



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)

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						

POOL OF ELECTIVES (Sem I and Sem II)
PGM-ENG-DSE-401 Modern European Literature
PGM-ENG-DSE-402 Visual Literature- Perspectives
PGM-ENG-DSE-403 Prose Writings
PGM-ENG-DSE-404 Children's Literature
PGM-ENG-DSE-405 World Subaltern: Aboriginal Narratives

PGM-ENG-DSE-406 Shakespeare
PGM-ENG-DSE-407 Creative Writing

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
			4	4	0	0

		4	4	0	0
		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
PGMP – ENG-DSRE-503	Discipline Research Specific Elective	Film Studies	4	4	0	0

PGMP – ENG-DSR/I- 501	Discipline Specific Dissertation (DSD)/Internship	Dissertation/Internship	16	0	0	0
Total Minimum Credits for Semester IV - 20						
POOL OF ELECTIVES (Sem III and Sem IV)						
PGMP –ENG-DSE- 501 Technical and Media Writing						
PGM-ENG-DSE-502 Mythology, Archetype & Literature						
PGM-ENG-DSE-503 Women’s Literature						
PGM-ENG-DSE-504 The Indian Subaltern: Dalit and Transgender Narratives						
PGM-ENG-DSE-505 ELLT (English Language and Literature Teaching)						
PGM-ENG-DSE-506 Green Studies						

**MA ENGLISH SYLLABUS – REVISED OCTOBER 2022 FOR
ACADEMIC YEAR 2023 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)
- d) Lines Written in Early Spring
- e) 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:

1. Understand the process of analyzing selected narratives, and apply the same to other narratives.
2. Classify writers, forms, and movements associated with the narratives.
3. 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 - "Gramma" - 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. Tolkein

Secondary readings

1. Gulliver's Travels - Jonathan Swift
2. A Wrinkle in Time – Madeliene 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, Madeliene. *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 familiarise 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 - Bertolt Brecht

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, theatre, 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 literatures 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:
hours: 60

Total number of

Unit I: Poetry
hours

15

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
hours

15

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.
Katyal,Anjum Badal Sircar: *Towards a Theatre of Conscience*. Sage

1. 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 ofIndia. Motilal Banarsidass Publisher, 1987.
5. Sil P. Narasingha. . The Life of Sharatchandra Chattopadhyay: Drifter andDreamer. Fairleigh Dickinson University Press, 2012.
6. Tripathi , Vanashree . Three Plays of Girish Karnad: A Study In Poetics andCulture. 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:

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. Comprehensi

on 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. Comprehensi

on 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.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 paper. 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 paper 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/ papers 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).
- Derrida, Jaques. *Of Grammatology* (Chp 1). Translated by Gayatri Chakravorty Spivak. Johns Hopkins University Press. 2016.
5. Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences". *Essay – Online*.
 6. Eliot, T. S. "The Possibility of a Poetic Drama" *The Sacred Wood: essays on poetry and criticism*. New York: Alfred A. Knopf, 1921.
 7. Foucault Michel. *The History of Sexuality: Volume I: An Introduction* (Chap 2). Translated by Robert Hurley. Pantheon Books (1978).
 8. Freud, Sigmund. "The Dream-Work": *The Interpretation of Dreams*. Avon (1998)
 9. Freud, Sigmund. "The 'Uncanny'": First published in *Imago*, Bd. V., 1919;

reprinted in Sammlung, Fünfte Folge. Translated by Alix Strachey.

1. Gilbert, Sandra, Gubar Susan, *The Madwoman in the Attic* (excerpt). Yale University Press; Subsequent edition (July 11, 2000).
2. 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)
3. 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)
4. Jakobson, Roman. "Two Aspects of Language": Roman Jakobson: Selected Writings. Mouton Press, Paris. 1971.
5. Jameson, Friedrich. *Postmodernism and Consumer Society*. Essay available –Online.
6. Kristeva, Julia. *Revolution in Poetic Language*. Translated by Margaret Waller. Columbia University Press; 1st edition (April 15, 1984)
7. Lacan, Jacques. "The Mirror Stage as Formative of the I Function": *Écrits*. Translated by Bruce Fink. W. W. Norton and Company, London. 2006.
8. Lewis, C. S. *An Experiment in Criticism*. Cambridge University Press (27 September 2013).
9. Longinus. *On the Sublime*. Translated by Benjamin Jowett. CreateSpace Independent Publishing Platform (March 15, 2014)
10. Lyotard, Jean-François. "Defining the Postmodern": *The Cultural Studies Reader*. Edited by Simon During.
11. Lyotard, Jean-François. "Answering the Question: What is Postmodernism": *The Postmodern Explained to Children*, Sydney, Power Publications, 1992.
12. Marx, Karl, Friedrich Engels. *The Communist Manifesto*. CreateSpace Independent Publishing Platform (November 23, 2017)
13. Plato. *The Republic*. Penguin India. New edition (31 May 2007)
14. Rosenblatt, Louise. *Literature as Exploration*. Heinemann Educational Publishers (December 31, 1986).
15. Saussure, Ferdinand de. *Course in General Linguistics*. Gerald Duckworth & Co Ltd; New 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 placed. 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 Shaw
4. Fight Club by Chuck Palahniuk
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 analysing texts.

2. Course Outcomes:

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

1. Identify and classify English sounds.
2. Construct utterances with correct stress and rhythm.
3. Examine English syntax.
4. Distinguish between different international varieties of English and registers of English, especially Indian English.
5. 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. Cobley, 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 paper shall be focusing mostly on representative texts by major authors of contemporary times.
2. This course will lay emphasis on the literature of China& Honk Kong, Pakistan, Iran and Sri Lanka.

Note: It 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:

1. Identify and analyze a number of representative Asian literary masterpieces, genres and authors.
2. 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.

3. Compare and contrast writing styles and generic forms of different periods and different Asian cultures.
4. Identify major themes of representative Asian poetry, fiction and non-fiction.
5. 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 & Honk 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 Waqas Khwaja. 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*. 1-Aleph (November 1, 2011)
11. Husain, Irfan. *Fatal Faultlines: Pakistan, Islam and the West*. ARC Manor; First edition (15 November 2011).
12. Hussain, Madho Lal. *Verses of a Lowly Fakir*, translated by Naveed Alam. 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 paper 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: 60

Total Number of hours:

Unit I: Background and Understanding hours

15

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 hours

15

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
hours

15

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
hours

15

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.

d) Bhabha, Homi. *Location of Culture*. London: Routledge, 1994.

e) Bharusha, Nilufer E. (ed.) *World Literature: Contemporary Postcolonial and Post-Imperial Literatures*. New Delhi: Prestige, 2007.

f) Damrosch, David. *How to Read World Literature*. London: Blackwell, 2009.

Damrosch, David, April Alliston, Marshall Brown, Page duBois, Sabry Hafez, Ursula

d) 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.

e) 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.

d) Sturm-Trigonakis, Elke. *Comparative Cultural Studies and the New Weltliteratur*. West Lafayette: Purdue University Press, 2013.

e) Tanoukhi, Nirvana. "The Scale of World Literature". *New Literary History* 39.3 (2008).

f) Thomsen, Mads Rosendahl. *Mapping World Literature: International Canonization and Transnational Literatures*. London: Continuum, 2008.

g) 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.

h) 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: PGM-

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:
60**

Total number of hours:

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
hours**

15

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
hours**

15

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.

Paper Title: Visual Literature - Perspectives

Paper Code: PGM-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:

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

3. Number of hours:
week

04 hours per

4. Course Content: Total number of hours: 60

5. 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 hours

15

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’ hours 15

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
hours**

15

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 Succo
5. Buddha - Osama 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 Ecke and Gideon Haberkon, *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: PGM-
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:

1. Construct the various styles of prose writing by themselves in creative and academic pursuits.
2. Appraise the linguistic span of English prose.
3. Classify the varied forms of prose writing within literature.
4. Compare the forms of any two forms of prose writing in an academic setting.

3. Number of hours: 04 hours per week

Total Number of hours: 60

4. Course Content:

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)

- a) Unit II: Memoirs & Biographies & Autofiction 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
hours**

16

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.
4. Kerouac, Jack. *Lonesome Traveler*. Penguin Classics. 2018.
5. Noah, Trevor. *Born a Crime: Stories from a South African Childhood*. John Murray. 2017.
6. Neale Hurston, Zora. *Barracoon*. Amistad. 2018.
7. Parthe, Kathleen. *Russian Village Prose: The Radiant Past*. Princeton University Press, Princeton, NJ: 1992.
8. Ralston, Aron. *Between a Rock and a Hard Place*. 2004. Atria Books. 2005.
9. Rhys, Jean. *Voyage in the Dark*. Penguin UK. 1969.
10. Szpilman, Wladyslaw. *The Pianist: The Extraordinary True Story of One Man's Survival in Warsaw, 1939-1945*. Picador. 2000.

11. 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: PGM-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:
hours: 60

Total number of

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
hours

12

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
hours**

12

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, Bibhutibhusan. *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: PGM-ENG-DSE-405

Marks: 100

Credits: 4

1. Course Objectives:

The aim of the paper is:

2. To acquaint students with the theories of resistant literature.
3. To arrive at an understanding of the concept of Aborigines and its literature.
4. To interrogate issues of representation.
5. 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 hours

16

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
hours**

16

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: PGM-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 film 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:

hours: 60

Total number of

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: PGM-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 ones' 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:

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

3. Number of hours:

04 hours per week

4. Course Content:
hours: 60

Total number of

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: Instructor 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* hours

20

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 at least 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.
1. Kaufman, Scott Barry and James Kaufman, *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
 2. May, Steve. *doing creative writing*. Oxon: Routledge, 2007.
 3. 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 Post colonialism

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
hours**

15

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:

1. Appreciate the fluid nature of gender and sexuality.
2. Recognize the literal/ symbolic meanings depicted in literature related to gender and sexuality.
3. Decipher the interplay between gender and sexuality as seen through depictions, imagery and so on.
4. 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) Sara Farizan. *If You Could Be Mine*.
- b) Salvation Army,

Abdellah Taïa *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.
- d. Farizan, Sara. *If You Could Be Mine*. Algonquin Books. 2014.
- e. Foucault, Michel. *The History of Sexuality, Vol. 1*. Translated by Robert Hurley. Vintage Books. 1990.
- f. Friedan, Betty. *The Feminine Mystique*. Penguin UK. 2010.
- g. Fausto-Sterling, Anne. *Sexing the Body: Gender Politics and the Construction of Sexuality*. Basic Books; Revised ed. Edition. 2000.
- h. Mulvey, Laura. *Visual and Other Pleasures*. Palgrave Macmillan UK. 1989.
- i. Neale, Steve. "Masculinity as Spectacle: Reflections on Men and Mainstream Cinema." *Screening the Male: Exploring Masculinities in the Hollywood Cinema*. Routledge New York. 1993.
- j. Ortner, Sherry B. In *Feminist Anthropology-A Reader*. Ed. Ellen Lewin. "Is Female to Male as Nature is to Culture?" 1974. pg 72-86
- k. 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.
- l. 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
60

Total number of hours:

Unit I: Thriller
hours

12

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

**Unit II: Satire
hours**

12

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 paper 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: 48**

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
hours

15

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. Boothe, 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.

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:

- a. Investigate the aesthetics of film.
- b. Compare the various genres risen throughout film history.
- c. 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 (Telegu))

j) Zanjeer (1973, Prakash Mehra, India (Hindi)) [Screenwritten by Salim-Javed]

- k) Mr. India (1987, Shekhar Kapur, India (Hindi))

- k) Mera Naam Joker (1970, Raj Kapoor, India (Hindi))

- l) 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)

- m) Amar Prem (1972, Shakti Samanta, India (Hindi))

- n) Half Ticket (1962, Kalidas, India (Hindi))

- o) Mughal-e-Azam (1960, K. Asif, India (Hindi))

- p) [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)

- q) The Sixth Sense (1999, M. Night Shyamalan, USA)

- r) Split (2016, M. Night Shyamalan, USA)

- s) Nirmonn (1966, A. Salam, India (Konkani))

- t) Nachom-ia Kumpasar (2014, Bardroy Barretto, India (Konkani))

- u) 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 Blinked 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: PGM-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 Sambah*, 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: PGM-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 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 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 60 hours

Unit I: Feminist theories and movements hours

15

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)
- 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
hours**

15

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 Anglou- 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.
1. Meera, Kosambi,. *Crossing Thresholds: Feminist Essays in Social History*. Permanent Black, New Delhi, 2007.
2. Millet, Kate. *Sexual Politics*. Rupert Hart- Davis: United Kindom, 1970
3. Moers, Ellen. *Literary Women*. Garden City, New York: Anchor Books,1977.
4. 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,
5. 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: PGM-ENG-
DSE-504**

Marks: 100

Credits: 4

1.Course Objectives:

The aim of this paper 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

1. 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
hours

10

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: PGM-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:

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

1. Understand fundamentals in ELLT.
2. Differentiate between concepts, methods, and approaches related to ELLT.
3. Create modules and teach using methods, and approaches in ELLT.
4. 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
hours**

38

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 20 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:
PGM-ENG-DSE-506
Marks: 100**

Credits: 4

1. Course Objectives:

The aim of this paper is:

2. To introduce learners to green criticism.
3. To acquaint learners to one of the recent critical postmodern trends.
4. To sensitize learners to ecocritical concepts.
5. 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. Analyse 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 Ağın

“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, Cheryl 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.