



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



APPROVED SYLLABI OF SEMESTER V, and VI

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**

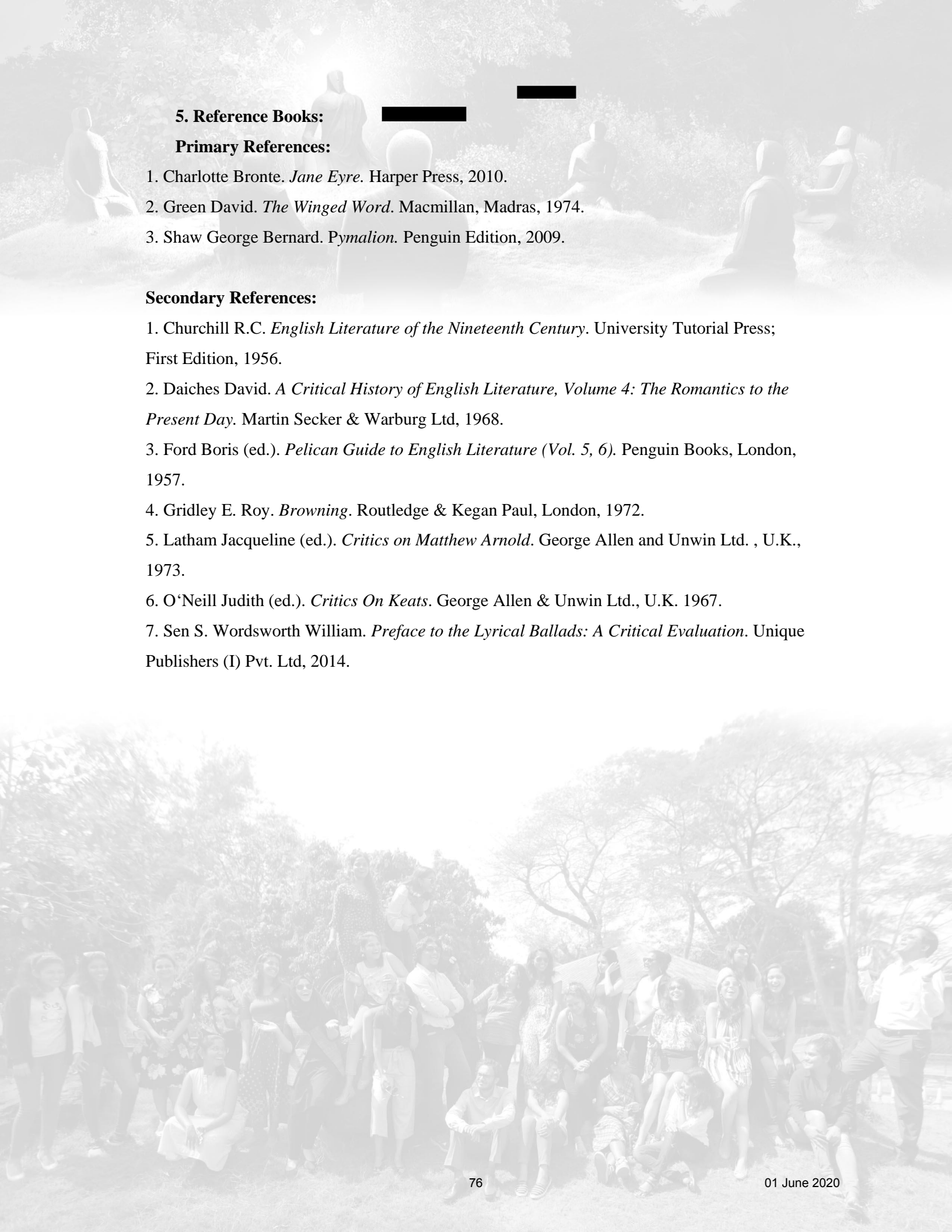
**10 hours**

1. Pygmalion - George Bernard Shaw

**UNIT IV: Novels**

**20 hours**

1. Jane Eyre - Charlotte Bronte

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## 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.

The background of the page is a faded, grayscale image of a park. In the upper portion, several statues of people in various poses are scattered across a grassy area. The lower portion of the image shows a large group of people, likely students, posing for a group photo outdoors. They are dressed in casual attire and are arranged in several rows, some sitting on the ground and others standing.

**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](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://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](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:**

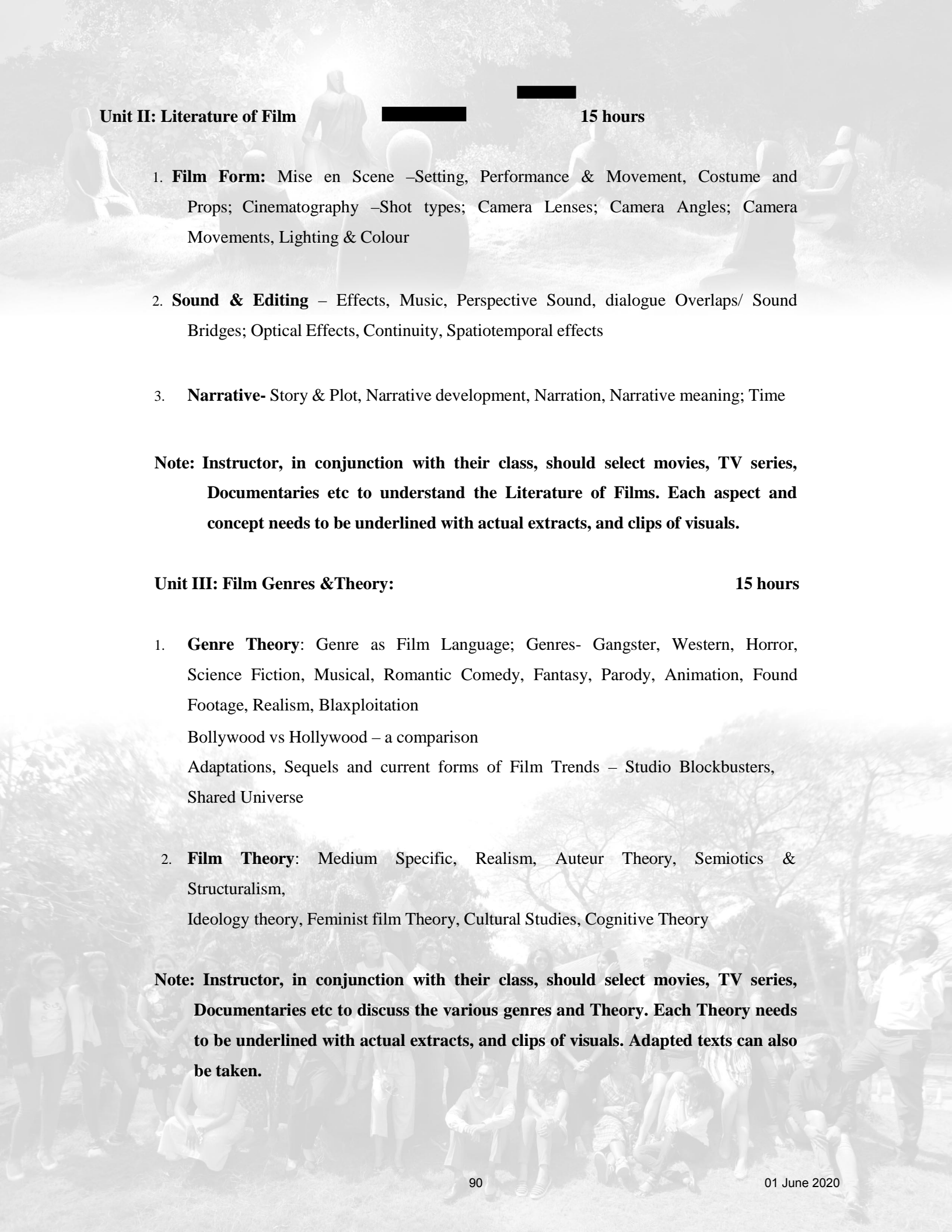
**Total number of hours: 60**

**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**

**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**

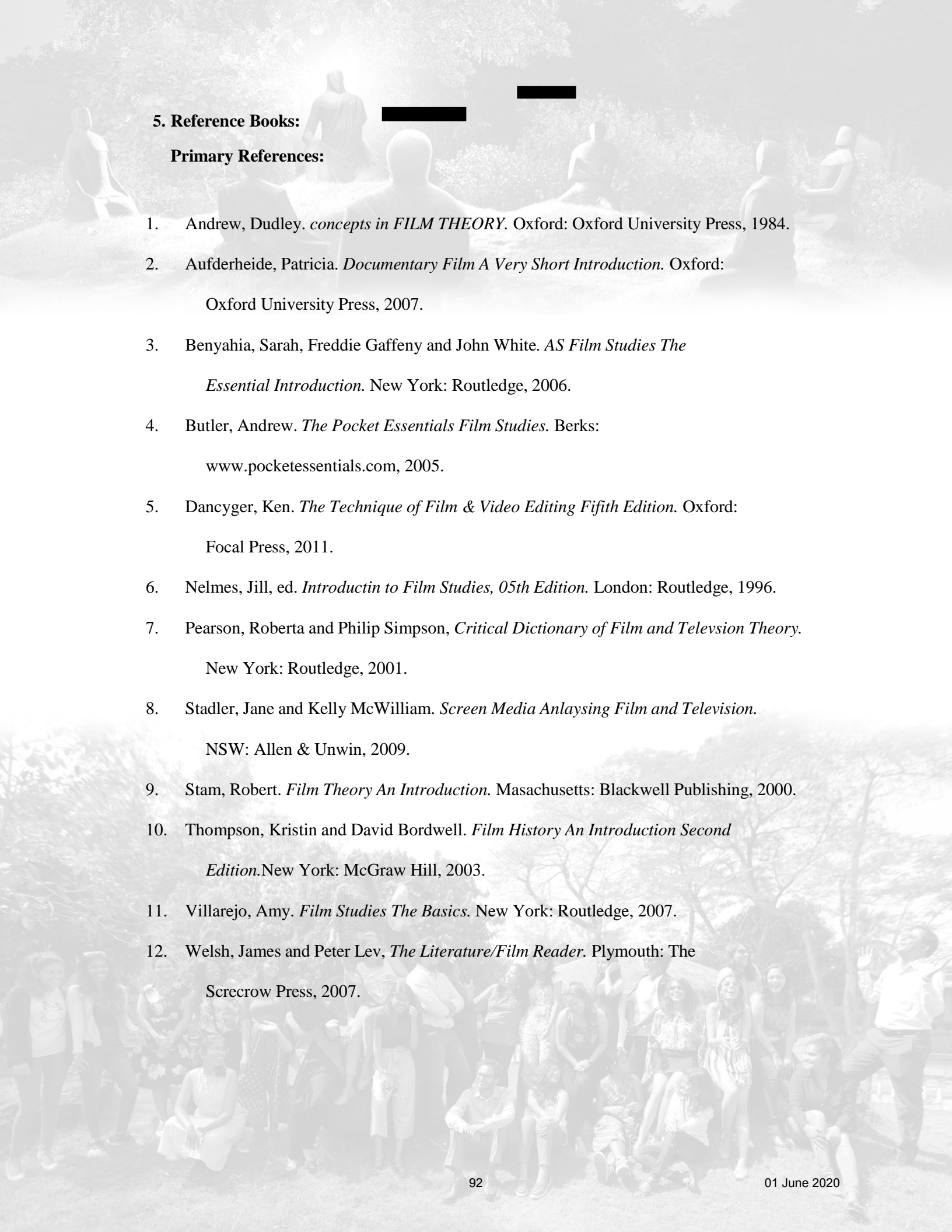
Message & Values, Mise en Scene, Cinematography, Sound & Editing, Narrative, Genre and Film theory

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](http://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*. Massachusetts: 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. W. Norton, 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**

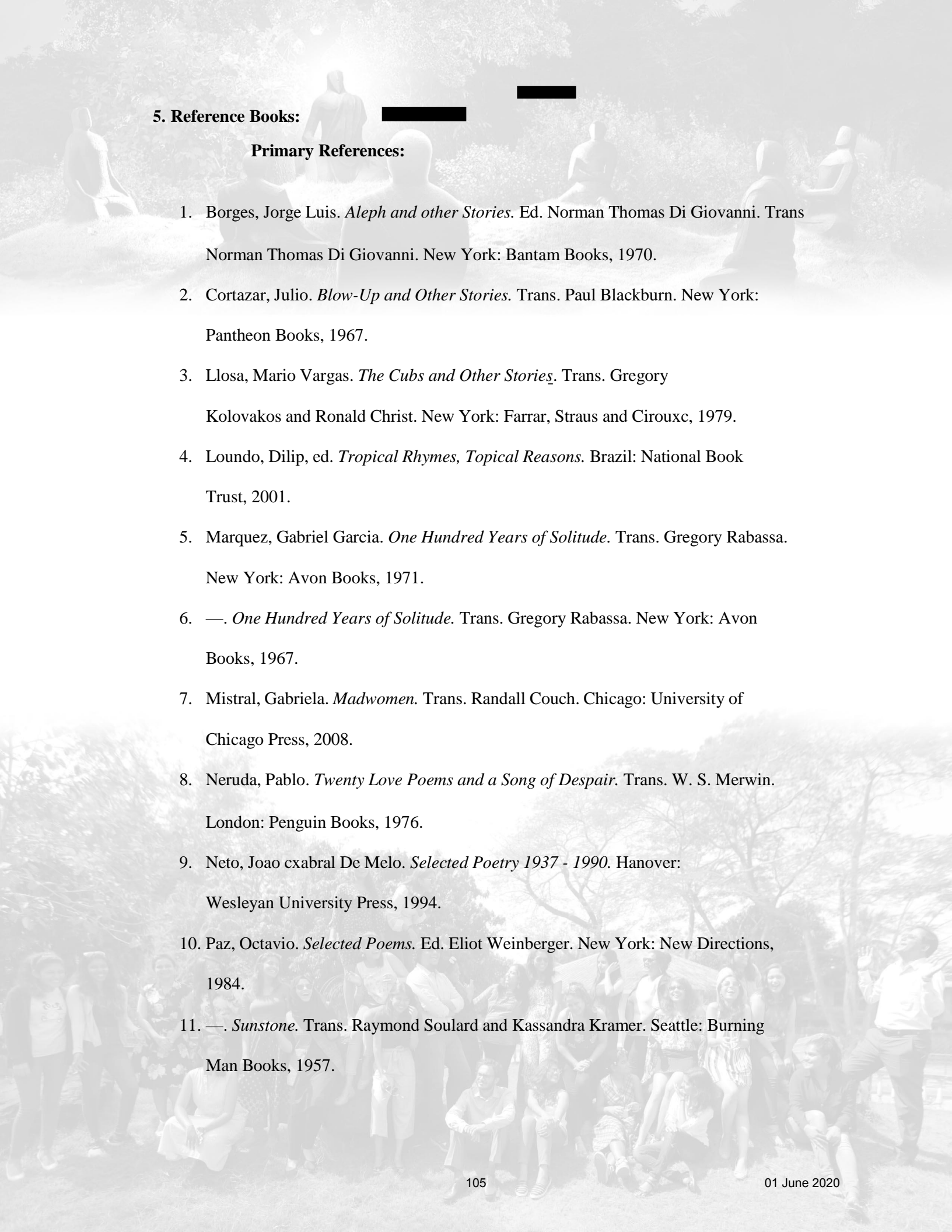
1. *Sonnet XVIII, The Song of Despair, A song for Bolivar* - **Pablo Neruda (Chile)**
2. *Flame, speech; Proem, extract from Sunstone* (first 15 stanzas) - **Octavio Paz (Mexico)**
3. *The Psychology of Composition, The Hen’s Egg* – **Joao Cabral de Neto (Brazil)**
4. *The Other, Antigone* – **Gabriela 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 cxabral 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 Soulard and Kassandra 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, 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) GayatriSpirak- Views on subalternity
- c) Homi K. Bhabha - Concept of mimicry

#### **4. Reference Books: Primary [REDACTED]:**

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

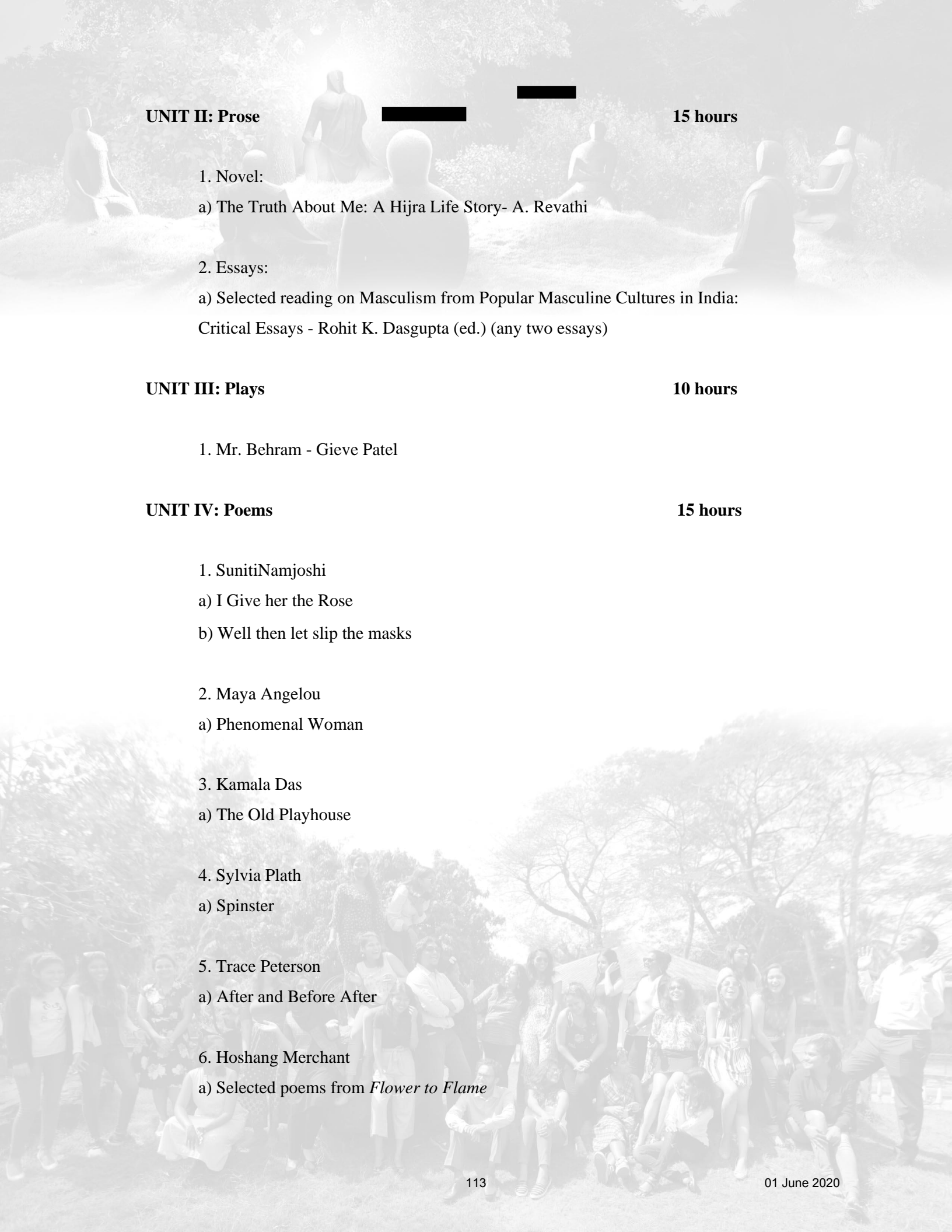
a) The Five Sexes: Why males and females are not enough- Anne Fausto-Sterling

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.

The background of the page is a faded, grayscale photograph of a park. In the upper portion, several classical-style statues of human figures are visible, some sitting on a grassy mound. In the lower portion, a large group of people, including children and adults, are gathered on a lawn, some sitting on the grass and others standing. The overall scene is bright and somewhat washed out, serving as a decorative backdrop for the text.

## 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