



Parvatibai Chowgule College of Arts and Science
(Autonomous)

Accredited by NAAC with Grade 'A' (CGPA Score 3.41 on a 4 Point Scale)

Best affiliated College-Goa University Silver Jubilee Year Award

Department of English BACHELOR OF ARTS SYLLABUS



PARVATIBAI CHOWGULE COLLEGE OF ARTS AND SCIENCE
AUTONOMOUS
DEPARTMENT OF ENGLISH
APPROVED SYLLABI OF SEMESTER III, IV, V, and VI
2023-2024

S.Y.B.A. – Semester III

Core Course

Course Title: Contemporary Indian English Literature

Course Code: Eng-III.C-5

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to different genres of contemporary Indian writing in English.
2. To acquaint the students with the narrative of India's struggle for independence.
3. To familiarize the students with various themes and cultural contexts of Contemporary Indian English Writing.

2. Course Outcomes:

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

- CO 1. Analyse the common tropes in prose literature of partition and children's literature.
- CO 2. Define and recognize contemporary Indian English Literature.
- CO 3. Identify various genres employed by the contemporary Indian English writers.
- CO 4. Explain and analyse themes and narrative techniques employed by contemporary Indian English writers.
- CO 5. Identify the special features of contemporary Indian Poetry and Drama.

3. Number of Hours: 04 hours per week

4. Course Content:

Total Number of Hours: 60

Unit I - Poetry:

15 hours

1. Keki Daruwalla

- a) Boat-ride Along the Ganga
- b) Draupadi
- c) Bars

2. Adil Jussawala

- a) On First Approaching Santacruz Airport

3. Nissim Ezekiel

- a) Goodbye Party for Miss Pushpa T.S.
- b) Background Casually
- c) Poet, Lover, Birdwatcher

4. Arun Kolatkar

- a) The Bus
- b) An Old Woman
- c) Ajamil and the Tigers

5. Jayanta Mahapatra

- a) Hunger
- b) Indian Summer

6. A. K. Ramanujan

- a) Love Poem for a Wife
- b) Looking for a Cousin on a Swing
- c) A River

7. Kamala Das

- a) An Introduction
- b) My Grandmother's House
- c) Summer in Calcutta

Unit II - Drama

18 hours

1. Mahesh Dattani - Final Solutions

2. Girish Karnad - Yayati

Unit III - Short Stories

12 hours

- a) R. K. Narayan – A Horse and Two Goats
- b) Ruskin Bond - The Blue Umbrella
- c) Khushwant Singh – Portrait of a Lady
- d) Vilas Sarang – An Interview with M. Chakko

Unit IV - Novel

15 hours

Khushwant Singh - Train to Pakistan

5. Reference Books:

Primary References:

1. David Davidar. *A Clutch of Indian Masterpieces*. New Delhi: Aleph Book Company, 2014.
2. Girish Karnad. *Yayati*. New Delhi: Oxford University Press, 2007.
3. Singh Khushwant. *Train to Pakistan*. Penguin, 2016.
4. Vilas Sarang. *The Women In Cages: Collected Stories*. Penguin India, 2006.

Secondary References:

1. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd., fourth edition, 1984.
2. Joshi, Dr. Rakesh. *Girish Karnad's Plays*. Jaipur: Mark Publishers, 2011.
3. Khair Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. Oxford University Press, 2001.
4. King, Bruce. *Modern Indian Poetry in English*. USA: Oxford University Press, 2005.
5. Mehrotra Arvind Krishna. *Twelve Modern Indian Poets*. New Delhi: Oxford India Courseback, 1993.
6. Naik, M. K, S. K. Desai and G. S. Amur. *Critical Essays on Indian Writing in English*. New Delhi: MacMillan, 1968.
7. Paranjape, Makarand R. *Indian Poetry in English*. New Delhi: Macmillan, 1993.
8. Parthasarathy, R. (ed.). *Ten Twentieth-Century Indian Poets (New Poetry in India)*. New Delhi: Oxford University Press, 1976.
9. Shama, Ram. *Recent Indian English Literature*. Delhi: Manglam Publications, 2012.

10. Vilas Sarang. *Fair Tree of the Void*. Penguin Books Ltd.
11. Warma, Monica. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 2010.

Weblinks:

<https://indianpoetry.wordpress.com/>

<https://www.poetryinternational.org/pi/poets/filter/country/27/page/0/en/tile>

<https://www.raintaxi.com/the-poetry-of-india/>

<https://scroll.in/article/694635/five-reasons-indian-poetry-matters-more-than-ever>

<https://www.livemint.com/mint-lounge/features/girish-karnad-and-the-women-who-defied-norms-11591760364724.html>

<http://www.imagi-nation.com/moonstruck/clsc79.html>

<https://www.loc.gov/acq/ovop/delhi/salrp/khushwantsingh.html>



Course Title : American Literature of the Twentieth Century

Course Code: ENG-E-2

Marks: 100

Credits: 4

1. Course Objectives:

1. To study the American Experience as captured in the seminal works of masters of American Literature of the twentieth century.
2. To expose the students through prose and poetry and drama to the various main trends, ideas and forces that shaped the writing of those times.
3. To acquaint students with the following literary movements in America – Realism, Modernism and Harlem Renaissance.

2. Learning Outcomes:

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

CO1: Assess the genres related to American literature of the Twentieth Century.

CO2:Determine the major writers from the canon of Twentieth cent American Literature .

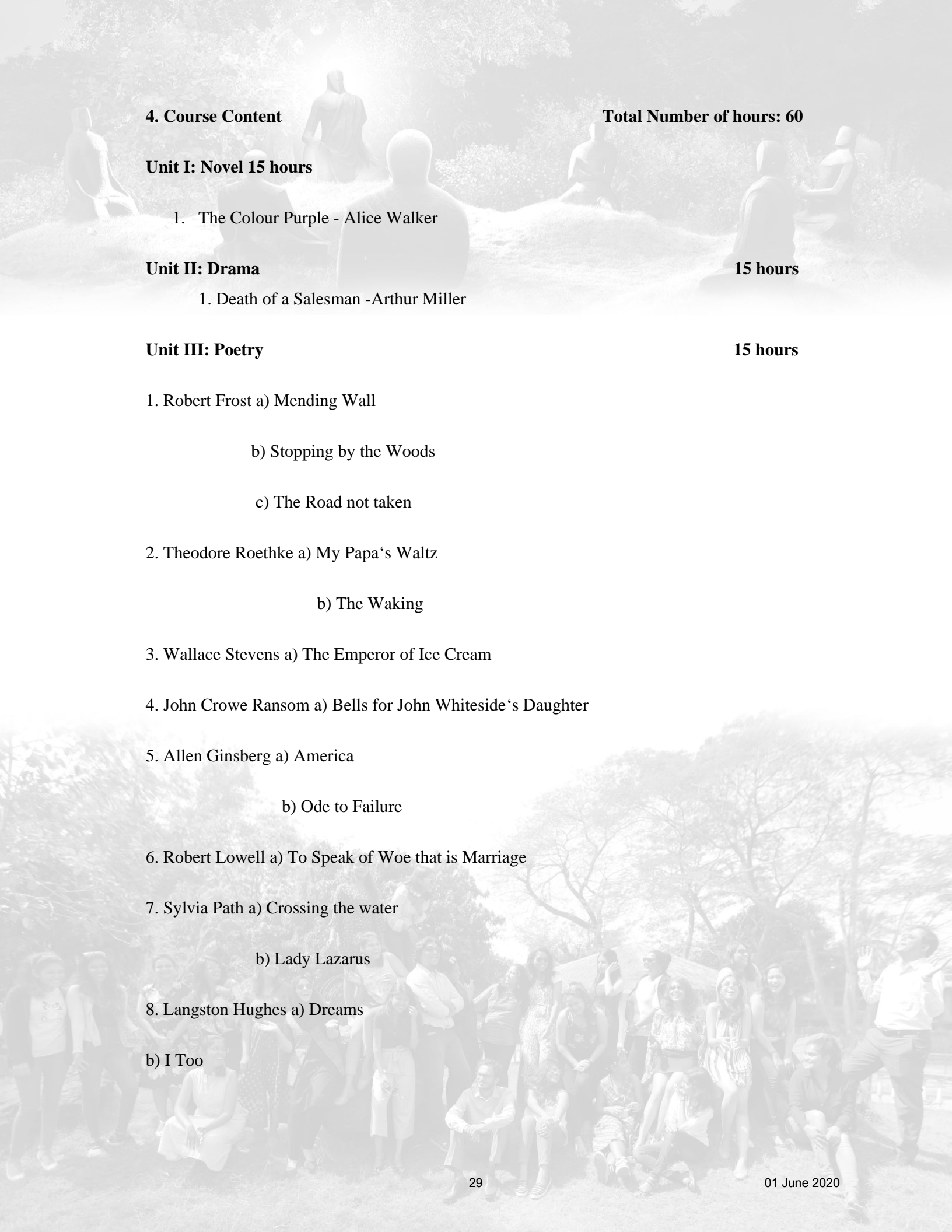
CO3:Demonstrate through class discussion and writing their ability to contextualize a given work of American literature historically.

CO4:Describe the development of American literature during twentieth century

CO5:Demonstrate an awareness of the social, historical, literary historical, and cultural elements of these changes.\

CO6:Evaluate the efficacy of using poetry as a vehicle to comprehend subjects like the Great Depression, the Harlem Renaissance and Confessionalism.

3. Number of hours: 04 hours per week



4. Course Content

Total Number of hours: 60

Unit I: Novel 15 hours

1. The Colour Purple - Alice Walker

Unit II: Drama

15 hours

1. Death of a Salesman - Arthur Miller

Unit III: Poetry

15 hours

1. Robert Frost a) Mending Wall

b) Stopping by the Woods

c) The Road not taken

2. Theodore Roethke a) My Papa's Waltz

b) The Waking

3. Wallace Stevens a) The Emperor of Ice Cream

4. John Crowe Ransom a) Bells for John Whiteside's Daughter

5. Allen Ginsberg a) America

b) Ode to Failure

6. Robert Lowell a) To Speak of Woe that is Marriage

7. Sylvia Path a) Crossing the water

b) Lady Lazarus

8. Langston Hughes a) Dreams

b) I Too



Unit IV: Background

15 hours

(Some topics could be assigned for self study and presentations in class)

1. The American Dream
2. The Great Depression
3. Social Realism and the American Novel
4. Beat Poets
5. Confessional Poets

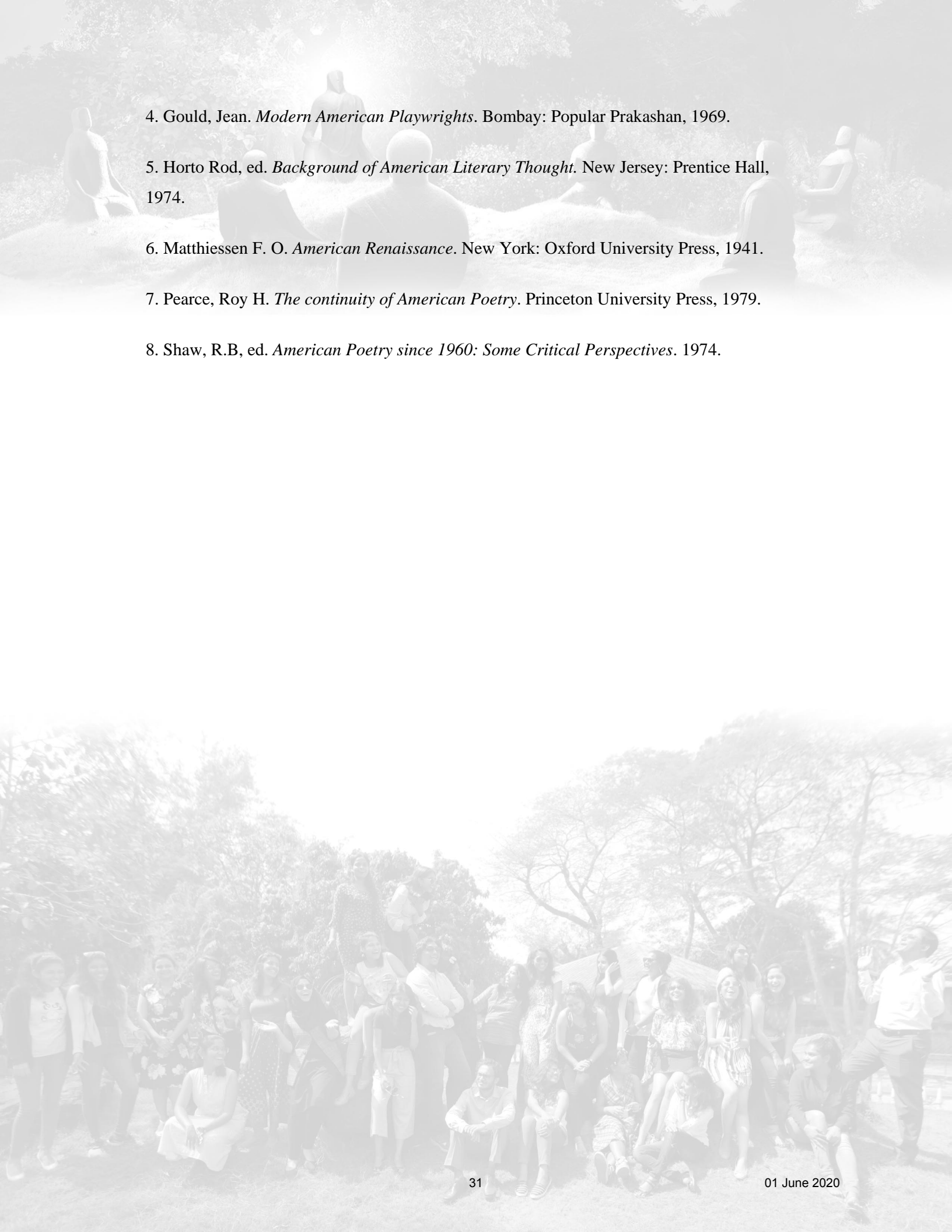
5. Reference Books:

Primary References:

1. Miller, Arthur. *Death of a Salesman*. Penguin UK, 2011.
2. Poulin. A. Jr & Michael Waters, ed. *Contemporary American Poetry*. 8th Edition. Houghton Mifflin Company, 2006.
3. Thomas. C.T. *Twentieth Century Verse- American Anthology*. Delhi: Macmillan India Ltd, 1999.
4. Walker, Alice. *The Colour Purple*. US: Mariner, 2006.

Secondary References:

1. Brown, John Russell, ed. *American Theatre*. London, Edward Arnold, 1967.
2. Cullum, E. Linda, ed. *Contemporary American Ethnic Poets: Lives, works, sources*. Greenwood Publication group Inc, 2004.
3. Daniel Hoffman (ed.) Harward. *Guide to Contemporary American Writing*. New Delhi: Oxford University Press, 1979.

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4. Gould, Jean. *Modern American Playwrights*. Bombay: Popular Prakashan, 1969.
 5. Horto Rod, ed. *Background of American Literary Thought*. New Jersey: Prentice Hall, 1974.
 6. Matthiessen F. O. *American Renaissance*. New York: Oxford University Press, 1941.
 7. Pearce, Roy H. *The continuity of American Poetry*. Princeton University Press, 1979.
 8. Shaw, R.B, ed. *American Poetry since 1960: Some Critical Perspectives*. 1974.



ELECTIVE COURSE

Course Title: New Literatures in English

Course Code: ENG-E-4

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the marginalized voices in society through their literatures.
2. To help students understand the contribution of the marginalized to mainstream literature.
3. To establish the voices of the marginalized through their representative texts, authors and movements.
4. To inculcate an atmosphere of cultural acceptance through the texts
5. To introduce students to the marginalization of the female gender through their works in literature

2. Course Outcomes: By the end of the course the student will be able:

CO1: Assess the concept of the marginalized segments in society.

CO2: Critique writers, forms, and movements associated with the marginalized.

CO3: Analyze works of literatures critically, keeping in mind the segmented.

CO4: Write reflective and research essays to present their responses to New Literatures in English. .

3. Number of hours: 04 hours per week



Unit IV: Short Stories

14 hours

1. *Miguel Street* - V.S. Naipaul
 - a) Bogart
 - b) His Chosen Calling
 - c) The Thing Without a Name
 - d) Man-Man
 - e) George and the Pink House
 - f) B. Wordsworth

2. *The Tomorrow-Tamer* - Margaret Laurence
 - a) The Tomorrow-Tamer
 - b) The Merchant of Heaven

3. *Lives of Girls and Women* - Alice Munro
 - a) The Flats-Land
 - b) Lives of Girls and Women

5. Reference Books:

Primary References:

1. Bajaj, Nirmal. *Search for Identity in Black Poetry*. Atlantic Publications
2. Chavan, Sunanda. *The Fair Voice-A Study of Women Poets in English*. Sterling.
3. Kulkarni, Harihar. *Black Feminist Fiction*. Creative Books
4. Loomba, Ania. *Colonialism/Postcolonialism -The New Critical Idiom*. Routledge.
5. Naipaul V.S. *Miguel Street*. New York Vintage International Edition, 1984.
6. Pushpa, M. *The plays of Wole Soyinka*. Prestige.
7. Rehman, Anisur. *New literatures in English*. Creative.
8. Sumana, K. *The Novels of Toni Morrison- A study in Race, Gender & Class*. New Delhi: Prestige Books
9. V.S. Naipaul. *Miguel Street*. New York: Vintage International Edition, 1984.

Secondary References:

1. Bhelande, Anjali; Pandurang, Mala (ed). *Articulating Gender*.
Delhi: Pencraft International
2. Kearns, Francis. *Black Identity*. N.Y.: Holt, Rinehart & Winston.
3. Ray, Mohit; Kundu, Rama, Kundu. *Studies in Women Writers in English*. Atlantic.
4. Wright, Derek. *Wole Soyinka revisited*. N.Y. Twayne Pubs.

S.Y.B.A. – Semester III

Elective Course

Course Title: Women's Writing in India

Course Code: ENG-E-12

Marks: 100

Credits: 4

1. Course Objectives:

1. To offer students women's perspective of life and womanhood in India.
2. To acquaint the students with the distinct stylistic features of Indian women writers.
3. To evaluate the position of woman in the Indian patriarchal society and as reflected in literature written by women writers.
4. To enable students to re-examine texts that project women in rigid cultural and social constructs.

2. Course Outcomes:

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

CO 1. To appreciate woman's point of view regarding life.

CO 2. To understand the life of a woman in patriarchal society of India.

CO 3. To understand distinct features of women's writing.

3. Number of Hours: 04 hours per week

4. Course Content:

Total Number of Hours: 60

Unit I: Background

20 hours

A. Feminism, Language and Literature

1. Women's Oppression, Patriarchal Values, Reinforcement of Traditional Feminine Roles
2. Conflicts, Contradiction, Conformity, Non-conformity, Revolt
3. Gender Bias in Language
4. Women's Talk and Silence

B. History of Women's Writing in India

1. Indian Feminism: Thinkers and Activists
2. Women in Ancient Indian Tradition: Vedas, Epics and Smritis; *Arthashastra* (Kautilya) and *Manusmriti* (Manu)
3. Women in Bhakti tradition: Meerabai, Akkamahadevi
4. Feminists in Colonial India: Begum Rokeya Sakhawat Husseini – "Sultana's Dream", Tarabai Shinde – "Stree-Purush Tulana"
5. Gandhi and Ambedkar's Writings on Women
6. Representation of Women in Regional Language Literature
7. Women in Modern Indian Thought
8. Rabindranath Tagore and the Emergence of Women's Question in 19th Century India

Unit II: Fiction

20 hours

1. *Rudali* – Usha Ganguli
2. *Eating Wasps* – Anita Nair

Unit III: Poetry

14 hours

1. Kamala Das – The Descendants
2. Mamta Kalia – After Eight Years of Marriage
3. Melanie Silgado – For Father on the Shelf
4. Imtiaz Dharker – Purdah I
5. Hira Bansode – Slave
6. Mina Gajbhiye – Both are Useless
7. Toru Dutt – Our Casuarina Tree
8. Jyoti Lanjewar – The Nameless One
9. Amrita Pritam – I Ask Waris Shah Today
10. Temsula Ao – Prayer of a Monolith

Unit IV: Non-Fiction

06 hours

1. *It's Always Possible: Transforming One of the Largest Prisons in the World*, "Chapter One" - Kiran Bedi
2. *Real and Imagined Women: Gender, Culture and Postcolonialism* -Rajeswari Sunder Rajan
3. *Women Writing in India* – Susie Tharu & K. Lalitha

(The teacher can select any four articles from the above-mentioned book)

Suggested Readings:

1. *Borders & Boundaries: Women in India's Partition* – Ritu Menon and Kamla Bashin
2. *Against the Madness of Manu* – Sharmila Rege

5. Reference Books:

Primary References:

1. Bashin, Kamla. *Understanding Gender*. Kali for Women Publishers, 1999.
2. Bashin, Kamla. *What Is Patriarchy?* Kali for Women Publishers, 1993.
3. Bedi Kiran. *It's Always Possible: Transforming One of the Largest Prisons in the World*. Sterling Publishers Pvt. Ltd, India; 6th ed., 2005.
4. De Souza, Eunice, editor. *Nine Indian Women Poets: An Anthology*. Oxford University Press, 1997.
5. Ganguli Usha. *Rudali*. Radhakrishan Prakashan, 1st ed., 2004.
6. Menon, Ritu, and Kamla Bashin. *Borders & Boundaries: Women in India's Partition*. Rutgers University Press, 1998.
7. Mulk Raj Anand and Zelliott Eleanor (Ed). *An Anthology of Dalit Literature*. Gyan Publishing House, New Delhi, 1992.
8. Nair, Anita. *Eating Wasps*. Context Publisher, India, 2018.
9. Prasad Madhusudan. *Contemporary Indian English Stories*. Sterling Publishers, 1988.
10. Rege, Sharmila, editor. *Against the Madness of Manu*. Navayana Publishers, 2013.
11. Sundar Rajan, Rajeshwari. *Real and Imagined Women: Gender, Culture and Postcolonialism*. Routledge, 1993.
12. Tharu, Susie & Lalitha K. *Women Writing in India: (600 B.C.to Early 20th Century)* Oxford University Press, Delhi, 1993.

Secondary References:

1. Deshpande, Shashi. *Writing From the Margin & Other Essays*. Penguin Books, 2003.
2. Geetanjali Gangoli. *Indian Feminisms: Law, Patriarchies and Feminism in India*. Ashgate Publishing Company, London, 2005.
3. Krisnaraj Maithreyi and Thorner Alice. *Ideals Images and Real Lives: Women in Literature and History*. Orient Longman, New Delhi, 2000.
4. Naik M.K., Narayan Shyamala. *Indian English Literature 1980-2000: A Critical Survey*. Pencraft International, Delhi, 2016.
5. Padma Anagol. *The Emergence of Feminism in India*. Ashgate Publishing Limited, London, 2010.
6. Pawar M.S. *New Women Novelists with New Horizons*. Shruti Publishers. Jaipur, 2011.
7. Radha Chakravathy. *Feminism and Contemporary Women Writers: Rethinking Subjectivity*. Routledge Publisher, India, 2007.
8. Ray Mohit. *Indian Writing in English*. Atlantic Publishers, New Delhi, 2008.
9. Vidyut Bhagwat. *Feminist Social Thought: An Introduction to Six Key Thinkers*. Rawat Publications, New Delhi, 2004.

Weblinks:

1. <https://feminisminindia.com/section/history/>
2. <https://theswaddle.com/>
3. <https://www.feminist.com/>
4. <http://writersinspire.org/content/feminist-approaches-literature>
5. <https://sourcebooks.fordham.edu/women/womensbook.asp>
6. <https://wcc.stanford.edu/resources/feminist-websites-blogs-and-resources>
7. <http://feministing.com/>

S.Y. B.A. – SEMESTER III – SKILL ENHANCEMENT COURSE

Course Title: Writing for the Media- I

Course Code: ENG-III.SEC-2

Marks: 50

Credits: 2

1. Course Objectives:

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

2. Course Outcomes:

Upon completion of the course the student should be able:

CO1: Interpret jargon, key-terms and concepts in Mass Media

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

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

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

CO5: Generate original digital media through blogs, social media, and video/audio sharing sites.

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

3. Total number of lectures: 30 (1hour Lectures)

considering a term/semester runs over 15 weeks PERWEEK 2 HOURS

4. Course Content:

30 hours

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

Unit I: PRINTMEDIA: Newspapers

10 hours

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

Media: Audience for the News

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

Newspaper Writing:

Concepts: News Reporting-(datelines/Credit-line/Bylines/Nut-graph/Headlines)**News Writing**-Appropriate angle for a new story- Structuring news(Lead/Climax form-Inverted Pyramid Form; Chronological form)- Qualities of effective leads-Using significant details-Effective revision Basic principles of AP Style (Associated Press Style Book) for Writing-Use of the Style Book- Style as a Manner of Writing- Clarity in Writing- Readability-Five 'W' and 'H' of Writing.

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

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

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

Editing:

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

Note: *The Editing component is to be taught simultaneously along with the applied component of the paper. The teaching should be graded- Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component 1 should be*

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

Unit II: ELECTRONIC MEDIA: Radio and TV

10 hours

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

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

TELEVISION

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

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

UNIT III: DIGITALMEDIA-Internet and New Media

10 hours

Concepts: Kinds of Digital Media & New Media

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

Concepts : Writing for Digital Media: An Interactive Media

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

Applied: Web Writing-Blogging; Caption writing

5. Reference Books/CDs/Websites:

Primary References:

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

Secondary Reading:

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



S.Y. B.A. – SEMESTER III – SKILL ENHANCEMENT COURSE

Course Title: Creative Writing I

Course Code: ENG-III.SEC-1

Marks: 50

Credits: 2

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 of students' interest in creative writing
3. To develop ones' own style of writing through reading, discussion and experimenting in writing
4. To encourage students' to get their works published using traditional means and modern media
5. To encourage students' to use modern media in their creative effort
6. To create a writing portfolio for each student

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

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

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

CO3: Create a sample of their own creative output (individual/group).

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

CO5: Utilize ICT & Digital technology in their creative endeavor.

3. Number of hours: 02 hours per week

4. Course Content:

Total number of hours: 30

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

Unit I: Poetry

10 hours

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

Reading techniques—charm set, space, cold open, silence, blending music

Use of technology in performance, exposing our work to others

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

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

Unit II: Drama

10 hours

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

Exposition -Using monologues; subtext; dramatic irony; status

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

Portfolio: One act play

Unit III: Fiction

10 hours

Concepts: Short Fiction– Flash Fiction, Short Fiction (not more than 1000 words)

Descriptive Writing in Plot/Scenes; Character; point of view/ narrative voice; conflict/crises;
Setting/time

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

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

*Portfolio :*Short-story, Flash Fiction

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

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

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

5. Reference Books:

Primary References:

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

Secondary References:

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

SEMESTER IV – CORE COURSE

Course Title: Literary Criticism

Course Code: ENG-IV.C-6

Marks: 100

Credits: 4

1. Course Objectives:

1. To enable the students to understand the nature of literary criticism.
2. To acquaint them with the terminology of literary criticism.
3. To provide them the knowledge of the important schools of literary criticism with the help of representative texts.
4. To help the students grasp methods and techniques of interpreting literature.
5. To be able to apply literary theory to text.

2. Course Outcomes:

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

CO 1: Demonstrate an understanding of key concepts in literary Criticism.

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

CO 3: Use literary theoretical concepts to develop one's own interpretations of literary texts.

CO 4: Analyze specific literary theories in order to distinguish them from other theories and to identify the structure and logic of their arguments.

CO 5: Think critically about a range of literary theories.

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Introduction to literary Criticism

05 hours

1. What is literature?
2. Difference between Literary Theory and Literary Criticism.
3. Functions of literary Criticism
4. Types of literary Criticism.
5. A brief survey of major critical schools

Unit II: Classical Criticism

14 hours

1. Features of Classical Criticism
2. Plato on Imitation and Art
3. Aristotle's *Poetics*
4. Longinus' *On the Sublime*

Unit III: Neo-Classical Criticism

13 hours

1. Features of Neo-Classical Criticism
2. John Dryden- *Essay of Dramatick Poesie*
3. Alexander Pope- *Essay on Criticism*
4. Dr. Samuel Johnson- *Preface to Shakespeare*

Unit IV: Romantic Criticism

14 hours

1. Features of Romantic Criticism
2. William Wordsworth- *Preface to Lyrical Ballads*.
3. Samuel Taylor Coleridge- *Biographia Literaria* –His concept of fancy and imagination, language of poetry.

Unit V: New Criticism

14 hours

1. Features of New Criticism
2. Thomas Stearns Eliot - *Tradition and the Individual Talent*
3. Ivor Armstrong Richards - *Four Kinds of Meaning*

5. Reference Books:

Primary References:

1. Aristotle. *The Poetics of Aristotle*. Emereo Publishing, Australia, 2012.
2. Aivanhov, Omraam Mikhael. *T. S. Eliot: Tradition and the Individual Talent*. Prakash Book Deport Bareilly, U.P., 2012.
3. Arnold, Thomas. *Dryden: An Essay of Dramatic Poesy*. Atlantic Publisher, New Delhi, 2006.
4. Daiches, David. *Critical Approaches to Literature*. Orient Longman, Mumbai, 1967.
5. Giles, Herbert Allen. *Longinus on the Sublime*. Kessinger Publishing, U.S., 2010.
6. Habib M. A. R. *A History of Literary Criticism and Theory*. Blackwell Publishing, U.S.A., 2008.
7. Leavis F.R. *Revaluation: Tradition and Development in English Poetry*. Ivan R. Dee Publisher, Chicago, 1998.
8. Nandwani Aditya. *S.T. Coleridge-Biographia Literaria*. Anmol Publications Pvt. Ltd., New Delhi, 2009
9. Narasimhaiah C. D (ed). *Indian response to American literature*. UEFI, New Delhi, 1967.
10. Plato. *The Republic*. Rupa Publications, India, 2013.
11. Ransom J. C. - *The New Criticism Essay*. New Directions, New York, 1941.
12. Richards I. A. *Four Kinds of Meaning*. Transaction Publishers, 2004.
13. Samuel Johnson. *Preface to Shakespeare*. Hardpress Publishing, U.S.A., 2010
14. Scott James R.A. *The Making of Literature*. Nabu Press, South Carolina, 2011.
15. Warren Robert Penn. *A Poem of Pure Imagination: An Experiment in Reading*. Renal & Hitchcock, New York, 1946.
16. Wellek Rene. *A History of Modern Criticism*. Yale University Press, U.S., 1986

Secondary References:

1. Brooks Cleanth. *The Well Wrought Urn*. Mariner Books, 1956.
2. Butcher S.H. *Aristotle's Theory of Poetry and Fine Art*. Dover P, USA, 1951.
3. Lodge David, Nigel Wood. *Modern Criticism and Theory*. Pearson Publishing, UP India, 2007.
4. Richards I. A. *Practical Criticism*. London, 1929.
5. Shawcross, John(ed). *Shelley's Literary and Philosophical Criticism*. Oxford, U.K.

1909.

6. Wimsat W. K. and Cleanth Brooks. *Literary Criticism: A Short History*. Routledge Kegan Paul, London, 1957.



ELECTIVE COURSE

Course Title: The Literature of the Indian Diaspora

Course Code: ENG-E-5

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce to the students the types of Diaspora theories and writings.
2. To enable students to read and appreciate Diaspora themes, identity and culture.
3. To teach students to appreciate cross-cultural and multicultural studies.
4. To understand multiple consciousness in Diaspora writings.

2. Course Outcomes:

Upon completion of the course the student should be able:

CO 1: Demonstrate, through writing, an understanding of important issues presented in Indian diasporic literature.

CO 2: Examine in detail select works of some recent authors of the Indian diaspora.

CO 3: To understand the unique features of Indian Diaspora writings.

CO 4: To examine themes and concerns in Indian Diaspora writings.

3. Number of Hours: 04 Hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Background

07 hours

1. Nature and themes of Diasporic writings
 - a) Exile literature
 - b) Displacement and the Diasporic identity
 - c) Culture and hybridity
2. Gender and Diaspora politics
3. Major Diaspora writers of India

Unit II: Poetry

15 hours

1. Sujata Bhatt
 - a) The Voices
 - b) The Dream
 - c) Search for my tongue
2. Meena Alexander
 - a) On Indian Road
 - b) Birthplace with Buried Stones
3. Chitra Banerjee Divakaruni
 - a) Indigo
 - b) Tiger Mask Ritual
4. Saleem Peeradina
 - a) To whom it may concern
 - b) Song of the makeover
5. Ratin Bhattacharjee
 - a) The Indian Diaspora



Unit III: Novel

15 hours

1. A River Sutra - Geeta Mehta
2. Bye Bye Blackbird - Anita Dessai (Non –evaluative Secondary text)

Unit IV: Short stories

15 hours

1. A Temporary Matter
2. When Mr. Pirzada Came To Dine
3. Interpreter Of Maladies
4. The Third And Final Continent
5. A Real Durwan

Unit V: Essays

08 hours

1. Salman Rushdie
 - a) Imaginary Homelands
 - b) New empire within Britain

Unit VI: Films (Non-Evaluative)

1. Anita and Me (film) - Meera Syal. Directed by Metin Hüseyin and Produced by Paul Raphael (UK) 2002
2. Namesake (film) - Jhumpa Lahiri. Produced and Directed by Meera Nair (India) 2007

5. Reference Books:

Primary References:

1. Bhatt Sujatha. *Collected Poems*. Carcanet Press Limited, 2013.
2. Bhatt Sujatha. *Point No Point: Selected Poems*. Carcanet Press Limited, 1997.
3. Dessai Anita. *Bye Bye Black Bird*. Orient Paperbacks, New Delhi, 2005.
4. Lahiri Jhumpa. *Interpreter of Maladies*. Harper Collins Publishers, 2008.
5. Mehta Gita. *A River Sutra*. Penguin, 2000.
6. Peeradina Saleem. *Contemporary Indian English Poetry*. Macmillan, Chennai, 2010.
7. Rushdie Salman. *Imaginary Homelands: Essays and Criticism* RHUK, 2004.

Secondary References:

1. Agarwal Beena. *Women Writers and Indian Diaspora*. Authors press, 2011.
2. Agarwal Malti. *English Literature: Voices of Indian Diaspora*. Atlantic Publisher, 2009.
3. Bande Usha and Jasbir Jain (series ed). *Gita Mehta- Writing Home/Creating Homeland*. New Delhi: Rawat Publication, 2008.
4. Chakrabarti A. S. A. P. T Kavita. *Contextualizing Nationalism, Transnationalism and Indian Diaspora*. Creative Publisher, 2010.
5. Das Nigamananda. *Jhumpa Lahiri: Critical Perspectives*. Pencraft International, 2008.
6. Deb Kushal. *Mapping Multiculturalism (1st Edition)*. Rawat Publications , 2002.
7. Gupta K. Surendra. *Specifications of Indian Diaspora Study of Emerging Sandwich Cultures*. Atlantic Publisher, 2012.
8. Jain Jasbir. *Dislocations and Multiculturalisms: (1st Edition)*. Rawat Publications, 2004.
9. Jain Jasbir. *Writers of the Indian Diaspora*. Rawat Publications, 1998.
10. Kadekar Narayan Laxmi and Sahoo Kumar Ajaya .*Global Indian Diaspora:History, Culture and Identity*. Rawat Publications, 2012.
11. Knott Kim. *Diasporas: Concepts, Intersections, Identities*. Rawat Publications, 2011.
12. Tiffin Griffiths Ashcroft Menin. *The Empire Writes Back*. Taylor & Francis Ltd, 2002



ELECTIVE

Course Title: Visual Literature

Course Code: ENG-E-7

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 understand core concepts in the field of visual literature.
3. To understand how to read graphic novels, comics, and other forms of visual literature.
4. To establish the contribution of visual literature to literature on the whole.

2. Course Outcomes:

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

- CO 1: read Graphic literature, with knowledge of core concepts germane to the Comic form.
- CO2: assess writers, forms, and their works vis-à-vis others, in the graphic literature tradition
- CO 3: exhibit their knowledge of visual literature through constructivist learning
- CO 4: critically analyze works of visual literature, using concepts from the field.

3. Number of Hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: The Comics Genre – History, Formats to Key terms:

12 hours

History of comics (from paper to digital), Graphic novels and other visual literature

The major comics-creating nations and introduction to comics traditions

- a) America - Titles from DC Comics, Marvel, Vertigo, Dark Horse and others
- b) Europe - *Tintin; Asterix*, French and British Comics
- c) Japan (Manga) - *Akira*
- d) Indian Comics tradition - *Tinkle, Amar Chitra Katha, Jataka & Panchatantra tales*

The single panel comic to syndication

- a) R.K. Laxman's collection
- b) *Calvin & Hobbes* - William Patterson

Adapted Comics - The League of Extraordinary Gentlemen - Alan Moore

Advent of Digital Comics/web comics -

- a) Gavin Aung Than - www.zenpencils.com
- b) Rob Denbleyker - www.explosm.net

Key terms - Sequential Art, panel, gutter, tier, splash, spread, speech balloon, caption, sound effects, narration, formats, canon

[**Please Note:** Noted graphic novelists and comics creators will be introduced to students as they cover the history of the genre.]

Unit II: The Modern Classic

16 hours

1. The Complete Maus - Art Spiegelman

Recommended Secondary Reading -Persepolis - Marjane Satrapi

Unit III: A Realistic look at the 'Superhero'

16 hours

1. Watchmen - Alan Moore
2. V for Vendetta - Alan Moore

Recommended Secondary Reading

- a) Batman Year One - Frank Miller
- b) The Dark Knight Returns- Frank Miller
- c) Superman: Man of Steel - John Byrne



Unit IV: Alternative Comics/Graphic Novels

16 hours

1. Fun Home - Alison Bechdel
2. A Contract with God - Will Eisner

Recommended Secondary Reading -Underwater Welder - Jeff Lemire

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. *Fun Home: A Family Tragicomic*. Boston: Houghton Mifflin, 2006.
2. Chaney, Michael A., ed. *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin: University of Wisconsin Press, 2011.
3. Eisner, Will. *A Contract with God and Other Tenement Stories*. New York: DC Comics, 1996.
4. —. *Comics & Sequential Art*. Florida: PoorHouse Press, 1985.
5. Heer, Jeet and Kent Worcester. *Arguing Comics: Literary Masters on a Popular Medium*. Jackson: University Press of Mississippi, 2004.
6. Liddo, Annalisa di. *Alan Moore: Comics as Performance, Fiction as Scalpel*. Mississippi: University Press of Mississippi, 2009.
7. McCloud, Scott. *Making Comics- Story Telling Secrets of Comics, Manga and Graphic Novels*. New York: Harper Collins, 2006.
8. —. *Understanding Comics: The Invisible Art*. New York: HarperCollins, 1993.
9. McLaughlin, Jef, ed. *Comics as Philosophy*. Jackson: University Press of Mississippi, 2005.
10. Miller, Frank. *Batman: Year One*. New York: DC Comics, 2005.
11. Mills, Anthony R. *American Theology, Superhero Comics, and Cinema: The Marvel of Stan Lee and the Revolution of a Genre*. New York: Routledge, 2014.
12. Moore, Alan (w) and David (a) Lloyd. *V for Vendetta*. DC Comics, 2008.
13. Moore, Alan. *The League of Extraordinary Gentlemen*. La Jolla: CA: America's Best Comics, 2000.
14. Moore, Alan and Dave Gibbons. *Watchmen*. New York: Warner Books, 1987.
15. Morris, Tom and Matt Morris. *Superheroes and Philosophy: Truth, Justice and the Socratic Way*. Illinois: Open Court, 2005.
16. Peterson, Robert S. *Comics, and Manga, Graphic Novels: A History of Graphic Narratives*. California: Praeger, 2011.
17. Robb, Brian J. *Superheroes: From Superman to the Avengers, The Evolution of Comic Book Legends*. London: Robinson, 2014.
18. Satrapi, Marjane. *Persopolis*. London: Vintage Books, 2008.

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19. Spiegelman, Art. *MetaMaus*. New York: Pantheon Books, 2011.
 20. —. *The Complete Maus*. USA: Pantheon Books, 1996.
 21. 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. Than, Gavin Aung. *Zen Pencils: Cartoon Quotes from Inspirational Folks*. Missouri: Andrew McMeel Publishing, 2014.
11. —. *Zen Pencils-Volume Two - Dream the Impossible Dream*. Missouri: Andrew Mcmeel Publishing, 2015.
12. 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.



ELECTIVE

Course Title: World Literature

Course Code: ENG-VI.E-16

Marks: 100

Credits: 4

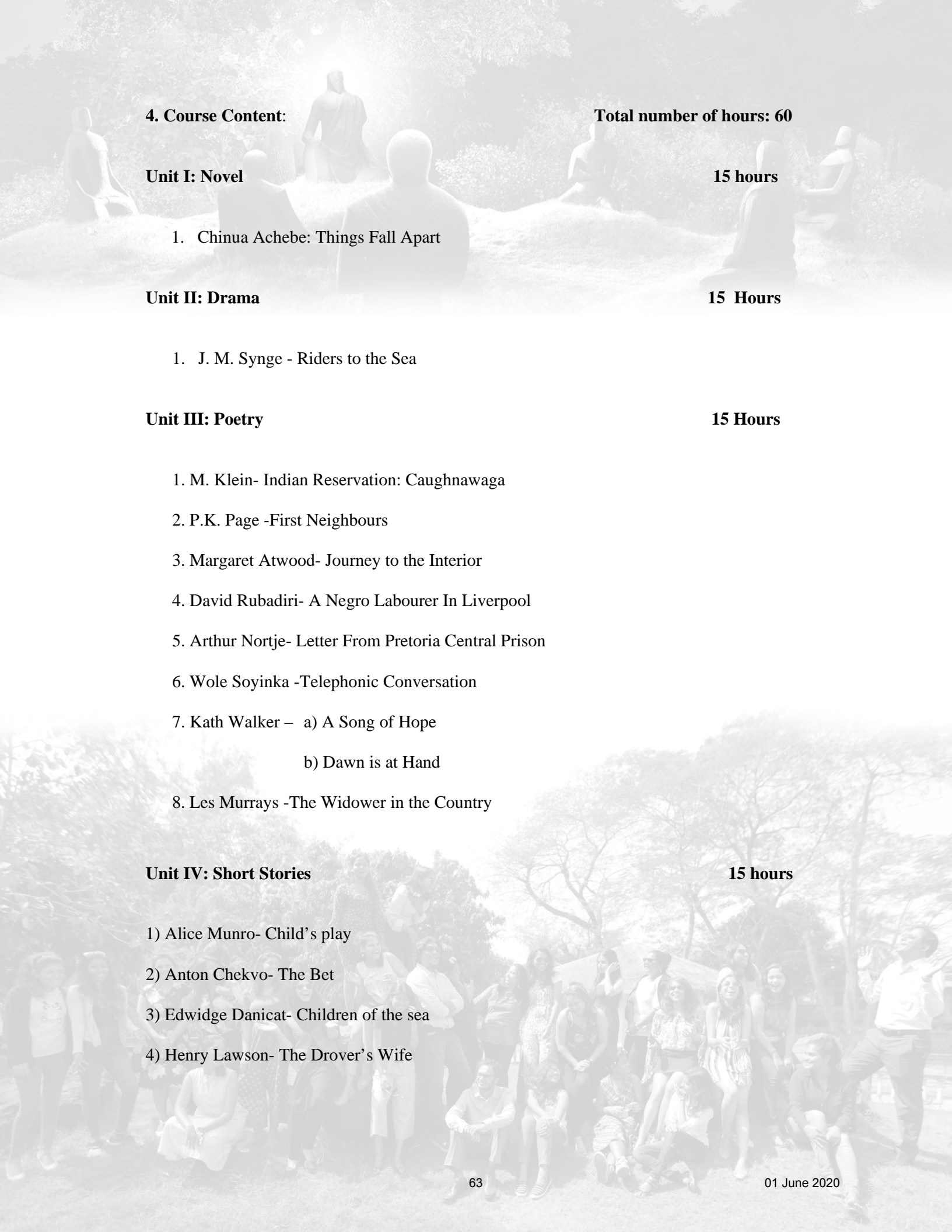
1. Course Objectives:

- a) To expose students to representative works of world literature to develop their sensitivity to cultural diversity.
- b) To promote intellectual growth by strengthening student's abilities to read analytically and critically.
- c) To promote an understanding of the works in their cultural/historical contexts.

2. Course outcomes: By the end of the course the student will be able to:

- CO1: Compare and contrast the diverse representative works in World Literature.
- CO2: Classify world literature, keeping in mind the cultural diversity.
- CO3: Identify the various themes and narrative techniques of World Literature.
- CO4: Critically analyze significant texts from the World Literature canon.

3. Number of hours: 04 hours per week



4. Course Content:

Total number of hours: 60

Unit I: Novel

15 hours

1. Chinua Achebe: Things Fall Apart

Unit II: Drama

15 Hours

1. J. M. Synge - Riders to the Sea

Unit III: Poetry

15 Hours

1. M. Klein- Indian Reservation: Caughnawaga
2. P.K. Page -First Neighbours
3. Margaret Atwood- Journey to the Interior
4. David Rubadiri- A Negro Labourer In Liverpool
5. Arthur Nortje- Letter From Pretoria Central Prison
6. Wole Soyinka -Telephonic Conversation
7. Kath Walker – a) A Song of Hope
b) Dawn is at Hand
8. Les Murrays -The Widower in the Country

Unit IV: Short Stories

15 hours

- 1) Alice Munro- Child's play
- 2) Anton Chekvo- The Bet
- 3) Edwidge Danicat- Children of the sea
- 4) Henry Lawson- The Drover's Wife



5. References:

Primary References:

1. Achebe, Chinua. *Things Fall Apart*. Penguin Books, New Delhi, 2001.
2. Chekhov Anton. *Masterpieces of World Fiction: Selected Stories*. Rupa Publications, New Delhi, 2014.
3. Henry, Lawson. *The Penguin Henry Lawson Short Stories*. Penguin Books, New Delhi, 1998.
4. Klein. A.M. *The Rocking Chair and other Poems*. Toronto, McGraw-Hill, Ryerson, 1948.
5. Munro, Alice. *Too Much Happiness*. Penguin, Canada, 2012.

S.Y.B.A. – SEMESTER IV – SKILL ENHANCEMENT COURSE

Course Title: Writing for the Media II

Course Code: ENG-IV.SEC-4

Marks: 50

Credits: 2

1. Course Objectives:

1. To give students an overview of Media in today's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical 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 as an option for students.

2. Course Outcomes:

Up on completion of the course the student should be able:

CO1: Interpret jargon, key-terms and concepts in Mass Media

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

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

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

CO5: Generate original digital media through blogs, social media, and video/audio sharing sites.

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

3. Total number of hours: 30 (1hour lectures) considering a term/semester runs over 15 weeks PER WEEK 2 HOURS

4. Course Content:

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

Unit I: Print Media - Magazines

10 hours

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

Difference in writing styles between Newspaper and Magazines

Writing for Magazines:

Concepts: Demographics (Target Audience); Types of Magazines and How writing differs in them; Differences/Similarities in writing Between Newspaper writing and Magazine writing; Editorials; Layout and Composition **Article writing**– Structuring for greatest effect–Preparation and organization of article– Specific angle–specific audience.

Feature writing–structure– organization– feature angles–simplicity in Style.

Applied: Feature and Article Writing-Creation of a Magazine-Layout/Composition- Photographs to enhance written word, Product/information based advertisements

Editing:

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

Note: *The Editing component is to be taught simultaneously along with the applied component of the course. The teaching should be graded- Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component should be taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.*



Unit II: Electronic Media- Cinema

10 hours

Television: *Concepts* :Television as a Mass Medium–Television Skills–Scripting for TV-
Programs for TV

Applied–Scripting for a show

Film : *Concepts*: Fundamentals of Film Story Writing (The Three Act Story
Structure),Scripting, Screenplay and Production ,Documentary Film. Writing for the
screen–Writing effective film reviews

Applied–The Three Act Story Structure , Writing Short Screen plays, Film Reviews.

Unit III: Digital Media-Internet and New Media

10 hours

Concepts: Writing for Digital Media: An Interactive Media

Web Writing- Technical Writing–Blogging.-Introduction to Profile Writing–Broadcast News
Analysis–Caption Writing–Copy Writing/Content Writing–Story Structure and Planning-
Inverted Pyramid-Headline, Blurb, Lead-Digital Correspondence–Digital Editing

Applied: Technical Writing; Content Writing using blogs, Social media content generation

5. Reference Books/CDs/Websites:

Primary References:

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

Secondary References:

1. *Writing and Producing News* Eric Gormly Surjeet Publications,2005
2. *A Crash Course in Screen writing* David Griffith Scottish Screen, 2004
3. *Digital Media: An Introduction* Richard L Lewis Prentice Hall
4. *The Art of Editing the News* Robert C Mc Giffort Chilton Book Co.,1978
5. *Digital Media Tools* Dr. Chapman Nigel (Paperback-26Oct2007)
6. *News reporting and Editing* K. M Srivastava Sterling Publications
7. *The News Writer's Handbook: an Introduction to Journalism* M. L Stein, ,Paterno, Susan. F Surjeeth Publications, 2003
8. *The T V Writer's Workbook: A Creative Approach to Television* Ellen Sandler Delta, 2007
9. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications,2004
10. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education,2002
11. *Media in the Digital Age* J. V Pavlik (Paperback-1May2008)

S.Y.B.A. – SEMESTER IV– SKILL ENHANCEMENT COURSE

Course Title: Creative Writing II

Course Code: ENG-IV.SEC-3

Marks: 50

Credits: 2

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 of students' interest in creative writing
3. To develop ones' own style of writing through reading, discussion and experimenting in writing
4. To encourage students' to get their works published using traditional means and modern media
5. To encourage students' to use modern media in their creative effort
6. To create a writing portfolio for each student

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

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

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

CO3: Create a sample of their own creative output (individual/group).

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

CO5: Utilize ICT & Digital technology in their creative endeavor

3. Number of hours: 02 hours per week

4. Course Content:

Total number of hours: 30

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

Unit I: Poetry

10 hours

Concepts: Meaning and being of language- power of reference/pop culture/allusions; form (and subverting form); syllabics; shaping a sequence and collection; Spoken Word-writing, speaking, and performing ; Reading techniques—charm, set, space, cold open, silence, blending music

Use of technology in performance, exposing your work to others

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

Portfolio: Rhyming poems, free verse, Slam poetry, Spoken word

Unit II: Drama

10 hours

Concepts: 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 off stage 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 story-telling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play

(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: three act play, Radio play

Unit III: Fiction 10 hours

Concepts: Short Fiction– Short Stories, Novella, and Novel (only introduction to Novella/novel form)

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

Novella/Novel: literary novel v/s genre novels exploring story lines, multiple/parallel plots; reality v/s imagination; research and its importance; structuring your chapters vis-à-vis your novel

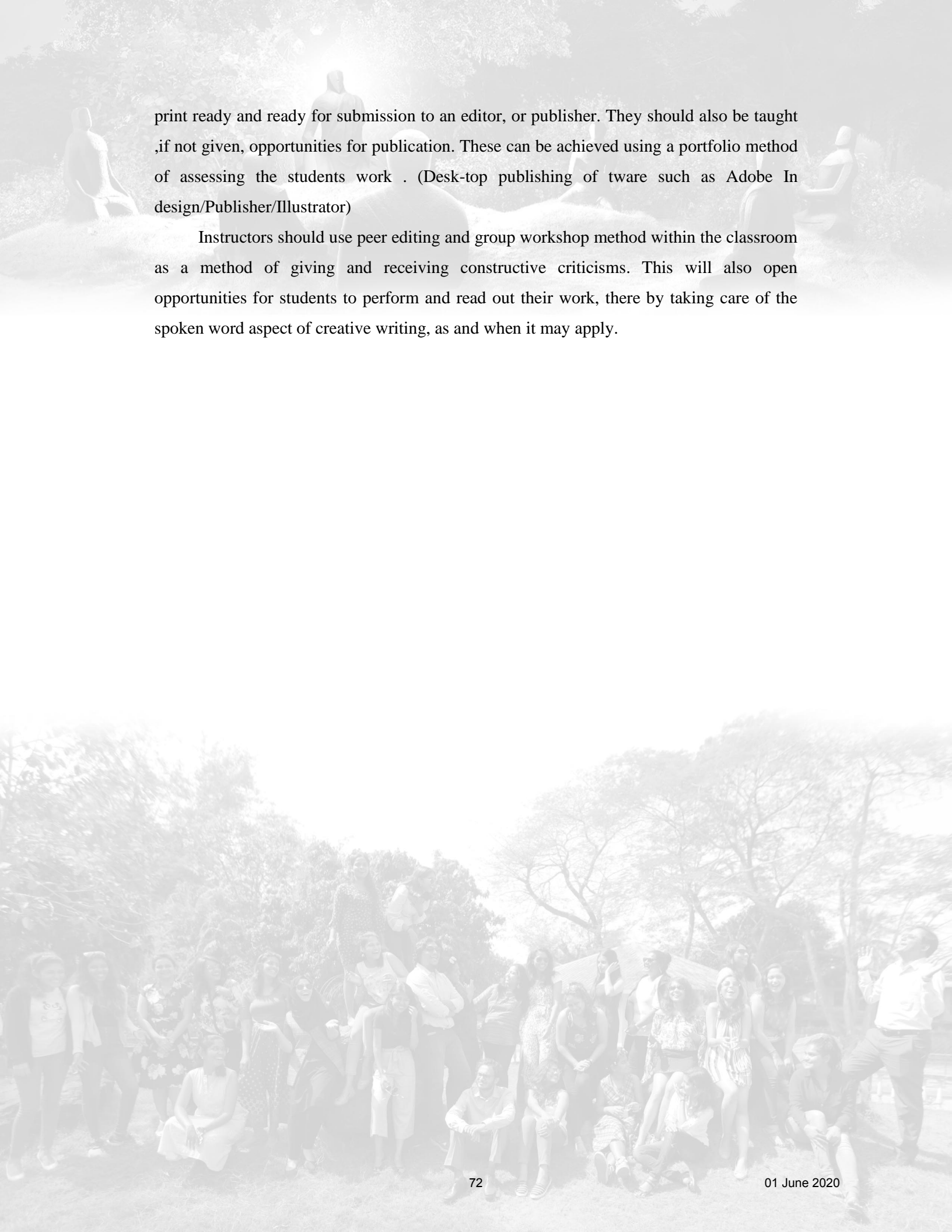
Creative Non-Fiction–Devices; Basic structure; Speaking with the reader–Your spoken voice; Passion involvement; Writing about yourself– You as a story; Memoir and memory; Writing about people and the world; finding atopic; field work and interviews; literature of hope

Applied: Students will apply strategies of story telling in the writing of atleast one short story/flash fiction; novella/novel (or works of creative non-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 story-telling: plot, characterization, setting, point of view, symbolism, and style. They will identify the narrative techniques and elements of story telling used in published works of fiction and stories written by classmates.

Portfolio: Short-story, Creative Non-fiction Novel/Novella (Structuring/idea conception and writing of atleast 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 of word to format the manuscripts to be



print ready and ready for submission to an editor, or publisher. They should also be taught ,if not given, opportunities for publication. These can be achieved using a portfolio method of assessing the students work . (Desk-top publishing of tware such as Adobe In design/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, there by taking care of the spoken word aspect of creative writing, as and when it may apply.

5. Reference Books:

Primary References:

1. Burroway, Janet. *Writing Fiction: A Guide To Narrative Craft*. New York: Longman Publishers, 2000.
2. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. e book.
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 Course book*. Routledge, 2006. ebook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic-The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Source books Media Fusion, 2009. e book.
9. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Secondary References:

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



T.Y.B.A. – SEMESTER V – CORE COURSE

Course Title: Nineteenth Century English Literature

Course Code: ENG-V.C-7

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint the students with English literature of the nineteenth century.
2. To reveal the impact of socio-economic aspects of the nineteenth century on literature written during the period.
3. To acquaint the students with the prevalent literary genres as well as stylistic feature of literature written during the nineteenth century.
4. To encourage independent critical reading of the literary texts written during the nineteenth century.

2. Course Outcomes:

Upon the completion of the course the students should be able:

CO1: Identify the socio-economic facets of nineteenth century and its impact on literature written during the time.

CO2: Critically analyze the socio-economic impact on literature written during the time.

CO3: Identify the essential features of Romanticism and Victorianism

CO4: Critically evaluate the literary texts written during the Nineteenth Century.

CO5: Critically estimate the social issues of the era as reflected in the literature of the age.

3. Number of Hours: 04 Hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Background:

05 hours

1. Romanticism
2. French Revolution and Romanticism
3. Features of Victorian literature
4. Georgian Poetry
5. Industrial Revolution; Darwinism

Unit II: Poetry

25 hours

1. William Wordsworth a) We are Seven
b) Tables Turned
c) Lines Written in Early Spring
d) To a Skylark
e) Simone Lee: The Old Huntsman
2. Samuel Taylor Coleridge a) Kubla Khan
3. John Keats a) Ode to Autumn
b) When I have Fears that I may cease to be
c) Ode to Nightingale
4. Percy Bysshe Shelley a) To a Skylark
b) Ozymandias
5. Alfred Lord Tennyson a) Break, Break, Break
b) In memoriam-(Prologue, Epilogue)
6. Robert Browning a) The Bishop orders his Tomb at saint Praxed's Church
7. Matthew Arnold -a) Dover Beach
b) To Marguerite

UNIT III: Drama

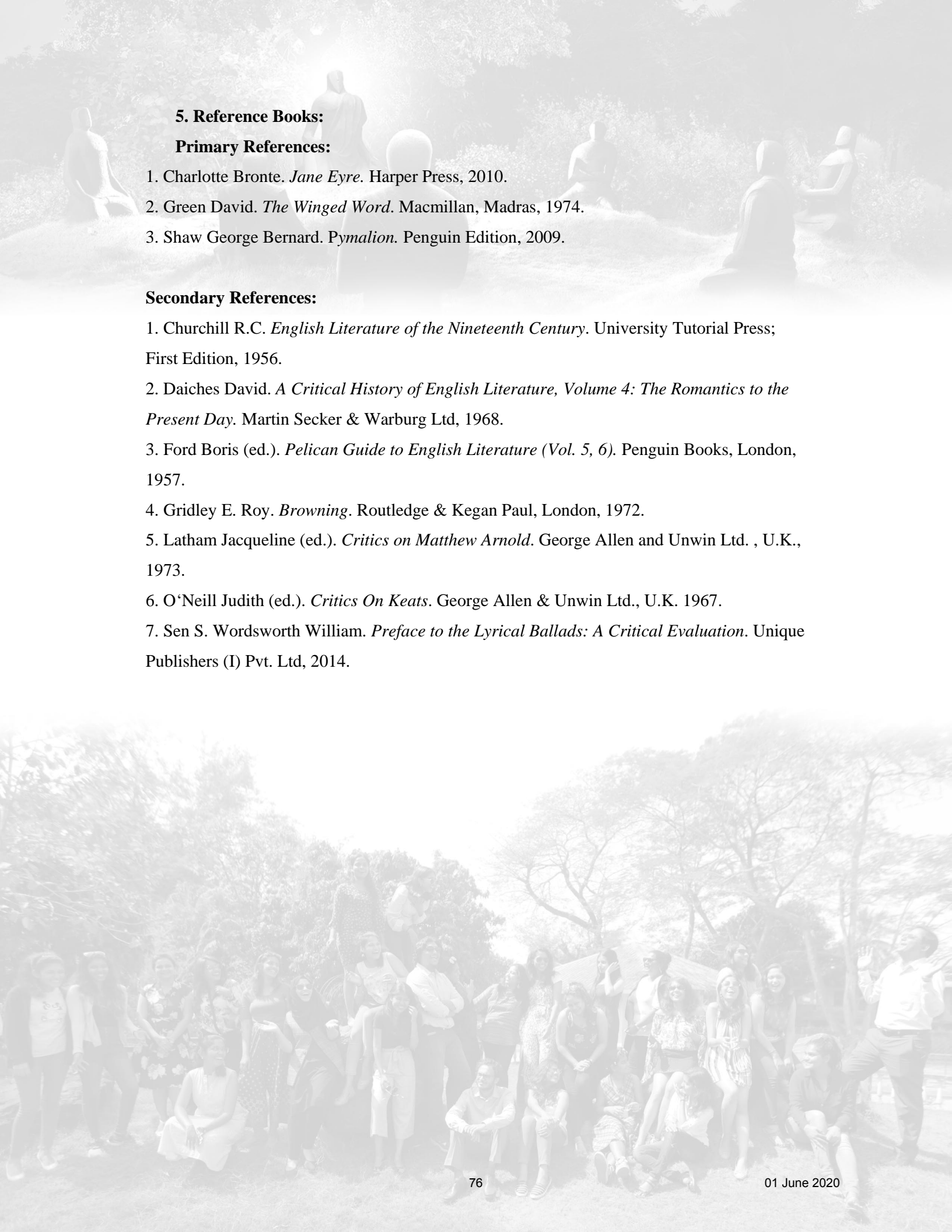
10 hours

1. Pygmalion - George Bernard Shaw

UNIT IV: Novels

20 hours

1. Jane Eyre - Charlotte Bronte



5. Reference Books:

Primary References:

1. Charlotte Bronte. *Jane Eyre*. Harper Press, 2010.
2. Green David. *The Winged Word*. Macmillan, Madras, 1974.
3. Shaw George Bernard. *Pymalion*. Penguin Edition, 2009.

Secondary References:

1. Churchill R.C. *English Literature of the Nineteenth Century*. University Tutorial Press; First Edition, 1956.
2. Daiches David. *A Critical History of English Literature, Volume 4: The Romantics to the Present Day*. Martin Secker & Warburg Ltd, 1968.
3. Ford Boris (ed.). *Pelican Guide to English Literature (Vol. 5, 6)*. Penguin Books, London, 1957.
4. Gridley E. Roy. *Browning*. Routledge & Kegan Paul, London, 1972.
5. Latham Jacqueline (ed.). *Critics on Matthew Arnold*. George Allen and Unwin Ltd. , U.K., 1973.
6. O'Neill Judith (ed.). *Critics On Keats*. George Allen & Unwin Ltd., U.K. 1967.
7. Sen S. Wordsworth William. *Preface to the Lyrical Ballads: A Critical Evaluation*. Unique Publishers (I) Pvt. Ltd, 2014.



ELECTIVE

Course Title: Shakespeare Today

Course Code: ENG-E-9

Marks: 100

Credits: 4

1. Course Objectives

1. To acquaint the students with the various forms of literature which are based on the works of William Shakespeare.
2. To foster an interest in the students in exploring the various literary works produced by Shakespeare.
3. To establish a link between the era of Shakespeare and the contemporary times.

2. Learning Outcomes:

CO1: Identify and classify the works of William Shakespeare

CO2: discuss Shakespearean texts with a critical eye

CO3: Understand Shakespeare's rich use of language and literary conventions

CO4: to apply knowledge of the social, political, and intellectual context of Elizabethan England to an understanding of Shakespeare's works.

CO5: Analyze the way in which film adaptations of Shakespeare's plays can enhance, change, and develop the meaning of the plays.

CO6: appreciate the revisions of Shakespeare in modern cinematic adaptations

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

UNIT I: Background

5 hours

1. Relevance of Shakespeare in the modern era.
2. The three genres of Shakespearean drama: Comedy, Tragedy and History.
3. The influence of Shakespeare on English Literature.
4. The impact of Shakespeare's plays on modern culture.

UNIT II: Literature Based on Shakespeare's Plays

30 hours

1. Prospero's daughter - Elizabeth Nunez (10 hours)
2. I, Iago - Nicole Galland (10 hours)
3. Hamlet (Manga Shakespeare) (10 hours)

UNIT III: Visual Media Based on Shakespeare's Plays

20 hours

Movies:

1. Hamlet (1996) - Kenneth Branagh
2. Maqbool (2003) - Vishal Bharadwaj
3. Omkara (2006) - Vishal Bharadwaj
4. Haider (2014) - Vishal Bharadwaj (Self Study)
5. Twelfth Night (Series - Arkangel Complete Shakespeare)
6. Gnomeo & Juliet - Kelly Asbury (Shakespeare's animated play)

UNIT IV: Review of Shakespearean Plays by Modern Schools of Criticism

5 hours

1. Psychoanalytical interpretation of Shakespeare's works.
2. Post- colonial interpretation of Shakespeare's works.
3. Feminist interpretation of Shakespeare.
4. Marxist interpretation of Shakespeare's works.

Note: *Hamlet* will be taught as a model text, which includes the original as well as the adaptations across mediums.

5. References Books:

Primary References:

1. Amanda Root, Jonathan Firth. Twelfth Night. Series – (Arkangel Complete Shakespeare). Bbc Audiobooks America. 2005
2. Burt, Richard. *Shakespeare After Mass Media*. Palgrave Publications, New York, 2012.
3. *BBC Television Shakespeare*. Romeo and Juliet. BBC 2. U.K., 3 Dec. 1978. Television.
4. Cartelli, Thomas. *Repositioning Shakespeare*. Routledge, 2009.
5. Duffield P, Appignanesi R. *Manga Shakespeare: The Tempest*. Self Made Hero Publication, London, 2007.
6. Galland, Nicole. *I, Iago: A Novel*. William Morrow & Company, New York, 2012.
7. Garber, Majorie. *Shakespeare and Modern Culture*. Random House Inc, New York, 2008.
8. *Haider*. Dir. Vishal Bharadwaj. Perf. Shahid Kapoor, Tabu, Shraddha Kapoor, Kay Kay Menon, Irrfan Khan. UTV Motion Pictures, 2014. Film.
9. *Hamlet*. Dir. Kenneth Branagh. Columbia Pictures, 1996. Film.
10. Kelly Asbury dir. *Gnomeo & Juliet*. January 2011.
11. Lenz, Carolyn. *The Woman's Part: Feminist Criticism of Shakespeare*. University of Illinois Press, Chicago, 1984.
12. Lupton, Julia. *After Oedipus: Shakespeare in Psychoanalysis*. Cornell University Press, 1993.
13. *Maqbool*. Dir. Vishal Bharadwaj. Perf. Irrfan Khan, Tabu, Pankaj Kapoor, Om Puri, Naseeruddin Shah. Kaleidoscope Entertainment Pvt. Ltd., 2003. Film.
14. Nagarajan, S & Viswanathan, R, ed. *Shakespeare in India*. S. OUP India Publishers, 1987.
15. Nunez, Elizabeth. *Prospero's Daughter*. Random House Publishing Group, New York, 2006.
16. *Omkara*. Dir. Vishal Bharadwaj. Perf. Ajay Devgan, Saif Ali Khan, Vivek Oberoi, Kareena Kapoor. Eros Entertainment, Big Screen Entertainment, Shemaroo Entertainment, 2006. Film.
17. Siegel, Paul. *Shakespeare's English and Roman History Plays: A Marxist Approach*. Associated University Presses, 1964.



Secondary References:

1. Barker, Granville and Harisson G.B. *Companion to Shakespearean Study*, Cambridge University, 1946.
2. Goddard. *The Meaning of Shakespeare*. University of Chicago Press, Chicago, 1960.
3. Halliday, F.E. *Shakespeare in His Age*, Gerald Duckworth & Co. Ltd, 1965.
4. Iyengar, Srinivasa. *Shakespeare: His World and His Art*, Sterling Publishers, 1984.
5. Kastan, David. *Shakespeare After Theory*. Routledge, New York, 1999.
6. Kott, J. *Shakespeare Our Contemporary*. W. W. Norton & Company, New York, 1974.
7. Rothwell, Kenneth S. *A History of Shakespeare on Screen: A Century of Film and Television*, Cambridge: Cambridge University Press, 2004.
8. Shakespeare, William. *Hamlet*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
9. Shakespeare, William. *Macbeth*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
10. Shakespeare, William. *Othello*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
11. Trivedi, P. and Bartholomeusz Dennis. *Shakespeare's India*. University of Delaware Press, 2005.

Course Title: Goan Literature & Culture

Course Code: ENG-E-1

Marks: 100

Credits: 4

Duration: 60 Hours

1. Course Objectives

1. To sensitize students to Goan ethos through Goan literature, and culture.
2. To induce students to develop critical and logical thinking.
3. To introduce different sub-genres and trends in Goan Literature
4. To examine sociological, political and cultural impact on Goan Literature.

2. Course Outcomes:

Upon completion of the course the student will:

CO 1: Identify the impact of the psychological, socio-political and religious realities of the pre-colonial and post-colonial period in Goa.

CO 2: Identify diverse literary and cultural trends that helped form Goan literature.

CO 3: Critically analyse and interpret a literary work.

CO 4: Understand Goan ethos through Goan literature and culture.

Unit I: Background (Socio-Political and Cultural)

04 hours

1. Historical

a) Colonialism

b) Post colonialism

2. Art and Artists of Goa (Folklore, Folkdance and Cartoonists)

- a) Tiatr (difference between Khell and Tiatr, Origin and development)
- b) Folklore (teacher can select any four folklores)
- c) Folk dances and Songs (any four forms to be selected.)
- d) Cartoonists of Goa (Alexzy and Mario Miranda)

Unit II: Short Stories

15 hours

1. Lambert Mascarenhas: a) The Little Fellow

b) Blood and Lily

2. Victor Rangel-Riberio: a) Lonely Aging Chinese American New York Neighbour lady

c) Loving Ayesha

3. Ben Antao: a) The Guardian Angel

b) The Curse

4. Damodar Mauzo: a) The Vignahatra

b) A Writer's Tale

5. Laxmanrao Sardesai: a) The Hour's End

b) The Africa Boat

6. Edila Gaitonde: The Tulsi

7. Fatima M. Noronha: The Filling

Unit III: Novels

26 hours

1. Margaret Mascarenhas - Skin
2. Pundalik Naik - The Upheaval (translated)

Unit IV: Poetry

15 hours

1. Raghunath Vishnu Pandit: a) His Immortal Land

b) I'm a Gaudo

2. Eunice De Souza: a) One Man's Poetry

b) Autobiographical

c) He Speaks

d) Advice to women

3. Balakrishna Bhagwant Borkar: a) Ebony Black

b) Towards the horizon

c) Cemetery

4. Robert De Souza: a) The Village Baker

5. Manohar Shetty: a) Jigsaw

b) One morning

6. Melanie Silgado: a) Legacy

b) Poet's Prayer

7. Rochelle Potkar: a) Gathering
b) Palimpsest

Reference Books:

PrimaryReferences:

- 1) Antao, Ben. *Mad House and other nine stories*. Margao: Cinnamon Teal Publishing, 2012.
- 2) Gaitonde Edila. *The Tulsi and other short stories of Goa*. Goa 1556 & Broadway Book Centre 2011
- 3) Mascarenhas, Lambert. *In the Womb of Saudade -Stories of Goan Life*. New Delhi: Rupa Publishing House, 1994.
- 4) Mauzo, Damodar. *Theresa's Man and other Stories from Goa*. Trans Xavier Cota. New Delhi: Rupa Publications, 2014.
- 5) Naik, Pundalik. *The Upheaval*. Trans Vidya Pai. New Delhi: Oxford University Press, 2012.
- 6) Noronha. Fatima. M. *Stray Mango Branches and other stories with Goan Sap*. Goa 1556 & Broadway Book Centre, 2013.
- 7) Potkar, Rochelle, editor. *Goa: A Garland of Poems*. The Onslaught Press, 2017.
- 8) Rangel-Riberio, Victor. *Loving Ayesha and Other Stories*. New Delhi: HarperCollins Publishers, 2003.
- 9) Shetty Manohar, ed. *Ferry Crossing*. New Delhi: Penguin Books, 1998.

Secondary References:

- 1) Fernandes, Andre Rafael. *When the Curtains Rise*. Saligao: Tiatr Academy of Goa & Goa 1556, 2010.
- 2) Gomes, Cynthia James. "Tiatr : An Unlimited Engagement," *Reflected in Water*. Jerry Pinto, ed. New Delhi: Penguin Books, 2006.
- 3) Gomes, Olvinho J.F, (retold). *Konkani Folktales*. New Delhi: National Book Trust, 2008
- 4) Menezes, Juliao. *Goa's Freedom Struggle*. Velim: Mrs. Alzira da Almeida Charitable Trust, 2011.
- 5) Nazareth Peter, ed. *Pivoting on the Point of Return: Modern Goan Literature*. Saligao: Goa 1556 & Broadway Book Centre, 2010.
- 6) Pinto Jerry, ed. *Reflected in Water*. New Delhi: Penguin Books, 2006.

Weblinks:

https://en.wikipedia.org/wiki/History_of_Goa <http://www.goachamber.org/item/brief-history-of-go/> https://en.wikipedia.org/wiki/Timeline_of_Goan_history
<https://rochellepotkar.com/about/> <https://www.youtube.com/watch?v=Humld3pueH0>

T.Y.B.A. – Semester V

Elective Course

Course Title: Modern Indian Literature in Translation

Course Code: ENG-E-17

Marks: 100

Credits: 4

Duration: 60 hours

1. Course Objectives:

1. To introduce select texts from different Indian languages, translated in English.
2. To create awareness of sub-cultural variations in translated works.
3. To familiarize the students with various themes and styles found in the genres of translated fiction, poetry, and drama.

2. Course Outcomes:

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

- CO1. Identify sub-cultural variations in translated works.
- CO2. Critically analyze the translated texts.
- CO3. Demonstrate their awareness of canonization of Indian Literature in English translation.
- CO4. Compare the various themes, styles in the genres of fiction, poetry and drama as reflected in the prescribed translations.

3. Number of Hours: 04 hours per week

4. Course Content:

Total Number of Hours: 60

Unit I: Poetry

15 hours

- a. Jibanananda Das: i) I Shall Return to this Bengal
ii) Banalata Sen
- b. Namdeo Dhasal: i) Cruelty
ii) Man, You Should Explode
- c. Anamika: i) The Door
ii) Knowing
- d. Amrita Pritam: i) Empty Space
ii) Street Dog

Unit II: Novel

15 hours

- a. *Samaskara: A Rite for a Dead Man* by U. R. Ananthamurthy
- b. *Tamas* by Bhisham Sahni

Unit III: Short Stories

15 hours

- a. Ismat Chughtai: The Quilt
- b. Mahaswetha Devi: Draupadi
- c. Satyajit Ray: Fritz
- d. Vimala Devi: Nattak
- e. Jayanti Naik: The Fulfilment of a Desire
- f. Rabindranath Tagore: Subha

Unit IV: Drama

15 hours

- a. *Nagamandala* by Girish Karnad
- b. *Aadhe Adhure* (Halfway House) by Mohan Rakesh

5. References:

Primary References:

1. Ananthamurthy U. R. *Samaskara: A Rite for a Dead Man*. Oxford University Press, 1997.
2. Chughtai, Ismat. *The Quilt*. Penguin Evergreens ed., Penguin Random House India, 2011.
3. David Davidar. *A Clutch of Indian Masterpieces*. Aleph Book Company, 2014.
4. Devi, Vimala. *Monsoon*. Edited by Arunava Sinha. Translated by Paul Melo E Castro, Seagull Books, 2019.
5. Dhasal Namdeo. *Poet of the Underworld, Poems 1972-2006*. Translated by Dilip Chitre. Navayana, 2019.
6. Karnad, Girish. *Nagamandala*. Oxford University Press, 1999.
7. Naik, Jayanti. *The Salt of the Earth*. Translated by Augusto Pinto, Goa 1556, 2017.
8. Rakesh, Mohan. *Aadhe Adhure (Halfway House)*. Translated by Bindu Batra, Worldview Publications, 2013.
9. Ray, Satyajit. *The Collected Short Stories*. Penguin Random House India, 2012.
10. Sahni, Bhisham. *Tamas*. Translated by Daisy Rockwell, Penguin Modern Classics, 2018.

Secondary References:

1. Chakravarty, Radha. *Feminism and Contemporary Women Writers: Rethinking Subjectivity*. Routledge, 2008.
2. Kapse, Dhananjay, editor. *Modern Indian Writing in English Translation*. Worldview Publication, 2016.
3. Mukherjee, Meenakshi. *The Perishable Empire*. Oxford University Press, 2000.

Web Links:

https://www.parabaas.com/jd/articles/seely_scent_intro.shtml

<http://m.theindependentbd.com/printversion/details/220624>

<https://www.sahapedia.org/search-of-namdeo-dhasal>

<https://www.loc.gov/acq/ovop/delhi/salrp/namdevlaxmandhasal.html>

<https://www.forwardpress.in/2018/06/who-was-revolutionary-dalit-poet-namdeo-dhasal-really/>

<http://www.matadorreview.com/samskara-by-ur-ananthamurthy>

<http://ijelr.in/2.1.15/279-285%20Dr.%20APEKSHA.pdf>



ELECTIVE

Course Title: Film Studies

Course Code: ENG-E-11

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the allied field of Film Studies, its history, literature, and theory.
2. To inculcate in students an educated response to films.
3. To allow students a space to explore film Studies practically and creatively through appropriate form and structure.

2. Course Outcomes: But the end of the course the student will be able:

CO1: Analyze the literature of Films through relevant exemplars.

CO2: Recognize Directors, artists, genres, and movements in Films.

CO3: Critically analyze films.

CO4: Create their own short film, informed by Film theory and Film literature.

CO5: Utilize Film & Digital technology in their creative endeavor.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: History of Film

10 hours

1. **Silent Period (1895 – 1929):** Movements – German Expressionism, Soviet Montage, French Avant-garde; Lumiere Brothers, Georges Melies, Edwin Porter, D.W. Griffith, Thomas Ince, Mack Sennet, Charlie Chaplin, Buster Keaton, Oscar Miceaux, Carl Theodor Dreyer, Robert Flaherty, Cecil DeMille
2. **Classical Period (1930 – 1945):** Movements: French poetic realism; Frank Capra, Josef Von Sternberg, Howard Hawks, John Ford, Maya Deren
3. **Postwar Period (1946 – 1959):** Movements: Italian neorealism, Japanese art Cinema; Orson Welles, Douglas Sirk, Nicholas Ray, Ingmar Bergman, Satyajit Ray
4. **Transitional Period (1960 – 1979):** Movements- French New Wave, Feminist Film, Direct Cinema, Structural film, Third World Cinema ; John Cassavetes Arthur Penn, Sam Peckinpah, Francis Ford Coppola, Robert Altman, Stan Brakhage, Ousmane Sembene, Luis Bunuel, Woody Allen, Stanley Kubrick, George Lucas, Martin Scorsese
5. **Contemporary Period (1980 - present):** Movements – American Independent cinema, East Asian Cinema, Iranian Cinema, New British cinema, Personal documentary; Steven Spielberg, Oliver Stone, Lars von Trier, David Cronenberg, Ridley Scott, Mira Nair

Note: Students are to be briefly introduced the context of the periods through clips, montages, extracts. Focus should be on the movements, emphasis should be in understanding the movements.

Unit II: Literature of Film

15 hours

1. **Film Form:** Mise en Scene –Setting, Performance & Movement, Costume and Props; Cinematography –Shot types; Camera Lenses; Camera Angles; Camera Movements, Lighting & Colour
2. **Sound & Editing** – Effects, Music, Perspective Sound, dialogue Overlaps/ Sound Bridges; Optical Effects, Continuity, Spatiotemporal effects
3. **Narrative-** Story & Plot, Narrative development, Narration, Narrative meaning; Time

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to understand the Literature of Films. Each aspect and concept needs to be underlined with actual extracts, and clips of visuals.

Unit III: Film Genres &Theory:

15 hours

1. **Genre Theory:** Genre as Film Language; Genres- Gangster, Western, Horror, Science Fiction, Musical, Romantic Comedy, Fantasy, Parody, Animation, Found Footage, Realism, Blaxploitation
Bollywood vs Hollywood – a comparison
Adaptations, Sequels and current forms of Film Trends – Studio Blockbusters, Shared Universe
2. **Film Theory:** Medium Specific, Realism, Auteur Theory, Semiotics & Structuralism,
Ideology theory, Feminist film Theory, Cultural Studies, Cognitive Theory

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to discuss the various genres and Theory. Each Theory needs to be underlined with actual extracts, and clips of visuals. Adapted texts can also be taken.



Unit IV: Practical Application of Learning

20 hours

1. Reader-Response

Reader-Response to Unseen Films: Reviews, comparisons, and breakdowns of movies/TV/documentaries in written forms and structures.

2. Application of Film Form

Message & Values, Mise en Scene, Cinematography, Sound & Editing, Narrative, Genre and Film theory

Story, Storyboard, Screenplay

Creation of movies using concepts learnt in Units 1, 2, and 3.

Note: Instructor should create a learning environment where concepts can be applied.

Movies, TV series, Documentaries should be viewed and analyzed. Students should also create their own short films informed with the concepts learnt in the previous units.

5. Reference Books:

Primary References:

1. Andrew, Dudley. *concepts in FILM THEORY*. Oxford: Oxford University Press, 1984.
2. Aufderheide, Patricia. *Documentary Film A Very Short Introduction*. Oxford: Oxford University Press, 2007.
3. Benyahia, Sarah, Freddie Gaffeny and John White. *AS Film Studies The Essential Introduction*. New York: Routledge, 2006.
4. Butler, Andrew. *The Pocket Essentials Film Studies*. Berks: www.pocketessentials.com, 2005.
5. Dancyger, Ken. *The Technique of Film & Video Editing Fifth Edition*. Oxford: Focal Press, 2011.
6. Nelmes, Jill, ed. *Introductin to Film Studies, 05th Edition*. London: Routledge, 1996.
7. Pearson, Roberta and Philip Simpson, *Critical Dictionary of Film and Television Theory*. New York: Routledge, 2001.
8. Stadler, Jane and Kelly McWilliam. *Screen Media Anlaysiaing Film and Television*. NSW: Allen & Unwin, 2009.
9. Stam, Robert. *Film Theory An Introduction*. Masachusetts: Blackwell Publishing, 2000.
10. Thompson, Kristin and David Bordwell. *Film History An Introduction Second Edition*. New York: McGraw Hill, 2003.
11. Villarejo, Amy. *Film Studies The Basics*. New York: Routledge, 2007.
12. Welsh, James and Peter Lev, *The Literature/Film Reader*. Plymouth: The Scrcrow Press, 2007.



Secondary References:

1. Fabe, Marilyn. *Closely Watched Films An Introduction to the Art of Narrative Film Technique*. New York: University of California Press, 2004.
2. Grant, Barry Keith, ed. *Film Genre reader III*. Austin: University of Texas Press, 1986.
3. Gynn, William, ed. *The Routledge Companion to Film History*. New York: Routledge, 2011.
4. Hart, John. *The Art of the Storyboard A Filmmaker's Introduction*. Oxford: Elsevier, 2008.
5. Monaco, James. *How to Read a Film The World of Movies, Media, and Multimedia*. New York: Oxford University Press, 200.
6. Jess-Cooke, Carolyn and Constantine Verevis, *Second Takes Critical Approaches to the Film Sequel*. New York: State University of New York Press, 2010.
7. Roberts, Graham. *Key Film Texts*. New York: Oxford University Press, 2002.

Course Title: Twentieth Century English Literature

Course Code: ENG-VI.C-8

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to novel, play and poems drawn from the English-language literatures of the twentieth century.
2. To examine how authors have responded to historical and cultural change throughout the twentieth century.
3. To probe the growth of modernism, and the appearance of post-colonialism and postmodernism

2. Course Outcomes:

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

CO 1: Identify different modern prose styles as well as colloquial rhythms of modern poetry.

CO 2: Critically evaluate the impact of World Wars and psychology on Literature.

CO 3: Examine the historical background of the age.

CO 4: Examine themes and concerns and stylistic features of twentieth century literature.

3. Number of Hours: 04 hours per week

4. Course Content:

Total number of Hours: 60

Unit I: Poems

20 Hours

1. Thomas Stearns Eliot - Love Song of J. Alfred Prufrock
2. Wilfred Owen - Strange Meeting
3. Siegfried Sassoon - The Death Bed
4. Rupert Brooke - The Solider
5. Ezra Pound - In a Station of the Metro
6. Adrienne Rich - Diving into the Wreck
7. Penelope Fitzgerald - The Kitchen Drawer Poem
8. Carol Ann Duffy - Elvis's Twin Sister
9. Gwendolyn Brooks - We Real Cool
10. Stevie Smith - To the Tune of the Coventry Carol

Unit II: Novel

17 Hours

1. Virginia Woolf- To the Lighthouse

Unit III: Drama

16 Hours

1. Harold Pinter- The Homecoming

Unit IV: Background

07 Hours

1. Modernist Thematic Concerns
2. Techniques and Style of Modernist writers
3. Impact of psychology on literature & Stream of Consciousness technique
4. Impact of the World Wars on Literature of the 20th Century
5. Surrealism, Expressionism and Impressionism

5. Reference Books:

Primary References:

1. Pinter, Harold. *The Homecoming*. Avalon Travel Publishing, 1994.
2. Woolf, Virginia. *To the Lighthouse*. Pan Macmillan India, 2017.

Secondary References:

1. Abraham, M.H. *The Norton Anthology of English Literature*. W. WNorton, Incorporated, 2003.
2. Bloom, Harold. *Dramatists and Dramas*. Chelsea House publishing, US, 2005.
3. Brown, Dennis, John Theodore. *The Modernist Self in Twentieth-Century English Literature: A Study in Self Fragmentation*. New York, Palgrave Macmillan, 1989.
4. Corcoran, Neil ed. *The Cambridge Companion to Twentieth-Century English Poetry*. Cambridge University Press, New York, 2007.
5. Friedman, Alan Warren. *Modernism and Literature: An Introduction and Reader*. Routledge, 2013.
6. Greenblatt, Stephen, et al., eds. *The Norton Anthology of English Literature*. Volume F: The Twentieth Century and After. New York, W. W. Norton , 2012
7. Marcus, Laura, Peter Nicholls ed. *The Cambridge History of Twentieth Century English Literature*. Cambridge University Press, UK, 2004.
8. Matz, J. *The Modern Novel: A Short Introduction*. Blackwell Publishing, US, 2004.
9. Meredith, James H. *Understanding the Literature of World War I: A Student Casebook to Issues ...* Green Wood Press, London, 2004.
10. Polleta, Gregory T. , ed. *Issues in Contemporary Criticism*. Boston: Little, Brown and Company, 1973.
11. Roberts, Neil. *A Companion to Twentieth-Century Poetry*. Blackwell publishing, UK, 2004
12. Silverstein, Marc. *Harold Pinter and the Language of Cultural Power*. Associate University Press, London, 1993.
13. Stringer, Jenny. *The Oxford Companion to Twentieth Century English Literature*. Oxford University Press, New York, 1996.



ELECTIVE

Course Title: English Language and Literature Teaching

Course Code: ENG-E-13

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:

CO 1: Recognize concepts, methods, and approaches in teaching ELLT.

CO 2: analyze and apply teaching methodologies and approaches in English language and literature

CO 3: create instructional paradigms (approach, instruction, assessment) and demonstrate working knowledge in the classroom

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: English Language Teaching

15 hours

Introduction: English in the world today, Brief History of English Language teaching
Principles of Language Teaching – Cognitive, Social, Linguistic
Fundamentals: Listening, Speaking, Reading, Writing, Pronunciation, Vocabulary
Curriculum Building

Methods: 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
Issues in English Language teaching with focus on India
Discussion topics - *Literature as Autobiography* and *Fiction as Lies*.
New Paradigms & Current innovations in ELT

Unit II: Praxis of English Language Teaching:

15 hours

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 1 for crafting language
teaching modules: Lecture Method, Demonstration Method, Problem
Solving Method, Project Method, Vee – Mapping, Discussion Method,
Play Method, Individualized Instruction Method, Discovery Method,
Guided Discovery Method, Concept Mapping, Team Teaching

Use of ICT/Technology, Mixed-Media teaching

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL,
Constructivism Student Innovation

Unit III: English Literature Teaching

15 hours

Curriculum Building

Approaches: 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

Unit IV: Praxis of Teaching English Literature

15 hours

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 3 for crafting literature

teaching modules: Lecture Method, Demonstration Method

Interactive Method Using: Problem Solving Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching

Use of ICT/Technology, Mixed-Media teaching

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL,

Constructivism Student Innovation

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.



ELECTIVE

Course Title: Latin American Literature

Course Code: ENG-E-14

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the Latin American culture through their Literatures.
2. To help students understand the contribution of Latin American Writers to world literature.
3. To encourage students to discover the various themes, and movements associated with Latin American Literature.
4. To inculcate an atmosphere of cultural acceptance through the texts.

2. Course Outcomes: By the end of the course the student will be able:

CO 1: assess the literary landscape of Latin American Literature

CO 2: recognize writers, forms, and movements associated with Latin American Literature

CO 3: exhibit their knowledge of Latin American Literature and Culture through constructivist learning

CO 4 : analyze Latin American literature, in context of their culture.

3. Number of Hours: 04 Hours per week

4. Course Content:

Total number of hours: 60

Unit I: Contextual Study:

10 hours

Note: The following areas should be covered along with their representative texts. If representative texts are not present, extracts of such may be used

1. Brief History of Latin America
2. Movements : Modernismo, indigenismo, Romanticism/Realism/Naturalism, Mulatto
3. Andrade, Oswaldo de. (Brazil) “*Anthropophagie Manifesto*” - Transculturalism
4. The Boom, Magical Realism, Post-boom writers/writings

Unit II: Fiction:

25 hours

1. *100 Years of Solitude* – **Gabriel Garcia Marquez (Colombia)**
2. *The Psychiatrist* - **Machado de Assis (Brazil)**

Unit III: Poetry

15 hours

1. *Sonnet XVIII, The Song of Despair, A song for Bolivar* - **Pablo Neruda (Chile)**
2. *Flame, speech; Proem, extract from Sunstone* (first 15 stanzas) - **Octavio Paz (Mexico)**
3. *The Psychology of Composition, The Hen’s Egg* – **Joao Cabral de Neto (Brazil)**
4. *The Other, Antigone* – **Gabriela Mistral (Chile)**

Unit IV: Short Stories

10 hours

1. Selected Stories from *The Cubs and other stories* – **Mario Vargas Llosa (Peru)**
The Cubs, The Challenge
2. Selected Stories of **Julio Cortazar (Argentina)**
House taken Over, Bestiary
3. Selected Stories of **Jorge Luis Borges (Argentina)**
The Library of Babel, Death and the Compass

Note: Secondary readings of the selected authors, poets, critics are open to students to explore and should be encouraged for use in internal assessments.

5. Reference Books:

Primary References:

1. Borges, Jorge Luis. *Aleph and other Stories*. Ed. Norman Thomas Di Giovanni. Trans Norman Thomas Di Giovanni. New York: Bantam Books, 1970.
2. Cortazar, Julio. *Blow-Up and Other Stories*. Trans. Paul Blackburn. New York: Pantheon Books, 1967.
3. Llosa, Mario Vargas. *The Cubs and Other Stories*. Trans. Gregory Kolovakos and Ronald Christ. New York: Farrar, Straus and Giroux, 1979.
4. Loundo, Dilip, ed. *Tropical Rhymes, Topical Reasons*. Brazil: National Book Trust, 2001.
5. Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. New York: Avon Books, 1971.
6. —. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. New York: Avon Books, 1967.
7. Mistral, Gabriela. *Madwomen*. Trans. Randall Couch. Chicago: University of Chicago Press, 2008.
8. Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. Trans. W. S. Merwin. London: Penguin Books, 1976.
9. Neto, Joao Cabral De Melo. *Selected Poetry 1937 - 1990*. Hanover: Wesleyan University Press, 1994.
10. Paz, Octavio. *Selected Poems*. Ed. Eliot Weinberger. New York: New Directions, 1984.
11. —. *Sunstone*. Trans. Raymond Soular and Cassandra Kramer. Seattle: Burning Man Books, 1957.



Secondary References:

1. Bloom, Harold. *Bloom's Critical Views - Gabriel Garcia Marquez*. New York: Chelsea House Publishers, 2007.
2. —. *Bloom's Major Short Story Writers - Julio Cortazar*. Ed. Harold Bloom. Philadelphia: Chelsea House Publishers, 2004.
3. Castro-Klaren, Sara, ed. *A Companion to Latin American Literature and Culture*. Oxford: Blackwell Publishing, 2008.
4. Kristal, Efrain, ed. *The Cambridge Companion to the Latin American Novel*. Cambridge: Cambridge University Press, 2006.
5. Reisman, Rosemary, ed. *Latin American Poets*. Massachusetts: Salem Press, 2012.
6. Swanson, Philip. *Latin American Fiction*. Oxford: Blackwell Publishing, 2005.
7. Wood, Michael. *Landmarks of World Literature -One Hundred Years of Solitude*. Cambridge: Cambridge University Press, 1990.



ELECTIVE

Course Title: Contemporary Literary Theory

Course Code: ENG-E-15

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to the basic concepts of Contemporary Literary Theory.
2. To introduce the students to major schools of literary theory.
3. To develop the ability in the students to apply literary theory to analyze a work of literature.

2. Course Outcomes:

Upon the completion of the course the students should be able:

CO 1: Understand different modern prose styles as well as colloquial rhythms of modern poetry.

CO 2: Critically evaluate the impact of World Wars and psychology on Literature.

CO 3: Examine the historical background of the age.

CO 4: To examine themes and concerns and stylistic features of twentieth century literature.

3. Number of Hours: 04 hours per week



4. Course Content:

Total number of hours: 60

Unit I: Marxist view of Literature

12 hours

1. Society and History : Marxist view
2. Major Marxists schools
3. Marxism and literature:
 - a) Literature and ideology
 - b) Autonomy in Literature
4. Marxist approach to Literature

Unit II: Psychoanalysis

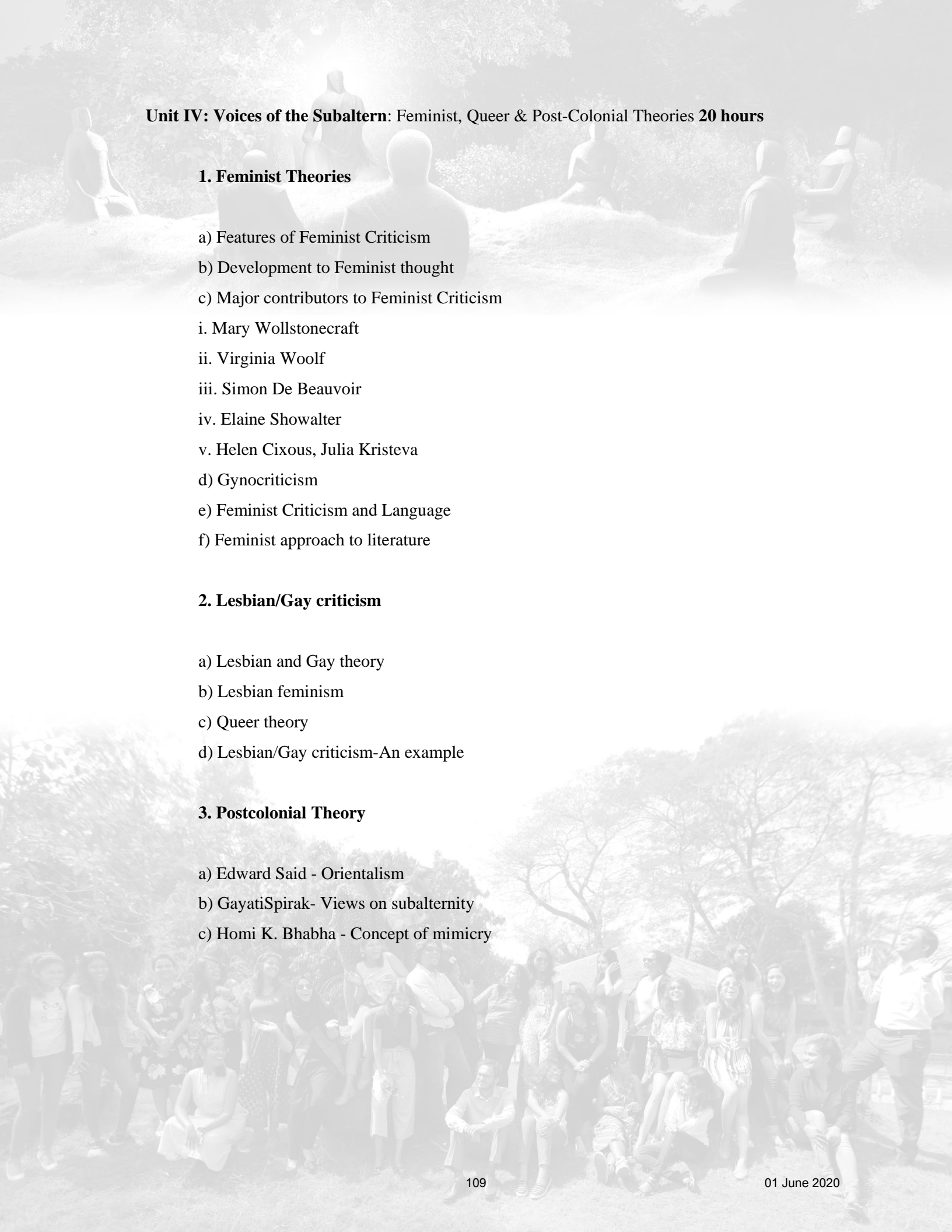
13 hours

1. Views of Freud on human mind
2. Freudian approach to literature
3. Views of Lacan
4. Lacanian Criticism
5. Impact of psychoanalysis of literature

Unit III: Structuralism and Post-structuralism

15 hours

1. From New Criticism to Structuralism
2. Important Tenets of Structuralism
3. Contribution of Saussure
4. Contribution of Jonathan Culler, A. J. Greimas, Roman Jakobson, Roland Barthes
5. Structuralist Approach to Literature
6. Defining Deconstruction
7. Deconstructing Structuralism
8. From 'Work to Text'
9. Death of the author
10. Deconstruction an example
11. Deconstructing Deconstruction



Unit IV: Voices of the Subaltern: Feminist, Queer & Post-Colonial Theories 20 hours

1. Feminist Theories

- a) Features of Feminist Criticism
- b) Development to Feminist thought
- c) Major contributors to Feminist Criticism
 - i. Mary Wollstonecraft
 - ii. Virginia Woolf
 - iii. Simon De Beauvoir
 - iv. Elaine Showalter
 - v. Helen Cixous, Julia Kristeva
- d) Gynocriticism
- e) Feminist Criticism and Language
- f) Feminist approach to literature

2. Lesbian/Gay criticism

- a) Lesbian and Gay theory
- b) Lesbian feminism
- c) Queer theory
- d) Lesbian/Gay criticism-An example

3. Postcolonial Theory

- a) Edward Said - Orientalism
- b) Gayatri Spivak- Views on subalternity
- c) Homi K. Bhabha - Concept of mimicry

4. Reference Books: Primary References:

1. Abrams M. H. *A Glossary of Literary Terms*. Prism Publishers, 1999.
2. Barry Peter. *Beginning Theory*. Manchester United Press, Manchester, 1995.
3. Bertens Hans. *Literary Theory: Title Basics*. Routledge, London, 2001.
4. Eagleton Terry. *Literary Theory: An Introduction*. Blackwell, London, 1983.
5. Hawthorn Jeremy. *A Glossary of Contemporary Literary Theory*. Edward Arnold, London, 1994.
6. Selden Raman. *A Reader's Guide To Contemporary Literary Theory*. Harvester, London, 1993.
7. Webster Roger. *Studying Literary Theory: An Introduction*. Arnold Publishers, London, 1990.

Secondary References:

1. Ashcoft Bill, Griffiths Gareth, Tiffin Helen (ed). *The Post-Colonial Reader*. Routledge, New York, 1995.
2. Ashcoft Bill, Griffiths Gareth, Tiffin Helen (ed). *The Empire Writes Back*. Routledge, New York, 2010.
3. Butler Judith. *Gender Trouble*. Routledge India, 2016.
4. Jameson Fedric. *The Political Unconscious*. Routledge, New York, 1983.
5. Hawkes Terence. *Structuralism and Semiotics*. Routledge, New York, 2009.
6. Woods Tim. *Beginning Post-modernism*. Manchester University Press, Manchester, 2009.
7. Sarup Madan. *An Introductory Guide to Post-structuralism and Postmodernism. 2nd Edition*. The University of Georgia Press, Georgia, 1993.
8. Sedgwick Kosofsky Eve. *Epistemology of the Closet*. University of California Press, 2nd revised edition, 2008.
9. Vanita Ruth, Kidwai Saleem (eds). *Same-Sex Love in India: A Literary History*. Penguin India, 2008.



ELECTIVE

Course Title: Representation of Gender and Sexuality in Literature

Course Code: ENG-E-8

Marks: 100

Credits: 4

1. Course Objectives:

1. To open classroom discussions in an easily accessible manner to students learning to comprehend gender and sexuality in practical situations as well as in literature.
2. To aid an understanding of the distinction between the concepts of gender and sexuality, and explore its ever expanding reach.
3. To discover the interplay of gender and sexuality.
4. To help students understand the fluid natures of gender and sexuality.
5. To understand and appreciate the different artistic expressions of gender and sexuality.

2. Course Outcomes: Upon completion of the course, the student should be able to:

CO 1: Discuss the need to appropriately define and comprehend the various terms within a discussion of gender and sexuality

CO 2: Demonstrate the ability to construct well founded arguments on controversial pieces of text and art

CO 3: Identify correctly the implication of specific historical events on gendered literature and culture

CO 4: Appraise the affect gender and sexuality has on pop culture

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

UNIT I: Introduction:

20 hours

(“Why, What, How)

1. Introducing Women, Gender, Sexuality Studies

a) Video: *Gender fluidity*: Gabrielle Burton at TEDx Columbus

2. Thinking about Gender, Sexuality and Culture

a) Video: *Straightlaced: How Gender’s Got Us All Tied Up* (YouTube)

b) Marilyn Boxer, Ch. 1: Feminist Advocacy, Scholarly Inquiry, and the Experience of Women. *When Women Ask the Questions*.

3. Key Concepts and Theoretical Frameworks (Difference, Experience, Performance, Intersectionality)

a) “Doing Gender” in Gendered Society Reader- Candace West & Don Zimmerman

b) Gender: Judith Butler (Chapter 2) Sara Salih

4. Contemporary Contestations – Intersex and Transgender Movements

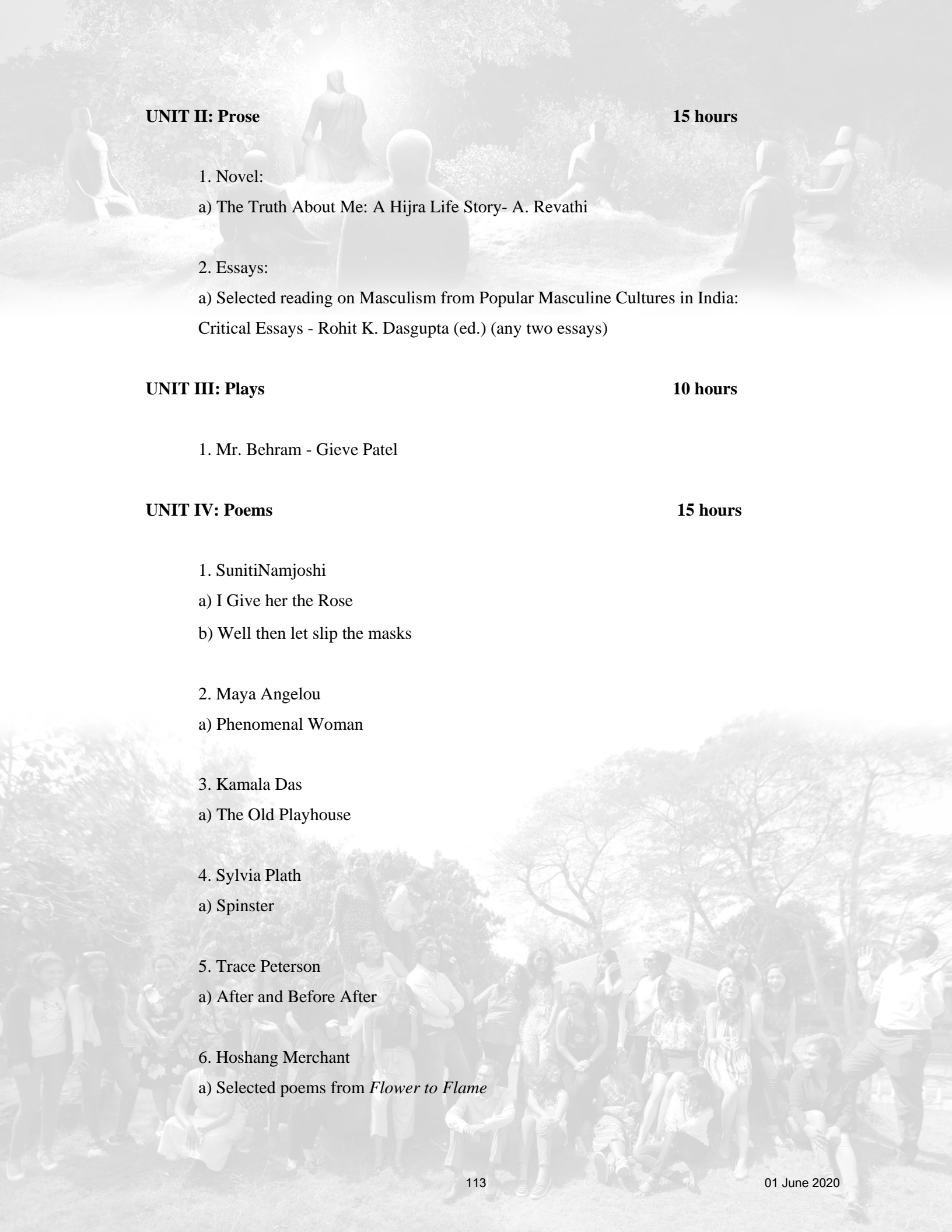
a) The Five Sexes: Why males and females are not enough- Anne Fausto-Sterling

b) Video: *Changing Gender Dynamics in Current Structure of India*. Laxmi Narayan Tripathi. TEDx SIUHinjewadi

c) Ashwini Sukthankar. *Facing the Mirror: Lesbian Writing from India*. Penguin Books Australia. 1999.

5. Reproduction & Family Politics

a) De-constructing ‘choice’: The social imperative and women’s use of the birth control pill - Granzow, Kara



UNIT II: Prose

15 hours

1. Novel:

a) The Truth About Me: A Hijra Life Story- A. Revathi

2. Essays:

a) Selected reading on Masculism from Popular Masculine Cultures in India:
Critical Essays - Rohit K. Dasgupta (ed.) (any two essays)

UNIT III: Plays

10 hours

1. Mr. Behram - Gieve Patel

UNIT IV: Poems

15 hours

1. Suniti Namjoshi

a) I Give her the Rose

b) Well then let slip the masks

2. Maya Angelou

a) Phenomenal Woman

3. Kamala Das

a) The Old Playhouse

4. Sylvia Plath

a) Spinster

5. Trace Peterson

a) After and Before After

6. Hoshang Merchant

a) Selected poems from *Flower to Flame*



Note to Instructor:

1. 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.

2. Comfort in openly discussing their views and listening patiently to the views of their peers is necessary.

3. Recommended method of examination:

a) CAs – Students may be allowed the option of either a) 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.

b) Semester End Exam –This may be a research paper written under the guidance of the instructor.

5. Reference Books:

Primary References:

1. A. Revathi. *The Truth About Me: A Hijra Life Story*. Penguin, 2010.
2. Boxer, Marilyn. *When Women Ask the Questions*. Baltimore and London: The Johns Hopkins University Press.
3. Fausto-Sterling, Anne. "The Five Sexes: Why males and females are not enough." *The Sciences*, 33 (2), 1994. Pgs. 20-25.
4. Granzow, Kara. "De-constructing 'choice': The social imperative and women's use of the birth control pill". *Culture, Health & Sexuality*, 9(1), 2007. Pgs. 43-54.
5. Jain, Jasbir (ed). *Women in Patriarchy: Cross – Cultural Reading*. New Delhi: Rawat Publications, 2005.
6. Ruth Vanita&KidwaiSaleem. *Same Sex Love in India: Readings from Literature and History*. New Delhi: Macmillan, 2000.
7. Salih, Sara. Chapter 2: Gender: *Judith Butler*. London: Routledge, 2002.
8. Tendulkar, Vijay. *Mitrachi Goshta: A Friend's Story: A Play in Three Acts*. Oxford University Press, 2000.
9. Peterson, Trace. *After and Before After*. Online. Link
10. West, Candace and Don Zimmerman. "Doing Gender". *Gendered Society Reader*. eds. Michael Kimmel & Amy Aronson. Oxford, 2000. Pgs. 146- 163.
11. Merchant, Hoshang. *Flower to Flame*. Rupa&Co. ,1992.
12. Dasgupta, Rohit K. *Popular Masculine Cultures in India: Critical Essays*. SetuPrakashani, 2013.



Secondary References:

1. Brabon, Benjamin & Genz Stephanie. *Postfeminism*. Edinburgh University Press, 2009.
2. Bristow, Joseph. *Sexuality*. Routledge, 2013.
3. Butler, Judith. *Gender Trouble*. Routledge, 2012.
4. Shahni, Parmesh. *Gay Bombay: Globalization, Love and (be)longing in Contemporary India*. Sage Publications India Pvt. Ltd, 2008.
5. Sharma, Prabhat. *The Plays of Vijay Tendulkar: Critical Explorations*. Sarup & Sons, 2008.
6. Wake, Paul & Malpas Simon. *The Routledge Companion to Critical Theory*. Routledge, 2008.
7. Merchant, Hoshang. *Forbidden Sex, Forbidden Texts: New India's Gay Poets*. India: Routledge, 2009.
8. Bose, Brinda (Ed.), Subhabrata Bhattacharyya (Ed.). *Phobic And The Erotic: The Politics Of Sexualities In Contemporary India*. Seagull Books, 2007.

Suggested Readings:

1. Gilbert, Sandra & Gubar Susan. *The Madwoman in the Attic*. UK: Yale University Press, 1984.
2. Millett, Kate. *Sexual Politics*. University of Illinois Press, 2000.
3. Mohanty, Chandra Talpade. "Feminist Encounters: Locating the Politics of Experience". *Destabilizing Theory: Contemporary Feminist Debates*. eds. Michele Barrett and Anne Phillips. Stanford: Stanford University Press, 1992.



4. Monette, Paul. *Borrowed Time: An AIDS Memoir*. Mariner Books; 1 edition (June 1, 1998)

5. Sedgwick Eve Kosofsky. *Epistemology of the Closet*. University of California, 1990.

6. Seth, Vikram. *The Humble Administrator's Garden*. India: Penguin, 2012.

Videos:

1. *Changing Gender Dynamics in Current Structure of India*. Laxmi Narayan Tripathi.
TEDxSIUHinjewadiLink

2. *Gender fluidity*: Gabrielle Burton at TEDxColumbusLink

3. *Straightlaced: How Gender's Got Us All Tied Up* (YouTube)Link.

Suggested Films:

1. Campillo, Robin. *120 BPM (Beats per Minute)*. 2017.

2. Epstein, Rob and Jeffrey Friedman. *Howl*. 2010.

3. Kechiche, Abdellatif. *Blue Is the Warmest Colour*. 2013