

MINUTES OF MEETING OF THE BOARD OF STUDIES IN ENGLISH
HELD ON 15th FEBRUARY 2024 at
Parvatibai Chowgule College of Arts & Science
(Autonomous)
Margao – Goa

Vide Chowgule College notice (F.133(C)/1345 dated 30 January 2024) a meeting of this BOS was convened on 15 February 2024 at 9:30am through online GMeet, Parvatibai Chowgule College of Arts & Science (Autonomous), Margao – Goa. Since the number of members present represented the Quorum, the BOS began its proceedings.

Members present:

1. Dr. Sonia Fernandes Da Costa – Chairperson
2. Dr. Lucy James – Academic Council Nominee
3. Dr. Deepa Prajith – Academic Council Nominee
4. Dr. Anjali Chaubey – V.C. Nominee
5. Ms. Anjali Mascarenhas – Alumni
6. Mr. Shubhankar Shah – Member Secretary
7. Mr. Andrew S. Barreto – Member
8. Ms. Loretta Rodrigues – Member
9. Ms. Finoshka Rodrigues – Member
10. Ms. Salija Krishna – Member
11. Ms. Siffonia D'mello – Member

Member Absent without Intimation

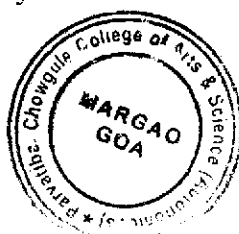
1. Dr. Anisha Sindhu - Member
2. Mr. Leonard Fernandes - Industry Representative

Proceedings

The Chairperson welcomed the members of the Board of Studies (BOS). The Chairperson introduced and explained the agenda for the meeting and read out the minutes of the previous B.O.S meet. The meet continued taking up the following agenda.

Agenda Items:

1. Approval of PG Syllabus MA Part I & II
2. Revision of CLO & alignment of CLO to PLO/ PO in accordance with OBE
3. Approval of Discipline Specific Core Courses (DSC), Minor Courses, and Skill Enhancement Courses with Course Titles and Syllabus.
4. A.O.B.



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

1. To approve revision of Course Learning Outcomes (CLOs) & alignment of CLO to PLO/ PO in accordance with OBE (Annexure A - Summary of the changes incorporated in CLOs)
2. To approve revisions made to AEC course, Effective English Communication: UG-ENG-AEC1 (Annexure A - Summary of the changes incorporated in syllabus followed by the syllabus)
3. To approve New Discipline Specific Core Courses (DSC), Minor Courses and Skill Enhancement Courses (SEC) with Course Titles and Syllabus (Annexure C)
4. To approve PG syllabus for Semester I, II, III & IV under New (NEP) Structure (Annexure III)


15/2/2024

Mr. Shubhankar Shah
Member Secretary
Board of Studies

Dated: 15 February 2024





Dr. Sonia Fernandes Da Costa
Chairperson
Board of Studies

Annexure A

Summary of the changes incorporated in CLOs

Sem.	Type of Course	Course Code	Course Title	Existing	Changes Proposed	Reasons
2	DSC Core	UG-ENG-102	Understanding Fiction	<p>CO1. To understand the various elements of the Novel and the Short Story.</p> <p>CO2. To recognize the characteristics of the Novel and the Short Story.</p> <p>CO3. To have the ability to analyze Short Stories and Novels critically.</p>	<p>CLO1: Identify elements of Short Stories, Novella and Novel such as Plot, Character, Setting, Theme.</p> <p>CLO2: Compare and contrast the structural difference between a short story, novella and a novel.</p> <p>CLO3: Critically analyze novella, novel and short stories.</p> <p>CLO4: Explain the origin of the short story, novella and novel.</p>	<p>2 Credit courses need to have 2-3 Course Outcomes;</p> <p>3 Credit courses need to have 2 to 3 Course Outcomes;</p> <p>4 Credit courses need to have 4-6 Course Outcomes</p> <p>Course Outcomes altered to comply with OBE guidelines.</p>
2	SEC	UG-ENG-SEC2	Writing for the Media I	<p>CO1: Interpret jargon, key-terms and concepts in Mass Media</p> <p>CO2: demonstrate proficiency in writing in one or more professional media writing applications</p> <p>CO3: Create layouts for print media (traditional/digital) with original content based on ethical media guidelines.</p> <p>CO4: Produce simple original TV/Radio News, entertainment, and advertising content</p> <p>CO5: Generate original digital media through blogs, social media, and video/audio sharing sites.</p> <p>CO6: skill themselves in industry standard softwares in DTP, and audio/video editing</p>	<p>CLO1: demonstrate proficiency in writing in Print, Electronic, & Digital Media, interpreting jargon, key-terms and concepts in Mass Media</p> <p>CLO2: Create simple mixed media original content for Print, Electronic and Digital Media through social media, blogs, print/audio/video sharing sites.</p> <p>CLO3: Create samples of their content creation (individual/group), utilizing ICT & Digital technology, and industry standard software in DTP, & Audio/video editing through an ePortfolio.</p>	<p>Course Outcomes also altered to suit PLOs and college POs.</p>
3	DSC	UG-	Contemporary	CO 1. Analyse the	CLO 1. Define and	2 Credit courses

	Core	ENG-203	Indian English Literature	<p>common tropes in prose literature of partition and children's literature.</p> <p>CO 2. Define and recognize contemporary Indian English Literature.</p> <p>CO 3. Identify various genres employed by the contemporary Indian English writers.</p> <p>CO 4. Explain and analyse themes and narrative techniques employed by contemporary Indian English writers.</p> <p>CO 5. Identify the special features of contemporary Indian Poetry and Drama.</p>	<p>recognize contemporary Indian English Literature.</p> <p>CLO 2. Identify various genres employed by the contemporary Indian English writers.</p> <p>CLO 3. Explain and analyse themes and narrative techniques employed by contemporary Indian English writers.</p> <p>CLO 4. Identify the special features of contemporary Indian Poetry and Drama.</p>	<p>need to have 2-3 Course Outcomes;</p> <p>3 Credit courses need to have 2 to 3 Course Outcomes;</p> <p>4 Credit courses need to have 4-6 Course Outcomes</p> <p>Course Outcomes altered to comply with OBE guidelines.</p> <p>Course Outcomes also altered to suit PLOs and college POs.</p>
3	Minor	UG-ENG-204	Contemporary Indian English Literature (Minor)	<p>CO 1. Analyse the common tropes in prose literature of partition and children's literature.</p> <p>CO 2. Define and recognize contemporary Indian English Literature.</p> <p>CO 3. Identify various genres employed by the contemporary Indian English writers.</p> <p>CO 4. Explain and analyse themes and narrative techniques employed by contemporary Indian English writers.</p> <p>CO 5. Identify the special features of contemporary Indian Poetry and Drama.</p>	<p>CLO 1. Define and recognize contemporary Indian English Literature.</p> <p>CLO 2. Identify various genres employed by the contemporary Indian English writers.</p> <p>CLO 3. Explain and analyse themes and narrative techniques employed by contemporary Indian English writers.</p> <p>CLO 4. Identify the special features of contemporary Indian Poetry and Drama.</p>	
3	DSC Core	UG-ENG-202	Creative Writing I	<p>CO1: Demonstrate an understanding of concepts related to the creative writing genres.</p> <p>CO2: Present their ideas/opinions confidently through creative writing genres.</p> <p>CO3: Create a sample of</p>	<p>CLO1: Demonstrate an understanding of concepts related to the creative writing genres.</p> <p>CLO2: Present & critique their ideas/opinions as well as others articulately through creative writing genres.</p>	

				<p>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.</p>	<p>CLO3: Create a sample of their own creative output (individual/group), utilizing ICT & Digital technology in their creative endeavour through an ePortfolio.</p>
3	DSC Core	UG-ENG-201	Introduction to Linguistics I	<p>CO1. Have a fundamental understanding of the basic nature, branches and history of linguistic inquiry. CO2. Develop competence in linguistic and phonetic analysis of English sound system and word formation in English. CO3. Distinguish between different registers of English and international varieties of English.</p>	<p>CLO1. Have a fundamental understanding of the basic nature, branches and history of linguistic inquiry. CLO2. Develop competence in linguistic and phonetic analysis of English sound system and word formation in English. CLO3. Distinguish between different registers of English and international varieties of English.</p>
3	SEC	UG-ENG-SEC3	Writing for the Media II	<p>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</p>	<p>CLO1: demonstrate proficiency in writing in Print, Electronic, & Digital Media, interpreting jargon, key-terms and concepts in Mass Media CLO2: Create simple mixed media original content for Print, Electronic and Digital Media through social media, blogs, print/audio/video sharing sites. CLO3: Create samples of their content creation (individual/group), utilizing ICT & Digital technology, and industry standard software in DTP, & Audio/video editing through an ePortfolio.</p>

4	DSC Core	UG- ENG- 208	American Literature of the Twentieth Century	Analyze and interpret works by representative Twentieth Century American writers. 2. Identify various literary techniques and movements during the Twentieth Century. 3. Illustrate how literature reflects culture and society. 4. Evaluate the efficacy of using poetry as a vehicle to comprehend subjects like the Great Depression, the Harlem Renaissance and Confessionalism.	CLO1: Contextualize literary works within the historical, cultural, and social contexts of 20th- century America CLO2: Explain the impact of historical events and movements such as the American Dream, the Great Depression, and Harlem Renaissance on literature. CLO3: Interpret and critically analyze through close reading 20th- century American fiction. CLO4: Demonstrate the ability to analyze and interpret a variety of 20th-century American poems, identifying themes, literary devices, and cultural contexts.	2 Credit courses need to have 2-3 Course Outcomes; 3 Credit courses need to have 2 to 3 Course Outcomes; 4 Credit courses need to have 4-6 Course Outcomes Course Outcomes altered to comply with OBE guidelines. Course Outcomes also altered to suit PLOs and college POs.
4	DSC Core	UG- ENG- 206	Creative Writing II	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	CLO1: Demonstrate an understanding of concepts related to the creative writing genres. CLO2: Present & critique their ideas/opinions as well as others articulately through creative writing genres. CLO3: Create a sample of their own creative output (individual/group), utilizing ICT & Digital technology in their creative endeavour through an ePortfolio.	
4	DSC Core	UG- ENG- 205	Introduction to Linguistics II	CO1. Have a fundamental understanding of semantics. CO2. Develop competence in syntactic analysis in English. CO3. Understand stylistic features of works in English language. CO4. Examine the	CLO1. Develop a fundamental understanding of semantics and syntax in English. CLO2. Understand and examine the stylistic features of works in English language. CLO3. Evaluate the different methods of language acquisition and	

				difference ways of language acquisition and learning.	learning.
4	DSC Core	UG-ENG-207	The Literature of the Indian Diaspora	<p>CO 1: Demonstrate, through writing, an understanding of important issues presented in Indian diasporic literature.</p> <p>CO 2: Examine in detail select works of some recent authors of the Indian diaspora.</p> <p>CO 3: To understand the unique features of Indian Diaspora writings.</p> <p>CO 4: To examine themes and concerns in Indian Diaspora writings.</p>	<p>CLO1: Understand and explore concepts such as cultural hybridity, alienation, and exile</p> <p>CLO2: Appreciate diverse experiences by exploring narratives of migration, displacement, and cultural negotiation in the literature of the Indian diaspora</p> <p>CLO3: Analyze the thematic concerns and stylistic visions of diasporic writers through the prescribed texts.</p> <p>CLO4: Develop critical thinking skills through close reading, textual analysis, and interpretation of literary texts from the Indian diaspora</p>

Annexure A

Summary of the changes incorporated in syllabus

Sem.	Course Title	Existing	Changes Proposed	Reasons
I	Title: Effective English Communication Code: UG-ENG-AEC1 Type: AEC	Unit 1: Fun with Grammar	Removed Unit 1: Fun with Grammar	Teaching basic grammar at college level was thought to be redundant. Grammar Unit was a remanent of the 4 Credit course on which the AEC was initially based on. Currently, AEC is 2 Credits only. Hence, it was removed to accommodate the reduction in Contact Hours and Credits.
		Unit 3: Written English	Added <i>Writing Emails (and online/digital etiquettes)</i> to Unit 2: Written English	Emails are the most common form of communication today, hence proficiency in Written English must also involve digital communication.

Revised AEC - Semester 1 (AY2024-25 onward)

Course Title: Effective English Communication

Course Code: UG-ENG-AEC1

Credits: 2

Marks: 50

Duration: 30 Hours

Course Objectives:

1. To help students develop competence in English communication.
2. To help students become proficient in listening, writing, and speaking skills.
3. To help students understand the importance of developing multimedia related digital skills.

Course Learning Outcomes:

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

CLO1: Identify the key indicators of good communication skills and show confidence while conversing and writing in formal English.

CLO2: Demonstrate proficiency in written skills related to letters, resumes and minutes of a meeting.

CLO3: Create multimedia stories with purposeful and correct English grammar and pronunciation.

Course Content:

Module I: Spoken English

(9 hours)

1.1 Individual Presentation Skills

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

Concepts:

Importance of Body Language and Eye Contact in Spoken Communication

Ways to Overcome Fear of Speaking

Pace, Tone and Intonation

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

Applied:

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

Formal Presentation with material

Formal/Informal Speech – Welcome, Introduction to a dignitary, Raising a toast, Farewell speech, Celebratory speech

1.2 Group Based Activities

1.2.1 Minutes of the meeting can be used as a group-based activity.

1.2.2 Group Discussions of Formal and Informal nature.

Module II: Written English**(9 hours)**

Students will be taught simple office-related writing skills and etiquettes:

- 2.1 Formal Letters
- 2.2 Writing a Resume
- 2.3 Minutes of Meeting
- 2.4 Writing Emails (and online/digital etiquettes)

Module III: Digital Story Telling (DST)**(12 hours)**

DST essentially implies harnessing digital media to weave engaging video narratives in a short time frame. The topic can either be a personal story or a general story that incorporates the features of a good presentation, creates audience engagement, and showcases a narrative arc to produce an engrossing DST. Use of technology and multimedia is also an important aim.

References:**Mandatory:**

1. Biber, Douglas, Susan Conrad and Geoffrey Leech. *Longman Student Grammar of Spoken and Written English*. Edinburgh: Pearson Education Limited, 2002.
2. Bullock, Richard. *The Norton Field Guide to Writing*. New York: W.W. Norton & Company, 2009.

Supplementary:

1. Downing, Angela and Philip Locke. *English Grammar A University Course*. London and New York: Routledge, 2006.
2. Sadanand, Kamelesh and Susheela Punitha. *Spoken English: A Foundation Course- Part 1*. Hyderabad: Orient Blackswan Private Limited, 2009.
3. Stanek, William. *Effective Writing for Business, College and Life*. Reagent Press, 2005.

Weblinks:

1. <https://www.englishclub.com/>
2. <https://www.englishgrammar.org/>
3. <https://learnenglish.britishcouncil.org/>
4. <https://www.storycenter.org/stories>

Annexure B

PROGRAMME LEARNING OUTCOMES (PLOs)

After successful completion of a three years Bachelor's degree in English, the student will be able to:

PLO 1: Core Concepts, evolving forms and traditions in literature	Define, recognize and appreciate major literary forms as well as understand the nature, functions and schools of literary criticism and literary theory; appreciate the impact of the major texts and traditions of literature written in English in their social, cultural and historical context.
PLO 2: Synthetic thinking and analysis of literature & culture	Identify and explain the historical, cultural and literary connections between texts, analyze, interpret and describe the critical ideas, values and themes that appear in literary and cultural texts and understand the way these ideas, values and themes inform and impact culture and society, both now and in the past.
PLO 3: Analytical & Ethical writing and research	Write analytically in a variety of formats, including essays, research papers, reflective writing and critical reviews of secondary sources. Ethically gather, understand, evaluate and synthesize information from a variety of written and electronic sources.
PLO 4: Skills & Life Skills	Recognize and analyze various linguistic features of language and practice four linguistic skills, & Apply Skills developed through courses like writing for the media, creative writing and ELLT (creating basic teaching methods in ELLT).

Annexure C

NEW SYLLABUS

Major Course – Semester 3 (AY2024-25 onward)

Course Title: Media Writing I

Course Code: UG-ENG-212

Credits: 2

Marks: 50

Duration: 30 Hours

Course Objectives:

1. To give students an overview 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.

Course Learning Outcomes:

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

CLO1: demonstrate proficiency in writing in Print, Electronic, & Digital Media, interpreting jargon, key-terms and concepts in Mass Media

CLO2: Create simple mixed media original content for Print, Electronic and Digital Media through social media, blogs, print/audio/video sharing sites.

CLO3: Create samples of their content creation (individual/group), utilizing ICT & Digital technology, and industry standard software in DTP, & Audio/video editing through an ePortfolio

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.

Module 1: Print Media: Newspapers

(10 hours)

1.1 Introduction: The Media and the Message- Message depends on Medium Introduction to Print Media: Audience for the News, Newspaper Writing

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

Concepts:

a. News Reporting- (datelines/Credit-line/Bylines/Nut-graph/Headlines)

b. News Writing–Appropriate angle for a news 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’ sand ‘H’ of Writing.

c. Other Writing- Features/Articles-Editorials– Letters to the Editor– Book and Film reviews– Interviews–Op-ed Pieces

d. Basic Layout and Composition-Balanced/Unbalanced/Circus 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- op-ed Pieces -Layout & Composition; copywriting for Print Advertisement

e. 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.

Module II: Electronic Media

(10 hours)

2.1 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

2.2 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

Module III: Digital Media: 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

References:

Mandatory:

1. *Writing for Television, Radio and New Media* (Seventh ed.). Hilliard, Robert Wadsworth, 2006
2. *Writing for the Mass Media* (Sixth ed.). 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*. A.P, 1994
13. *Handbook of Magazine Article Writing*. Michelle Ruberg. Writer's Digest, 2009

Supplementary:

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.CMcGiffortChiltonBookCo.,1978
5. *Digital Media Tools* Dr. Chapman Nigel, 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
8. *The TV 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, 2008

Weblinks:

1. <https://ohiostate.pressbooks.pub/stratcommwriting/>
2. https://owl.purdue.edu/owl/subject_specific_writing/journalism_and_journalistic_writing/index.html
3. <https://writeandco.com/four-types-of-screenplay-drafts/>
4. https://www.youtube.com/watch?v=uZaJQ_ivG6Y
5. <https://blog.hubspot.com/marketing/how-to-start-a-blog>

Major Course – Semester 4 (AY2024-25 onward)

Course Title: Media Writing II

Course Code: UG-ENG-213

Credits: 2

Marks: 50

Duration: 30 Hours

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.

Course Learning Outcomes:

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

CLO1: Demonstrate proficiency in writing in Print, Electronic, & Digital Media, interpreting jargon, key-terms and concepts in Mass Media

CLO2: Create simple mixed media original content for Print, Electronic and Digital Media through social media, blogs, print/audio/video sharing sites.

CLO3: Create samples of their content creation (individual/group), utilizing ICT & Digital technology, and industry standard software in DTP, & Audio/video editing through an ePortfolio.

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.

Module 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.

Module II: Electronic Media- Cinema

(10 hours)

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

Applied–Scripting for a show

2.2 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.

Module 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

References:

Mandatory:

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. 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 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

Supplementary:

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: A* Richard L Lewis Prentice Hall *Introduction*

4. *The Art of Editing the News* Robert C Mc Giffort Chilton Book Co.,1978
5. *Digital Media Tools* Dr. Chapman Nigel, 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
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, 2008

Web References:

1. <https://ohiostate.pressbooks.pub/stratcommwriting/>
2. https://owl.purdue.edu/owl/subject_specific_writing/journalism_and_journalistic_writing/index.html
3. <https://writeandco.com/four-types-of-screenplay-drafts/>
4. https://www.youtube.com/watch?v=uZaJQ_ivG6Y
5. <https://blog.hubspot.com/marketing/how-to-start-a-blog>
6. <https://writenonfictionnow.com/writing-magazine-articles/>

Minor Course - Semester I (AY2024-25 onward)

Course Title: Introduction to Poetry and Drama (Minor)

Course Code: UG-ENG-105

Credits: 4

Marks: 100

Duration: 60 Hours

Course Objectives:

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

Course Learning Outcomes:

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

CLO1: Recognize and define major poetic forms such as lyric poetry, narrative poetry.

CLO2: Know and identify rhyme, rhythm and meter.

CLO3: Understand and appreciate the literal and symbolic/inner meaning (connotative and denotative meaning) of a poem.

CLO4: Identify and analyze special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features, imagery.

CLO5: To recognize and appreciate various elements of a drama: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.

CLO6: To understand and be knowledgeable about the evolution of two major forms of Drama – Tragedy and Comedy.

Course Content:

Module I: Background to Poetry & Drama

(12 hours)

- 1.1 Poetry as a Literary form
- 1.2 Nature and types of lyric poetry
- 1.3 Evolution of lyric as a literary form
- 1.4 Nature and forms of narrative poetry
- 1.5 Evolution of the English Drama
- 1.6 Nature of Tragedy & Comedy in Drama

Module II: Lyric Poetry: Songs, Sonnets, Odes, Elegies & Dramatic Monologues (12 hours)

- 1 Edmund Spenser a) Whilst in Prime
- 2 William Shakespeare a) Marriage of True Minds
- 3 John Donne a) Batter my Heart
- 4 Robert Herrick a) To Daffodils
- 5 William Blake a) Lamb
b) Tyger
- 6 William Wordsworth a) The Daffodils (I Wandered Lonely As a Cloud)
- 7 Percy Bysshe Shelley a) Mutability
- 8 John Keats a) Ode on a Grecian Urn
- 9 Robert Browning a) My Last Duchess

Module III: Narrative Poetry: Ballads, Mock Epic

(12 hours)

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

Module IV: Drama: Tragedy & Comedy

(24 hours)

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

References:

Mandatory:

1. Barrie, J. M. *The Admirable Crichton*. Createspace Independent P, 2012
2. Ibsen, Henrik. *An Enemy of the People*. Penguin Classics, 2016

Supplementary:

1. Abrams, M. H. *A Glossary of Literary Terms*. Cengage Learning, 2014.
2. Ed. Bloom Harold. *William Shakespeare's Sonnets*. Viva Books, 2007.
3. Bradley. A.C. *Oxford Lectures on Poetry*. Atlantic, 2009.
4. Chandra NDR, Sebastian A.J. *Literary Terms in English Poetry*. Authors Press, Delhi, 2001.
5. Cuddon J A. *The Penguin Dictionary of Literary Terms and Literary Theory* Penguin Books, 1999. Dobson, Michael and Wells, Stanley. *The Oxford Companion to Shakespeare*. Oxford, 2001.
6. Hudson, W. H. *An Introduction to the Study of Literature*. Trinity Press, 2009.
7. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2004.
8. Prasad, B. *Background to the Study of English Literature for Indian Students*. Trinity Press, 2014.
9. Ed. Ward Sir W. & Walter A.R. *The Cambridge History of English Literature*. Cambridge University Press, 2009.

Weblinks:

1. <https://www.poetryfoundation.org/poems/45106/sonnet-116-let-me-not-to-the-marriage-of-true-minds>
2. <https://people.umass.edu/eng2/genre/epic.html>
3. <https://poets.org/glossary/lyric-poetry>
4. <https://sites.udel.edu/britlitwiki/the-rape-of-the-lock/>
5. <https://www.youtube.com/watch?v=RhwAXc2YvPc>

Minor Course – Semester 3 (AY2024-25 onward)

Course Title: History of English Literature (5th to 18th Century) (Minor)

Course Code: UG-ENG-211

Credits: 4

Marks: 100

Duration: 60 Hours

Course Objectives:

1. To provide a comprehensive overview of major periods in the History of English literature.
2. To introduce the historical and cultural contexts in which English Literature has developed through the ages.
3. To provide insight on major writers and their works in different ages.
4. To explore the complex relationship between literature and its context through discussion of particular literary trends, texts and issues within each period.

Course Learning Outcomes:

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

CLO 1: Identify the impactful periods in the history of English literature.

CLO 2: Compare and strategically dissect the development of European culture in relation to English literature.

CLO 3: Construct a comprehensive list of major writers and their works throughout important periods of English history.

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

Course Content:

Module I: Anglo Saxon Age

(12 hours)

1.1 The dark ages and the Norman conquest[^]

1.2 Development of English Language (Old English and Middle English)[^]

1.3 The Age of Chaucer/From Chaucer to Renaissance (1350- 1516)[^]

1.4 Age of unrest and transition, Religious movements, [^]

1.5 New learning of classical antiquity Petrarch, Giovanni Boccaccio [^]

1.6 Anglo Saxon Literature- Beowulf ^*

1.7 Works of Major prose writers- John Wyclif, Sir John Mandeville ^*

1.8 Works of Major Poets- Geoffrey Chaucer, William Langland, John Gower ^*

Module II: The English Renaissance/ The age of Shakespeare (1578-1625) (18 hours)

2.1 Renaissance and Reformation

2.2 Development of drama from Miracle and Morality Plays#

2.3 War of the Roses, Anglican Clergy, Elizabethan age and Geographical discoveries

2.4 Interludes to University Wits^

2.5 Shakespeare# and Humanism

2.6 Poetry- Songs and sonnets of the 16th century, Bacon's Essays

2.7 Prose- Translations (Wyclif, Tyndale, Coverdale, Authorized Version of 1611), Historical and biographical works, Literary Criticism, Religious writings, Humanistic writings, Elizabethan satirical writings (Nash, Lodge, etc.)#

Module III: The Seventeenth Century (18 hours)

3.1 Political Background: England under James I (Jacobean Period) and Charles I (Cavaliers)^ Commonwealth, the triumph of Puritanism^ Restoration: Charles II^

3.2 Literary Movements: The age of John Milton and John Dryden (1625- 1700)^

3.3 Religious Movement: Puritanism^ Prose- Sir Thomas Browne, ^(#) The Puritan writers^(#)

3.4 Restoration prose: (Hobbes, Newton)^(#)

3.5 Diarist of the Age: Samuel Pepy, John Evelyn,^(#)

3.6 Moral Essays (Cowley, Temple)^, John Bunyan,^ George Fox, Thomas Ellwood,*

3.7 Establishment of Royal Society and the development of modern prose Poetry – The Cavalier Poets^*(#) The Metaphysical Poet: John Donne^(#), John Milton, John Dryden *(#)

3.8 Restoration Drama: William Congreve^(#), John Vanburgh, George Farqahar, William Wycherley, George Etherege *(#) Literary Criticism: Dryden ^(#)

Module IV: The Eighteenth Century (12 hours)

4.1 Political Background: Reign of Queen Anne ^

4.2 Literary Movements: The Age Alexander Pope and Dr. Samuel Johnson (1700-1789)^

Periodical Essays ^ The Age of Prose and Reason^ Satires of the age^ The rise of the novel Sentimental Comedy^

4.3 Society: The Coffee House Culture^(#) Periodical Essays: Thomas Addison*(#) and Dr. Samuel Johnson^(#) Satires of the age – Johnathan Swift^(#) Neoclassicism Augustan Reflective poetry - Alexander Pope^(#), Lady Anne Finch of Winchilsea*(#) Precursors of Romantic Poetry: Thomas Collins^(#), Thomas Gray*(#) and Oliver Goldsmith*(#) Robert Burns*(#) and William Cowper *(#)

NOTE: *Self-study, ^To be discussed in class by the Instructor, #shall be given as Assignments and Presentations

References:

Mandatory:

1. Daiches, David. *A Critical History of English Literature*. Allied Publishers Ltd. New Delhi, 1999.
2. Hudson, William. *An Outline History of English Literature*. Trinity Press, 2009.
4. Legouis, Emile, Cazamian, Louis. *History of English Literature*. Trinity Press, 2017.
5. Poplawski, Paul ed. *English Literature in Context*. New Delhi: Cambridge University Press, 2008.

Supplementary:

1. Compton-Rickett Arthur. *A History of English Literature*. Universal Book Stall, Delhi, 1969.
2. Evans I. *A Short History of English Literature*. The English Language Book Society & Penguin Books, 1970.
3. Ford, Boris ed. *The Pelican Guide to English Literature*. Penguin Books UK, 1964.

Weblinks:

1. <https://www.youtube.com/watch?v=c21cMSmaC8g>
2. https://oms.bdu.ac.in/ec/admin/contents-n/462_20220212023754895.pdf
3. <https://liberalarts.oregonstate.edu/wlf/what-literature-definition-examples>

SEC – Semester 1 (AY2024-25 onward)

Course Title: Building ePortfolio

Course Code: UG-ENG-SEC4

Credits: 3

Marks: 75

Duration: 45 Hours

Course Objectives:

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

Course Learning Outcomes:

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

CLO 1: communicate effectively using the written word in an ePortfolio.

CLO 2: create digital artifacts that complements their academic identity.

Course Content:

Module I: Introduction to an ePortfolio

(15 hours)

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

Note: Instructors need to aid the above theory with intensive writing sessions which include drafting, writing and reviewing the written works. A variety of written aspects need to be explored – Writing about self, writing about others, & writing about processes and products (academic products such as projects, models etc).

Module II: Building my ePortfolio

(30 hours)

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

Note: Instructors need to have hand-on classes where students will create the artifacts or be given the time to create the artifacts required to assist their ePortfolios. Designing pages, audio content and video content requires time and space. The creation process will also require students to provide material for feedback and review. Instructors are to give as much as 75% of the course time for students to get hands-on training to create a robust ePortfolio.

References:

Mandatory:

1. Ali, Jafari (ed). *Handbook of Research on ePortfolios*. IGI Global, 2006.
2. Cambridge, Darren. *Eportfolios for Lifelong Learning and Assessment*. San Francisco, CA. Jossey-Bass, 2010.
3. Yancey, Blake (ed.). *ePortfolio as Curriculum: Models and Practices for Developing Students' ePortfolio Literacy*. Routledge, 2019.

Web References:

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

SEC - Semester I (AY2024-25 onward)

Course Title: Reading Literature

Course Code: UG-ENG-SEC7

Credits: 3

Marks: 75

Duration: 45 Hours

Course Objectives:

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

Course Learning Outcomes:

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

CLO 1. Identify the distinct features of different literary forms.

CLO 2. Explain the difference in the treatment of themes in literary texts.

CLO 3. Develop a critical approach to analyse literary texts

Course Content:

Module I - Poetry

(10 hours)

1. Nissim Ezekiel - "Goodbye Party for Miss Pushpa T.S."

2. Manohar Rai Sardesai - "This Land of Mine"

3. W. H. Davies - "Leisure"

4. Emily Dickinson – "Hope is the thing with feathers"

Module II - Short Stories**(15 hours)**

1. Vilas Sarang - An Interview with M. Chakko
2. Jhumpa Lahiri – Interpreter of Maladies
3. Damodar Mauzo - These are my Children (translated by Xavier Cota)
4. Edgar Allan Poe - The Tell-Tale Heart

Module III – Novel & Drama**(20 hours)**

1. Stephen King - *Apt Pupil*
2. Mahesh Dattani – Where There's a Will

Secondary Reading (novels):

1. George Orwell – *Animal Farm*
2. Antoine de Saint-Exupéry - *The Little Prince*
3. Octavia E. Butler - *Parable of the Sower*

References:**Mandatory:**

1. Dattani, Mahesh. *Collected Plays*. Penguin India, 2000.
2. King, Stephen. *Apt Pupil*. Scribner Publishing, 2018.
3. Lahiri, Jhumpa. *Interpreter of Maladies*. Harpercollins Publishers India, 2005.
4. Sarang, Vilas. *Women in Cages: Collected Stories*. Penguin India, 2006.
5. Shetty, Manohar, ed. *Ferry Crossing*. Penguin Books, 1998.

Supplementary:

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

Weblinks:

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

SEC – Semester 2 (AY2024-25 onward)

Course Title: Creative Writing Skills I

Course Code: UG-ENG-SEC 5

Credits: 3

Marks: 75

Duration: 45 Hours

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

Course Learning Outcomes:

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

CLO1: Demonstrate an understanding of concepts related to the creative writing genres.

CLO2: Present & critique their ideas/opinions as well as others articulately through creative writing genres.

CLO3: Create a sample of their own creative output (individual/group), utilizing ICT & Digital technology in their creative endeavour through an ePortfolio.

Course Content:

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.

Module I: Poetry

(15 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

Module II: Drama

(15 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

Module III: Fiction

(15 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-top publishing software such as Adobe In design/Publisher/Illustrator)

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

References:

Mandatory:

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.

Supplementary:

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.

Weblinks:

1. <https://www.youtube.com/watch?v=RSorZTtwgP4>
2. <https://www.youtube.com/playlist?list=PLJicmE8fK0EgaT9PaLkW977tUpmUXtnAa>
3. https://owl.purdue.edu/owl/subject_specific_writing/creative_writing/index.html

SEC – Semester 3 (AY2024025 onward)

Course Title: Creative Writing Skills II

Course Code: UG-ENG-SEC6

Credits: 3

Marks: 75

Duration: 45 Hours

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

Course Learning Outcomes:

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

CLO1: Demonstrate an understanding of concepts related to the creative writing genres.

CLO2: Present & critique their ideas/opinions as well as others articulately through creative writing genres.

CLO3: Create a sample of their own creative output (individual/group), utilizing ICT & Digital technology in their creative endeavour through an ePortfolio.

Course Content:

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.

Module I: Poetry

(15 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

Module II: Drama

(15 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

Module III: Fiction

(15 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 storytelling in the writing of at least 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 storytelling 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 at least 3 chapters)

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

Additional note: As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top publishing of work 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 software 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, thereby taking care of the spoken word aspect of creative writing, as and when it may apply.

References:

Mandatory:

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.

Supplementary:

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.

Weblinks:

1. <https://www.youtube.com/watch?v=RSoRzTtwgP4>
2. <https://www.youtube.com/playlist?list=PLJicmE8fK0EgaT9PaLkW977tUpmUXtnAa>
3. https://owl.purdue.edu/owl/subject_specific_writing/creative_writing/index.html

Annexure III



Parvatibai Chowgule College of Arts and Science (Autonomous)

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

POSTGRADUATE PROGRAMME IN ENGLISH
*(To be implemented from the Academic Year 2024-2025
onwards)*

Semester	Course Code	Course Title	Course	Credits
I	PGMP – ENG-DSC- 401	English Poetry	Discipline Core	4
	PGMP – ENG-DSC- 402	Exploring Narratives in Fiction	Discipline Core	4
	PGMP – ENG-DSC- 403	Twentieth Century English Drama	Discipline Core	4
	PGMP – ENG-DSC- 404	Indian Literature in English	Discipline Core	4
		DISCIPLINE ELECTIVE (any one from the pool of electives)	Discipline Elective	4

Semester	Course Code	Course Title	Course	Credits
II	PGMP – ENG-DSC- 405	Literary Theory	Discipline Core	4
	PGMP – ENG-DSC- 406	Linguistics	Discipline Core	4
	PGMP – ENG-DSC- 407	Asian Literature	Discipline Core	4
	PGMP – ENG-DSC- 408	World Literature	Discipline Core	4
		DISCIPLINE ELECTIVE (any one from the pool of electives)	Discipline Elective	4

POOL OF ELECTIVES

(Sem I and Sem II)

Course Code	Course Title	Course	Credits
PGMP-ENG- DSE-401	Modern European Literature	Discipline Elective	4
GMP-ENG- DSE-402	Visual Literature- Perspectives	Discipline Elective	4
PGMP-ENG- DSE-404	Children's Literature	Discipline Elective	4
PGMP-ENG- DSE-406	Shakespeare	Discipline Elective	4
PGMP-ENG- DSE-407	Creative Writing	Discipline Elective	4
PGMP-ENG- GE- 501	Popular Literature	Discipline Elective	4

Semester	Course Code	Course Title	Course	Credits
III	PGMP – ENG-DSE- 501	Postcolonial: Theory and Practice	Discipline Specific Elective	4
	AW	Academic Writing	Generic Elective <i>(for PG English)</i>	4
	DRSE 1	(any one from the pool of electives)	Discipline Research Specific Elective	4
	DRSE 2	(any one from the pool of electives)	Discipline Research Specific Elective	4
	GE-1	(any one from the pool of electives)	Generic Elective <i>(for other dept)</i>	4

POOL OF ELECTIVES Discipline Research Specific Elective (for MA English students) (Sem III)	
PGMP-ENG-DSE-502	Mythology, Archetype & Literature
PGMP-ENG-DSE-503	Women's Literature
PGMP-ENG-DSE-504	The Indian Subaltern: Dalit and Transgender Narratives
PGMP-ENG-DSE-502	Gender and Sexuality
PGMP-ENG- 501	Popular Literature

POOL OF ELECTIVES Generic Elective (for other department students) (Sem III)	
PGMP- ENG-GE- 501	Popular Literature
PGMP- ENG-GE- 502	Technical Media Writing
PGMP-ENG-GE-506	Green Studies

Semester	Course Code	Course Title	Course	Credits
IV	PGMP – ENG- DSR/I-501	Dissertation/Internship	Discipline Specific Dissertation (DSD)/Internship	16
	RW	Research Writing	Discipline Research Specific Elective	4
	<ol style="list-style-type: none"> 1. Students who opt for dissertation in Semester 3 will be working closely under the teacher assigned. 2. Students will be divided into an equal number to all the teachers in the department. 			

SEMESTER 1

SEMESTER I - CORE COURSE

Course Title: English Poetry

Course Code: PGMP –ENG-DSC-401

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The English Poetry course will acquaint students with major poetic forms and trends in English Poetry. It will enable students to read and appreciate poems and improve the literary and critical competence of the students and provide students with the language for literary description.

Course Learning Outcomes:

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

CLO 1. Define major poetic forms such as lyric poetry, narrative poetry, etc.

CLO 2. Identify rhyme, rhythm, meter and recite the poems prescribed in the syllabus

CLO 3. Explain and appreciate the connotative and denotative meaning of a poem.

CLO 4. Identify and demonstrate special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features.

MODULE I: The Elizabethan songs and sonnets; Metaphysical Poetry

(15 Hours)

1.1 Edmund Spenser

- a) The Prologue to *The Faerie Queene*
- b) *Amoretti*: One Day I Wrote her Name (Sonnet No. LXXV)

1.2. William Shakespeare

- a) The Phoenix and the Turtle
- b) All The World's A Stage
- c) Fear No More (non-detailed)
- d) Blow, Blow, Thou Winter Win

1.3. Sir Philip Sidney from *Astrophel and Stella*

- a) Loving in Truth
- b) Some call Stella's face the Court of Queen Virtue

1.4. Michael Dryton from *Idea*

- a) Since there is No Help
- b) Go you, my lines, ambassadors of love (non-detailed)

1.5. John Donne

- a) The Sun Rising (non-detailed)
- b) The Flea
- c) Canonization

1.6. George Herbert

- a) Pulley
- b) The Collar

1.7. Andrew Marvell

- a) To his Coy Mistress
- b) The Garden (non-detailed)

1.8. Henry Vaughan

- a) The Retreat
- b) The World (non-detailed)

MODULE II: Classical and Neoclassical Poetry

(15 Hours)

2.1. Ben Jonson

- a) Song: To Celia
- b) To my Son

2.2. Robert Herrick

- a) To the Virgins to Make Much of Time
- b) Delight in Disorder

2.3. John Milton

- a) *Paradise Lost* -Book IX - (Excerpt)

2.4. John Dryden

- a) Mac Flecknoe - (non-detailed)

2.5. Alexander Pope

- a) Essay on Criticism - (Excerpt)

MODULE III: Pre-Romantic, Romantic Poetry and Victorian Poetry

(15 Hours)

1. Thomas Gray

- a) Elegy Written in a Country Church-yard (non-detailed)

2. William Collins

- a) Ode to evening

3. William Blake

- a) Piping down the Valleys Wild
- b) The Chimney-Sweeper
- c) To Autumn

- d) Divine Image
- e) A Divine Image
- f) The Sick Rose

4. Samuel Taylor Coleridge

- a) Kubla Khan

5. William Wordsworth

- a) Tables Turned (non-detailed)
- b) Lines Written above Tintern Abbey
- c) Lines Written in Early Spring
- d) To a Skylark

6. Percy Bysshe Shelley

- a) Love's Philosophy (non-detailed)
- b) Ode to the west Wind
- c) Adonais (Excerpts)
- d) To a Skylark

7. John Keats

- a) Ode to Autumn
- b) Fancy (non-detailed)
- c) Ode on a Grecian Urn
- d) Ode on Melancholy (non-detailed)

8. Alfred Lord Tennyson

- a) In Memoriam (Excerpts)

9. Matthew Arnold

- a) Dover Beach
- b) The Scholar Gipsy (non-detailed)

10. Robert Browning

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

11. Gabriel Charles Dante Rossetti

- a) The Blessed Damozel

12. Algernon Charles Swinburn

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

MODULE IV: Modern Poetry

(15 Hours)

1. Gerald Hopkins

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

2. William Butler Yeats

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

3. Thomas Stearns Eliot

- a) The Waste Land (Excerpts)-*Burial; A Game of Chess*
- b) The Hollow Men
- c) Little Gidding

4. War Poets

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

5. Imagist Poets

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

Reference Books:

Mandatory reading:

1. Bowra C.M. Heroic Poetry. Macmillan, 1966.
2. Bradley. A.C. Oxford Lectures on Poetry. Atlantic, 2009.
3. Broadbent J.B. Poetic Love. Chatto & Windus London, 1964.
4. Daiches, David. A Critical History of English Literature. Allied Publishers, 2005.
5. Ford, Boris(ed). The Pelican Guide to English Literature. Penguin, 1982
6. Green, David. The Winged Word. MacMillan India Ltd, Madras, 1974.
7. Milton, John. Paradise Lost (Book - IX). MacMillan India Ltd.

8. Nicolson, Hope Marjorie. John Milton: A Reader's Guide to His Poetry. OctagonBooks, 1971.
9. Singh, Brijraj (ed). Five Centuries of Poetry. Oxford University Press.

Supplementary reading:

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

Course Title: Exploring Narratives in Fiction

Course Code: PGMP –ENG-DSC- 402

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

Exploring Narratives in Fiction will familiarize students with various forms of contemporary narratives and explore contemporary and classic texts through the classification of the narratives to analyze texts as representations of ideology, and zeitgeist of the time.

Course Learning Outcomes:

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

CLO 1. Understand the process of analyzing selected narratives

CLO 2. Classify writers, forms, and movements associated with the narratives.

CLO 3. Value texts (of different forms) critically.

CLO 4. apply the process of analyzing to other narratives.

Note: The teaching methodology should be student-centric with a focus on encouraging students to complete the readings of the texts. The background of each narrative classification ought to be taught contextually, where the texts become a gateway to the genre and its place in the canon of English Literature. The instructor may introduce other texts into the classroom to illustrate the above. The film texts are to be learnt along with the original texts, if possible. For this purpose, the instructor may choose to focus on certain aspects of these texts to be perused within the class.

The film texts themselves may not be evaluated, but aspects of the narrative are open to examination. Final Evaluation ought to be term-papers for effective examination of the course.

Prerequisite Knowledge: Evolution of the English Novel

Module I: Classics

(12 Hours)

Primary readings

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

Secondary readings

1. Oroonoko - Aphra Behn

Module II: Whodunnits: Crime, Mystery and Detective Fiction (12 Hours)

Primary readings:

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

Secondary readings:

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

Module III: Here there be Tygers: Horror and Supernatural Fiction (12 Hours)

Primary readings:

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

Secondary readings

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

Module IV: What's our Future?: Dystopia and Science Fiction (12 Hours)

Primary readings

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

Secondary readings

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

**Module V: So be it: Fantasy Fiction
Hours)**

(12

Primary readings

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

Secondary readings

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

Reference Books:

Mandatory reading:

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

Supplementary reading:

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

Course Title: Twentieth Century English Drama

Course Code: PGMP –ENG-DSC- 403

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

This course aims to provide students with a historical perspective of the period and to familiarize students with representative texts.

Course Learning Outcomes:

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

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

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

CLO 3. Analyze the features and motifs of a political play.

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

**Module I
Hours)**

(15

1. Naturalism
 - a) The Cherry Orchard - Anton Chekhov
2. Kitchen Sink Drama
 - a) Look Back in Anger - John Osborne (non-detailed)

Module II

(15 Hours)

1. Epic Theatre
 - a) The Threepenny Opera - Brecht Bertolt
2. The Absurd Theatre
 - a) The American Dream- Edward Albee
 - b) Endgame - Samuel Beckett (non-detailed)

Module III

(15 Hours)

1. Expressionism
 - a) The Hairy- Ape - Eugene O'Neill

Module IV

(15 Hours)

1. Political play
 - a) Ghashiram Kotwal - Vijay Tendulkar

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

Reference Books:

Mandatory reading:

1. Beckett, Samuel. Endgame. Marvel Enterprises, 2007.
2. Brecht, Bertolt. Mother Courage. Springer-Verlag Berlin and Heidelberg GmbH & Co.KG, 2009.
3. Brecht Bertolt. The Threepenny Opera. Avalon Travel Publishing, 1994.
4. Chekhov, Anton. The Cherry Orchard. Black's Reader's service company, New York, 1929.

5. Osborne, John. Look Back in Anger. Pearson Education, 2011.
6. O'Neill, G. Eugene. The Hairy Ape. Book Jungle, 2009.
7. Tendulkar, Vijay. Ghashiram Kotwal. Seagull Books, 2009.

Supplementary reading:

1. Adler, Stella. Stella Adler on America's Master Playwrights: Eugene O'Neill, Clifford Odets, Tennessee Williams, Arthur Miller, Edward Albee, et al. Knopf, NY, 2012.
2. Ali Khan, Masood. Modern American Drama. Sublime Publications, Jaipur, 2004.
3. Bennett, Y. Michael. The Cambridge Introduction to Theatre and Literature of the Absurd. Cambridge University Press, 2016.
4. Bigsby, W.E.Christopher. Modern American Drama,1945-2000. Cambridge University Press, Cambridge, 2004.
5. Brater, Enoch and Ruby Cohn, eds. Around the Absurd: Essays on Modern and Postmodern Drama. University of Michigan, Ann Arbor, 1990.
6. Fischer-Lichte, Erika. History of European Drama and Theatre. Routledge, 2004.
7. Gupta, Monika. The Plays of Eugene O'Neill : A Critical Study. 01 Edition. Atlantic, New Delhi, 2008.
8. Harris, Trudier, ed, Jennifer Larson assistant ed. Reading Contemporary American Drama: Fragments of History, Fragments of Self. Peter Lang New York, 2007.
9. Reddy, Venkata and R.K. Dhawan (ed).Flowering of Indian Drama: Growth and Development. Prestige, New Delhi, 2004.
10. Szondi, P. The Theory of Modern Drama. Polity Press, University of Minnesota Pr, Minneapolis, 1987.
11. Styan, J.L. Modern Drama in Theory and Practice 1: Realism and Naturalism. Cambridge University Press, 1983.
12. Styan, J.L. Modern Drama in Theory and Practice 2: Symbolism and the Absurd. Cambridge University Press, 1983.
13. Styan, J.L. Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre. Cambridge University Press, 1983.
14. Prabhanjan, Mane: Interpreting Drama. Atlantic Publishers, New Delhi, 2010.
15. Eyre, Richard and Nicholas Wright, Changing Stages: A View of British and American Theatre in the Twentieth Century, Alfred A. Knopf, New York, 2001.
16. Innes, Christopher. Modern British Drama: 1890-1990. Cambridge University Press, Cambridge, 1992.
17. Styan J.L. Modern Drama in Theory and Practice. Cambridge University Press, Cambridge, 1981.
18. Esslin, Martin. Theatre of the Absurd. 3rd edition. Vintage, 2001.
19. Unwin, Stephen and Carole Woddis. A Pocket Guide to 20th Century Drama. Faber & Faber, London, 2001.
20. Innes, Christopher. Modern British Drama: The Twentieth Century. Cambridge University Press, 2002.

21. Innes, Christopher. *A Sourcebook on Naturalist Theatre*. Routledge, New York, 2002.

PREREQUISITES:

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

Course Title: Indian Literature in Translation

Course Code: PGMP –ENG-DSC- 404

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The aim of this course is to know a range of Indian works in translation, to enrich the understanding and appreciation of Indian literature and inform and stimulate the learner's personal response to Indian literary works. This course will also introduce the students to different genres of contemporary Indian writing in English and familiarize the students with various themes and cultural contexts of Indian regional literature and will offer a wide-ranging, and enjoyable intellectual experience discussing Indian works in many different directions: into psychology, history, theater, autobiography and perform a carefully rehearsed scene from Indian plays.

Course Learning Outcomes:

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

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

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

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

CLO 4. Critically evaluate the nuances of translation.

Module I: Poetry

(15 Hours)

1. One Hundred Poems of Kabir (translated by Rabindranath Tagore) - Kabir Poems (Any 10 poems selected by the teacher teaching the course)

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

Module II: Novels

(15 Hours)

1. Samskara (translated by AK Ramanujan) - Udupi Rajagopalacharya Ananthamurthy:
2. Debdas - Sharatchandra
3. Chemmeen - Thakazhi Sivasankara Pillai, Anita Nair (Translation.)

Supplementary Readings

1. Raag Darbari (translated by Gillian Wright) - Shrilal Shukla
2. Chowringhee - Sankar
3. Umrao Jan Ada - Mirza Muhammad Hadi Ruswa, Khushwant Singh (Tr.), M. A. Husaini (Tr.)
4. Lords of the Global Village: A Novel - Ranendra, Rajesh

Module III: Short Stories

(15 Hours)

1. Poisoned Bread – ed. Arjun Dangle (Any 5 short stories selected by the teacher teaching the course)
2. In A Forest, A Deer- translated by Lakshmi Holmstrom - Ambai (C. S. Lakshmi) (Any 5 short stories selected by the teacher teaching the course)
3. The Women in the Cages (short stories) A selection of stories - Vilas Sarang (Any 5 short stories selected by the teacher teaching the course)
4. Mottled Dawn - Saadat Hasan Manto (Any 5 short stories selected by the teacher teaching the course)
5. Selected Short Stories - Rabindranath Tagore (Any 5 short stories selected by the teacher teaching the course)

Module IV: Plays

(15 Hours)

1. Vijay Tendulkar
 - a) Silence! The Court is in Session
2. Girish Karnad
 - a) Tughlaq
3. Badal Sarkar
 - a) And Indrajit Supplementary: City Plays - Mahesh Elkunchwar (translated by Shanta Gokhale and Manjula Padmanabhan)

Reference Books:

Mandatory reading:

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

Supplementary reading:

1. Dodiya, Jaydipsinh and Jaydipsinh Dodiya (ed.) The Plays Of Girish Karnad. Prestige Books, 1999.

1. Jain, Kirti. Badal Sircar: Search for a Language of Theatre. Niyogi Books, 1st, 2016.3.
Katyal, Anjum Badal Sircar: Towards a Theatre of Conscience. Sage Publications Pvt. Ltd, 1st edition, 2015.
2. Madge M. Vijay Tendulkar's An Anthology Of Recent Criticism Plays. Pencraft International, 2007.
3. Prasad, Amarnath and Sahatrabudhe, Satish (ed.). Plays of Vijay Tendulkar Critical Explorations. Sarup and Sons, New Delhi 2008.
4. Schomer, K. and McLeod W.H. (ed.). The Sants: Studies in a Devotional Tradition of India. Motilal Banarsidass Publisher, 1987.
5. Sil P. Narasingha. The Life of Sharatchandra Chattopadhyay: Drifter and Dreamer. Fairleigh Dickinson University Press, 2012.
6. Tripathi, Vanashree. Three Plays of Girish Karnad: A Study in Poetics and Culture. Prestige Books, 2004.
7. Verma. Indian Literature: An Introduction. Pearson Education India, 2006

SEMESTER 2

Course Title: Literary Theory
Course Code: PGMP – ENG-DSC- 405
Marks: 100
Credits: 4
Duration: 60 Hours

Course Objectives:

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

Course Learning Outcomes:

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

- CLO 1. Demonstrate an understanding of key concepts of different literary theories.
- CLO 2. Explain the meaning, significance and value of specific works of literary criticism.
- CLO 3. Apply literary theories to analyse and interpret literary texts.
- CLO 4. Think critically about a range of literary theories.

Module I: Theory before ‘Theory’

(12 Hours)

1. Introduction:

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

a) Basic tenets of Classical and Neoclassical theory.

Comprehension aided by:

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

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

Module II: Formalism, Practical and New Criticism

(12 Hours)

1. Formalism –
 - i. British and American (New Criticism),
 - ii. Russian Formalism;
2. Excerpts from Tradition and Individual Talent,
3. Practical Criticism,
4. New Criticism, Art as Device by Victor Shlovsky

Module III: Marxism, Feminism, and Psychoanalysis

(12 Hours)

1. Marxism:

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

i) Karl Marx and Friedrich Engels, Chp 2 (overview) and Chp 4

ii) Louis Althusser, Ideology and Ideological State Apparatuses

2. Feminism:

a) Basic tenets of Feminist theory.

Comprehension aided by:

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

3. Psychoanalysis:

a) Basic tenets of Psychoanalytic theory.

Comprehension aided by:

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

Module IV A: Structuralism, Post Structuralism period

(12 Hours)

1. Structuralism:

a) Basic tenets of Structuralist theory

Comprehension aided by:

- i. Saussure, Course in General Linguistics (excerpts)
- ii. Roman Jakobson, “Two Aspects of Language”

2. Post Structuralism:

a) Basic tenets of Post- Structuralist theory.

Comprehension aided by:

- i. Jacques Derrida, Of Grammatology (Chp 1)
- ii. Roland Barthes, “The Death of the Author” and “From Work to Text”

3. Modernism:

a) Basic tenets of Modernist theory.

Comprehension aided by:

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

Module IV B: Post Modernism and Reader Response Theory

(12 Hours)

1. Post-Modernism:

a) Basic tenets of Post- Modernist theory.

Comprehension aided by:

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

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

iii) Fredrich Jameson, Postmodernism and Consumer Society

iv) Julia Kristeva, Revolution in Poetic Language

2. Reader Response Theory:

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

i. Wolfgang Iser, The Act of Reading(excerpts)

ii. Louise Rosenblatt, Literature as Exploration

iii. C. S. Lewis, An Experiment in Criticism (excerpts)

Note to Instructor:

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

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

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

Ex.: CA 1: 450-500 words, CA 2: 800 words, CA 3: 1000 words, Semester End Exam: 1500-2000 words.

Reference Books:

Mandatory reading:

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

Supplementary reading:

1. Althusser, Louis. *Ideology and Ideological State Apparatuses*. On The Reproduction of Capitalism: Ideology and Ideological State Apparatuses. Verso; Later Printing edition (February 4, 2014)
 2. Aristotle. *Poetics*. Penguin India. Revised ed. edition (26 September 1996)
 3. Burke, Sean. *Roland Barthes: "The Death of the Author" and "From Work to Text": The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida* 3rd Edition. Edinburgh University Press; 3rd edition (October 24, 2008)
 4. Cixous, Helene. "The Laugh of Medusa". *The Hélène Cixous Reader*. Edited by Susan Sellers. Routledge (September 30, 1994).
- Derrida, Jacques. *Of Grammatology* (Chp 1). Translated by Gayatri Chakravorty Spivak. Johns Hopkins University Press. 2016.
5. Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences". Essay – Online.
 6. Eliot, T. S. "The Possibility of a Poetic Drama" *The Sacred Wood: essays on poetry and criticism*. New York: Alfred A. Knopf, 1921.
 7. Foucault Michel. *The History of Sexuality: Volume I: An Introduction* (Chap 2). Translated by Robert Hurley. Pantheon Books (1978).
 8. Freud, Sigmund. "The Dream-Work": *The Interpretation of Dreams*. Avon (1998)
 9. Freud, Sigmund. "The 'Uncanny'": First published in *Imago*, Bd. V., 1919; reprinted in *Sammlung, Fünfte Folge*. Translated by Alix Strachey.
 10. Gilbert, Sandra, Gubar Susan, *The Madwoman in the Attic* (excerpt). Yale University Press; Subsequent edition (July 11, 2000).

11. Horace, *Ars Poetica*: Horace: Satires, Epistles and *Ars Poetica* (Loeb Classical Library, No. 194) (English and Latin Edition). Harvard University Press; Revised edition (January 1, 1929)
12. Iser, Wolfgang. *The Act of Reading* (excerpt): *The Act of Reading: A Theory of Aesthetic Response*. The Johns Hopkins University Press; 1st US - 1st Printing edition (December 1, 1978)
13. Jakobson, Roman. "Two Aspects of Language": Roman Jakobson: Selected Writings. Mouton Press, Paris. 1971.
14. Jameson, Friedrich. *Postmodernism and Consumer Society*. Essay available –Online.
15. Kristeva, Julia. *Revolution in Poetic Language*. Translated by Margaret Waller. Columbia University Press; 1st edition (April 15, 1984)
16. Lacan, Jacques. "The Mirror Stage as Formative of the I Function": *Ecrits*. Translated by Bruce Fink. W. W. Norton and Company, London. 2006.
17. Lewis, C. S. *An Experiment in Criticism*. Cambridge University Press (27 September 2013).
18. Longinus. *On Sublime*. Translated by Benjamin Jowett. CreateSpace Independent Publishing Platform (March 15, 2014)
19. Lyotard, Jean- Francois. "Defining the Postmodern": *The Cultural Studies Reader*. Edited by Simon During.
20. Lyotard, Jean-Francois. "Answering the Question: What is Postmodernism": *The Postmodern Explained to Children*, Sydney, Power Publications, 1992.
21. Marx, Karl, Friedrich Engels. *The Communist Manifesto*. CreateSpace Independent Publishing Platform (November 23, 2017)
22. Plato. *The Republic*. Penguin India. New edition (31 May 2007)
23. Rosenblatt, Louise. *Literature as Exploration*. Heinemann Educational Publishers (December 31, 1986).
24. Saussure, Ferdinand de. *Course in General Linguistics*. Gerald Duckworth & Co Ltd; New edition (6 February 2006)

Novels for Applicative Reading:

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

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

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

Course Title: Linguistics

Course Code: PGMP – ENG-DSC- 406

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The course will acquaint the students with the basic concepts in linguistics and various sub-disciplines of linguistics. It will help them learn the terminology used to describe and analyze the structure and systems of language. It will make them aware of the phenomenon of World English. To sensitize them to English used in India. The students will understand the concept of style in literature. To provide hands-on experience in stylistic analyzing texts.

Course Learning Outcomes:

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

CLO. 1. Identify and classify English sounds.

CLO. 2. Construct utterances with correct stress and rhythm.

CLO. 3. Examine English syntax.

CLO. 4. Distinguish between different international varieties of English and registers of English, especially Indian English.

**Module I: Language and Linguistics
(15 Hours)**

Primary readings:

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

Secondary readings:

1. Language and communication

Module II: English Phonetics and Phonology and morphology (15 Hours)

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

Module III: English Syntax and semantics (15 Hours)

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

Module IV: Applied Linguistics (15 Hours)

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

1. Reference Books:

Mandatory reading:

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

Supplementary reading:

1. Aarts, Bas and April, McMahon. *The Handbook of English Linguistics*. Blackwell Publishing, Malden, 2006.
2. Broderick, John P. *Modern English Linguistics - A Structural and Transformational Grammar*. Thomas Y. Crowell Company, 1975.

3. Cobley, Paul, ed. *Semiotics and Linguistics*. Routledge, London, 2001.
4. Dixon, R. M. W. *A Semantic Approach to English Grammar*. 2nd ed. Oxford University Press, 2005.
5. Hyland, Ken, ed. *English for Academic Purposes - An advanced resource book*. Routledge, New York, 2006.
6. Kretzschmar, Jr. and William A. *The Linguistic of Speech*. Cambridge University Press, New York, 2009.
7. Lester, Beason. *Handbook of English Grammar and Usage*. McGraw Hill, New York, 2004.
8. Meyer, Charles. *Introducing English Linguistics*. Cambridge University Press, Edinburgh, 2009.
9. Radden, Gunter and Rene, Dirven. *Cognitive English Grammar*. John Benjamins Publishing Company, 2007.
10. Richard, I. A. *Practical Criticism*. Myers Press, 2008.
11. Trask, R. L. *Language & Linguistics - The Key Concepts*. Ed. Peter Stockwell. Routledge, New York, 2007.
12. Trousdale, Graeme and Nikolas, Gisborne. *Constructional Approaches to English Grammar*. Mouton de Gruyter, Berlin, 2008

Course Title: Asian Literature

Course Code: PGMP –ENG-DSC- 407

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

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

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

Course Learning Outcomes:

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

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

CLO. 2. Distinguish between the social and historical contexts out of which major Asian genres emerged and trace the development of these genres over time and across cultures.

CLO. 3. Compare and contrast writing styles and generic forms of different periods and different Asian cultures.

CLO. 4. Identify major themes of representative Asian poetry, fiction and non-fiction and test the influences of Asian literature upon Western literature

Module I: Chinese & Honk Kong Literature:

(15 Hours)

Primary readings:

1. Prose:

a) The Fat Years- Chan Koonchung

2. Short Stories/Novellas:

a) Lu Xun,

i. The Diary of a Madman

ii. My Old Home

b) Li Yiyun,

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

c) Mo Yan

i. Iron Child

d) Eileen Chang

i. Love in a Fallen City

Secondary readings:

a) The Girl Who Played Go -Sa Shan.

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

Module II: Pakistani Literature

(15 Hours)

1. Background Reading:

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

*Teacher can select an essay

2. Poetry:

a) N.M. Rashid

i. Hassan the Potter

b) Fahmida Riaz

i. The Chador and the Walled Homestead

c) Faiz Ahmad Faiz.

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

ii. To the Streets of my Land

3. Prose:

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

b) Moth Smoke- Mohsin Hamid

Module III: Irani Literature

(15 Hours)

1. Poetry:

a) Forough Farrokhzad

i. Conquest of the Garden

ii. Green Mirage

b) Jalāl ad-Dīn Rumi

i. Life and Death

ii. A Star Without a Name

iii. Stay Close My Heart

2. Prose:

a) Savushun: A Novel about Modern Iran – Simin Daneshvar

b) The Blind Owl – Sadegh Hedayat

Module IV: Sri Lankan and Bangladeshi Literature

(15 Hours)

1. Prose:

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

2. Poetry:

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

Reference Books:

Mandatory reading:

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

17. Selvadurai, Shyam. *Funny Boy*. William Morrow Paperbacks; Reprint edition (14 July 2015)
18. Seneviratne, Seni. *Wild Cinnamon and Winter Skin*, Peepal Tree Press, 2007
19. Shan, Sa. *The Girl Who Played Go*. Vintage; Reprint edition (October 12, 2004)
20. Sidhwa, Bapsi (ed). *City of Sin and Splendour: Writings on Lahore*. Penguin India (26 September 2005).
21. Yan, Mo. *Shifu, You'll Do Anything For a Laugh*. Translated by Howard Goldblatt. Arcade Publishing, New York. 2011.

Supplementary reading:

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

Course Title: World Literature

Course Code: PGMP –ENG-DSC- 408

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

This paper aims to appreciate the variety of literature of different regions and nations. Students will understand the concept of World Literature. It will help students to trace the development of New Literatures in English. It will promote intellectual growth by strengthening student's abilities to read analytically and critically.

Course Learning Outcomes:

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

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

CLO 2. Demonstrate an understanding of the diversities of world literature.

CLO 3. Identify and analyse the various genres and themes of world literature.

CLO 4. Critically analyse the works of literature across cultures.

Module I: Background and Understanding**(15 Hours)**

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

Module II: New Zealand Literature**(15 Hours)**

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

Module III: Japanese Poems and Short Stories**(15 Hours)**

1. About south East Asia and its Literature.
2. Matsuo Basho
 - a) An old silent pond...
 - b) Autumn moonlight
 - c) In the twilight rain
3. Yosa Buson
 - a) A summer river being crossed
 - b) Light of the moon.
 - c) In the moonlight

4. Toddler Hunting - Taeko Kono (Trans. Lucy North, Lucy Lower)

5. The Garden - Ryunosuke Akutagawa (Trans. Charles De Wolf)

Module IV: African and South African Literature

(15 Hours)

1. A brief history of Nigerian colonization.

2. Socio-economic and political scene in South Africa.

3. A Dance of The Forests - Wole Soyinka

4. Cry, The Beloved Country- Alan Paton

5. An Occasion for Loving – Nadine Gordimer

Reference Books:

Mandatory reading:

1. Damrosch, David. *“What Is World Literature?”* Princeton: Princeton University Press, 2003.

2. Mansfield, Katherine. *Prelude* by Katherine Mansfield.

3. <http://www.katherinemansfieldsociety.org/assets/KM-Stories/PRELUDE1917.pdf>.

4. 353. Paton, Alan. *Cry, The Beloved Country*, Vintage Classics, 1 August 2002.

5. . Soyinka, Wole. *Collected Plays: Volume 1: A Dance of the Forests; The Swamp Dwellers; The Strong Breed; The Road; The Bacchae of Euripides: 001*, OUP UK; New edition, 1 October 1997.

Supplementary reading:

1. Bernheimer, C. (ed.) *Comparative Literature in the Age of Multiculturalism*.

2. Baltimore: John Hopkins University Press, 1995.

3. Bhabha, Homi (ed.) *Nation and Narration*. London: Routledge, 1990.

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

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

6. Damrosch, David. *How to Read World Literature*. London: Blackwell, 2009.
7. Damrosch, David, April Alliston, Marshall Brown, Page duBois, Sabry Hafez, Ursula
8. K. Heise, Djelal Kadir, David L. Pike, Sheldon Pollock, Bruce Robbins, Haruo Shirane, Jane Tylus, and Pauline Yu, eds. *The Longman Anthology of World Literature*. New York: Pearson Longman, 2009. 6 Vols.
9. Haun Saussy, *Comparative Literature in the Age of Globalisation*, John Hopkins University Press, 2006. Ngugi Wa Thiong'o, *Homecoming: Essays on African and Caribbean Literature, Culture and Politics*, New York: Lawrence Hill and Company, 1973.
10. Sturm-Trigonakis, Elke. *Comparative Cultural Studies and the New Welt literature*. West Lafayette: Purdue University Press, 2013.
11. Tanoukhi, Nirvana. "The Scale of World Literature". *New Literary History* 39.3 (2008).
12. Thomsen, Mads Rosendahl. *Mapping World Literature: International Canonization and Transnational Literatures*. London: Continuum, 2008.
13. Tötösy de Zepetnek, Steven, and Tutun Mukherjee, eds. *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*. New Delhi: Cambridge University Press India, 2013.
14. Vipper, Yuri B. *A Fundamental Study of the History of World Literature*. USSR Academy of Sciences: *Social Sciences* Vol. XVI, No. 1, 1985 pp. 84– 93

ELECTIVE POOL (for Semester 1)

Course Title: Modern European Literature

Course Code: PGMP-ENG-DSE-401

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

This course aims to familiarize students with various ideologies and movements in European Literature and to explore these through exemplary literature representative of these movements and ideologies to analyze the texts as representations of ideology, and zeitgeist of the time.

Course Learning Outcomes:

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

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

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

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

CLO4- Map the movements and analyse it through the theories.

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

Module I: Readings

(15 Hours)

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

Module II: Realism and Naturalism

(15 Hours)

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

Module III: Existentialism

(15 Hours)

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

Module IV: Absurdism

(15 Hours)

1. Waiting for Godot – Samuel Beckett
2. The Bald Soprano – Eugene Ionesco
3. “Metamorphosis” – Franz Kafka

4. Rosencrantz and Guildenstern are Dead (1990 Feature Film) – Tom Stoppard
5. The Persistence of Memory, The Face of War - Selected Art Works of Salvador Dali

Reference Books:

Mandatory reading:

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

Supplementary reading:

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

Paper Title: Visual Literature - Perspectives

Paper Code: PGMP-ENG-DSE-402

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

This course aims to introduce students to visual literature – in the form of graphic novels, comics and digital comics and to apply core concepts in the field of comics studies to graphic narratives. It will also help students to understand how to read graphic novels, comics, and other forms of visual literature and establish their contribution to literature. And explore graphic narratives from various geographical regions and their impact on the field in terms of critical ideas, values, themes

Course Learning Outcomes:

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

CLO 1- Define concepts in visual literature and demonstrate how to read into various graphic narratives

CLO 2- Recognize writers, forms, and ages associated with graphic novels, comics and other forms of visual literature.

CLO 3- Analyze works of visual literatures critically through research papers and term papers.

CLO 4- Critically appreciate the interwoven text-image relationships in various styles of graphic narratives

Module I: History to Concepts:**(15 Hours)**

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

Mandatory Readings:

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

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

Module II: Graphic Novels: I, Us, We and Society**(15 Hours)****Primary readings:**

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

Recommended Secondary readings:

1. The Complete Maus by Art Spiegelman
2. This Side, That Side – Ed. Orijit Sen

3. In the Shadow of No Towers - Art Spiegelman
4. Heartstopper- Alice Oseman

Module III: Identity, Psyche, Metafiction and decoding the ‘Superhero’ (15 Hours)

Primary readings:

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

Recommended Secondary Reading

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

Module IV: Historical and Cultural Perspectives (15 hours)

Primary readings:

1. Berlin- City of Stones - Jason Lutes
2. Master Keaton (Vol 1) -Naoki Urasawa, Hokusei Katsushika and Takashi Nagasaki
3. Pyongyang– A Journey in North Korea - Guy Delisle

4. Palestine -Joe Succo
5. Buddha - Osama Tezuka (Book One)

Recommended secondary readings:

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

N.B: The number of lectures for each Module 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.

Reference Books:

Mandatory reading:

1. Bechdel, Alison. Are you my Mother. Boston: Houghton Mifflin, 2012.
2. Chaney, Michael A., ed. Graphic Subjects: Critical Essays on Autobiography and Graphic Novels. Wisconsin: University of Wisconsin Press, 2011
3. Díaz Canales, Juan and Juanjo Guarnido. Blacksad. Dark Horse, 2010.
4. Duncan, Randy et all. The Power of Comics: History, Form, and Culture. Second edition. India: Bloomsbury India. 2014.
5. Eisner, Will. A Contract with God and Other Tenement Stories. New York: DC Comics, 1996.
6. —. Comics & Sequential Art. Florida: Poor House Press, 1985.
7. Heer, Jeet and Kent Worcestor, Arguing Comics: Literary Masters on a Popular Medium. Jackson: University Press of Mississippi, 2004.
8. Liddo, Annalisa di. Alan Moore: Comics as Performance, Fiction as Scalpel. Mississippi: University Press of Mississippi, 2009.
9. Mazzucchelli, David. Asterios Polyp. RHUS, 2009
10. McCloud, Scott. Making Comics- Story Telling Secrets of Comics, Manga and Graphic Novels. New York: Harper Collins, 2006.
11. —. Understanding Comics: The Invisible Art. New York: HarperCollins, 1993.

12. McLaughlin, Jef, ed. *Comics as Philosophy*. Jackson: University Press of Mississippi, 2005.
13. Miller, Frank. *Batman: Year One*. New York: DC Comics, 2005.
14. Mills, Anthony R. *American Theology, Superhero Comics, and Cinema: The Marvel of Stan Lee and the Revolution of a Genre*. New York: Routledge, 2014.
15. Moore, Alan (w) and David (a) Lloyd. *V for Vendetta*. DC Comics, 2008.
16. Moore, Alan. *The League of Extraordinary Gentlemen*. La Jolla: CA: America's Best Comics, 2000.
17. Moore, Alan and Dave Gibbons. *Watchmen*. New York: Warner Books, 1987.
18. Morris, Tom and Matt Morris, *Superheroes and Philosophy: Truth, Justice and the Socratic Way*. Illinois: Open Court, 2005.
19. Nayar, Pramod. *The Indian Graphic Novel: Nation, History and Critique*. Routledge India, 2016.
20. Peterson, Robert S. *Comics, and Manga, Graphic Novels: A History of Graphic Narratives*. California: Praeger, 2011.
21. Robb, Brian J. *Superheroes: From Superman to the Avengers, The Evolution of Comic Book Legends*. London: Robinson, 2014.
22. Sakai, Stan. *Usagi Yojimbo*. Vol 1. Dark Horse, 2015.
23. Satrapi, Marjane. *Persopolis*. London: Vintage Books, 2008.
24. Spiegelman, Art. *MetaMaus*. New York: Pantheon Books, 2011.
25. —. *The Complete Maus*. USA: Pantheon Books, 1996.
26. Urasawa, Naoki, Hokusei Katsushika and Takashi Nagasaki. *Master Keaton*. Vol 1. VIZ Media LLC; Illustrated edition, 2014
27. White, Mark D. *Watchmen and Philosophy: A Rorschach Test*. New Jersey: John Wiley & Sons, Inc, 2009.

Supplementary reading:

1. Berninger, Mark, John Ecke and Gideon Haberkon, *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives*. London: McFarland & Company, Inc. Publishers, 2010.
2. Dalton, Russell. *Marvelous Myths: Marvel Superheroes and Everyday Faith*. Missouri: Chalice Press, 2011.
3. Daniels, Les. *DC Comics: A Celebration of the World's Favorite Comic Book Heroes*. New York: Bulfinch Press, 1995.
4. Hahn, Joel. "A Librarian's Guide to DC Comics." *Serials Review* (1998): 64-78.
5. Hatfield, Charles. *Alternative Comics: An Emerging Literature*. Jackson: University Press of Mississippi, 2005.
6. Lavin, Michael. "A Librarian's Guide to Dark Horse Comics." *Serials Review* (1998): 76-93.
7. —. "A Librarian's Guide to Marvel Comics." *Serials Review* (1998): 41-63.

8. Lopes, Paul. *Demanding Respect: The Evolution of the American Comic Book*. Philadelphia: Temple University Press, 2009.
9. MacWilliams, Mark W., ed. *Japanese Visual Culture-Explorations in the World of Manga and Anime*. New York: East Gate, 2008.
10. Richardson, Mike and Stan Sakai. *47 Ronin*. Dark Horse Books; 1st edition. 2021.
11. Than, Gavin Aung. *Zen Pencils: Cartoon Quotes from Inspirational Folks*. Missouri: Andrew McMeel Publishing, 2014.
12. —. *Zen Pencils-Volume Two - Dream the Impossible Dream*. Missouri: Andrew Mcmeel Publishing, 2015.
13. Weiner, Robert G. *Marvel: Graphic Novels and Related Publications- An Annotated Guide- Comics, Prose Novels, Children's books, Articles, Criticism and Reference Works*, 1965
14. -2005. London: McFarland & Company, Inc., Publishers, 2008.

Course Title: Children's Literature

Course Code: PGMP-ENG-DSE- 404

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The aim of this course is to introduce the students to the concept of Children's Literature and provide an in-depth understanding of the various concepts of Children's Literature and to become familiar with the history, development, and context of Children's Literature.

Course Learning Outcomes:

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

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

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

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

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

Module I: Folklore and Fairy Tales**(10 Hours)***Selected Stories from-*

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

(Teacher can select any two stories)*Module II: Fantasy and Adventure****(20 Hours)**

1. Alice's Adventures in Wonderland- Lewis Carroll
2. Peter Pan- J.M Barrie
3. Harry Potter and the Philosopher's Stone- J.K Rowling
4. Charlie and the Chocolate Factory- Roald Dahl
5. The Mountain of the Moon- Bibhutibhushan Bandhopadhyay

Supplementary reading-

The Complete Adventures of Feluda Volume 1- Satyajit Ray

Module III. Children's Poetry and Picture Books**(12 Hours)**

1. "Binker", "In the Dark", "Vespers"- A.A Milne
2. "Where the Sidewalk Ends", "A Light in the Attic"- Shel Silverstein
3. The Cat in the Hat- Dr. Seuss
4. Where the Wild Things Are- Maurice Sendak

Module IV: Realistic Fiction and Film adaptation and TV Series**(18 Hours)**

1. How I taught my Grandmother to read and Other Stories- Sudha Murty
2. Anne of Green Gables- Lucy Maud Montgomery
3. Fantastic Mr. Fox
4. The Jungle Book
5. Steven Universe

Reference Books:**Mandatory reading:**

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

Supplementary reading:

1. Hunt, Peter. International Companion Encyclopedia of Children's Literature. Routledge, 2004.

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

Course Title: Shakespeare

Code: PGMP- ENG-DSE-406

Marks: 100

Credits: 4

Duration: 60 Hours

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

Course Objectives:

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

Course Learning Outcomes:

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

CLO 1. Chart out the historical, social and political background of the Elizabethan Age for a better understanding of Shakespeare's works.

CLO 2. Identify and analyse various elements of a Shakespearean play: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.

CLO 3. Critically analyse Shakespearean texts to understand their connotative and denotative meaning.

CLO 4. Identify and analyse various features of Shakespeare's sonnets such as imagery, tone, atmosphere, rhyme.

MODULE I: Background and Shakespeare's Songs and Sonnets

(24 hours)

1. Social background of the Elizabethan Age
2. Evolution of Shakespeare's dramatic genius
3. Elizabethan Drama and conventions
4. Shakespeare's sources
5. Elizabethan poetry and Shakespeare's contribution to its evolution.
6. Phoenix and the Turtle
7. Selected Sonnets of Shakespeare:

1, 18, 27, 29,54, 65,73,104, 109,116,129,130,138,141,145

MODULE II: Shakespearean Tragedy

(12 Hours)

1. Macbeth

MODULE III: Problem Plays

(12 Hours)

1. Measure for Measure

Module IV: Shakespearean Comedy

(12 Hours)

1. Twelfth Night

Reference Books:

Mandatory reading:

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

Supplementary reading:

1. Barber, C. L. *Shakespeare's Festive Comedies*. Princeton, New Jersey, 1992
2. Barker, H. Granville. *Preface to Shakespeare*. Atlantic London B. T. 2007
3. Barker, H. Granville & G. B. Harrison (eds). *Companion to Shakespearean Studies*. Cambridge University Press, 2010.
4. Bradley, A. C. *Shakespearean Tragedy*. Atlantic Publishers, 2010.
5. Bertrand, Evans. *Shakespeare's Comedies*. Oxford at the Clarendon Press, 1960.
6. Caroline Spurgeon. *Shakespeare's Imagery and What It Tells Us*. Martino Fine Books, 2014.
7. Dean, Leonard F. (ed.) *Shakespeare Modern Essays in Criticism*. O. U. P, London, 1977.
8. Eagleton, Terence. *Shakespeare and Society*. Chatto & Windus, London, 1967.
9. Fermor, Una Ellis. *Shakespeare's Drama*. Methuen Publications, London, 1980.
10. Gurr, Andre. *Shakespearean Stage 1574-1642*. CUP, Cambridge, 1970.
11. Halliday, F. E. *Shakespeare In His Age*. Forgotten Books, 2018.
12. Knight, G. Wilson. *The Wheel of Fire*. Methuen, London, 1983.
13. Knights, L. C. *Hamlet and Other Shakespearean Essays*. C. U. P., 1979.

14. M. C. Bradbrook. *The Growth & Structure of Elizabethan Comedy*. Chatto & Windus, London, 1973.
15. Muir, Kenneth. *Shakespeare: Contests and Controversies*. The Harvester Press Sussex, 1985.
16. Quenell, Peter. *Shakespeare: The Poet and His Background*. Penguin Books Ltd., 1969.
17. Richard Hosley (ed.) *Essays on Shakespeare and Elizabethan Drama*. Routledge & Kegan Paul Ltd., London, 2017.
18. Speaight, Robert. *Shakespeare: The Man and His Achievements*. J.M. Dent & Sons, London, 1977.
19. Spurgeon, Caroline F. B. *Shakespeare's Imagery*. CUP, Cambridge, 1966.
20. Fermor, Una Ellis. *Shakespeare's Drama*. Methuen Publications, London, 1980.
21. Gurr, Andre. *Shakespearean Stage 1574-1642*. CUP, Cambridge, 1970.
22. Halliday, F. E. *Shakespeare In His Age*. Forgotten Books, 2018.
23. Knight, G. Wilson. *The Wheel of Fire*. Methuen, London, 1983.
24. Knights, L. C. *Hamlet and Other Shakespearean Essays*. C. U. P., 1979.
25. M. C. Bradbrook. *The Growth & Structure of Elizabethan Comedy*. Chatto & Windus, London, 1973.
26. Muir, Kenneth. *Shakespeare: Contests and Controversies*. The Harvester Press Sussex, 1985.
27. Quenell, Peter. *Shakespeare: The Poet and His Background*. Penguin Books Ltd., 1969.
28. Richard Hosley (ed.) *Essays on Shakespeare and Elizabethan Drama*. Routledge & Kegan Paul Ltd., London, 2017.
29. Speaight, Robert. *Shakespeare: The Man and His Achievements*. J.M. Dent & Sons, London, 1977.
30. Spurgeon, Caroline F. B. *Shakespeare's Imagery*. CUP, Cambridge, 1966

Course Title: Creative Writing

Course Code: PGMP-ENG-DSE-407

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

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

Course Learning Outcomes:

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

CLO. 1. Construct a sample of their own creative output (individual/group)

CLO. 2. Demonstrate an understanding of concepts related to the creative writing genres

CLO. 3. Execute their ideas/opinions through creative writing genres

CLO. 4. Develop ability to critique and edit their own work as well as others' and Experiment with technology/social media/internet to showcase their works

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 Modules, while focusing on the particular needs of the forms.

All students should also aim to perform, or be a part of at least 5 gatherings, open mics, writing workshops, where they will share their work as well as critique others. In this regard, the dept. of

English has continuous tie-ups with writers, and clubs where students can perform in. These will be a part of their portfolio.

Module I: Poetry

(20 Hours)

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

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

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

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

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

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

Module II: *Drama*

(20 Hours)

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

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

Exposition - Using monologues; subtext; dramatic irony; status

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

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

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

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

Module III: Fiction

(20 Hours)

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

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

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

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

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

Creative Non – Fiction –Devices; Basic structure; Speaking with the reader – Your spoken voice; Passion involvement; Writing about yourself – You as a story;

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

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

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

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

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

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

Reference Books: Mandatory reading:

1. Cheney, Theodore A. Rees. Writing Creative Nonfiction - Fiction Techniques for Crafting Great Nonfiction. California: Ten Speed Press, 1987. ebook.
2. Burroway, Janet. Writing Fiction: A Guide To Narrative Craft. New York: Longman Publishers, 2000.
3. Earnshaw, Steven. The Handbook of Creative Writing. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. A Creative Writing Handbook - Developing Dramatic Technique, Individual Style and Voice. Ed. Derek Neale. London: A & C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. Tell it Slant - Writing and Shaping Creative Nonfiction. Mcgraw-Hill, 2005.
6. Mills, Paul. The Routledge Creative Writing Coursebook. Routledge, 2006. ebook.

7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic - The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Sourcebooks MediaFusion, 2009. ebook.
9. Strunk, William and E. B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Supplementary reading:

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.
4. Hamand, Maggie. *Creative Writing For Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
5. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
6. Kaufman, Scott Barry and James Kaufman, *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
7. . May, Steve. *doing creative writing*. Oxon: Routledge, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam*. Illinois: Sourcebooks Media Fusion, 2009.

Course Title: Popular Literature

Course Code: PGMP–ENG-501

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The aim of this course is to introduce students to Popular Literature as a part of literary works and popular culture which develops in the society and becomes a trend. The course also aims to identify the characteristics of popular literature, its form and emerging themes in popular literary works.

Course Outcomes:

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

CLO 1. Understand popular literature as a distinct genre of literature.

CLO 2. Identify and analyse the various genres of popular literature.

CLO 3. Inspect and analyse the various themes of popular literature.

CLO 4. Critically evaluate popular literature by employing various critical theories.

Module 1

(10 Hours)

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

Module II: Thriller and Satire

(20 Hours)

1. Dan Brown- The Da Vinci Code (2003)
2. Gillian Flynn- Gone Girl (2012)
3. Chuck Palahniuk- Fight Club (1996)
4. Bret Easton Ellis- American Psycho (1991)

Module III: Popular Romance and Chick Lit

(10 Hours)

1. Helen Fielding- Bridget Jones' Diary (2001)
2. Cecelia Ahern- P.S I Love You (2004)

Module IV: Sci-fiction and Non-fiction

(20 Hours)

1. Andy Weir- The Martian (2011)
2. Suzanne Collins- The Hunger Games (2008)
3. Robin Sharma- The Monk Who Sold His Ferrari (1999)
4. Yuval Noah Harari -Sapiens: A Brief History of Humankind- (Part 1 and Part2) (2011)

SUPPLEMENTARY NON-EVALUATIVE TEXTS

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

Reference Books:

Mandatory reading:

Ahern, Cecelia. *P.S I Love You*. HarperCollins, 2004.

Brown, Dan. *The Da Vinci Code*. Anchor, 2006.

Collins, Suzanne. *The Hunger Games*. Scholastic Press, 2009.

Ellis, Bret Easton. *American Psycho*. Picador, 1991.

Fielding Helen. *Bridget Jones' Diary*. Penguin Books, 1999.

Flynn, Gillian. *Gone Girl*. Broadway Books, 2014.

Harari, Yuval Noah. *Sapiens: A Brief History of Humankind*. Harvill Secker, 2014.

Palahniuk, Chuck. *Fight Club*. Vintage Books, 1997.

Sharma, Robin. *The Monk Who Sold His Ferrari*. HarperOne, 1999.

Weir, Andy. *The Martian*. Crown, 2014.

Supplementary reading:

Barry, Peter. *Beginning Theory*. Manchester University Press, 2002.

Bennett, Tony. *Popular Fiction: Technology, ideology, production, reading*. Routledge, 1990.

Bhagat, Chetan. *Five Point Someone*. Rupa & Co, 2004.

Collins, Suzanne. *Catching Fire*. Scholastic Press, 2009. 5. Collins, Suzanne. *Mockingjay*. Scholastic Press, 2010.

De, Shobha. *Starry Nights*. Penguin Books, 1991.

Dylan, Bob. *Lyrics: 1962-2001*. Simon and Schuster, 2006.

Glover, David and Scott McCracken. *The Cambridge Companion to Popular Fiction*. Cambridge University Press, 2012.

Gresh, H. Lois. *The Hunger Games Companion*. St. Martin's Griffin, 2011.

Harari, Yuval Noah. *Homo Deus: A Brief History of Tomorrow*. Harper, 2017.

James, Edward and Farah Mendelson. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.

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

SEMESTER 3

Discipline Research Specific Elective

Course Title: Post-Colonial: Theory and Practice

Course Code: PGMP –ENG-DSRE- 501

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The Course provides students with the opportunity to understand the theory of Post-Colonial Literature and analyze, interpret and explore the representative texts.

Course Outcomes:

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

CO 1. Understand the key concepts of Post-colonial Theory.

CO 2. Apply Post-colonial theory to analyze and interpret literary texts.

CO 3. Critically reinterpret classical texts using post- colonial theory.

CO4- Write detailed research papers independently using the theory.

Module I: Introduction to Postcolonialism

(15 Hours)

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

Module II: Cultural Hybridity

(15 Hours)

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

Module III: Orientalism

(15 Hours)

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

Module IV: Identity

(15 Hours)

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

*(Teacher can select any three short stories)

Reference Books:

Mandatory reading:

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

Supplementary reading:

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

Generic Elective

Course Title: Academic Writing and Research Ethics

Course Code: PGMP- AWRE

Marks: 100

Total number of hours: 60 hours

Credits: 4

Duration: 60 Hours

Course Objective:

The course aims to develop research writing skills amongst students and encourages critical thinking. It also acquaints students with concerns regarding academic integrity and ethics.

Course Learning Outcome:

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

CLO1. Use research appropriate language and register

CLO 2. Learn to define concepts and ideas in a coherent and grammatically correct manner

CLO 3. Learn the ethical and non-ethical practices in academic writing

CLO 4. Distinguish between predatory and authentic journals

Module 1: Introduction to academic writing

(12 Hours)

1. What is academic writing?
2. Types of essays -Narrative, Descriptive, Expository, Argumentative, Persuasive, Cause and effect and Critical essays
3. Structuring academic essays
4. Vocabulary development: synonyms and antonyms, research specific lexicon, collocation
5. Syntax: word order; subject-predicate; subject-verb agreement; simple, complex, compound, compound-complex sentences; structure and uses of active and passive sentences

6. Language difficulties and types of error
7. Research appropriate register

Module 2: Analysis and interpretation

(12 Hours)

1. Paraphrasing, summarising and Exemplification
2. Quotations and referencing – MLA, APA and CMS schools of style
3. Interpretation of data
4. Surveys, Questionnaires and projects

Module 3: Research writing

(8 hours)

1. Types of research papers
2. Steps to writing a research paper
3. Writing abstracts, hypothesis and selecting appropriate keywords
4. UGC Care list, Scopus and Web of Sciences Journals

Module 3: Academic Integrity and Ethics

(8 hours)

1. Ethical and non -ethical practices in academic realm
2. Plagiarism : Definition, types and Consequences
3. Fabrication and falsification of data
4. Ethical treatment of subjects and informed consent
5. Identifying predatory journals
6. Academic freedom and its limitations

Module 4: Praxis of Writing

(20 Hours)

Students would have to apply the knowledge acquired in the previous Modules to complete class assignments assigned by the course instructor. The assignments would be assigned on a regular basis and the course instructor should provide appropriate feedback to students in a timely manner.

The class assignments should cover the following areas and should be aimed at developing research aptitude and critical thinking.

1. Personal narratives
2. Informative/explanatory essays
3. Argumentative essays
4. Cause and Effect essays
5. Descriptive paragraphs
6. Critical Essays

Mandatory reading

1. Jordan ,R.R .*Academic Writing Course: Study Skills in English*, Pearson Education Limited,2003.
2. Caplen ,Nigel A. & Ann Johns .*Essential Actions for Academic Writing: A Genre-Based Approach*, University of Michigan ,2022
3. Jordan ,R.R.*English for Academic Purposes :A guide and resource book for teachers*,Cambridge University Press,1997
4. Fowler, R.H., Aaron, J.E. & McArthur, M.*The Little Brown Handbook*. 4th ed. Toronto: Pearson Longman, 2005..
5. Martin H. and P.C Wren .*High School English Grammar and Composition*, S.Chand Publishers ,2008.
6. Leo Jones .*Cambridge Advanced English: Student's Book* ,Cambridge University Press, 1998

Supplementary reading

1. Troyka, L.Q. & Hesse, D., *Simon & Schuster Handbook For Writers*. 4th ed,Pearson Prentice Hall, 2005.
2. Graff, G., & Birkenstein, C. *They Say/I Say.*: W.W. Norton & Company Ltd, 2006

Discipline Research Specific Elective (for MA English)

Course Title: Mythology Archetype and Literature

Course Code: PGMP-ENG-DSE-502

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The aim of this course is to study the mythic literature of various world cultures emphasizing their recurrent patterns, themes, and motifs as well as their relevance to modern culture. It will create awareness about the concepts of Myth, Legend, Archetype, and Folklore, the difference between them and their role and relevance in Literary Tradition, Media and Society.

Course Learning Outcomes:

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

CLO 1. Evaluate the uses of mythology, archetypes in mythology, masculine/feminine/third gender figures in mythology, and the relevance of mythology today in shattering prejudices.

CLO 2: Investigate concepts of originality/authenticity and variations

CLO 3: Analyse the relationship between archetypes and identity formation

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

Module I: Theory and Background

(15 Hours)

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

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

Module II: World Mythology

(15 Hours)

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

Module III: Indian Mythology**(15 Hours)**

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

Module IV: Beyond Archetypes- popular culture representations**(15 Hours)**

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

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

Reference Books:

Mandatory reading:

1. Adamski, Adam: “Archetypes and the Collective Unconscious of Carl G. Jung in the Light of Quantum Psychology”, *Neuroquantology*, September 2011, vol 9, issue iii
2. Bakhtin, Mihail M. *The Dialogic Imagination: Four Essays*, edited by Michael Holquist, Austin, U of Texas Press, 2014.
3. Barthes, Roland: *Mythologies*. Paris: HarperCollins 2001.
4. Belcher, Stephen *African Myths of Origins* London; Penguin 2005
5. C Rajagopalachari: *Ramayana*, 1976
6. Demaris Wehr. *Jung & Feminism: Liberating Archetypes*. Boston: Beacon Press, 1987.
7. Dhand, Arti. *Woman as Fire, Woman as Sage: Sexual Ideology in the Mahābhārata*. State U of New York P, 2008
8. Dharwadker Vinay: *The Collected Essays of A.K.Ramanujan*, Oxford India Paperbacks, 2004
9. *Dialogue between Karna and Kunti*, *Karna Kunti Sambad*, translated from the Bengali by Ketaki Kushari Dyson, ISSN- 1563-8685
10. Foucault, Michel: *Scientia Sexualis, History of Sexuality*, translated by Robert Hurley, Editions, Gullimard, 1976
11. G.M. Kirkwood. *A Short Guide to Classical Mythology*. Wauconda, IL: Bolchazy-Carducci, 2003
12. Gaiman, Niel: *Norse Mythology*, Bloomsbury group
13. Bodkin, Maud: *Archetypal Patterns in Poetry*, Oxford University Press, 1965
14. Trivedi, Hairsh: *Colonial Transactions: English Literature and India*, Papyrus, 1993
15. Gates Jr, Henry Louis " *The Signifyin' Monkey; a Theory of African-American Criticism*
16. NY: OUp 1988, 3-48
17. Kidwai, Salim.Vanita, Ruth: *Same Sex Love in India*, 2000.
18. Pattanaik Devdutt: *Myths=Mythya*. Penguin Books India (2016).
19. Pattanaik Devdutt: *Shikhandi and Other Queer Tales They Don't Tell You*. Penguin Books India (2014)

20. Ramanujam, AK " Who Needs Folklore?" Manushi No.16 1988.
21. Sarkar, Tanika & Butalia, Urvashi: The Mirage of the Ancestress of the Hindu Woman. – Tanika Sarkar & Urvashi Butalia (eds), Women and Right-Wing.
22. Tharoor Sashi: The Great Indian Novel, Viking Press, 1989.

Supplementary reading:

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

Course Title: Women's Literature

Course Code: PGMP-ENG-503

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

This course will introduce students to literature and to literary prowess of women writers. It will introduce students to the history of women's literature and expound key themes and areas of interest of women writers. The course also attempts to analyze how the women writers and their writings contributed to our understanding of womanhood. It also seeks to identify the basic techniques of fiction and use them to develop analyse texts.

Course Learning Outcomes:

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

CLO 1. Understand and assess the historical development of women's writing.

CLO 2. Demonstrate an understanding of critical theories surrounding women's writing.

CLO 3. Analyse the impact and intersection of gender, sexuality, and race in women's lives through literature.

CLO 4. Create a strategy to apply the ideas discussed during discourses within the classroom .

Module I: Feminist theories and movements

(15 Hours)

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

Excerpts:

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

Module II: Rise of Women Writers

(15 Hours)

1. Jane Austen -extracts from her novels
2. Emily Bronte –*Wuthering Height* (extracts)
3. Charlotte Bronte- *Jane Eyre* (extracts)
4. Kate Chopin- *The Awakening* (novel)
5. Charlotte Perkins Gilman-*The Yellow Wallpaper* (short story)
6. Emily Dickinson- *Hope is the thing with Feathers* (poem)
7. Phillis Wheatley- *On being brought from Africa to America* (poem)

Module III: Language, Space and Censorship

(15 Hours)

1. Margaret Atwood- Surfacing (1972) (novel)
2. Taslima Nasreen- Lajja ((1993) (novel)
3. Sylvia Plath- Who (poem)
4. Adrienne Rich-Translations (poem)
5. Hilda Doolittle- Cassandra (poem)
6. Kae Tempest- What kind of woman the boy became (poem)
7. Kamala Das- An Introduction (poem)

Module IV: Race, Gender

(15 Hours)

1. Chimamanda Ngozi Adichie- Americanah (2013) (novel)
2. Germaine Greer- The Female Eunuch (1970) (novel)
3. Wendy Cope - Differences of Opinion (poem)
4. Willa Cather - Aracadian Winter (poem)
5. Adrienne Rich- What kind of times are these (poem)
6. Maya Anglou- Still I Rise (poem)

SUPPLEMENTARY NON-EVALUATIVE TEXTS

1. Simone De Beauvoir- The Second Sex (essay)
2. Gayatri Spivak- Feminism and Critical Theories. (essay)
3. Elaine Showalter. Towards a Feminist Poetics (essay)
4. Maya Angelou (autobiography)- I know why the Caged Bird Sings (essay)

5. Eimear McBride- A Girl is a Half-formed Thing (novel)
6. Shashi Deshpande- That Long Silence

Reference Book:

Mandatory reading:

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

Supplementary reading:

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

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

Course Title: Gender & Sexuality

Course Code: PGMP – ENG-DSE- 502

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

This course was framed with the idea objective(s) that the student will be able to Discuss with peers the facets of learning to comprehend gender and sexuality in practical situations as well as in literature in an easily accessible manner and Interpret the distinction between the concepts of gender and sexuality, and to explore its ever-expanding reach ad to Relate the interplay of gender and sexuality as well as Recognize the fluid natures of gender and sexuality to Discuss and appreciate the different artistic expressions of gender and sexuality.

Course Learning Outcomes:

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

CLO1. Appreciate the fluid nature of gender and sexuality.

CLO2. Recognize the literal/ symbolic meanings depicted in literature related to gender and sexuality.

CLO3. Decipher the interplay between gender and sexuality as seen through depictions, imagery and so on.

CLO4. Recognize various themes seen in literature pertaining to gender and sexuality.

Module I: Rethinking foundations: theorizing Sex, Gender and Sexuality (15 Hours)

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

Prerequisite readings:

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

Module II: Application of theory to key texts (15 Hours)

Primary readings:

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

Module III: Gender & film (15 Hours)

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

Readings: Laura Mulvey – *Visual and Other Pleasures*. "Visual Pleasure and Narrative Cinema."
Alexander Doty – *Flaming Classics: Queering the Film Canon*. "He's a transvestite! Ah, not exactly. How queer was my *Psycho*?"

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

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

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

Secondary readings:

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

Module IV: Global LGBTQ cultures

(15 Hours)

Primary readings:

a) If You Could Be Mine.

Sara Farizan.

b) Salvation Army AbdellahTaïa

Secondary readings:

a) Laxminarayan Tripathi. Me Hijra, Me Laxmi.

Note to Instructor:

a. As the syllabus (Module 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 Module II, III and IV.

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

c. Recommended method of examination:

i. CAs – Students may be allowed the option of either:

1. writing an original report/ essay, commenting on the text they are studying (Secondary Reading list open); b) writing an original report/ essay viewing a literary piece through the lens of the essay(s); or c) class presentations based on syllabus topics featuring their own stance(s) and backed up with justifying arguments.

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

Reference Books:

Mandatory reading:

1. Beauvoir, Simone de. The Second Sex. RHUK. 2010.

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

Supplementary reading:

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

Film and television:

1. "Parent Power" –*Skit*, A bit of Fry and Laurie, Series 1, episode 1 (1989)
2. *Psycho*. Directed by Alfred Hitchcock (1960)

3. The Good, the Bad and the Ugly. Directed by Sergio Leone (1966)

Course Title: The Indian Subaltern: Dalit and Transgender Narratives

Course Code: PGMP-ENG-

DSE-504

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The aim of this paper is to acquaint students with the theories of resistant literature and arrive at an understanding of the concept of Dalit and its literature to interrogate issues of representation. And promote intellectual growth by strengthening student's abilities to read analytically and critically.

Course Outcomes:

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

CO 1. Demonstrate an understanding of the diversities of Dalit Literature.

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

CO 3. Analyze critically the works of Dalit literature and representative works.

CO 4. Appraise the literary works of trans-people in India.

Module I: Background Theories and Concepts (Non – Evaluative/Application)

(14 hours)

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

Module II: Caste Resistance - Dalit Studies (Critical Works in Dalit Literature)

(12 Hours)

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

Module III: Short Stories and Poems

(12 Hours)

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

Module IV: Representation of Dalit Experiences (Autobiography)

(12 Hours)

1. Joothan - Om Prakash Valmiki

Module V: Novel ((10 Hours))

1. Me Hijra, Me Laxmi – Laxminarayan Tripathi

Reference Books:

Mandatory reading:

1. Ambedkar, B.R. *“The Annihilation of Caste”*, Navayana; Latest Edition, 2015.
2. Dangle, Arjun. *The Poisoned Bread: Translations From Marathi Dalit Literature*,

Orient Blackswan, October 1, 2010.

3. Kamble, Baby. *The Prisons We Broke*, Translated by Maya Pandit, Orient BlackSwan; First edition 2008.
4. Limbale, Sharankumar. *“Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations.”* Hyderabad: Orient Longman, 2004.
5. Phule, Jotirao. *“Collected Works of Mahatma Phule, Vol.1, Slavery”*, translated by Prof. P.G. Patil, Mahatma Phule Bombay: Death Centenary Central Committee, Government of Maharashtra, 1991.
6. Valmiki, Omprakash. *Joothan: A Dalit’s Life*, Translated by Arun Prabha Mukherjee, Bhatkal and Sen, 2nd Edition.

Supplementary reading:

1. Ambedkar, Bhimrao Ramji and Vasant Moon. *Dr. Babasaheb Ambedkar: Writings and Speeches* Vol. 1 & 2. Education Department, Govt. of Maharashtra, 1981, 1995.
2. Bloch, Ernst et al. *Aesthetics and Politics*. London: New Left Books, 1977.
3. Burger, Peter. *Theory of the Avant Garde*. Trans. Michael Shaw. Minneapolis: University of Minnesota Press, 1992.
4. Eagleton, Terry. *The Ideology of the Aesthetic*. Oxford: Blackwell, 1990. 5.Ecker, Giselle. Ed. *Feminist Aesthetics*. London: Women’s Press, 1985.

5. .G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, 1992

6. Ghurye, G. S. *Caste, Class and Occupation*. Popular Book Depot, 1961 8.Gramsci, Antonio. *Prison Notebooks* Columbia: Columbia University Press, 2007.

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

Generic Electives (for Other PG Students)

Course Title: Technical and Media Writing

Course Code: PGMP–ENG-GE- 502

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The aim of this paper is to give students an overview of Media in today's world, with focus in Technical Writing and promote interest in skilled writing and to emphasize the importance of accurate use of English language in the field and develop critical and analytical language skills to be applied in the field of Mass Media and to train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real-life situations.

Course Outcomes:

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

CO 1. Articulate the importance of good writing in the field of Mass Media and the jargon associated with the field.

CO 2. Implement writing skills required for various media –with a focus on technical writing.

CO 3. Demonstrate competence in the technicalities of clear, concise writing through the use of accurate grammar, punctuation, spellings and writing style.

C04- Try to publish the media work.

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

Module I: Print Media (Traditional/Digital) (15 Hours)

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

Applied Component:

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

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

Module II: Electronic Media and Advertising (15 Hours)

1. Media and the Message

2. Idea to Execution
3. Structures in Radio/TV/Film – Comparisons
4. Writing for RTF

Applied Component:

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

Module III: Technical Writing I (15 Hours)

What is Technical Writing?

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

Documentation Process

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

Module IV: Technical Writing II (15 Hours)

Document development process

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

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

Reference Books:

Mandatory reading:

1. Ahuja; Chhabra. *Advertising*. Sujeeth Publications, 1989.
2. Booher, Dianna. *E-Writing*. Macmillan, 2008.
3. Feldman, Tony. *An Introduction to Digital Media*. (Blueprint Series), 1996.
4. Field, Syd. *The Screenwriter's Workbook*. Dell Publishing, 1984.
5. Hilliard, Robert. *Writing for Television, Radio and New Media (Seventh Ed.)*.

Wadsworth, 2006.

6. Mcquail, Denis. *Mass Communication Theory*. Vistaar Publications, 2007.
7. Melvin, Menchar William. *Basic News Writing* C. Brown Co., 1983.
8. Neal, James A; Brown, Suzane S. *News Writing & Reporting*. Surjeeth Publications, 2003
9. Pringle, Alan S. and Sarah S. O'Keefe. *Technical Writing 101: A Real-World Guide to Planning and Writing Technical Content*. Scriptorium Press, 2009. pdf.
10. Raman, Usha. *Writing for the Media*. Oxford University Press. 2009.

11. Rich, Carole. *Writing and Reporting News: A Coaching Method*.

Wadsworth/ Thomson Learning, 2003.

12. Stovall, James Glen. *Writing for the Mass Media* (Sixth edition). Pearson Education, 2006.

13. White, Ted. *Broadcast News Writing, Reporting & Production*. Macmillan.

Supplementary reading:

1. Gormly, Eric. *Writing and Producing News*. Surjeet Publications, 2005.
2. McGiffort, Robert. C. *The Art of Editing the News*. Chilton Book Co., 1978.
3. Gould, Jay R. and Wayne A. Losano. *OpportModuleies in Technical Writing Careers*. McGraw-Hill , 2008. eBook.

Stein, M.L; Paterno, Susan. F. *The News Writer's Handbook: an Introduction to Journalism*. Surjeeth Publications, 2003

Course Title: Green Studies

Course Code: PGMP-ENG -506

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The aim of this paper is to introduce learners to green criticism and acquaint learners to one of the recent critical postmodern trends. It also aims to sensitize learners to ecocritical concepts and equip learners to engage in the discourse on ecocultural appreciation.

Course Outcomes:

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

CLO 1. Appreciate and understand the need for a healthy and holistic environment.

CLO 2. Investigate the interrelationship of different aspects of nature and culture.

CLO 3. Formulate an eco-centric attitude.

CLO 4. Analyze social issues eco-critically.

Module I: Introduction and Early Ecocriticism (15 Hours)

1. Definitions of Ecocriticism
2. Ralph Waldo Emerson -Nature (1836)
3. , Henry David Thoreau-Walden; or, Life in the Woods (1854)
4. John Muir- The mountains of California (1913)
5. Aldo Leopold- Sand County Almanac: And Sketches Here and There (1949)
6. Lynn Townsend White Jr. -The Historical Roots of Our Ecologic Crisis (1967)
7. Wendell Berry- Clearing (1977)
8. William Rueckert -Literature and Ecology: An Experiment in Ecocriticism (1978)
9. Gary Snyder- The Practice of the Wild (1990)
10. Lawrence Buell -The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture (1996)- -"Introduction,"

Module II: Ecotheory (15 Hours)

1. Deep Ecology
2. Bioregionalism
3. Ecofeminism
4. *tiNai* Poetics
5. Eco-activism
6. Ecophobia
7. Ecofood
8. Ecodharma

Module III: Art, Cinema & Ecology (15 Hours)

1. , Linda Weintraub-“Introduction to Environmental Art” (2012)
2. Lynne Hull-“Ecoethics and the Evolution of an Ecoartist: Saving Threatened Species” (2014)
3. Stephen Rust and Salma Monani-“Introduction - Cuts to Dissolves: Defining and Situating Ecocinema Studies” (2013)
4. Analysis and Discussion of documentaries:
 - a. *Queen of Trees* (2009)
 - b. *Grizzly Man* (2005)s
 - c. *Timbaktu* (2012)
 - d. *Plastic Cow* (2012)
5. Analysis and discussion of art:
 - Field visit to Museum of Goa (MOG)

[Students will critically analyse the environmental exhibits in the museum and experience a short hands-on session]

Module IV: Ecopolitics and Activism (15 Hours)

1. Arundhati Roy-The Greater Common Good

Case Study: On big dams in India (Student Group Presentation)

2. Dönmez, Başak Ağin-“ Ecological Imperialism in the Age of the Posthuman: David Fedele’s *E- Wasteland*”

Case Study: Watching Documentary: *E-Wasteland* (2012) (Student Presentation)

3. Amitav Ghosh and Aaron Savio Lobo-“Bay of Bengal: depleted fish stocks and huge dead zone signal tipping point”

Case Study: The fishing scene in Goa (Field-work which includes interviews and

4. creation of a short video-documentary/cartoon strip/rap song/poem/a detailed essay)
5. Heather I.Sullivan-“Dirty Nature: Ecocriticism and Tales of Extraction – Mining and Solar Power – in Goethe, Hoffmann, Verne, and Eschbach”

Case Study: Mining in Goa (Field-based study)

Reference Books:

Mandatory reading:

1. Bate, Jonathan. *The Green Studies Reader: From Romanticism to Ecocriticism*. Psychology Press, 2000.
2. Garrard, Greg. *Ecocriticism: The New Critical Idiom*. London and New York: Routledge, 2004. Print.
3. Glotfelty, Cheryll and Harold Fromm. Eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: U of Georgia Press, 1996. Print.
4. Slovic, Scott, Swarnalatha Rangarajan and Vidya Sarveswaran. Eds. *Ecocriticism of the Global South: Ecocritical Theory and Practice*. Lexington Books, 2015. Print.

Supplementary reading:

1. Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Vol. 52. John Wiley & Sons, 2009. Print.
2. Carson, Rachel. *Silent Spring*. Houghton Mifflin Harcourt, 2002. Print.
3. Garrard, Greg, ed. *The Oxford handbook of Ecocriticism*. Oxford Handbooks, 2014.
4. Jain, Pankaj. *Dharma and ecology of Hindu communities: sustenance and sustainability*. Routledge, 2016. Print.

Course Title: Popular Literature

Course Code: PGMP–ENG-501

Marks: 100

Credits: 4

Duration: 60 Hours

Course Objectives:

The aim of this course is to introduce students to Popular Literature as a part of literary works and popular culture which develops in the society and becomes a trend. The course also aims to identify the characteristics of popular literature, its form and emerging themes in popular literary works.

Course Outcomes:

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

CLO 1. Understand popular literature as a distinct genre of literature. CLO 2. Identify and analyse the various genres of popular literature.

CLO 3. Inspect and analyse the various themes of popular literature.

CLO 4. Critically evaluate popular literature by employing various critical theories.

Suggested topics and background readings

(10 Hours)

5. Popular Literature- definition, meaning and scope.
6. The Canonical and the Popular Literature.
7. Postmodernist, Feminist, Existentialist, Historical understanding of texts.
8. Social and Political issues in Popular Literature.

Module I: Thriller

(10 Hours)

5. Dan Brown- The Da Vinci Code (2003)
6. Gillian Flynn- Gone Girl (2012)

Module II: Satire

(10 Hours)

1. Chuck Palahniuk- Fight Club (1996)
2. Bret Easton Ellis- American Psycho (1991)

**Module III: Popular Romance and Chick Lit
Hours))**

((10

3. Helen Fielding- Bridget Jones' Diary (2001)
4. Cecelia Ahern- P.S I Love You (2004)

Module IV: Sci-fiction

(10 Hours)

1. Andy Weir- The Martian (2011)
2. Suzanne Collins- The Hunger Games (2008)

Module V: Non-fiction

(10 Hours)

1. Robin Sharma- The Monk Who Sold His Ferrari (1999)
2. Yuval Noah Harari -Sapiens: A Brief History of Humankind- (Part 1 and Part2) (2011)

SUPPLEMENTARY NON-EVALUATIVE TEXTS

5. Five Point Someone- Chetan Bhagat
6. Immortals of Meluha- Amish Tripathi
7. Starry Nights- Shobha De.
8. Bob Dylan's selected lyrics

Reference Books:**Mandatory reading:**

Ahern, Cecelia. *P.S I Love You*. HarperCollins, 2004.

Brown, Dan. *The Da Vinci Code*. Anchor, 2006.

Collins, Suzanne. *The Hunger Games*. Scholastic Press, 2009.

Ellis, Bret Easton. *American Psycho*. Picador, 1991.

Fielding Helen. *Bridget Jones' Diary*. Penguin Books, 1999.

Flynn, Gillian. *Gone Girl*. Broadway Books, 2014.

Harari, Yuval Noah. *Sapiens: A Brief History of Humankind*. Harvill Secker, 2014.

Palahniuk, Chuck. *Fight Club*. Vintage Books, 1997.

Sharma, Robin. *The Monk Who Sold His Ferrari*. HarperOne, 1999.

Weir, Andy. *The Martian*. Crown, 2014.

Supplementary reading:

Barry, Peter. *Beginning Theory*. Manchester University Press, 2002.

Bennett, Tony. *Popular Fiction: Technology, ideology, production, reading*. Routledge, 1990.

Bhagat, Chetan. *Five Point Someone*. Rupa & Co, 2004.

Collins, Suzanne. *Catching Fire*. Scholastic Press, 2009. 5. Collins, Suzanne. *Mockingjay*. Scholastic Press, 2010.

De, Shobha. *Starry Nights*. Penguin Books, 1991.

Dylan, Bob. *Lyrics: 1962-2001*. Simon and Schuster, 2006.

Glover, David and Scott McCracken. *The Cambridge Companion to Popular Fiction*. Cambridge University Press, 2012.

Gresh, H. Lois. *The Hunger Games Companion*. St. Martin's Griffin, 2011.

Harari, Yuval Noah. *Homo Deus: A Brief History of Tomorrow*. Harper, 2017.

James, Edward and Farah Mendelson. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.

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

Course Title: Film Studies
Course Code: PGMP ENG-DSRE- 503
Marks: 100
Credits: 4
Duration: 60 Hours

Course Objectives:

This course was framed with the idea objective(s) that the student will be able to Interpret the behind-the-scenes efforts of production, aesthetics, and history of film and Critique the aspects of film aesthetics like Plot & Story, Point of View, Mise-en-scene, Framing, Long Take and Continuity Editing, Sound and varied Genres so students can Recognize the need for a keen sense of identification of film aesthetics in both western and Indian filming techniques.

Course Outcomes:

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

- CO1-Investigate the aesthetics of film.
- CO2-Compare the various genres risen throughout film history.
- CO3-Locate discourses among the various narratives on screen.
- CO4- Record a short film and analyse the aesthetics.

Module I: Aesthetics of Film –Form and style

(15 Hours)

a) Primary reading:

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

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

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

1. Rudolph Arnheim. “Film and Reality” Film as Art.

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

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

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

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

Module II: Aesthetics of Film – Framing, the Long Take and Continuity Editing

(15 Hours)

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

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

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

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

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

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

Module III: Aesthetics of Film – Continuity Editing, Sound and Genres (15 Hours)

- a) 1. Film – Last Year at Marienbad (Alain Resnais, 1961, France). [Continuity Editing]
2. Germaine Dulac, “The Expressive Techniques of the Cinema”
- b) 1. Film - The Conversation (Francis Ford Coppola, 1974, USA). [Sound]
2. Michel Chion, “Preface,” “Projections of Sound on Image,” “Sound Film: Worthy of the Name,”
- Audio-Vision.*
- c) 1. Film - Pulp Fiction (Quentin Tarantino, 1994, USA) [Genres]
2. Rick Altman, “A Semantic/Syntactic Approach to Film Genre” Cinema Journal.
3. Thomas Schatz, “Film Genre and the Genre Film”

Module IV: An overview of Indian Cinema (15 Hours)

- a) 1. Film - The Apu Trilogy (Satyajit Ray, 1955–1959, India) [Parallel Cinema Movement]
- Secondary reading: Tejaswini Ganti, *Bollywood: A Guidebook to Popular Hindi Cinema.*
- b) 1. Film - Shree 420 (1955, Raj Kapoor, India) [Inception of Commercial Hindi Cinema]
2. Film – Sholay (1975, Ramesh Sippy, India) [The Western outside in Bollywood]
- Stephen Teo, “Sholay: The Western’s passage to India.” *Eastern Westerns: Film and Genre Outside and Inside Hollywood.* pg. 109.

Note to Instructor:

1. The syllabus contains pairings of specific films to essays dedicated to the appreciation of the same. The aim of such a structure is to encourage the student to view the movie along with his/her peers and then read it through the lens of a scholastic analysis.
2. To ensure that all students are on reasonably equal footing, it is advised that an intensive classroom activity be conducted at the start of the course. This activity should

be based on the basic knowledge of technical aspects (mentioned in boxed brackets in syllabi). Furthermore, should the opportunity presents itself, a short activity on important periods of film and its stalwarts should also be conducted.

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

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

- p) Mughal-e-Azam (1960, K. Asif, India (Hindi))
- q) [Hollywood-esque Bollywood]
- i) Ghajini (2008, A. R. Murugadoss, India (Hindi))
- ii) Ghajini (2005, A. R. Murugadoss, India (Tamil))
- iii) Memento (2000, Christopher Nolan, USA)
- r) The Sixth Sense (1999, M. Night Shyamalan, USA)
- s) Split (2016, M. Night Shyamalan, USA)
- t) Nirmonn (1966, A. Salam, India (Konkani))
- u) Nachom-ia Kumpasar (2014, Bardroy Barretto, India (Konkani))
- v) Lagan (1941, Nitin Bose, India (Hindi))

Reference Books:

Mandatory reading:

1. Arnheim, Rudolph. "Film and Reality." *Film as Art*. 2006.
2. Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." *Cinema Journal*, Vol. 23, No. 3 (Spring, 1984), pp. 6-18. University of Texas Press on behalf of the Society for Cinema & Media Studies.
3. Balazs, Bela. "The Close-Up," "The Face of Man," *The Theory of Film*. Dover Publications. 1970.
4. Bazin, André. "The Evolution of Film Language"
5. Bordwell, David, Kristen Thompson. *Film Art* (Eleventh Edition). McGraw Hill. 2008
6. Bordwell, David. "Who Blinked First?" *Poetics of Cinema*.
7. Chion, Michel. "Preface," "Projections of Sound on Image," "Sound Film: Worthy of the Name." *Audio-Vision*.

8. Dulac, Germaine. "The Expressive Techniques of the Cinema" (1924), trans. Stuart Liebman, *French Film Theory and Criticism, 1907-1939*. Volume I: 1907-1929, Princeton, New Jersey: Princeton University Press, 1988.

9. Gunning, Tom. "The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde."

Wide Angle.

10. "Griffith: The Frame, the Figure," *Early Cinema: Space, Frame, Narrative*. ed. Thomas Elsaesser and Adam Barker. BFI Publishing. 1990.

11. Schatz, Thomas. "Film Genre and the Genre Film." *Hollywood Genres: Formulas, Filmmaking, and the Studio System*. McGraw Hill. 1981.

12. Sheffauer, Herman. "The Vivifying of Space" *Introduction to the Art of the Movies*. Noonday Press, New York. 1960.

13. Teo, Stephen. "Sholay: The Western's passage to India" *Eastern Westerns: Film and Genre Outside and Inside Hollywood*. Routledge. 2017.

Supplementary reading:

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

Films:

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

SEMESTER 4

Course Title: Research Writing

Course Code: RW

Course Credits: (4)

Number of Hours: 60

Course Objectives:

This Course will acquaint students with the fundamentals of research and help students to make appropriate grammatical and lexical choices while writing research articles and organize information effectively and integrate theoretical research knowledge with practical skills that will help students to undertake research and help with their dissertation.

Course Learning Outcomes:

CLO1- Students will learn to develop and write a complete research paper (including an abstract, citations, references etc.).

CLO2- Students will learn how to find, evaluate, and use data for research.

CLO3- Students will improve the quality of research writing through the study of standard published research work in the respective majoring (specialized subject) areas.

CLO4- Students will publish their research.

Course Syllabus:

Module I: A.Types of Research (5 Hours)

Role & purposes of Research Designs, Defining and differentiating research: Descriptive Research, Analytical Research, Applied Research, Fundamental Research, Quantitative Research, Qualitative Research, Conceptual Research, and Empirical Research

Module I: B. Sources of Information (5 Hours)

Finding/Gathering information for research, Using information, Using research tools, Using Library and electronic databases

Module II: Writing research literature review (5 Hours)

Need for a literature review, Strategies for writing literature review, Reviewing skills, Literature search and evaluation, Method of conducting a literature review, Organizing the literature review

Module III A: Citing sources/references and maintaining Academic honesty (5 Hours)

Referencing and in-text citations, Styles of referencing, Paraphrasing and summarizing, Citing sources, Developing academic honesty

Module III B: Writing, refining and editing a research paper (10 Hours)

Ethical issues in collecting data

Writing a Research Proposal. Developing objectives of the research topic, Developing logical research statements and hypotheses, Editing the research paper, Proofreading techniques, Revision of the research paper. Ethics, stakeholders in research, ethical issues concerning participants, seeking consent, providing incentives, confidentiality, bias, incorrect reporting, issues with sponsoring organizations.

MODULE IV (30 Hours)

Study of research papers in the respective areas of specialization

Mandatory reading:

Kothari, C. R. (2004). *Research Methodology: Methods and Techniques*. New Delhi: New Age International.

Kumar, R. (2005). *Research Methodology-A Step-by-Step Guide for*. Singapore: Pearson Education.

Saravanavel, P. (2012). *Research Methodology*. Allahabad: Kitab Mahal Published

