Background*. Penguin Books Ltd., 1969.
17. Richard Hosley (ed.) *Essays on Shakespeare and Elizabethan Drama*. Routledge & Kegan Paul Ltd., London, 2017.
18. Speaight, Robert. *Shakespeare: The Man and His Achievements*. J.M. Dent & Sons, London, 1977.
19. Spurgeon, Caroline F. B. *Shakespeare's Imagery*. CUP, Cambridge, 1966.

**Course Title: Creative Writing**

**Course Code:**

**PGMP-ENG-DSE-407**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

1. To explore creative writing genres (Poetry, Drama, Fiction) through practical writing classes
2. To build on the foundation of basic knowledge and interest of students in creative writing
3. To develop one's own style of writing through reading, discussion and experimenting in writing culminating in a student's portfolio
4. To encourage students' to get their works published using traditional means, modern and social media

**2. Course Outcomes:**

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

- CO1. Construct a sample of their own creative output (individual/group)
- CO2. Demonstrate an understanding of concepts related to the creative writing genres
- CO3. Execute their ideas/opinions through creative writing genres
- CO4. Develop ability to critique and edit their own work as well as others'
- CO5. Experiment with technology/social media/internet to showcase their works

**3. Number of hours:**

**04 hours per week**

**4. Course Content:**

**Total number of hours: 60**

**Note:** This course will focus on the creative *writing* process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learnings, and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a finale portfolio of their creative output. The editing aspect of the writing process (revision, editing and proof reading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

All students should also aim to perform, or be a part of at least 5 gatherings, open mics, writing workshops, where they will share their work as well as critique others. In this regard, the dept. of English has continuous tie-ups with writers, and clubs where students can perform in. These will be a part of their portfolio.

### **Unit I: *Poetry***

**20 hours**

**Note:** Instructor should use a selection of poetry (established poets) to illustrate the range and variety of poetry. Focus should be on cultivating the student's poetry writing skills. In this regard, each student should select a selection of at least 15 poems (classical to contemporary) to read and write their reflections based on the concepts below. The concepts have already been covered in the UG syllabus, if not, then 3 – 4 hours may be given for a review.

*Concepts:* Metre and rhyme; Meaning and being of language- power of reference/pop culture/allusions; form (and subverting form); free verse; syllabics; shaping a sequence and collection; figures of speech and its use

*Modern forms poetry:* Spoken Word -writing, speaking, and performing; Reading techniques – charm, set, space, cold open, silence, blending music

*Publishing:* Use of technology in performance, exposing your work to others; use of social media, internet, ICT, to create your own space for your work.

*Applied:* Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting,

tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

*Portfolio:* Rhyming poems (with various rhyme scheme and forms), free verse, Slam poetry, Spoken word. [Students will create at least 2 poems a week aiming to create a collection of 30 poems by the end of the course]

## **Unit II: *Drama***

**20 hours**

**Note:** Instructors may use a selection of drama (established playwrights) to illustrate the range and variety of drama. Focus should be on cultivating the student's writing skills. One of the goals in this unit will be the staging of a play written by the students for others in any appropriate setting.

*Concepts:* Structures of a stage plays (physical/written); Acts/scenes; Scripting a stage play; Original v/s adapted; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition - Using monologues; subtext; dramatic irony; status

Staging - Action; Sets; stage directions and visual narrative; Using offstage effectively; Dramatic action; Staging scenes

Radio Drama: creating pictures with sound; constraints of the medium; Radio drama script;

Adaptation; using voices

*Applied:* Students will apply strategies of storytelling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play (one act/two act/three act) an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

*Portfolio:* One act play, three act play, Radio play

## **Unit III: *Fiction***

**20 hours**



**Note:** Instructor may use a selection of fiction (established writers) to illustrate the range and variety of fiction. Focus should be on cultivating the student's writing skills.

*Concepts:* Short Fiction – Short Stories, Flash Fiction, Novella, and Novel

Form/Structure; Plot/Scenes; Character; point of view/narrative voice; conflict/crises;  
Setting/time

Micro-tales/Nano-tales – analysis of social media and innovative storytelling techniques

Novella/Novel: literary novel v/s genre novels exploring storylines, multiple/parallel plots;

reality /s imagination; research and its importance; structuring your chapters vis-à-vis your novel

Creative Non – Fiction –Devices; Basic structure; Speaking with the reader – Your spoken voice;

Passion involvement; Writing about yourself – You as a story; Memoir and memory; Writing

about people and the world; finding a topic; fieldwork and interviews; literature of hope

*Applied :* Students will apply strategies of storytelling in the writing of atleast one short story/flash fiction; novella/novel(or works of creative on-fiction, or graphic novels)and the analysis of published fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of storytelling: plot, characterization, setting, point of view, symbolism, and style. They will identify the narrative techniques and elements of storytelling used in published works of fiction and stories written by classmates.

*Portfolio:* Short-story, Flash Fiction, Novel/Novella (Structuring/idea conception and writing of at least 3 chapters)

**N.B:** the number of hours for each unit includes time for continuous assessment, portfolio building (with instructor feedback and review) as well as writing classes.

**Additional note:** As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top publishing software to format their manuscript so as to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given, opportunities for publication. These can be achieved using the students' works, collected in a

portfolio, to assess their growth and competency. (Desk-top publishing software such as Adobe Indesign/Publisher/Illustrator)

Instructors should use peer editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, thereby taking care of the spoken word aspect of creative writing, as and when it may apply.

## 5. Reference Books: Primary References:

1. Cheney, Theodore A. Rees. *Writing Creative Nonfiction - Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. ebook.
2. Burroway, Janet. *Writing Fiction: A Guide To Narrative Craft*. New York: Longman Publishers, 2000.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook - Developing Dramatic Technique, Individual Style and Voice*. Ed. Derek Neale. London: A & C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant - Writing and Shaping Creative Nonfiction*. McGraw-Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge, 2006. ebook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic - The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Sourcebooks MediaFusion, 2009. ebook.
9. Strunk, William and E. B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

## Secondary References:

1. Boden, Margaret. *the creative mind - myths and mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself - Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing For Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
5. Kaufman, Scott Barry and James Kaufman, *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.

6. . May, Steve. *doing creative writing*. Oxon: Routledge, 2007.
7. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam*. Illinois: Sourcebooks Media Fusion, 2009.

**Course Title: Post-Colonial: Theory And Practice**

**Course Code: PGMP –ENG-DSRE- 501**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

The Course provides students with the opportunity:

1. To understand the theory of Post-Colonial Literature.
2. To analyze, interpret and explore the representative texts.

**2.Course Outcomes:**

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

- CO 1. Understand the key concepts of Post-colonial Theory.
- CO 2. Apply Post-colonial theory to analyze and interpret literary texts.
- CO 3. Critically reinterpret classical texts using post-colonial theory.

**3. Number of hours:**

**4 hours per week**

**4. Course Content:**

**Total number of hours: 60**

**Unit I: Introduction to Postcolonialism****15 hours**

1. Language
2. Resistance and Race
3. Decolonization
4. Revolution
5. Diasporas
6. Mimicry

**Unit II: Cultural Hybridity****15 hours**

1. Wide Sargasso Sea - Jean Rhys
2. Concept of Hybridity - Homi Bhabha
3. A Far Cry from Africa - Derek Walcott
4. White Teeth (TV Series) - Zadie Smith

**Unit III: Orientalism****15 hours**

1. No longer at Ease - Chinua Achebe
2. Orientalism - Edward Said (Excerpts)
3. Lalla Rook - Thomas Moore (Part I)

**Unit IV: Identity****15 hours**

1. “Can the Subaltern Speak?” - Gayatri Spivak
2. Pterodactyl - Mahasweta Devi
3. Interpreter of Maladies- Jhumpa Lahiri\*
4. East, West Stories -Salman Rushdie \*

\*(Teacher can select any three short stories)

## 5. Reference Books: Primary References:

1. Achebe, Chinua. *An Image of Africa: Racism in Conrad's Heart of Darkness*. Massachusetts Review, Vol. 18, 1977.
2. Ahmad, Aijaz. *In Theory: Nations, Classes, Literature*. OUP, Delhi, 1991.
3. Ashcroft, Bill and Gareth, Griffiths and Helen, Tiffin. *The Empire Writes Back: Theory and Practice in Postcolonial literatures*. 2nd ed. Routledge, New York, 2002.
4. Ashcroft, Bill and Gareth, Griffiths and Helen, Tiffin. *The Post-Colonial Studies*. Routledge, Taylor and Francis Group, New York, 2007.
5. Ashcroft, Bill and Gareth, Griffiths and Helen, Tiffin. *The Post-Colonial Studies Reader*. Routledge Taylor & Francis, New York, 2003.
6. Bhabha, Homi K. Frontlines/Border post. *Displacements Cultural Identities in Question*. A Bammer Bloomington, Indiana University Press, 1994, pgs. 269 -272.
7. Bhabha, Homi K. *Cultures in Between: Questions of Cultural Identity*. Sage Publicaion, London, 1996.
8. Bhabha, Homi K. *Nation and Narration*. Routledge, London, 1990
9. Bhabha, Homi K. *The Location of Culture*. Routledge, London, 1994.
10. Ashcroft, Bill and Gareth, Griffiths and Helen, Tiffin. *Postcolonial Studies: Key Concepts*. Routledge, 2000.
11. Castle, Gregory. *Postcolonial Discourses: An Anthology*. 2001. Blackwell, 2006. Print.
12. Conrad, Joseph. *Heart of Darkness*. Blackwood's Magazine, UK, 1899.
13. Fanon, Frantz. *The Wretched of the Earth*. Grove Press, New York, 1963.
14. Foucault, Michel. "The Order of Discourse." *Untying the Text: A Post-Structuralist Reader*. Ed. Robert Young. Routledge & Keagan Paul Ltd., Boston, 1971.
15. Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. CUP, 2004.
16. Mongia, Padmini. *Contemporary Postcolonial Theory*. OUP, Delhi, 1996.
17. Patke, Rajeev S. *Postcolonial Poetry in English*. OUP, New Delhi, 2009.
18. Said, Edward. *Culture and Imperialism*. Chatto and Windus, London, 1993.
19. Smith, Zadie. *White Teeth*. Vintage, New York, 2000.

## Secondary References:

1. Achebe, Chinua. *No longer at Ease*. Penguin Classics, 2013.
2. Lahiri, Jhumpa. *Interpreter of Maladies*. Houghton Mifflin, Boston, 1999.
3. Devi, Mahasweta. "Pterodactyl." *Imaginary Maps: Three Stories*. Tran. Gayatri Chakravorty Spivak. Routledge, New York & London, 1994.
4. Rhys, Jean. *Wide Sargasso Sea*. 1966. Norton, New York, 1982.
5. Rushdie, Salman. *East, West Stories*. Vintage, New York, 1994.
6. Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. RHUK, 2010.
7. Said, Edward. *Orientalism*. Routledge, London, 1978.
8. Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*. Ed. Cary Nelson and Lawrence Grossberg. University of Illinois Press, Urbana, 1988.
9. V.S. Naipaul. *Middle Passage*. Picador 2011.
10. Walcott, Derek. "A Far Cry from Africa." *Collected Poems, 1948-1984*. Noonday Press, New York, 1986.



**Course Title: Gender & Sexuality**

**Course Code: PGMP –ENG-DSRE- 502**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

This course was framed with the idea objective(s) that the student will be able to:

1. Discuss with peers the facets of learning to comprehend gender and sexuality in practical situations as well as in literature in an easily accessible manner.
2. Interpret the distinction between the concepts of gender and sexuality, and to explore its ever-expanding reach.
3. Relate the interplay of gender and sexuality.
4. Recognize the fluid natures of gender and sexuality.
5. Discuss and appreciate the different artistic expressions of gender and sexuality.

**2. Course Outcomes:**

Upon completion of the course, the student should be able to:

CO1. Appreciate the fluid nature of gender and sexuality.

Recognize the literal/ symbolic meanings depicted in literature related to gender and sexuality.

Decipher the interplay between gender and sexuality as seen through depictions, imagery and so on.

Recognize various themes seen in literature pertaining to gender and sexuality.

**4. Number of hours:**

**04 hours per week**

**5. Course Content:**

**Total Number of hours: 60**

**Unit I: Rethinking foundations: theorizing Sex, Gender and Sexuality****15 hours**

- a) Sherry B Ortner. In *Feminist Anthropology-A Reader*. Ed. Ellen Lewin. "Is Female to Male as Nature is to Culture?" 1974.
- b) Foucault, M. (1975). *Discipline & Punish: The Birth of the Prison*. New York: Random House. "Docile Bodies" pp 135-160
- c) *Same Sex Love in India*. Ed. By Ruth Vanita, Saleem Kidwai. (1-2 essays)
- d) "Parent Power" –Skit, A bit of Fry and Laurie, Series 1, episode 1 (1989)

**Prerequisite readings:**

- a) "Doing Gender" in *Gendered Society Reader*- Candace West & Don Zimmerman
- b) *Gender*: Judith Butler (Chapter 2) Sara Salih.
- c) *The Five Sexes: Why males and females are not enough*- Anne Fausto-Sterling

**Unit II: Application of theory to key texts****15 hours****Primary readings:**

- a) Betty Friedan. *The Feminine Mystique*. (Excerpts)
- b) Simone de Beauvoir. *The Second Sex*. (Excerpts)
- c) Michel Foucault. *The History of Sexuality*, Vol. 1. (One chapter) Secondary readings:
- d) Anne Fausto-Sterling. *Sexing the Body: Gender Politics and The Construction of Sexuality*.

### **Unit III: Gender & film**

**15 hours**

- a) Film – Psycho. Directed by Alfred Hitchcock (1960)

Readings: Laura Mulvey – Visual and Other Pleasures. “Visual Pleasure and Narrative Cinema.” Alexander Doty – Flaming Classics: Queering the Film Canon. “He’s a transvestite!

Ah, not exactly. How queer was my Psycho?”

- b) Film - The Good, the Bad and the Ugly. Directed by Sergio Leone (1966)

Interview with a Vampire. Directed by Neil Jordan (1994) Primary readings:

Steve Neale - Screening the Male: Exploring Masculinities in the Hollywood Cinema. “Masculinity as Spectacle: Reflections on Men and Mainstream Cinema.”

Secondary readings:

G. Studlar –Ladies and Gentlemen, Boys and Girls: Gender in Film at the end of the Twentieth Century. “Cruise-ing into the New Millenium: Performative Masculinity, Stardom and the All American Boy’s Body”

### **Unit IV: Global LGBTQ cultures**

**15 hours**

Primary readings: a) If You Could Be Mine.

Sara Farizan.

b) Salvation Army AbdellahTaïa

Secondary readings: a) Laxminarayan Tripathi. Me Hijra, Me Laxmi.

### **Note to Instructor:**

- a. As the syllabus (Unit I) features a large part theoretical/ essays on Gender and Sexuality, it is recommended that the instructor ensure that a rapport between student and teacher, and student and student is developed prior to moving forward to Unit II, III and IV.
- b. Comfort in openly discussing their views and listening patiently to the views of their peers is necessary.
- c. Recommended method of examination:
- i. CAs – Students may be allowed the option of either:

1. writing an original report/ essay, commenting on the text they are studying (Secondary Reading list open); b) writing an original report/ essay viewing a literary piece through the lens of the essay(s); or c) class presentations based on syllabus topics featuring their own stance(s) and backed up with justifying arguments.
2. Semester End Exam –This may be a research paper written under the guidance of the instructor.

## **5. Reference Books: Primary References:**

- a. Beauvoir, Simone de. *The Second Sex*. RHUK. 2010.
- b. Doty, Alexander. *Flaming Classics: Queering the Film Canon*. Routledge New York. 2000.
- c. Farizan, Sara. *If You Could Be Mine*. Algonquin Books. 2014.
- d. Foucault, Michel. *The History of Sexuality, Vol. 1*. Translated by Robert Hurley. Vintage Books. 1990.
- e. Friedan, Betty. *The Feminine Mystique*. Penguin UK. 2010.
- f. Fausto-Sterling, Anne. *Sexing the Body: Gender Politics and the Construction of Sexuality*. Basic Books; Revised ed. Edition. 2000.
- g. Mulvey, Laura. *Visual and Other Pleasures*. Palgrave Macmillan UK. 1989.
- h. Neale, Steve. "Masculinity as Spectacle: Reflections on Men and Mainstream Cinema." *Screening the Male: Exploring Masculinities in the Hollywood Cinema*. Routledge New York. 1993.
- i. Ortner, Sherry B. In *Feminist Anthropology-A Reader*. Ed. Ellen Lewin. "Is Female to Male as Nature is to Culture?" 1974. pg 72-86
- j. Studlar, G. *Ladies and Gentlemen, Boys and Girls: Gender in Film at the end of the Twentieth Century*. New York: State University of New York Press. 2001.
- k. Vanita, Ruth. Kidwai, Saleem (ed). *Same Sex Love in India*. Penguin India. 2008.

## **Secondary References:**

1. Tripathi, Laxminarayan. *Me Hijra, Me Laxmi*. Oxford University Press. 2015.
2. Fausto-Sterling, Anne. "The Five Sexes: Why males and females are not enough." *The Sciences*, 33 (2), 1994. Pgs. 20-25.
3. Salih, Sara. Chapter 2: Gender: *Judith Butler*. London: Routledge, 2002.
4. West, Candace and Don Zimmerman. "Doing Gender". *Gendered Society Reader*. eds. Michael Kimmel & Amy Aronson. Oxford, 2000. Pgs. 146- 163.

## **Film and television:**

1. "Parent Power" –Skit, A bit of Fry and Laurie, Series 1, episode 1 (1989)
2. *Psycho*. Directed by Alfred Hitchcock (1960)
3. *The Good, the Bad and the Ugly*. Directed by Sergio Leone (1966)

**Course Title: Popular Literature**

**Course Code: PGMP–ENG-GE- 501**

**Marks: 100**

**Credits: 4**

### **1. Course Objectives:**

The aim of this course is:

1. To introduce students to Popular Literature as a part of literary works and popular culture which develops in the society and becomes a trend.
2. To identify the characteristics of popular literature, its form and emerging themes in popular literary works.

### **2.Course Outcomes:**

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

- CO 1. Understand popular literature as a distinct genre of literature.
- CO 2. Identify and analyse the various genres of popular literature.
- CO 3. Inspect and analyse the various themes of popular literature.
- CO 4. Critically evaluate popular literature by employing various critical theories.

**3. Number of hours:**

**4 hours per week.**

**4. Course Content**

**Total number of hours: 60**

**Unit I: Thriller****12 hours**

1. The Da Vinci Code- Dan Brown
2. Gone Girl- Gillian Flynn

**Unit II: Satire****12 hours**

1. Fight Club- Chuck Palahniuk
2. American Psycho- Bret Easton Ellis

**Unit III: Popular Romance and Chick Lit****12 hours**

1. Bridget Jones' Diary- Helen Fielding
2. P.S I Love You- Cecelia Ahern

**Unit IV: Sci-fiction****12 hours**

1. The Martian- Andy Weir
2. The Hunger Games- Suzanne Collins

**Unit V: Non-fiction****12 hours**

1. The Monk Who Sold His Ferrari- Robin Sharma
2. Sapiens: A Brief History of Humankind- Yuval Noah Harari (Part 1 and Part2)

**Suggested topics and background readings:**

1. Popular Literature- definition, meaning and scope.
2. The Canonical and the Popular Literature.
3. Postmodernist, Feminist, Existentialist, Historical understanding of texts.
4. Social and Political issues in Popular Literature.

## SUPPLEMENTARY NON-EVALUATIVE TEXTS

1. Five Point Someone- Chetan Bhagat
2. Immortals of Meluha- Amish Tripathi
3. Starry Nights- Shobha De.
4. Bob Dylan's selected lyrics



## 5. Reference Books: Primary References:

1. Ahern, Cecelia. *P.S I Love You*. HarperCollins, 2004.
2. Brown, Dan. *The Da Vinci Code*. Anchor, 2006.
3. Collins, Suzanne. *The Hunger Games*. Scholastic Press, 2009.
4. Ellis, Bret Easton. *American Psycho*. Picador, 1991.
5. Fielding Helen. *Bridget Jones' Diary*. Penguin Books, 1999.
6. Flynn, Gillian. *Gone Girl*. Broadway Books, 2014.
7. Harari, Yuval Noah. *Sapiens: A Brief History of Humankind*. Harvill Secker, 2014.
8. Palahniuk, Chuck. *Fight Club*. Vintage Books, 1997.
9. Sharma, Robin. *The Monk Who Sold His Ferrari*. HarperOne, 1999.
10. Weir, Andy. *The Martian*. Crown, 2014.

## Secondary References:

1. Barry, Peter. *Beginning Theory*. Manchester University Press, 2002.
2. Bennett, Tony. *Popular Fiction: Technology, ideology, production, reading*. Routledge, 1990.
3. Bhagat, Chetan. *Five Point Someone*. Rupa & Co, 2004.
4. Collins, Suzanne. *Catching Fire*. Scholastic Press, 2009. 5. Collins, Suzanne. *Mockingjay*. Scholastic Press, 2010.
5. De, Shobha. *Starry Nights*. Penguin Books, 1991.
6. Dylan, Bob. *Lyrics: 1962-2001*. Simon and Schuster, 2006.
7. Glover, David and Scott McCracken. *The Cambridge Companion to Popular Fiction*. Cambridge University Press, 2012.
8. Gresh, H. Lois. *The Hunger Games Companion*. St. Martin's Griffin, 2011.
9. Harari, Yuval Noah. *Homo Deus: A Brief History of Tomorrow*. Harper, 2017.
10. James, Edward and Farah Mendelson. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.

11. Johnson, David. *The Popular and the Canonical: Debating Twentieth Century Literature 1940-2000*. Psychology Press, 2005.
12. King, Laurie R and Michelle Spring. *The Arvon Book of Crime and Thriller Writing*. A&C Black, 2012.
13. Merrick, Elizabeth. *This Is Not Chick Lit*. Random House, 2005.
14. Pawling, Christopher. *Popular Fiction and Social Change*. Macmillan, 1984.
15. Smith, Caroline J. *Cosmopolitan Culture and Consumerism in Chick Lit*. Routledge, 2007.
16. Suvin, Darko. *Positions and Presuppositions in Science Fiction*. Kent State University Press, 1992.
17. Tripathi, Amish. *Immortals of Meluha*. Westland, 2010.
18. Wells, H.G. *The War of the Worlds*. Modern Library, 2002.
19. Whelehan, Imelda. *Bridget Jones's Diary: A Reader's Guide*. Bloomsbury Academic, 2002.

**Course Title: Technical and Media Writing**

**Course Code: PGMP–ENG-GE- 502/ PGMP –ENG-DSE- 501**

**Marks: 100**

**Credits: 4**

### **1. Course Objectives:**

The aim of this Course is:

1. To give students an overview of Media in today's world, with focus in Technical Writing.
2. To promote interest in skilled writing and to emphasize the importance of accurate use of English language in the field.
3. To develop critical and analytical language skills to be applied in the field of Mass Media.
4. To train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real-life situations.
5. To prepare the foundation for careers in media writings as an option for students.

### **2. Course Outcomes:**

By the end of the course the student will be able:

- CO 1. Articulate the importance of good writing in the field of Mass Media and the jargon associated with the field.
- CO 2. Implement writing skills required for various media –with a focus on technical writing.
- CO 3. Demonstrate competence in the technicalities of clear, concise writing through the use of accurate grammar, punctuation, spellings and writing style.

### **3. Number of Hours:**

**4 hours per week**

### **4. Course Content:**

**Total number of hours: 60**

**Note:** The teaching methodology should be student centric with the focus on encouraging students to practice the skills associated with the course. To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

**Prerequisite Knowledge:** English language editing

### **Unit I: Print Media (Traditional/Digital)**

**15 hours**

1. Multi-Media Mindset
2. Newsgathering for Print, Broadcast and Multimedia
3. Storytelling Essentials
4. Ethics in Writing for Media
5. Packaging Content

*Applied Component:*

1. News story 2. News feature 3. Feature story – generic 4. Feature story – personality
5. Personal essay 6. Sports story 7. Editorial 8. Blog post

**Note:** *Applied Component will contain lectures devoted to writing, editing and review of articles. Instructor should maintain deadlines and expose to the students the roles they may aspire to in real life situations. These applied lectures may cover 45% if not more of the allotted lecture hours.*

## **Unit II: Electronic Media and Advertising**

**15 hours**

1. Media and the Message
2. Idea to Execution
3. Structures in Radio/TV/Film – Comparisons
4. Writing for RTF

### *Applied Component:*

1. Scripting a Radio/TV/Film (Screenplay)
2. Anchoring, Interviewing
3. Copywriting for Advertisements
4. Executing a Short movie/ Radio show/Anchoring/interview/TV short

## **Unit III: Technical Writing I**

**15 hours**

### **What is Technical Writing?**

1. Role of a Technical writer
2. Principles of Technical Writing, Documentation deliverables
3. Printed documentation and Online Help Systems
4. Working with images and illustrations

### **Documentation Process**

1. Understanding Audience/Readers
2. Collecting and Organizing information
3. Drafting information verbally and visually
4. Producing Information

## **Unit IV: Technical Writing II**

**15 hours**

### Document development process

1. Estimating Technical Documentation - Documentation Planning, Task Analysis
2. Selection of Tools: Information Architecture, Templates and Page design
3. Content Development: Elements of Style, Technical Reviews, Editorial Reviews
4. Content Maintenance: Formatting and pagination, Document Conversions
5. Content Publishing & Quality Control

*Applied Component:* Technical Content Writing: Manuals, e-learning resources, organizational policies, knowledge base articles (using Macromedia Robo Help, Adobe Frame Maker, Snag IT, Ms Visio)

## 5. Reference Books: Primary References:

1. Ahuja; Chhabra. *Advertising*. Sujeeth Publications, 1989.
2. Boother, Dianna. *E-Writing*. Macmillan, 2008.
3. Feldman, Tony. *An Introduction to Digital Media*. (Blueprint Series), 1996.
4. Field, Syd. *The Screenwriter's Workbook*. Dell Publishing, 1984.
5. Hilliard, Robert. *Writing for Television, Radio and New Media (Seventh Ed.)*. Wadsworth, 2006.
6. Mcquail, Denis. *Mass Communication Theory*. Vistaar Publications, 2007.
7. Melvin, Menchar William. *Basic News Writing* C. Brown Co., 1983.
8. Neal, James A; Brown, Suzane S. *News Writing & Reporting*. Surjeeth Publications, 2003
9. Pringle, Alan S. and Sarah S. O'Keefe. *Technical Writing 101: A Real-World Guide to Planning and Writing Technical Content*. Scriptorium Press, 2009. pdf.
10. Raman, Usha. *Writing for the Media*. Oxford University Press. 2009.
11. Rich, Carole. *Writing and Reporting News: A Coaching Method*. Wadsworth/ Thomson Learning, 2003.
12. Stovall, James Glen. *Writing for the Mass Media* (Sixth edition). Pearson Education, 2006.
13. White, Ted. *Broadcast News Writing, Reporting & Production*. Macmillan.

## Secondary References:

1. Gormly, Eric. *Writing and Producing News*. Surjeet Publications, 2005.
2. McGiffort, Robert. C. *The Art of Editing the News*. Chilton Book Co., 1978.
3. Gould, Jay R. and Wayne A. Losano. *Opportunities in Technical Writing Careers*. McGraw-Hill , 2008. eBook.
4. Stein, M.L; Paterno, Susan. F. *The News Writer's Handbook: an Introduction to Journalism*. Surjeeth Publications, 2003

**Course Title: Film Studies**

**Course Code: PGMP –ENG-DSRE- 503**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

This course was framed with the idea objective(s) that the student will be able to:

- 1 Interpret the behind-the-scenes efforts of production, aesthetics, and history of film.
2. Critique the aspects of film aesthetics like Plot & Story, Point of View, Mise-en-scene, Framing, Long Take and Continuity Editing, Sound and varied Genres.
3. Recognize the need for a keen sense of identification of film aesthetics in both western and Indian filming techniques.

**2. Course Outcomes:**

Upon completion of the course, the student should be able to:

- CO1: Investigate the aesthetics of film.
- CO2: Compare the various genres risen throughout film history.
- CO3: Locate discourses among the various narratives on screen.

**3. Number of hours:**

**04 hours per week**

**4. Course Content:**

**Total Number of hours: 60**



## **Unit I: Aesthetics of Film –Form and style**

**15 hours**

### **a) Primary reading:**

1. Films - Inception (Christopher Nolan, 2010, USA) [Plot & Story]

. Citizen Kane (Orson Welles, 1941, USA) [Point of View]

2. Tom Gunning, “The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde.”

Secondary reading:: 1. Rudolph Arnheim. “Film and Reality” Film as Art.

### **b) 1. Films - Laura (Otto Preminger, 1944, USA) [Point of View]**

2. David Bordwell, “Who Blinked First?” Poetics of Cinema.

### **c)1. Film - Grand Budapest Hotel (Wes Anderson, 2014, USA) [Mise-en-scene]**

2. Herman Sheffauer, “The Vivifying of Space,” Introduction to the Art of the Movies.

## **Unit II: Aesthetics of Film – Framing, the Long Take and Continuity Editing**

**15 hours**

### **a)1. Film - Passion of Joan of Arc (Carl Dreyer, 1928, France) [Framing]**

2. Bela Balazs, “The Close-Up,” “The Face of Man,” The Theory of Film.

### **b)1. Film - Rules of the Game (Jean Renoir, 1939, France) [The Long Take]**

2. “The Evolution of Film Language,” André Bazin

### **c)1. Film - The Social Network (David Fincher, 2010, USA) [Continuity Editing]**

2. Tom Gunning, “Griffith: The Frame, the Figure,” Early Cinema: Space, Frame, Narrative.

## **Unit III: Aesthetics of Film – Continuity Editing, Sound and Genres**

**15 hours**

### **a)1. Film – Last Year at Marienbad (Alain Resnais, 1961, France). [Continuity Editing]**

2. Germaine Dulac, “The Expressive Techniques of the Cinema”

### **b)1. Film - The Conversation (Francis Ford Coppola, 1974, USA). [Sound]**

2. Michel Chion, “Preface,” “Projections of Sound on Image,” “Sound Film: Worthy of the Name,” *Audio-Vision*

c)1. Film - Pulp Fiction (Quentin Tarantino, 1994, USA) [Genres]

2. Rick Altman, "A Semantic/Syntactic Approach to Film Genre" Cinema Journal.

3. Thomas Schatz, "Film Genre and the Genre Film"

#### **Unit IV: An overview of Indian Cinema**

**15 hours**

a)1. Film - The Apu Trilogy (Satyajit Ray, 1955–1959, India) [Parallel Cinema Movement]

Secondary reading: Tejaswini Ganti, *Bollywood: A Guidebook to Popular Hindi Cinema*.

b)1. Film - Shree 420 (1955, Raj Kapoor, India) [Inception of Commercial Hindi Cinema]

2. Film – Sholay (1975, Ramesh Sippy, India) [The Western outside in Bollywood]

Stephen Teo, "Sholay: The Western's passage to India." *Eastern Westerns: Film and Genre Outside and Inside Hollywood*. pg. 109.

#### **Note to Instructor:**

1. The syllabus contains pairings of specific films to essays dedicated to the appreciation of the same. The aim of such a structure is to encourage the student to view the movie along with his/her peers and then read it through the lens of a scholastic analysis.

2. To ensure that all students are on reasonably equal footing, it is advised that an intensive classroom activity be conducted at the start of the course. This activity should be based on the basic knowledge of technical aspects (mentioned in boxed brackets in syllabi). Furthermore, should the opportunity presents itself, a short activity on important periods of film and its stalwarts should also be conducted.

3. The following is a list of movies that may be considered for further viewing by the students. This list may also be used during the Semester End Examination with the aim of writing a Term Paper.

- a) The Godfather I & II (1972 and 1990, Francis Ford Coppola, USA)
- b) 8 ½ (1963, Federico Fellini, Italy-France)
- c) The Bicycle Thief (1948, Vittorio De Sica, Italy)
- d) Goodfellas (1990, Martin Scorsese, 1990, USA)
- e) Taxi Driver (1976, Martin Scorsese and Paul Schrader, USA)
- f) Rear Window (1954, Alfred Hitchcock, USA)
- g) Mother India (1957, Mehboob Khan, India (Hindi))
- h) Jallikattu (2019, Lijo Jose Pellissery, India (Malyalam))
- i) Swati Mutyam (1986, K. Viswanath, India (Telugu))
- j) Zanjeer (1973, Prakash Mehra, India (Hindi)) [Screenwritten by Salim-Javed]
- k) Mr. India (1987, Shekhar Kapur, India (Hindi))
- l) Mera Naam Joker (1970, Raj Kapoor, India (Hindi))
- m) Devdas [Adaptations of novel by Sarat Chandra Chatterjee]
  - i) Devdas (1955, Bimal Roy)
  - ii) Devdas (2002, Sanjay Leela Bhansali)
  - iii) Dev D (2009, Anurag Kashyap)
- n) Amar Prem (1972, Shakti Samanta, India (Hindi))
- o) Half Ticket (1962, Kalidas, India (Hindi))
- p) Mughal-e-Azam (1960, K. Asif, India (Hindi))
- q) [Hollywood-esque Bollywood]
  - i) Ghajini (2008, A. R. Murugadoss, India (Hindi))
  - ii) Ghajini (2005, A. R. Murugadoss, India (Tamil))
  - iii) Memento (2000, Christopher Nolan, USA)
- r) The Sixth Sense (1999, M. Night Shyamalan, USA)

- s) Split (2016, M. Night Shyamalan, USA)
- t) Nirmonn (1966, A. Salam, India (Konkani))
- u) Nachom-ia Kumpasar (2014, Bardroy Barretto, India (Konkani))
- v) Lagan (1941, Nitin Bose, India (Hindi))

## 5. Reference Books: Primary References:

1. Arnheim, Rudolph. "Film and Reality." *Film as Art*. 2006.
2. Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." *Cinema Journal*, Vol. 23, No. 3 (Spring, 1984), pp. 6-18. University of Texas Press on behalf of the Society for Cinema & Media Studies.
3. Balazs, Bela. "The Close-Up," "The Face of Man," *The Theory of Film*. Dover Publications. 1970.
4. Bazin, André. "The Evolution of Film Language"
5. Bordwell, David, Kristen Thompson. *Film Art* (Eleventh Edition). McGraw Hill. 2008
6. Bordwell, David. "Who Blinkered First?" *Poetics of Cinema*.
7. Chion, Michel. "Preface," "Projections of Sound on Image," "Sound Film: Worthy of the Name." *Audio-Vision*.
8. Dulac, Germaine. "The Expressive Techniques of the Cinema" (1924), trans. Stuart Liebman, *French Film Theory and Criticism, 1907-1939*. Volume I: 1907-1929, Princeton, New Jersey: Princeton University Press, 1988.
9. Gunning, Tom. "The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde."  
*Wide Angle*.
10. "Griffith: The Frame, the Figure," *Early Cinema: Space, Frame, Narrative*. ed. Thomas Elsaesser and Adam Barker. BFI Publishing. 1990.
11. Schatz, Thomas. "Film Genre and the Genre Film." *Hollywood Genres: Formulas, Filmmaking, and the Studio System*. McGraw Hill. 1981.
12. Sheffauer, Herman. "The Vivifying of Space" *Introduction to the Art of the Movies*. Noonday Press, New York. 1960.
13. Teo, Stephen. "Sholay: The Western's passage to India" *Eastern Westerns: Film and Genre Outside and Inside Hollywood*. Routledge. 2017.

**Secondary References:**

Ganti, Tejaswini. *Bollywood: A Guidebook to Popular Hindi Cinema*. Routledge Film guide books. 2004.

**Films:**

1. Inception (Christopher Nolan, 2010, USA)
2. Citizen Kane (Orson Welles, 1941, USA)
3. Laura (Otto Preminger, 1944, USA)
4. Grand Budapest Hotel (Wes Anderson, 2014, USA)
5. Passion of Joan of Arc (Carl Dreyer, 1928, France)
6. Rules of the Game (Jean Renoir, 1939, France)
7. The Social Network (David Fincher, 2010, USA)
8. Last Year at Marienbad (Alain Resnais, 1961, France)
9. The Conversation (Francis Ford Coppola, 1974, USA)
10. Pulp Fiction (Quentin Tarantino, 1994, USA)

**Course Title: Mythology Archetype and Literature**

**Course Code: PGMP-ENG-DSE-502**

**Marks: 100**

**Credits: 4**

### **1. Course Objectives:**

The aim of this course is to:

1. Study the mythic literature of various world cultures emphasizing their recurrent patterns, themes, and motifs as well as their relevance to modern culture.
2. Create awareness about the concepts of Myth, Legend, Archetype, and Folklore, the difference between them and their role and relevance in Literary Tradition, Media and Society.

### **2. Learning Outcomes:**

After the completion of the course, the students will be able to:

CO 1: evaluate the uses of mythology, archetypes in mythology, masculine/feminine/third gender figures in mythology, the relevance of mythology today in shattering prejudices.

CO 2: investigate concepts of originality/authenticity and variations

CO 3: analyse the relationship between archetypes and identity formation

CO 4: Evaluate different methodologies used in analyzing myths and apply them in the process of recreating literature.

### **3. Number of hours:**

**4 hours per week**

### **4. Course Content:**

**Total number of hours: 60**

## **Unit I: Theory and Background**

**15 hours**

1. Concepts:
  - a) Folklore/Myths/Legends/Tales
  - b) Archetypes
  - c) Religion, Gender and Mythology
2. Discourse in the Novel- Bakhtin
3. Archetypes and the collective unconscious- exploring Freud and Jung
4. Who needs folklore? - Attipate Krishnaswami Ramanujan
5. Excerpts from *Myths to Live By*- Joseph Campbell
6. Exploring Creation Myths, excerpts from *Myth* - Stephen Seanudd
7. Where Women are Worshipped, Gods Rejoice - Kumkum Roy
8. Excerpts from Myth=Mythya - Devdutt Pattanaik
9. Scientia Sexualis – Foucault
10. Archetypal Patterns in Poetry- Maud Bodkin
11. Panch-dhatu- Harish Trivedi

Instructor may use Touch and Go method for certain topics, and give readings to cover the material

## **Unit II: World Mythology**

**15 hours**

1. Rainbow Serpent Stories from Australia
2. Native American Myths - An Otoe and an Omaha Tale
3. Illiad and Odyssey- Homer (selected chapters)
4. Selected tales from the Norse Mythology



### **Unit III: Indian Mythology**

**15 hours**

1. Exploring children's fiction from Amar Chitra Katha, Panchatantra, Jataka Tales
2. Karna-Kunti Samvaad - Rabindranath Tagore
3. Ramayana - C. Rajagopalachari
4. The Great Indian Novel - Shashi Tharoor
5. Shikhandi and Other Queer Tales They Don't Tell You About – Devdutt Pattanaik
6. Introduction to Same Sex Love in India- Ruth Vanita and Salim Kidwai (Secondary reading – not to be evaluated)

### **Unit IV: Beyond Archetypes- popular culture representations**

**15 hours**

1. Mother India - the 1957 film
2. Sita Sings the Blues- 2008, Nina Paley
3. Ahilya the 2015 short film
4. Death Parade- TV series 2013
5. Adi Parva: Churning of the Ocean – Graphic novel

Note: Instructor may choose to allow students to peruse this material out of class and use in-class time for discussion only.

## 5. Reference Books: Primary References:

1. Adamski, Adam: “Archetypes and the Collective Unconscious of Carl G. Jung in the Light of Quantum Psychology”, *Neuroquantology*, September 2011, vol 9, issue iii
2. Bakhtin, Mihail M. *The Dialogic Imagination: Four Essays*, edited by Michael Holquist, Austin, U of Texas Press, 2014.
3. Barthes, Roland: *Mythologies*. Paris: HarperCollins 2001.
4. Belcher, Stephen *African Myths of Origins* London; Penguin 2005
5. C Rajagopalachari: *Ramayana*, 1976
6. Demaris Wehr. *Jung & Feminism: Liberating Archetypes*. Boston: Beacon Press, 1987.
7. Dhand, Arti. *Woman as Fire, Woman as Sage: Sexual Ideology in the Mahābhārata*. State U of New York P, 2008
8. Dharwadker Vinay: *The Collected Essays of A.K.Ramanujan*, Oxford India Paperbacks, 2004
9. Dialogue between Karna and Kunti, *Karna Kunti Sambad*, translated from the Bengali by Ketaki Kushari Dyson, ISSN- 1563-8685
10. Foucault, Michel: *Scientia Sexualis*, History of Sexuality, translated by Robert Hurley, Editions, Gullimard, 1976
11. G.M. Kirkwood. *A Short Guide to Classical Mythology*. Wauconda, IL: Bolchazy-Carducci, 2003
12. Gaiman, Niel: *Norse Mythology*, Bloomsbury group
13. Bodkin, Maud: *Archetypal Patterns in Poetry*, Oxford University Press, 1965
14. Trivedi, Hairsh: *Colonial Transactions: English Literature and India*, Papyrus, 1993
15. Gates Jr, Henry Louis " *The Signifyin' Monkey; a Theory of African-American Criticism* NY: OUp 1988, 3-48
16. Kidwai, Salim. Vanita, Ruth: *Same Sex Love in India*, 2000.
17. Pattanaik Devdutt: *Myths=Mythya*. Penguin Books India (2016).

18. Pattanaik Devdutt: *Shikhandi and Other Queer Tales They Don't Tell You*. Penguin Books India (2014)
19. Ramanujam, AK " *Who Needs Folklore?*" *Manushi* No.16 1988.
20. Sarkar, Tanika & Butalia, Urvashi: *The Mirage of the Ancestress of the Hindu Woman*. – Tanika Sarkar & Urvashi Butalia (eds), *Women and Right-Wing*.
21. Tharoor Sashi: *The Great Indian Novel*, Viking Press, 1989.

### Secondary References:

1. Aijaz, Ahmad. *In Theory: Nations, Classes, Literatures*. Verso, 2008.
2. Campbell, J. (1972). *The hero with a thousand faces*. Princeton: Bollingen.
3. Campbell, Joseph: *Myths to Live By*, Bantam edition, published June 1973
4. Chakravarti, Uma 1989 *Whatever Happened to the Vedic Dasi?* Orientalism, Nationalism and a Script from the Past. – Kumkum Sangari & Sudesh Vaid (eds), *Recasting Women: Essays in Colonial History*, 27–87. New Delhi: Kali for Women.
5. Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton UP, 1993.
6. Chowdhury, Kanishka. "Revisioning History: Shashi Tharoor's *Great Indian Novel*." *World Literature Today*, vol. 69, no. 1, 1995
7. Devi, Mahasweta. *After Kurukshetra: Three Stories*. Translated by Anjum Katyal. Seagull, 2005.
8. Doniger, Wendy. "Myths of transsexual masquerades in ancient India" *India and Beyond: Aspects of Literature, Meaning, Ritual and Thought*, edited by Dick van der Meij Kegan Paul International, 1997.
9. Joy, Morny 1995 *God and Gender: Some Reflections on Women's Invocations of the Divine*. – Ursula King (ed.), *Religion and Gender*, 121–143. Oxford: Blackwell.
10. Karve, Iravati : *Yuganta* Orient ND: Black swan 2006
11. Narayan, Uma 1997 *Dislocating Cultures: Identities, Traditions, and Third World Feminism*. New York: Routledge
12. Narayanan, Vasudha (2002) "*Hinduism*", *Her voice, her faith*. Arvind Sharma and Katherine K. Young (editors), Oxford, West view Press, p. 11-57

**Course Title: Women's Literature**

**Course Code: PGMP-ENG-DSE-503**

**Marks: 100**

**Credits: 4**

### **1. Course Objectives:**

This course will:

1. Introduce students to literature and to literary expressions by women writers.
2. Introduce students to the history of women's literature.
3. Expound key themes and areas of interest of women writers
4. Analyze how these women and their writings contributed to our understanding of womanhood.
5. Identify basic techniques of fiction and use them to develop analysis of how texts work.

### **2. Course Outcomes:**

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

- CO 1. Understand and assess the historical development of women's writing.
- CO 2. Demonstrate an understanding of critical theories surrounding women's writing.
- CO 3. Analyse the impact and intersection of gender, sexuality, and race in women's lives through literature.
- CO 4. Create a strategy to take discussion had within the classroom to the outside,

### **3. Number of hours:**

**04 hours per week**

### **4. Course Content**

**Total number of hours: 60 hours**

## **Unit I: Feminist theories and movements**

**15 hours**

1. Feminist movements
2. Liberal Feminism
3. Socialist Feminism
4. Radical Feminism
5. Post Structural/Post Modern Feminism

### *Excerpts:*

1. Eagleton, “Finding a Female Tradition” (Eagleton, pp. 1-8);
2. Woolf, Excerpt *A Room of One’s Own* (9)
3. I, Moers, “Literary Women” (145);
4. Eagleton, “Towards Definitions. ” (191)
5. Coward, “‘This Novel Changes Lives’ ” (199).

## **Unit II: Rise of Women Writers**

**15 hours**

1. Jane Austen -extracts from her novels
2. Emily Bronte –*Wuthering Height* (extracts)
3. Charlotte Bronte- *Jane Eyre* (extracts)
4. Kate Chopin- *The Awakening* (Novel)
5. Charlotte Perkins Gilman-*The Yellow Wallpaper* (Short Story)
6. Emily Dickinson- *Hope Is The Thing With Feathers* (poem)
7. Phillis Wheatley- *On Being Brought From Africa To America* (poem)

### **Unit III: Language, Space and Censorship**

**15 hours**

1. Margaret Atwood- Surfacing (novel)
2. Taslima Nasreen- Lajja (novel)
3. Sylvia Plath- Who (poem)
4. Adrienne Rich-Translations (poem)
5. Hilda Doolittle- Cassandra (poem)
6. Kate Tempest- What Kind Of Woman The Boy Became (poem)
7. Kamala Das- An Introduction (poem)

### **Unit IV: Race, Gender**

**15 hours**

1. Chimamanda Ngozi Adichie- Americanah (novel)
2. Germaine Greer- The Female Eunuch (novel)
3. Wendy Cope - Differences of Opinion (poem)
4. Willa Cather - Aracadian Winter (poem)
5. Adrienne Rich- What Kind Of Times Are These (poem)
6. Maya Angelou- Still I Rise (poem)

### **SUPPLEMENTARY NON-EVALUATIVE TEXTS**

1. Simone De Beauvoir- The Second Sex (essay)
2. Gayatri Spivak- Feminism And Critical Theories. (essay)
3. Elaine Showalter. Towards A Feminist Poetics.(essay)
4. Maya Angelou (autobiography)- I Know Why The Caged Bird Sings ( essay)
5. Eimear McBride- A Girl Is A Half Formed Thing (novel)
6. Shashi Deshpande- That Long Silence. Penguin ,India, 2008.

## 5. Reference Book: Primary References:

1. Atwood, Margaret. *Surfacing*. Reissue Anchor. 1998.
2. Angelou, Maya. *I Know Why The Caged Bird Sings*. Bantam, 1997.
3. Angelou, Maya. *The complete collected poems of Maya Angelou*. Random -House, 1994.
4. Chopin, Kate. *The Awakening*. Create Space Independent Publishing Platform Sept 2018.
5. Das Kamala. *Summer in Calcutta*. 2nd edition. DC books, 2017.
6. Greer, Germaine. *The female Eunuch*. Harper Perennial Modern Classics, 2008.
7. McBride, Eimear. *A Girl is a Half-Formed Thing*. Faber & Faber, 2014.
8. Nasrin, Taslima. *Lajja*. Penguin, 2014.

## Secondary References:

1. Beavoir, Simone de. *The Second Sex*. Translated by Constance Borde & Sheila Malvony-Chevallier, Vintage- Random House, 2011.
2. Bhasin, Kamla, *What is Patriarchy? Kali For Women*. New Delhi, 1993.
3. Butler, Judith and Joan W Scott, eds. *Feminist Theorize the Political*, Routledge, New York, 1992.
4. Dyck, Karen Van. "Reading between Worlds: Contemporary Greek Women's Writing and Censorship." *PMLA* 109.1 (1994): 45-60. JSTOR. Web. 20 Nov. 2014.
5. Eagleton, Mary (ed). *A Concise Companion to Feminist Theory*. Blackwell publishing, 2003.
6. Goodman, Robin Truth. *Literature and the Development of Feminist Theory* . Cambridge University Press, 2015.
7. Harold, Bloom. *Angelou, Maya (Bloom's Modern Critical Views)*, new edition, Bloom's Literary Criticism ( Infobase Publishing ) 2009.
8. Madsen, Deborah L. *Feminist Theory and Literary Practice*. Pluto Press, 2000.

9. Meera, Kosambi,. *Crossing Thresholds: Feminist Essays in Social History*. Permanent Black, New Delhi, 2007.
10. Millet, Kate. *Sexual Politics*. Rupert Hart- Davis: United Kindom, 1970
11. Moers, Ellen. *Literary Women*. Garden City, New York: Anchor Books,1977.
12. Tharu, Susie & K. Lalita eds. *Women Writing in India: 600 B.C. to the Present, Volume I: 600 B.C. to the Early 20th Century*. The Feminist Press at the City University of New York, 1991,
13. Wolitzer, Meg. "*The Second Shelf*." The New York Times. The New York Times, 31 Mar. 2012. Web. 20 Nov. 2014.



**Course Title: The Indian Subaltern: Dalit and Transgender Narratives**

**Course Code: PGMP-ENG-DSE-504**

**Marks: 100**

**Credits: 4**

### **1.Course Objectives:**

The aim of this Course is:

1. To acquaint students with the theories of resistant literature.
2. To arrive at an understanding of the concept of Dalit and its literature.
3. To interrogate issues of representation.
4. To promote intellectual growth by strengthening student's abilities to read analytically and critically.

### **2.Course Outcomes:**

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

- CO 1. Demonstrate an understanding of the diversities of Dalit Literature.
- CO 2. Examine the theories of Dalit Literature, its concepts and movements.
- CO 3. Analyze critically the works of Dalit literature and representative works. CO 4. Appraise the literary works of trans-people in India.

**3.Number of Hours:**

**4 hours per week**

**4. Course Content:**

**Total number of hours: 60**

**Unit I: Background Theories and Concepts (Non – Evaluative/Application) 14 hours**

1. Marxist and Post-Marxist theorizations of power and resistance: Marx and Engels; Gramsci; Lukacs; Althusser
2. Non-Western mediations of Marx: Mao; Che Guevara
3. Poststructuralist/Postmodern theories of power/resistance: Foucault; Butler
4. The Subalternity question: Subaltern Studies Group; Spivak
5. The concept of Dalit and The Aryan Invasion Theory
6. Namdeo Dhasal - Black (Dalit) Panther movement.

**Unit II: Caste Resistance - Dalit Studies (Critical Works in Dalit Literature) 12 hours**

1. Slavery - Jotirao Phule, translated by P.G. Patil
2. The Annihilation of Caste - Dr. B. R. Ambedkar
3. Towards an Aesthetic of Dalit Literature - Sharankumar Limbale

**Unit III: Short Stories and Poems 12 hours**

1. The Poisoned Bread - Arjun Dangle (Selected Stories and Poems)

**Unit IV: Representation of Dalit Experiences (Autobiography) 12 hours**

1. Joothan - Om Prakash Valmiki

**Unit V: Novel 10 hours**

1. Me Hijra, Me Laxmi – Laxminarayan Tripathi

## 5. Reference Books: Primary References:

1. Ambedkar, B.R. *"The Annihilation of Caste"*, Navayana; Latest Edition, 2015.
2. Dangle, Arjun. *The Poisoned Bread: Translations From Marathi Dalit Literature*, Orient Blackswan, October 1, 2010.
3. Kamble, Baby. *The Prisons We Broke*, Translated by Maya Pandit, Orient BlackSwan; First edition 2008.
4. Limbale, Sharankumar. *"Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations."* Hyderabad: Orient Longman, 2004.
5. Phule, Jotirao. *"Collected Works of Mahatma Phule, Vol.1, Slavery"*, translated by Prof. P.G. Patil, Mahatma Phule Bombay: Death Centenary Central Committee, Government of Maharashtra, 1991.
6. Valmiki, Omprakash. *Joothan: A Dalit's Life*, Translated by Arun Prabha Mukherjee, Bhatkal and Sen, 2nd Edition.

## Secondary References:

1. Ambedkar, Bhimrao Ramji and Vasant Moon. *Dr. Babasaheb Ambedkar: Writings and Speeches* Vol. 1 & 2. Education Department, Govt. of Maharashtra, 1981, 1995.
2. Bloch, Ernst et al. *Aesthetics and Politics*. London: New Left Books, 1977.
3. Burger, Peter. *Theory of the Avant Garde*. Trans. Michael Shaw. Minneapolis: University of Minnesota Press, 1992.
4. Eagleton, Terry. *The Ideology of the Aesthetic*. Oxford: Blackwell, 1990.
5. Ecker, Giselle. Ed. *Feminist Aesthetics*. London: Women's Press, 1985.
6. G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, 1992
7. Ghurye, G. S. *Caste, Class and Occupation*. Popular Book Depot, 1961
8. Gramsci, Antonio. *Prison Notebooks* Columbia: Columbia University Press, 2007.
9. Guha, Ranajit and Gayatri Chakravorty Spivak (eds) *Selected Subaltern Studies* Oxford and New delhi: Oxford University Press, 1988.

10. Jameson, Fredric. *Postmodernism, or the Cultural Logic of Late Capitalism*. Duke University Press, 1992
11. Karl Marx and Friedrich Engels, *On Literature and Art*, Progress Publishers, Moscow, 1978.
12. Lohia, Ram Manohar. *Jati Pratha*. Hyderabad: Navhind, 1964.
13. Lukacs, Georg. *History and Class Consciousness*. Cambridge, MA: MIT Press, 1971.
14. Makarand Paranjape (ed.), *Nativism: Essays in Criticism*, Sahyita Akademi, Delhi, 1997.
15. *Moi, Toril. Sexual/Textual Politics*: Toril Moi, London, Methuen, 1985.
16. Mukherjee, Arun Prabha. *Towards an Aesthetics of Opposition*, William Wallace, 1988.
17. Rao, Anupama (ed.) *Gender & Caste: Issues in Contemporary Indian Feminism*. New Delhi: Kali for Women, 2003 .
18. Raymond Williams, *Marxism and Literature*, Oxford University Press, Oxford, 1977.
19. Rege, Sharmila. *Writing Caste, Writing Gender: Reading dalit Women's Testimonios*. New Delhi: Zubaan, 2006.
20. Samel, Swapna H. *Dalit Movement in South India: 1857-1950*. New Delhi: Serials, 2004.
21. Sharma, Pradeep K. *Dalit Politics and Literature*. Delhi: Shipra, 2006. New Delhi: Kalpaz Publications, 2006.
22. Showalter, Elaine. *Sexual Anarchy: Gender and Culture at the Fin de Siecle*. London: Bloomsbury, 1991.
23. Zelliott, Eleanor. *From Untouchable to Dalit: Essays on the Ambedkar Movement*. Manohar Prakashan, 1998.
24. Bhagwan, Manu and Anne Feldhaus. *Speaking Truth to Power: Religion, Caste and the subaltern Question in India*. New Delhi: Oxford University Press, 2010.

**Course Title: English Language and Literature Teaching**

**Course Code: PGMP-ENG-DSE-505**

**Marks: 100**

**Credits: 4**

**1. Course Objectives:**

1. To introduce students to the fundamentals of English Language and Literature Teaching.
2. To introduce students to methods and approaches to teaching English Language and Literature.
3. To prepare students for the field of teaching with practical approaches to ELLT

**2. Course Outcomes:**

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

CO1. Understand fundamentals in ELLT.

CO2. Differentiate between concepts, methods, and approaches related to ELLT.

CO3. Create modules and teach using methods, and approaches in ELLT.

CO4. Construct course plans, session plans and assist teachers as well as teach classes.

**3. Number of hours:**

**04 hours per week**

**4. Course Content:**

**Total number of hours: 60**

## **Unit I: Teaching Paradigms for the New Millennium**

**10 hours**

**Introduction:** Preparation – Organization – Dissemination – Feedback

Primary readings:

**Modern Teaching-Learning Methods:** Blended Learning using Flipped Classroom, Cooperative Learning Strategies, Use of modern technology and ICT to create blended classrooms.

Using Mixed-Media in the classroom, Gamification, POGIL, Constructivism, Problem Solving Method

Praxis: Lecture Method, Demonstration Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching Curriculum Design

Secondary readings:

Working Knowledge of ICT tools - Learning Management Software (Moodle/Google Classroom), Video/Audio recording and editing software (Blender,Audacity), Photo-editing software (GIMP), Padlet, Polleverywhere, edPuzzle, Google suite (forms, slides etc)

## **Unit II: English Language & Literature Teaching**

**12 hours**

Principles of Language Teaching – Cognitive, Social, Linguistic

Fundamentals: Listening, Speaking, Reading, Writing, Pronunciation, Vocabulary

**Language:** Grammar-Translation Method, Direct Method, Audio-Lingual Method, Silent Way, Desuggestopedia, Community Language Learning, Total Physical Response, Communicative Language teaching; Content based, Task-Based, and Participatory

Approaches, Learning Strategy Training, Cooperative Learning and Multiple Intelligences

**Literature:** Language- based approach, Culture-based approach, Personal Growth approach, (Reader-Response), Integrated Approach, Cultural-Response Method, Active Learning, Explanatory & Experiential Approach, Dramatic Method, Close reading, Reader- Response

Form & Genre: Poetry, Drama, Novel, Graphic-Novel, Non-Fiction, Creative Non-Fiction

Please Note: Concepts in the above two units may be taught concurrently along with Unit 3.

### **Unit III: Praxis of Teaching**

**38 hours**

In this module each student will be attached to Undergraduate teachers as a teacher's assistant to prepare for, and deliver at least *one* learning session a week. This session will be supervised by the teacher and student feedback will be given for each session. The session should be recorded for evaluation. This session will have a pre-session preparation, session and post-session report. Every week students will have to submit their report to their instructor for feedback and suggestions. By the end of the course each student will have to have completed 15 such sessions. These sessions should ideally be divided equally between language and literature classes. Each session will be evaluated and the sum total of the evaluation *may* be considered as their final total for the course. Alternatively, students can submit an e-portfolio of their work for evaluation.

## 5. Reference Books: Primary References:

1. Broughton, Geoffrey, et al. *Teaching English as a Foreign Language*. New York: Routledge, 1978.
2. Carter, Ronald and David Nunan, *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge: Cambridge University Press, 2001.
3. Chambers, Ellie and Marshall Gregory. *Teaching & Learning English Literature*. London: Sage, 2006.
4. Davison, Jon and John Moss, *Issues in English Teaching*. London: Routledge, 2000.
5. Irvine, Colin C., ed. *Teaching the Novel across the Curriculum - A Handbook for Educators*. Westport: Greenwood Press, 2008.
6. Jeffcoate, Robert. *Starting English Teaching*. London and New York: Routledge, 1992.
7. Larsen-Freeman, Diane. *Teaching and Principles in Language Teaching*. New York: Oxford University Press, 2003.
8. Nunan, David. *Language Teaching Methodology - A textbook for teachers*. Prentice Hall, 1991.
9. Richards, Jack and Theodore Rodgers. *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press, 1986.
10. Richards, Jack and Willy Renandya. *Methodology in Language Teaching*. New York: Cambridge University Press, 2002.
11. Wyse, Dominic, Richard Andrews and James Hoffman, *The Routledge International Handbook of English, Language and Literacy Teaching*. New York: Routledge, 2010.

## Secondary References:

1. Chambers, Ellie and Marshall Gregory. *Teaching and Learning English Literature*. London: Sage Publications, 2006.
2. Ken, Bain. *What the Best College Teachers Do*. Massachusetts: Harvard University Press, 2004.



3. Nunan, David. *Learner-Centred English Language Education*. Devon: Routledge, 2013.
4. —. *Research Methods in Language Learning*. New York: Cambridge University Press, 1992.
5. —. *Teaching English to Speakers of Other Languages*. New York: Routledge, 2015.
6. Richards, Jack and Richard Schmidt. *Dictionary of Language Teaching & Applied Linguistics*. Edinburgh: Pearson, 2010.
7. Thurston, Cheryl Miller. *Ideas That Really Work!* Colorado: Cottonwood Press, 1991.

**Course Title: Green Studies**

**Course Code: PGMP-ENG-DSE-506**

**Marks: 100**

**Credits: 4**

### **1. Course Objectives:**

The aim of this Course is:

1. To introduce learners to green criticism.
2. To acquaint learners to one of the recent critical postmodern trends.
3. To sensitize learners to ecocritical concepts.
4. To equip learners to engage in the discourse on ecocultural appreciation.

### **2. Course Outcomes:**

By the end of the course the student will be able:

- CO 1. Appreciate and understand the need for a healthy and holistic environment.
- CO 2. Investigate the interrelationship of different aspects of nature and culture.
- CO 3. Formulate an eco-centric attitude.
- CO 4. Analyze social issues eco-critically.

**3. Number of Hours: 4 hours per week**

**4. Course Content: Total number of hours: 60**

## **Unit I: Introduction and Early Ecocriticism**

**15 hours**

1. Definitions of Ecocriticism
2. Emerson, Ralph Waldo: *Nature* (1836)
3. Thoreau, Henry David: *Walden; or, Life in the Woods* (1854)
4. Muir, John: *The Mountains of California* (1913)
5. Leopold, Aldo: *Sand County Almanac* (1949)
6. Lynn White, Jr.: *"The Historical Roots of Our Ecologic Crisis"* (1967)
7. Berry, Wendell: *Clearing* (1977)
8. Rueckert, William: *Literature and Ecology: An Experiment in Ecocriticism* (1978)
9. Snyder, Gary: *The Practice of the Wild* (1990)
10. Buell, Lawrence: "Introduction," *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (1996)

## **Unit II: Ecotheory**

**15 hours**

1. Deep Ecology
2. Bioregionalism
3. Ecofeminism
4. *tiNai* Poetics
5. Econativism
6. Ecophobia
7. Ecofood
8. Ecodharma

### Unit III: Art, Cinema & Ecology

15 hours

1. Weintraub, Linda.: “Introduction to Environmental Art” (2012)
2. Hull, Lynne: “Ecoethics and the Evolution of an Ecoartist: Saving Threatened Species” (2014)
3. Rust, Stephen and Salma Monani: “Introduction - Cuts to Dissolves: Defining and Situating Ecocinema Studies” (2013)
4. Analysis and Discussion of documentaries:
  - a. *Queen of Trees* (2009)
  - b. *Grizzly Man* (2005)s
  - c. *Timbaktu* (2012)
  - d. *Plastic Cow* (2012)
5. Analysis and discussion of art:
  - Field visit to Museum of Goa (MOG)

[Students will critically analyse the environmental exhibits in the museum and experience a short hands-on session]

### Unit IV: Ecopolitics and Activism

15 hours

1. Roy, Arundhati” “The Greater Common Good”  
**Case Study:** On big dams in India (Student Group Presentation)
2. Dönmez, Başak Ağin: “Ecological Imperialism in the Age of the Posthuman: David Fedele’s *E-Wasteland*”  
**Case Study:** Watching Documentary: *E-Wasteland* (2012) (Student Presentation)
3. Ghosh, Amitav and Aaron Savio Lobo: “Bay of Bengal: depleted fish stocks and huge dead zone signal tipping point”

**Case Study:** The fishing scene in Goa (Field-work which includes interviews and creation of any one: a short video-documentary/cartoon strip/rap song/poem/a detailed essay)

1. Sullivan, Heather I.: “Dirty Nature: Ecocriticism and Tales of Extraction – Mining and Solar Power – in Goethe, Hoffmann, Verne, and Eschbach”

**Case Study:** Mining in Goa (Field-based study)

## 5. Reference Books: Primary References:

1. Bate, Jonathan. *The Green Studies Reader: From Romanticism to Ecocriticism*. Psychology Press, 2000.
2. Garrard, Greg. *Ecocriticism: The New Critical Idiom*. London and New York: Routledge, 2004. Print.
3. Glotfelty, Cheryll and Harold Fromm. Eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: U of Georgia Press, 1996. Print.
4. Slovic, Scott, Swarnalatha Rangarajan and Vidya Sarveswaran. Eds. *Ecocriticism of the Global South: Ecocritical Theory and Practice*. Lexington Books, 2015. Print.

## Secondary References:

1. Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Vol. 52. John Wiley & Sons, 2009. Print.
2. Carson, Rachel. *Silent Spring*. Houghton Mifflin Harcourt, 2002. Print.
3. Garrard, Greg, ed. *The Oxford handbook of Ecocriticism*. Oxford Handbooks, 2014.
4. Jain, Pankaj. *Dharma and ecology of Hindu communities: sustenance and sustainability*. Routledge, 2016. Print.
5. Meeker, Joseph W. *The Comedy of Survival: Studies in Literary Ecology*. Scribner, 1974. Print.
6. Odum, Eugene Pleasants. *Ecology: A Bridge between Science and Society*. Sinauer Associates Incorporated, 1997. Print.
7. Shiva, Vandana. *The Vandana Shiva Reader*. University Press of Kentucky, 2014. Print.
8. Thoreau, Henry David. "Walden, or Life in the Woods. 1854." *Minneola, NY: Dover* (1995). Print.