



जम्मू केंद्रीय विश्वविद्यालय

Central University of Jammu

राधा-सुहानी, बागला, जिला सamba-181143 जम्मू, जम्मू एवं कश्मीर
Rahya-Suchani (Bagla), District Samba-181143, Jammu (J & K)

No. CUJ/ACAD/4-3/Eng/Reg/2013/A/4/454

24th October, 2018

NOTIFICATION No. 60 /2018

Subject: Course Scheme and Syllabus of 1st to 4th Semester of M.A. in English w.e.f. Academic Session 2018-19

- Reg

Ref: Notification No. 4-3/ENG/CUJ/Reg/2013/Acad/1761 dated 03.11.2016

Notification No. 4-3/ENG/CUJ/Reg/2013/Acad/249 dated 11.05.2017

It is hereby notified for the information of all concerned that on the recommendation of the Board of Studies of Department of English and School Board, School of Languages, the Academic Council has approved the following Course Scheme and Syllabus of 1st to 4th semester of MA in English w.e.f. Academic Session 2018-19

Semester 1st

Course Code	Course Title	Credit	CIA	MSE	ESE	Max Marks
Core Courses						
PGECL1C006T	British Drama (16 th -20 th century)	4	25	25	50	100
PGECL1C007T	British Fiction (18 th -20 th century)	4	25	25	50	100
PGECL1C008T	British Poetry (16 th -20 th century)	4	25	25	50	100
Elective Course						
PGECL1E007T	Literary Criticism (Western)	4	25	25	50	100
Foundation Course						
PGECL1F006T	Background to English Literature	4	25	25	50	100
Total		20				500

Semester 2nd

Course Code	Course Title	Credit	CIA	MSE	ESE	Max Marks
Core Courses						
PGECL2C007T	Literature & Culture	4	25	25	50	100
PGECL2C008T	Comparative Literature (Indian)	4	25	25	50	100
PGECL2C009T	Indian Writing in English	4	25	25	50	100
Elective Course (Any One)						
PGECL2E002T	Indian Literary Aesthetics	4	25	25	50	100
PGECL2E003T	World Literature	4	25	25	50	100
PGECL2E005T	Structure of Modern English	4	25	25	50	100
PGECL2E007T	Writings of Exile and Diaspora	4	25	25	50	100
Foundation Course						
PGECL2F003T	Eco Literature	4	25	25	50	100
Total		20				500

Semester 3rd

Course Code	Course Title	Credit	CIA	MSE	ESE	Max Marks
Core Courses						
PGECL3C001T	Literary Criticism and Theory	4	25	25	50	100
PGECL3C004T	Translation Studies: Theory And Practice	4	25	25	50	100
PGECL3C005T	American Literature (19 th and 20 th century)	4	25	25	50	100
Elective Course (Any One)						
PGECL3E002T	South-Asian Fiction	4	25	25	50	100

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26th May 2020

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Ravleen
M.A. (English)
(Dr. Meera Garg)

Semester 4th

Course Code	Course Title	Credit	CIA	MSE	ESE	Max Marks
Core Courses						
PGECL4C004T	Post-Colonial Writings	4	25	25	50	100
PGECL4C005T	Comparative Literature (World)	4	25	25	50	100
PGECL4C006T	Literature of Dissent	4	25	25	50	100
Elective Course (Any One)						
PGECL4E001T	Folklore and Theatre in India	4	25	25	50	100
PGECL4E003T	Literature and Philosophy	4	25	25	50	100
PGECL4E004T	Linguistic Theories and Application	4	25	25	50	100
PGECL4E006T	Film & Media Studies	4	25	25	50	100
Interdisciplinary Course						
PGECL4I002T	English for Academic and Professional Communication	4	25	25	50	100
Total		20	-	-	-	500

AM
Deputy Registrar
(Admin. HF)

Encl. Syllabus of 1st to 4th Semester

To: Head, Department of English

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OSD (Exam)

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M.A. English
Central University of Jammu
2020-21

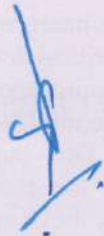
Program Outcomes:

- The M.A. English Program extends over four semesters. The M.A. Program surveys various areas of English Studies (Literature and Language) such as British Drama (16th - 20th Century), British Fiction (18th-20th Century), British Poetry (16th-20th Century), Literature & Culture, Comparative Literature (Indian), Indian Writing in English, Literary Criticism and Theory, American Literature (19th and 20th century), Translation Studies: Theory and Practice, Post-Colonial Writings, Comparative Literature (World), Literature of Dissent with a view to make its scope more inclusive and relevant to the specific socio-political-cultural contexts of studying English in 21st century India.
- The M.A. English Program offers a wide array of electives which include Literary Criticism (Western), Writings of Exile and Diaspora, Women's Writings Across Cultures, and Film & Media Studies to enable the students to comprehend the historical, economic and political backdrop of contemporary writings and will engage the learners in socio-cultural sensitivity and awareness.
- In addition, the Foundational Courses offered by the Department in the MA English Program, that is Background to English Literature and Eco Literature enable the learners to analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature.
- Besides this, the Department of English offers Interdisciplinary courses which include English for Professional Communication, and English for Academic and Professional Communication. The crafted curriculum is designed to help the students learn, grow, and prepare for the next stage in career, life skills, and job oriented degree through literary interface. Additionally, learning assessment plan is designed to foster continuous improvement of the learning process.
- The program inculcates in them a spirit of critical enquiry and develops their analytical and creative faculties.
- The Program ensures extensive knowledge of different areas of literary studies.

Program Specific Outcomes:

At the completion of Post graduate course, the students will:

- have read diverse literary works and will have developed an appreciation of their aesthetic qualities and insights into human experiences
- imbibe knowledge of literary traditions to produce imaginative writing.
- draw opportunities to explore areas of their individual interest from the eclectic combination of courses



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Course Objectives -2020

Semester I-Core Course

1) British Drama (16th -20th century) PGECL1C006T

The Course Learning Outcomes of this course is to acquaint the students with the development of British Drama from the Elizabethan to the Modern period from the historical and literary perspectives. The students will be acquainted with Mystery and Miracle plays, Elizabethan and Jacobean tragedy, Historical and Problem plays, Romantic comedy, Tragic-comedy, Comedy of Humours, Restoration comedy and Sentimental comedy, Drama of Ideas, Poetic drama, Kitchen sink drama and Angry Youngman Movement as well as related literary terms (Soliloquy, Aside, Setting, Plot, Dialogue, Character, Protagonist/Antagonist, Catharsis, Poetic Justice, Spectacle, Narrative, Diction, Nemesis, Mimesis, Tragic Hero, Hamartia, Tragic waste, Unity of Time, Place and Action, Climax, Denouement, Melodrama, Humour etc.)

2) British Poetry(16th -20th century) PGECL1C007T

The Course Learning Outcomes of this course is to acquaint the students with the development of British Poetry from the 14th to the 20th the century from the social, historical and literary perspective. The students will be introduced to Medieval, Metaphysical, Romantic, Victorian and Modern poetry, and to related poetic techniques and literary terms like Rhyme, Alliteration, Ballad, Epic, Allegory, Sonnet, Ode, Elegy, Dramatic monologue, Metaphysical Poetry and Negative Capability.

3) British Fiction (18th -20th century) PGECL1C008T

This course deals with the rise of the British novel from the 18th to the 20th century. The students will be introduced to the major stages in the development of the novel as a distinct genre; epistolary, picaresque, gothic, historical, sensibility, social, regional, and stream of consciousness novels will be analyzed to understand the social reality inherent in a novelistic view. Fundamental conceptual issues, related forms and narratives will be studied to see how they function in the novel as opposed to other genres (Romance, Realism, Epic plot, Character, Omniscient narration/Point of view/authorial Intent, Bildungsroman, Satire, Parody, Fictionality/Historiography, Novella, Short story, Chap books, Burlesque, Belles lettres, Dialogism/Monologism, Heteroglossia/ Monoglossia, Carnavalesque etc.)

Elective Course - Literary Criticism (Western) PGECL1E002T

This course will acquaint the students with theories/interpretation of literature and genealogies of literary criticism issuing from Graeco- Roman to Modern critical domain. It will help the students understand and appreciate the development of and shift in critical approaches to literature from Plato down to the Modern age. The students will be introduced to critical terms (Poetics, Socratic Dialogue, City-state, Justice, Tragedy, Comedy, Anagnorisis, Deus ex machine, Dithyramb, Episodion, epode, Pathos, strophe, Telos, Sublime, Diction, Metre, Return to Nature, Spontaneous flow of emotion and Imagination, Supernaturalism, Fancy, Imagination, Impersonality in Art etc.)

Foundation Course - Background to English Literature PGECL1F006T

This course will acquaint the students with the brief history of English literature from the Medieval to the Postmodern period with special emphasis on literary movements, socio historical trends and key literary tropes.

Semester II-

Core Courses

1) Literature & Culture PGECL2C007T

This course purports to acquaint the students with the complex interface between 'culture' and literary texts. The course will acquaint them with theories of culture ranging from definitions of high, low, popular, mass, subaltern and indigenous cultures. The students will be introduced to the key concepts like Nature/Culture dichotomy, The Great Tradition, Popular Culture /Mass Culture, *Loka/Lokapriya* Folk, *Varna system*/ Caste, *Homo Hierarchus*, Dalit Aesthetics, Humiliation, Race/ Deterministic Philosophy, Class, Habitus, Indigeniety (Ethnicity), Deep Play, Thick Description, Colonial Modernity, Civilization, Christian Masculinity as shaping principles of literature.

2) Comparative Literature (Indian) PGECL2C008T

The course is designed to introduce the students to the development and growth of comparative literature in India with a focus on Indian literature. The paper will enable the students to understand translational issues and the development of literature in a multi-lingual and multicultural situation. The students will also be acquainted with the key concepts and terms of comparative literature.3)

3) Indian Writing in English PGECL2C009T

The Course Learning Outcomes of the course is to introduce students to the major movements and writers of Indian literature in English through the study of selected literary texts. The aim is to study the development of Indian Writing in English in all the genres and generate a sense of appreciation for the Indian literary text. This course also aims to study the artistic and innovative use of language employed by the writers and provide the students a perception into the diverse aspects of Indian writings in English. The students will be introduced to the key concepts & terms of IWE: *Twice born Fiction, Indian Sensibility, Chutnification of language, Writing back, Decolonisation, Partition literature, Indian Myths and literature, Hinglish, Imitative, Creative, Elitist/Parochial.*

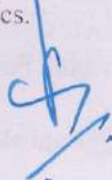
Elective Course – I) Writings of Exile & Diaspora PGECL2E007T

The course enables the students to comprehend the historical, economic and political backdrop of contemporary diasporic writings. The students will be acquainted with key concepts related to the diaspora, Neo-Diaspora, Ethnicity, Alienation, Space/Location, Nostalgia/Memory, Loss/Exile, Double Consciousness, Cultural Hybridity, Mestize, Writing back, Homeland/ Hostland, diasporic sensibility, ambivalence, split-vision, median state, third space, cultural negotiation, Identity Crises, transnationalism.

Foundation Course - Eco Literature PGECL2F003T

The Course Learning Outcomes of the course is to analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature. The students will be acquainted with key concepts related to ecoliterature. Nature to culture, ecocritic, ecology, green studies, pathetic fallacy, biocentric model, caretaking model, animal studies, cultural ecology, ecolinguistics, ecosophy, ethnobiology, anthropocentrism, ecocentrism, eco-poetics.

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Semester III-

Core Courses

1) **Literary Criticism and Theory PGECL2C001T**

This course will acquaint students with twentieth century literary criticism and literary theory. Various schools of thought such as New Criticism, Formalism, Psychoanalysis, Archetypal criticism, Marxism, Structuralism, Sign, Signifier, Signified, Post Structuralism and Post Colonialism will be the focal area for discussion and textual application. Emphasis will be laid on familiarizing the students with the critical terminologies like Irony, Tension, Paradox, Ambiguity, Defamiliarisation, The Intentional Fallacy, The Affective Fallacy, Id, Ego, SuperEgo, Archetypes, Base and Superstructure, 'cult value', 'exhibition value', Ideology, Hegemony, Discourse, Subaltern, and Deconstruction as shaping principles of critical theory.

2) **Translation Studies: Theory and Practice PGECL3C004T:** This paper will introduce the students to theoretical and practical aspects of translation in the Western and the Indian traditions. It focuses on the systematic study of the theory, description and application of translation, interpretation and localization. Besides theory, students will be exposed to the practical aspects of translation as they undertake translation of Indian texts (poem, novel, story etc.) into English. The course also discusses how translation has become a major concern in the post colonial world and how it is being addressed in India today. (Emphasis will be laid on: Prescriptive/ sense for sense translation, equivalence, descriptive/ word for word translation, skopos theory, cultural translation, eco-translatology, translation history, language transfer, audio visual translation, non professional translation, localization etc.)

3) **American Literature (19th and 20th century) PGECL3C005T**

The Course Learning Outcomes of this course is to trace the shift of American literature from its British moorings, towards an attempt at carving an identity for itself and its location in modernity. It will introduce the students to the development of American literature in the 19th and 20th centuries by focusing on the intellectual background and the literary texts as a complex and hybrid form of cultural discourse (Puritan utopia, Slave Narratives and Abolitionism, Transcendentalism, American Adam Concept, American Frontier, American Renaissance, American Dream, Transition from Romance to Realism, Great Depression, Enlightenment, New England Brahmins, Dark Romanticism, Beat Generation, Lost Generation etc.)

Elective Course- Women's Writings Across Cultures PGECL3E003T The Course Learning Outcomes of this course is to examine gender as a social and cultural construct and the relationship between power and gender. Women Studies Programmes are involved in social justice and the curricula is embedded with theory and activism in texts. This course is designed to explore the inter-sectionality of gender, race, sexuality, class, identity and societal norms through a feminist lens as well as stimulate discussion on issues of cultural constructs on femininity and masculinity. (Personal is Political, Sex/ Gender, Patriarchy/ Matriarchy, Second Sex/ the Other, Subject/Object, Consciousness raising, Female bonding/ Sisterhood, Matrilineage, Antilove, Gynocentric/ Androcentric, Gynesis, Sexism/ Racism, Woman as Womb/ Body, Complicity, Ecriture Feminine, Androgyny, A Room of One's Own.

Inter Disciplinary Course (IDC)-English for Professional Communication PGECL3IC002T

The course is designed to teach English Language for Professional Communication to develop communicative skills in English and to enable the students to understand and affirm their role in an increasingly independent global society. It emphasizes on written and oral communication, technological proficiency and soft skills.

Semester IV-

Core Courses

1) Post-Colonial Writings PGECL4C004T

The Course Learning Outcomes of this course is to acquaint the students with the development of Postcolonial Literature from the social, historical and literary perspective. The students will be introduced to Literatures from colonised cultures and study literary and theoretical concepts related to these literatures. This will help students to engage critically with the issues and texts these creative works address and study key issues that lie at the heart of Postcolonialism such as: Colonial/Postcolonial, Decolonization, Enlightenment, Eurocentrism, Identity Politics, Region, Race, Gender, Hybridity, Alterity/Otherness, Ambivalence, Culture/Acculturation, Mimicry, Double consciousness, Appropriation/Catachresis, Binarism/Manicheanism, Contact Zone/Transculturation, Contrapuntal Reading, Essentialism/Strategic Essentialism, Globalization/Glocalization, Nation, Negritude, Neo-colonialism/neo-liberalism, World system theory of Immanuel Wallerstein.

2) Comparative Literature (World) PGECL4C005T

This course aims to introduce students to a selection of classical and modern literary works from various parts of the world in their respective socio-historical contexts, with a special focus on the theme of encounter, textual or cultural. The course will take a transcultural and transdisciplinary approach to the subject and students will be acquainted with certain key concepts such as World Literature, Transborder/Transculture, Interdependence, Hypertext, Discourse, Intertextuality, Culture, Language, Provincialism, "all higher knowledge is gained by comparison and rests on comparison" (Max Muller), Characterization, Interpretation, Narration, Explanation, Evaluation, Folk-lore, Folk-tales.

3) Literature of Dissent PGECL4C005T

Literature of Dissent in the twentieth century represents individual, social and political ideologies that run counter to dominant culture. The course will acquaint the students with a sharper understanding and appreciation of literature as an imaginative, ideological and discursive site of dissent, resistance and individual, social, psychological and political empowerment. The course will familiarize the students with key concepts like Progressive Writers Association (PWA), Ideology, Discourse, Hegemony, Subaltern, Nationalistic Historiography/ Subaltern historiography, Contrapuntal Reading, Agitprop, Class Consciousness, Post Progressive Writings and Heterotopias.

Elective Course - Film and Media Studies PGECL4E006T

The Course Learning Outcomes of this course is to enable students to understand the language of Cinema and Media. Students will be familiarized with the basic concepts, various creative and critical practices in the discipline. It will help them recognize significant film movements and theories as well as filmmakers who have shaped the course of world cinema and Indian cinema. This course aims to make students appreciate the language of cinema and media in an academic way and acquaint them with the key concepts of film and media theory and to explore the relations between media, power and social justice by integrating film and media theory with critical and creative practice.

Inter Disciplinary Course (IDC)

English for Academic and Professional Communication PGECL41002T

The course focuses on speaking, listening, reading and writing skills in a professional environment. You will learn how to write short academic texts effectively, as well as to improve your grammar and vocabulary. Strategies for scan and skim reading are also included. Furthermore, you will gain confidence in speaking English in an academic and professional context.

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Course Contents 2020

Semester I

Course Code : PGECL1C008T

Type of Course: Core

Title of Course: British Poetry (16th -20th century)

UNIT I

Shakespeare: Sonnets (18, 30, 64, 130)

John Donne: "The Canonization", "Death Be not Proud"

UNIT II

John Milton: *Paradise Lost* Book I

Unit III

Wordsworth: "Tintern Abbey", "Ode on Intimations of Immortality"

John Keats: "Ode to a Nightingale", "Ode on a Grecian Urn", "Ode to Autumn".

Unit IV:

Robert Browning: "My Last Duchess", "Andrea del Sarto"

T.S.Eliot: "The Love Song of J.Alfred Prufrock".

Unit V

W.B.Yeats: "The Second Coming", "Prayer for my Daughter"

W.H.Auden: "In Memory of W.B.Yeats", "Shield of Achilles"

References

Abrams, M.H. English Romantic Poets: Modern Essays in Criticism, 2nd ed.,
Oxford: Oxford University Press, 1975.

Brewer, Derek Chaucer: The Poet as Storyteller. London: The Macmillan Press.
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Empson, William Milton's God. Wesport: Greenwood press, 1978

Ford, Boris The Age of Chaucer (Pelican Guide to English Literature) Volume
USA, 1965.

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Penguin Books Ltd., 1966.

Gardener, Helen. Ed. John Donne: A Collection of Critical Essays. New Delhi:
Prentice Hall India Ltd. 1979.

Greenblatt, Stephen Renaissance Self-Fashioning: From Moore to Shakespeare. USA
University of Chicago Press; 2005

Hopkins, David. Ed. The Routledge Anthology of Poets on Poets : Poetic Responses to
English Poetry from Chaucer to Yeats. London, New York :
Routledge, 1994

Lewis , C.S A Preface to Paradise Lost. London ; New York : Oxford University Press, 1961.

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Oxford, The Clarendon press, 1936.

Legouis, Pierre Andrew Marvell: Poet. Puritan. Patriot. Oxford, Clarendon .1968.

... Donne the Craftsman, an Essay upon the Structure of the Songs and Sonnets. New York, Russell & Russell, 1962.

Ricks, Christopher Milton's Grand Style. London, Oxford U.P., 1967.

Tuве , Rosemond Elizabethan and Metaphysical Imagery; Renaissance Poetic and Twentieth Century Critics. Chicago, Ill, The University of Chicago press [1947].

Scott, Elledge. Ed. Paradise Lost : An authoritative text, backgrounds and sources, Criticism. New York: Norton, [1975].

Mode of Examination

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

Section A: will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

Section B: will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks Word Limit-(300-350))

Semester I

Type of Course: Core

Course Code : PGECL1C006T

Title of Course: British Drama (16th -20thcentury)

Unit I

Christopher Marlowe: *The Tragical History of Doctor Faustus*.

UNIT II:

William Shakespeare: *King Lear*

UNIT III:

Richard Sheridan: *The Rivals*

UNIT IV:

G.B.Shaw: *Pygmalion*

UNIT V

Samuel Beckett: *Waiting for Godot*

References

- Barton, Anne. *Ben Jonson, Dramatist*. Cambridge ; NY : Cambridge University Press, 1984.
- Bliss, Lee . *The World's Perspective : John Webster and the Jacobean*. Brighton, Sussex : Harvester Press, 1983.
- Bloom, Harold. *George Bernard Shaw: Modern Critical Views*. USA: Chelsea House Publishers, 1991.
- Bradley, A.C. *Shakespearean Tragedy*. Palgrave, 2007.
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- Machiavelli, Nicolo. *The Prince*(tr.) Ed. Robert M. Adams. New York : Norton, 1977.
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- ... *Introducing Shakespeare*. St. Clair Shores, Press, Mich : Scholarly, 1977.
- ... *The Story of Elizabethan Drama*. Norwood, Pa : Norwood Editions, 1977.
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- Steane , J.B. *Marlowe: A Critical Study*. Cambridge, University Press, 1964.
- Welsford, E. *The Fool in Shakespeare*. Oxford University Press. Welsford, Enid. 1966.

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester I

Type of Course: Core

Course Code : PGECL1C007T

Course : British Fiction (18th -20thcentury)

UNIT I:

Henry Fielding: *Joseph Andrews*

UNIT II

Charlotte Bronte: *Jane Eyre*

UNIT III

Charles Dickens: *Hard Times*

UNIT IV:

Virginia Woolf: *Mrs. Dalloway*

UNIT V

William Golding: *Lord of the Flies*

References

- Andrew H. Wright *Jane Austen's Novels*. Oxford University Press, 1954.
- Walton Litz *Jane Austen: A Study of her Development* New York: Oxford University Press, 1965.
- Title of Course: British Fiction
- Sue roe and Susan Sellers *The Cambridge Companion to Virginia Woolf*, Cambridge University Press.
- Arnold Kettle *An Introduction to the English Novel*. Vol. 1, Nabu Press, 2013
- Boris Ford (ed) *The New Pelican Guide to English Literature*. Harmondsworth, Mddx : Penguin Books. 1982-1988.
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- Ernest A. Baker: *The History of English Literature*. (ten volumes between 1924 and 1939)
- F.R. Levis *The Great Tradition* Chatto & Windus, 1948.
- George Steiner *Tolstoy or Dostoevsky*. Harmondsworth, Mddx : Penguin, 1967.
- Henry James *The Art of Fiction*. Macmillan and Co. 1888.
- Ian Watt *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. Berkeley, University of California Press, 1957.
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Wayne C Booth *The Rhetoric of Fiction*. Chicago : University of Chicago Press, 1961.

Mode of Examination

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)

Word Limit-(300-350)

Semester I

Type of Course: Elective

Course Code : PGECL1E002TT

Course : Literary Criticism (Western)

UNIT I (Classical)

Aristotle: *Poetics* (Chapter I –xvi)

Longinus: *On the Sublime*

UNIT II (Renaissance)

Philip Sydney: *The Defence of Poesy*

Samuel Johnson: "Preface to Shakespeare"

UNIT III: (Romantic)

W. Wordsworth: *Preface to Lyrical Ballads*

S.T.Coleridge: *Biographia Literaria* (Chapters: xii, xiii, xiv, xvii)

UNIT IV: (Victorian)

Matthew Arnold: "The Study of Poetry"

Walter Pater: "Style" (from *Appreciations*)

UNIT V (Modern)

T.S.Eliot: "Tradition and the Individual Talent"

I.A. Richards: "The Two Uses of Language"

References

A. Ferd The Origins of Criticism : Literary Culture and Poetic Theory in

Title of Course: Literary Criticism (Western)

Classical Greece. Princeton : Princeton University Press, 2002.

A.H Gilbert Literary Criticism : Plato to Dryden

A.O Rorty (Ed) Essays on Aristotle's Poetics Princeton : Princeton University

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C. Janaway. Images of Excellence Plato's Critique of the Arts Oxford: OUP, 1995.

D.A Russell & M. Winterbottom Eds. Literary Criticism. Oxford UP, 1972.

G. Kennedy (Ed) The Cambridge History of Literary Criticism, Classical Criticism
Cambridge : CUP, 1989.

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R.C Davio & L. Finkeld Led. Literary Criticism and Theory : The Greek to the Present.
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S. Halliwell. The Aesthetics of Mimesis Ancient Texts and Modern Problems
Princeton : Princeton University Press, 2002.

T.R. Henn. Longinus and English Criticism. Cambridge, 1934.

Winsatt & Brooks. Literary Criticism, a Short History

Y.L Too. The Idea of Ancient Literary Criticism Oxford : Clarendon Press,
1988.

Mode of Examination

There shall be three sections A, B & C

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Section A: will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)
Word Limit-(300-350)

Semester I

Type of Course: Foundation

Course Code : PGECL1F006T

Course : Background to English Literature

UNIT I

Medieval Age: Historical background: Idea of Crusade, Norman Conquest, The Hundred Years of War, The Black Death, Peasants Uprising, Feudalism, Catholic Christianity and Age of faith.

Renaissance: Humanism, Classical Revival, The Great Plague, Henry VIII, The Tudors, break with Catholic Church, Invention of Printing Press, Copernican Theory, Galileo effect, Bible Translations (Tyndale, Geneva, King James, Queen Elizabeth I).

UNIT II

Restoration Literature: Restoration of Monarchy, Restoration of Theatre, Glorious Revolution, Royal Society.

Neoclassical: Augustan Revival, Emulation of Graeco-Roman, Age of Reason, Enlightenment and Decorum, Rationality and Faith.

UNIT III

Romanticism: The European War (1793) between France and England, French Revolution (1798), The Reform Bill (1832), Factory Act (1833), Education Act (1833), Slavery Emancipation Act (1843), 'Sturm and Drang' movement. Shift from stiff Classicism (regimentation, regulation, authority) to Romanticism (individuality, informality and freedom).
Victorian Age: Impact of Industrialization, Condition of England question, Darwinism, Racism, Domesticity, Fallen women, 'Angel in the house', Patriarchy, Women's Emancipation, Printing Press, Working Class Cultures and Rise of Bourgeois.

UNIT IV

Title of Course: Background to English Literature

Modernism: Urbanization and technological onslaught, Atomization, World War I literary effect, Breakdown of Western Civilization, Return to religion and structures, Nationalism.

Postmodern literature: Post World War II effect, Rejection of Western Values, Post humanities, Neocolonialism, Globalization, Multiculturalism

UNIT V

Key Concepts and Terms

Medieval Age: Courtly Romance, Chivalric Romance (Arthurian Literature), Lyric, Allegory, Dream vision, Ballad, Exemplum, Satire, Heroic Couplet, Fabliau, Miracle Play and Morality Play.

Renaissance Age: Humanism, Sonnet forms, Elizabethan Drama, Blank Verse.

Restoration Age: Comedy of Manners, Political Satires, Heroic Couplet.

Neoclassical Age: The Mock Epic, Heroic Epic, Parody, Fables, Picaresque, Epistolary, Satire and Wit.

Romanticism: Subjectivity, Supernaturalism, Suspension of Disbelief, Negative Capability, Egotistical sublime.

Victorian Age: Great Exhibition, Gothic, Dramatic Monologue, Victorian Compromise.

Modernism: Stream of consciousness, avant-garde, Dadaism, Surrealism, Symbolism, War poetry.

Postmodernism: Metafiction, Intertextuality, Pastiche, Simulacrum, Hyperreality.

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- Abrams, M.H. *A Glossary of Literary Terms*. Thomas Learning. 1988.
Alexander, Michael. *A History of English Literature*. Palgrave MacMillan. 2013.
Carter, Rollen, Malcolm Bradbury and John MC Rae. *History of English Literature*.
Cuddon, JA. *A Dictionary of Literary Terms and Theory*. CE Preston. 1988.
Daiches, David: *History of English Literature* (2/4 Volumes). Supernova Publishers. 2011.
Drabbel, Margaret. *The Oxford Companion to English Literature*. Oxford University Press. 1932.
Evans, Ifor: *Short History of English Literature*. Penguin. 1990
Poplawski, Paul. *English Literature in Context*.
Sanders, Andrews: *History of English Literature*. Cambridge University Press. 2008.

Mode of Examination

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)
Word Limit-(300-350)]

Semester II

Course Type: Core

Course Code : PGECL2C007T

Course Title: Literature and Culture

Unit I: Theory: Culture

I) Matthew Arnold. *Culture and Anarchy* ("Sweetness and Light". Ch. I)

II) Raymond Williams. "Culture is Ordinary" from *The Routledge Critical and Cultural Theory Reader*. Ed. Neil Badmington and Julia Thomas, London & New York, Routledge.

III) Stuart Hall. "Notes on Deconstructing the 'Popular'" from R. Samuel eds. *People's History and Socialist theory*. London: Routledge and Kegan Paul, 1981.

Unit II:

Text:

CLR James: *Beyond a Boundary* (Selections "The Window", "The Most Unkindest Cut")

Unit III: Theory: Caste:

I) B.R. Ambedkar: "Annihilation of Caste"

II) Sharan Kumar Limbale: ("From Erasure to Assertion" pg. 1-19) from *Towards an Aesthetics of Dalit Literature*. Trans. Alok Mukherjee.

III) Gopal Guru: *Humiliation* ("Introduction")

Unit IV: Text:

Mulk Raj Anand: *Untouchable*

Unit V: Theory: Race

I) Frantz Fanon ("The Negro and Language") from *Black Skin/White Mask*

II) Morrison, Toni. ("Introduction") *Playing in the Dark: Whiteness and the Literary Imagination*. Cambridge, Mass: Harvard University Press, 1992.

Text:

Ralph Ellison: *The Invisible Man*

References

- Theodore Adorno and Max Horkheimer. *Dialectic of Enlightenment*
Raymond Williams: 1958, *Culture and Society 1780-1950* Columbia University Press, 1983.....Marxism and Literature.
Clifford Geertz. *The Interpretation of Culture*
Amitav Ghosh. *Dancing in Cambodia*
Ashish Nandy *Traditions, Tyranny and Utopias: Essays in the Politics of Awareness*. New Delhi: Oxford University Press, March 3, 1988. (Selections)
Giorgio Agamben. *Homo Sacer*. (Selections)
Stuart Hall, *Critical Dialogues in Cultural Studies* (Penguin, London, 1996).
Caste:
Dumont, Louis. *Homo Hierarchicus: The Case System and its Implications*. Tr. Marks Sainsbury. Louis Dumont and Basia Gulati. Chicago and London: University of Chicago Press, 1980. (Selections)
Dirks, Nicholas B. *Castes of Mind: Colonialism and the Making of Modern India*. Oxfordshire: Princeton University Press 2001. (Selections)
Race:
Crenshaw, Kimberle. *Critical Race Theory: The Key Writings that Formed the Movement*. New York: New Press: Distributed by W.W. Norton & Co., 1995.
Delgado, Richard, and Jean Stefancic. *Critical Race Theory: The Cutting Edge*, 2nd ed. Philadelphia: Temple University Press, 1999.
Ali Rattansi and Sally Westwood Eds., *Racism, Modernity and Identity* (Polity Press, Oxford 1994).
Du Bois, W.E.B. *The Souls of Black Folk*. Minneapolis: Filiquarian Publishing LLC, 2007.
Ellison, Ralph. *Shadow and Act*. New York: Random House, 1964.
Lipsitz, George. *The Possessive Investment in Whiteness: How White People Profit from Identity Politics*. Philadelphia: Temple University Press, 1998.
Mills, Charles W. *The Racial Contract*. Ithaca: Cornell University Press, 1997.
Patterson, Orlando. *Slavery and Social Death: A Comparative Study*. Cambridge, Mass: Harvard University Press, 1982.

Handwritten signatures and scribbles in blue ink at the bottom of the page.

Roediger, David R. *The Wages of Whiteness: Race and the Making of the American Working Class*. London

Gender

Sinha, Mrinalini. *The Manly Englishman and the Effeminate Bengali*. Manchester: Manchester University Press, 1995.

Sarkar, Tanika. *Hindu Wife, Hindu Nation*. Delhi: Permanent Black, 2003.

Mode of Examination

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester II

Type of Course: Core

Course Code : PGECL2C008T

Title of Course: Comparative Literature (Indian)

Unit I

i) Evolution, Development & Scope of Comparative Literature

ii) Different Schools of Comparative Literature: French, American, Russian and Indian.

Unit II

i) Comparative Literature in a multilingual and multicultural situation

ii) Comparative Literature: Post Colonial Approaches

iii) Comparative Indian Literature and Periodisation (Ancient, Medieval and Modern)

iv) Major Literary movements and themes in Indian literature .

Unit III

i) Amiya Dev: "Towards Comparative Indian Literature" -

ii) Sisir Kumar Das: "Why Comparative Literature?", from *Comparative Literature: Theory and Practice* eds. S.K. Das & A. Dev.

iii) Buddhadeva Bose: "Comparative Literature in India" YCGL 8, 1959,110

Unit IV

Shashi Tharoor: *The Great Indian Novel*

Unit V

Arundhati Roy: *The God of Small Things*

David Davidar : *The House of Blue Mangoes*

References

- Albridge A. Cover, *Comparative Literature: Matter and Method*. Illinois: LLp, 1964.
Bandyo padhyay, Sibaji. Ed *Thematology, Literary studies in India, Vol III* Jadaupur University, Kolkata.
Bassnett, Susan *Comparative Literature: A Critical Introduction* Oxford: Blackwell, 1993.
Chanda *Literary Historiography. Literary Studies in India, Vol I.* ed. Jadavpur University, Kolkata.
Das Gupta, Subha C. ed *Geneology, Literary studies in India Vol II* Jadavpur University, Kolkata
D'haer, Theo et al Ed. *The Routledge Concise History of World Literature, 2012*, U.S.A, Canada & U.K
Jost, F. *Introduction to Comparative Literature*. Bobbs- Merrit, Pegasus, 1974.
Ghosh, Tapan Kumar. *Shashi Tharoor's the Great Indian Novel: A Critical Study*. Asia Book House, 2008.
Indranath Choudhari: *Comparative Indian Literature, Some Perspective*. Delhi, 1992.
Mohan. Chandra *Aspects of Comparative Literature Current Approaches* India Publishers & Distributors, 1989.
Pradhan, Ram Prakash ed. *Glimpses of Comparative Literature*. New Delhi: Allartre, 2011.
Prasad, Murari. *Arundhati Roy Critical Perspectives*. Pencraft International, 2006.
Weisstein, Ulrich: *Comparative Literature and Literary Theory, Survey and Introduction*. Bloomington, London: Indiana Univ. Press

Mode of Examination

There shall be three sections A, B & C

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester II

Type of Course: Core

Course Code : PGEC12C009T

Title of Course: Indian Writing in English

Unit I: Essays

- i) Macaulay: "Minute on Indian Education"
- ii) R. K Narayan: "Toasted English"
- iii) Raja Rao: Foreword to *Kanthapura*
- (iv) Salman Rushdie: "Commonwealth Literature Does Not Exist"

Unit II: Poetry

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1. Nissim Ezekiel:

"Poet, Lover, Birdwatcher"

2. Dom Moraes

"Future plans"

3. Eunice De Souza

"Forgive Me, My Mother"

4. Gauri Deshpande

"The Female of the Species"

Unit III: Fiction

R. K Narayan : *Waiting for the Mahatma*

Unit IV: Fiction

Arvind Adiga: *The White Tiger*

Unit V: Drama

Mahesh Dattani: *Dance like a Man*

References

- Souza, Eunice de. *Nine Indian Women Poets: An Anthology*. New Delhi. Oxford. ed 1997.
- Deshpande Gauri, *Between Births*. Calcutta Writers Workshop:1968.
- Deshpande, Gauri. *Lost love*, Calcutta writers workshop.1970.
- L.H. Amiga. *Indo- English Poetry*. Jaipur Surbahi Publications. 2000.) Rashmi Bajaj, *Women Indo Anglian Poets: A critique*. New Delhi. Asian Publications 1996.
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- Paranjape, Makarand. *Selections from Indian Poetry in English*.(ed), Macmillan,1993.
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- Meenakshi Mukerjee, "*The twice Born Fiction- Themes and Techniques of the Indian Novel in English*, Waffle of the Toffs. (Heinemann, 1971)
- C. D. Narasimhaiah. *Common wealth Poetry*. Macmillan.
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- Chaudhari, Asha Kuthari. *Contemporary Indian Writers in English, Mahesh Dattani: An Introduction*. N.Delhi, Foundation Books.
- Iyenger, K.R Srinavasa. *Indian Writing in English*. N.D Sterling 1995.
- Naik, M.K. A History of Indian Literature, N.D Sahitya Academy.1982
- Multani, Angelie. *Critical Perspectives in Mahesh Dattani's plays*.

N.D Pencraft International, 2007

Adaya, Rangacharya. Indian Drama, ed. H.H Anniah Gowda
Mysore, 1974.

Daruwalla, K. *Indian Literature in English*. Critical views. New
Delhi. Sarupn Sons.

Rushdie, Salman. *The Vintage Book of Indian Writing*.) Chaudhari, Amit. *The Picador Book of modern
Indian Literature*)Margaret Paul, Joseph. *Jasmine on a String. A Survey of Woman Writing English
Fiction in India*. OUP.2014.

King, Brice Aluca. *Modern Indian Poetry in English*. New Delhi. OUP. 1987.

Mehotra, Arvind Kashap. (ed). *A History of Indian Literature in
English* New York, Columbia. UP 2003(Doaba books 16 Ansari Road New Delhi.

Mehotra. *A Concise History Indian literature in English*. 2008.) Adil Jusswalla, Eunice De Souza.
"Statements : Anthology of Indian

Prose in English" Orient Blackswan,Hydrabad,1989.

William Walsh. "Indian Literature in English" Longman, London. 1990.

Meenakshi, Mukherjee. *Twice Born Fiction: Indian Novel in English* 1972.

Meenakshi Mukherjee. *Realism and Reality: The Novel and Society in India*. Oxford
University Press, 1985.

Meenakshi Mukherjee. *The Perishable Empire: Essays on Indian Writing in English*.2003.
Oxford University Press.

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15 marks. The candidate is required to attempt any three questions (total 45 marks)Word Limit-(300-350)

Semester II

Type of Course: Elective

Course Code : PGECL2E002T

Title of Course: Indian Literary Aesthetics

Unit-I

Bharatmuni: *Natyashastra* (Excerpts)

Bhamaha: *Kavyaalankaar* (Excerpts)

Unit II: Riti and Dhvani

Dandin: Definition of Riti (Written in 7th Century in Sanskrit)

Anandvardhan: *Dhvanyaloka* (Excerpts) (on the Structure of Poetic Written in 9th Century)

Unit III: Vakrokti and Auchitya

Kuntaka: *Vakrokti-jivita* (Excerpts)

Kshemendra: *Auchitya Vichāra Charchā* (Excerpts)

Unit IV: On Aesthetic Equipoise

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Keshavadasa: *Rasikapriya* (Excerpts)

Abhivavagupta: *Abhinava Bharati* (Written in 11th Century in Sanskrit)

Unit V: Nativism:

G.N. Devy: "Tradition and Amnesia" (from *After Amnesia*)

Bhalchander Nemade: "Sahityateel Desiyata" (Nativism in Literature) (from *Nativism: Essays in Criticism*. New Delhi: SahityaAkademi, 1997.)\

References

Devy, G. N. *Indian Literary Criticism: Theory and Interpretation*. India: Orient Black-Swan, 2002.

Chaudhary, Satya Dev. *The Glimpses of Indian Poetics*. Sahitya Akademi, New Delhi, 2010

Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press Pvt. Limited, Delhi, 1998

Mode of Examination

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Semester II

Type of Course: Elective

Title of Course: World Literature

Course Code : PGECL2E003T

UNIT I

The Iliad. Trans. Robert Fagles; Introduction and notes by Bernand Knox. Penguin.(Selections)

UNIT II

Dostoevsky, *Crime and Punishment*

Unit III

Albert Camus, *The Stranger*

Unit IV

Gabriel Garcia Marquez *One Hundred Years of Solitude*

Mo Yan *The Garlic Ballads : a Novel* / translated from the Chinese by Howard Goldblatt. – New York : Viking, 1995

References

- Bakhtin, M.M. Problems of Dostoevsky's Poetics.
- Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in Gabriel Garcia Marquez: New Readings, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).
- Sarah Lawall. 'Preface' and 'Introduction', in Reading World Literature: Theory, History, Practice, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii. 1–64.
- David Damrosch, How to Read World Literature? (Chichester: Wiley-Blackwell, 2009) pp. 1–64. 65–85.
- Theo D'haen et. al., eds., 'Introduction', in World Literature: A Reader (London: Routledge, 2012).
- Emily Apter. Against World Literature: On the Politics of Untranslatability. Verso Books, 2013
- Eric Hayot. On Literary Worlds. Oxford University Press, 2012
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- Damrosch, David, April Alliston, Marshall Brown, Page duBois, Sabry Hafez, Ursula 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.
- Hashmi, Alamgir. The Commonwealth, Comparative Literature, and the World. Islamabad: Indus Books, 1988.
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- Puchner, Martin, Suzanne Conklin Akbari, Wiebke Denecke, Vinay Dharwadkar, Barbara Fuchs, Caroline Levine, Sarah Lawall, Pericles Lewis, and Emily Wilson, eds. The Norton Anthology of World Literature. New York: W.W. Norton, 2012. 6 Vols.
- Sturm-Trigonakis, Elke. Comparative Cultural Studies and the New Weltliteratur. West Lafayette: Purdue University Press, 2013.
- Thomsen, Mads Rosendahl. Mapping World Literature: International Canonization and Transnational Literatures. London: Continuum, 2008.
- 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.

Lawall

Prendergast

Sturm-Trigonakis

Tötösy de Zepetnek

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.

Vipper, Yuri B. National Literary History in History of World Literature: Theoretical Principles of Treatment. New Literary History Vol. 16, No. 3, On Writing Histories of Literature (Spring, 1985), pp. 545-558

Susan Wittig, Albert Richard, Cohen Rose and Sallberg Kam. World Literature. Holt McDougal, 1998

Holt, Rinehart And Winston. World Literature. Rinehart And Winston Holt, 2000. Student Edition, 2001.

Peter Francev. Albert Camus. The Stranger: Critical Essays 1, 2014

Mode of Examination

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Semester II

Course Type: Elective

Course Code : PGECCL2E006T

Course Title: Structure of Modern English

Unit 1. Language - nature and functions (arbitrariness of sign, speech and writing, animal and human language, conventionality, system of systems). The earlier study of language – historical, comparative approaches, a brief history of linguistics.

Unit 2. The growth of Modern Linguistics:- The descriptive approach, Linguistics as a Science. The early structuralists, anthropologists - Boas, Sapir, Whorf The contribution of Bloomfield.

Unit 3. Ferdinand deSaussure and Dichotomies; Langue and Parole, Syntagmatic and Paradigmatic relationships, synchronic and diachronic approaches. Branches of Linguistics; Psycholinguistics and Neurolinguistics, Sociolinguistics and the study of the variation in language, particularly, dialect, accent and register.

Unit 4. Levels of linguistic analysis I - Phonetics (speech organs, description and classification of sounds, IPA system, phonemes, allophones, minimal pairs); Morphology (free and bound morphemes, allomorphs, zero morphemes, morphophonemics).

Unit 5. The Phonology of English - the description and classification of English Vowels and

consonants, syllable structure, word stress. Transcription of English words, marking stress. Weak forms, assimilation and elision in connected speech, basic patterns of intonation.

Word formation in English; derivation, affixation, compounds.

References

- Crystal, D., *Linguistics*, Harmondsworth, Penguin, 1980.
Culler, Jonathan, *Saussure*, London Fontana Modern Classics, 1978.
Lyons, J., *Language and Linguistics*, Cambridge, CUP, 1982.
Radford, S., *Linguistics: An Introduction*, Cambridge, Cambridge University Press., 1999.
Roach, P., *English Phonetic and Phonology*, Prentice Hall of India, 1995.
Sethi, J., and Dhamija, *Course in Phonetics and Spoken English*, New Delhi.
Syal and Jindal, *Introduction to Linguistics, Grammar and Semantics*, revised Ed., N. Delhi, Prentice Hall of India, 2007.
Yule, G., *The Study of Language*, Cambridge, Cambridge University Press, 2008

Mode of Examination

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Semester II

Type of Course: Elective

Course Code : PGECCL2E007T

Course Title: Writings of Exile and Diaspora

Unit I: Essays

- i) Salman Rushdie: "Imaginary Homelands"
- ii) Vijay Mishra: "The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary"
- iii) William Safran: "Diasporas in Modern Societies: Myths of Homeland and Return"
- iii) Jasbir Jain: "Introduction: Hybridity and other Spaces".

Unit II Poetry

- i) Sujata Bhatt: "Search for my Tongue"
- ii) Chitra Divakaruni Bannerjee: "On Opening a Box My Mother Left in My House" (from her collection titled *Black Candle*)

Answer

iii) Vikram Seth: "Sonnet No. 1.9" from *The Golden Gate*

Unit III: Fiction

Jhumpa Lahiri: *Namesake*

Unit IV: Fiction

V.S. Naipaul: *House for Mr. Biswas*

Unit V: Fiction

Bapsi Sidhwa: *The American Brat* (novel)

References

- Jasbir Jain, *Cultural Narratives: Hybridity and Other Spaces*. Rawat Publications, New Delhi 2012.
- Mishra Vijay: *Theorizing the Diasporic Imaginary*, Routledge, 2007.
- Brah, Avtar. "Thinking through the Concept of Diaspora". *The Post-Colonial Studies Reader*. 2nd ed. Eds. Ashcroft, Bill, Griffiths Gareth, Tiffin Helen. London: Routledge, 2006. pp. 443-446.
- Clifford, James. "Diasporas". *The Post-Colonial Studies Reader*. 2nd ed. Eds. Ashcroft, Bill, Griffiths Gareth, Tiffin Helen. London: Routledge, 2006. pp 451-454.
- Jain, Jasbir. "The New Parochialism: Homeland in the Writing of The Diaspora". *In Diaspora: MakarandParanjape, Ed. Theories, Histories, Texts*. New Delhi: Indialog Publication Pvt.Ltd, 2001. pp.79-81.
- Mishra, Vijay. "Diaspora and the Impossible Art of Mourning". *In Diaspora: Theories Histories, Texts*. Ed. MakarandParanjape. New Delhi: IndiaLogPublicationsPvt Ltd, 2001. pp. 24-51
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- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*, Edinburgh: Edinburgh UP, 1998. Print
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- Said, Edward. *Culture and Imperialism*. London; Vintage, 1993. Print
- Young, Robert. *Colonial Desire: Hybridity in Theory, Culture and Race*. London: Routledge, 1995, Print.

Mode of Examination

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

Section A: will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

Section B: will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit. (total 40 marks) Word Limit-(150-200)

Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester II

Type of Course: Foundation
Course Title: Eco Literature

Course Code : PGECL2F003T

Unit I: Essay

Richard Kerridge "Environmentalism and Eco Criticism" from *Modern Literary Theory*, ed. Patrica Waugh. Oxford University Press, 2006.

Cheryll Glotfeity "Literary Studies in an Age of Environmental Crises" (From – Ecocritical Reader)

Sherry B. Ortner "Is Female to Male as Nature is to Culture"

Unit II: Poetry

Tagore "The Tame Bird Was In A Cage"

Toru Dutt "The Great Tree. Our Casurina"

Wendell Berry "The Dream"

Unit III: Short Fiction

Edward Abby *The Monkey Wrench Gang*

Unit IV: Short Stories

Ruskin Bond "An Island of Trees"

"No Room for Leopard"

Unit V: Fiction

Cormac McCarthy *The Road*

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- Ghosh, Amitav. "The Great Derangement" Allen Lane, USA. 2007
Shiva, Vandana. Meis, Maria. *Ecofeminism*. Zed Books; Edition, New (2014)
Lynn White, Jr., "The Historical Roots of Our Ecological Crisis," from *Science* (1967)
Ed Abbey, "Industrial Tourism and the National Parks," from *Desert Solitaire* (1968)
Carolyn Merchant, *The Death of Nature: Women, Ecology, and the Scientific Revolution* (1980)
Arne Naess, *Philosophical Inquiry* (1986) and *Deep Ecology for the Twenty-First Century* (1995)

Seewers

Cold Mountain Poems: Zen Poems of Han Shan, Shih Te, and Wang Fan-chih. Translated by J. P. Seaton ()

Lawrence Buell, *The Environmental Imagination* (1995); and *Critical Inquiry* (1999)

William Cronon, *Uncommon Ground: Rethinking the Human Place in Nature* (1995)

Ursula K. LeGuin, *The Ecocriticism Reader* (1996)

Michael Pollan, *Second Nature: A Gardener's Education* (1991); and *Omnivore's Dilemma* (2006)

Robert Bullard, *Dumping in Dixie: Race, Class, and Environmental Quality* (1990)

Dana Philips, *The Truth of Ecology: Nature, Culture, and Literature in America* (2003)

Mode of Examination

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

Section A: will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

Section B: will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit. (total 40 marks) Word Limit-(150-200)

Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(

Semester III

Course Type: Core

Course Code : PGEL3C001T

Course Title: Literary Criticism and Theory

Unit I: (New Criticism)

Cleanth Brooks "Irony as a Principle of Structure"

J.C. Ransom "Criticism Inc"

Unit II (Psychological Criticism and Archetypal Criticism):

Sigmund Freud Selections from *Interpretation of Dreams*

("Dream Work", "The Method of Dream

Interpretation")

Northrop Frye "Archetypes of Literature"

Unit III (Marxism):

Karl Marx, Frederic Engels *The Communist Manifesto* (1848) (in *Literary Theory: an*

Anthology, ed. Julie Rivkin and Michael Ryan, Blackwell

Pg. 231-243)

Walter Benjamin: "The work of Art in the Age of Mechanical

My

Reproduction”

Unit IV (Structuralism and Post Structuralism)

Roland Barthes “Death of the Author” (David Lodge: *A Modern Criticism and Theory: A Reader*)

M. H. Abrams: “The Deconstructive Angel” (from David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988).

Unit V: (Postcolonial Theory)

Edward Said “Orientalism”, (extract from Chapter 4 in *Literary Theory: an Anthology*, ed. Julie Rivkin and Michael Ryan. Blackwell: 2002 (pg. 871 – 885)

Homi Bhabha “Of Mimicry and Man: The Ambivalence of Colonial Discourse” (*The Location of Culture*, pg. 66-85)

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Althusser, Louis. *For Marx*. Trans. Ben Brewster. London and New York: Verso, 2005.

Ayers, David. *Literary Theory: A Re-introduction*. Wiley India, reprint New Delhi 2008

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Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*.

London and Henley: Routledge and Kegan Paul, 1975.

Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008

Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley-Blackwell, 2005.

Jameson, F. *Marxism and Form* (Princeton, 1971)

Jones, Ernest. *Essays in Applied Psychoanalysis*. London: Hogarth Press, 1951, Vol. 2

Jung, Carl Gustav. *Modern Man in Search of a Soul*. New York: Harcourt, Brace and World, Inc., 1956

Loomba, Ania. *Colonialism / PostColonialism (The New Critical Idiom)*. Routledge, 2005.

Magner, James E. *John Crowe Ransom: Critical Principles and Preoccupations*. The Hague: Mouton, 1971

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- Said, Edward. *Orientalism : Western Conception of the Orient*. London: Penguin, 1991.
- ... *Culture and Imperialism*. London: Chatto and Windus, 1993.
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- Spivak, Gayatri. In *Other Worlds: Essays in Cultural Politics*. New York: Methuen, 1985.
- Tate, Allen. *Essays of Four Decades*. London : Oxford University Press, 1970
- Williams, Raymond. *Marxism and Literature*. Oxford : Oxford University Press, 1977
- Wimsatt, William K. *Literary Criticism: A Short History*. London: Routledge and Kegan Paul, 1957.

Mode of Examination

There shall be three sections A, B & C

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Section B: will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit. (total 40 marks) Word Limit-(150-200)

Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester III

Course Type: Core

Course Code : PGECCL3C004T

Course Title: Translation Studies: Theory And Practice

UNIT I

(i) Brief History of Translation in the West and in the Indian Tradition (Holmes, James S. 'The name and nature of translation studies' in Lawrence Venuti (ed.) *The Translation Studies Reader*, 2nd edition, 2004)

(ii) Concepts and Types of Translation

(iii) Equivalence—linguistic cultural; formal and dynamic; Equivalent Effect

(iv) Language and Culture

UNIT II (Theory)

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(i) "Translator's Invisibility" __ Domestication and Foreignization (Venuti, Lawrence . *The Translator's Invisibility: A History of Translation* .Routledge, 2008.)

(ii) Translation as Rewriting, Self- translation (Autotranslation), 'Transcreation' (Bassnett, Susan. *Translation Studies*. New York: Routledge, 2005.)

UNIT III (Theory)

Theories of Translation:

Skopos Theory,

Poly system Theory,

Eco-translatology,

Philological Theories

Linguistic Theories

Text-type Theory

Interpretive Theory

Manipulation Theory

UNIT IV (Textual Application)

Rabindranath Tagore: *Gitanjali*

Munshi Prem Chand: *Godan*

UNIT V

Lal Ded: Selection from *Lal Ded* ("Vakhs") tr. and ed. Jay Lal Kaul (New Delhi: Sahitya

Academy, 1973.) 1) "Forever we come, Forever we go" 2) "Why have you sunk deep in the sea"

Padma Sachdev: Selection from *Meri Kavita Mere Geet (My Poems, My Songs)*- "Sunrise",

"Transit Camp"

Kabir (Selection from *Kabir Bijak, Kabir Parachai, Sakhi Granth*), *Songs of the Saints of India*

(tr.) J.S. Hawley and Mark Juergensmeyer, New Delhi: OUP, 2004.- "Illusion and Reality",

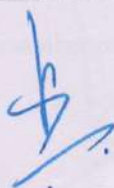
"Where do you Search me"

Meera Bai: *Songs of the Saints of India* (tr.) J.S. Hawley and Mark Juergensmeyer, New Delhi:

OUP, 2004, PP. 134-140- "I am True to my Lord", " _____ Meera is Steadfast"

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References

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- Basnett, Susan. *Translation Studies* (Revised Edition, 2000).
- Bassnett, Susan and Harish Trivedi. *Postcolonial Translation*. London: Routledge, 1999.
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- Catford, J.C. *A Linguistic Theory of Translation*.
- Chanda. *Literary Historiography. Literary Studies in India*, Vol I. ed. Jadavpur University, Kolkata.
- D'haer, Theo et al Ed. *The Routledge Concise History of World Literature*, 2012, U.S.A, Canada & U.K
- Jerome st., Manchesta. *Translation and Empire: Postcolonial Theories Explained*.
- Jost, F. *Introduction to Comparative Literature*. Bobbs- Merrit, Indiapol 1979.
- Kirsten Malmkjær and Kevin Windle (eds.) *The Oxford Handbook of Translation Studies*.
- Kothari, Rita. *Translating India: The Cultural Politics of English*. Manchester: St. Jerome Publishing, 2003.
- Mukherjee, Sujit. *Translation as Discovery and Other Essays, and Translation as Recovery*.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. Routledge, 2001.
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- Pradhan, Ram Prakash ed. *Glimpses of Comparative Literature*. New Delhi: Allartre, 2011.
- Pym, Anthony. *Exploring Translation Theories*. Routledge, 2014.
- Rahman, Anisur. (Ed) *Translation; Poetics and Practice*. New Delhi: Creative Books, 2002.
- Venuti, Lawrence. *Translator's Invisibility: A History of Translation*.
- ... (ed). *Rethinking Translation*. London and New York: Routledge, 1992.

Mode of Examination

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)

Word Limit-(300-350)

Semester III

Course: Core

Course Code : PGECL3C005T

Course Title: American Literature(19th and 20th century)

UNIT I (Prose)

- (a) Edgar Allen Poe: "The Oval Portrait"
- (b) Emerson: "The American Scholar"
- (c) Henry David Thoreau: "Civil Disobedience"

UNIT II (Poetry)

(a) Emily Dickenson: "Because I could not Stop for Death", "There is a Certain Slant of life"

(b) Walt Whitman: "When Lilacs Last in the Dooryard Bloomed"

© Robert Frost: "Stopping by Woods on a Snowy Evening", "Mending Wall"

UNIT III

Mark Twain: *The Adventures of Huckleberry Finn*

Unit IV

Alice Walker: *The Colour Purple*

UNIT V (Drama)

Arthur Miller: *Death of a Salesman*

References

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- Bigsby, C.W.E. *Critical Introduction to Twentieth-Century American Drama, (Volume 1: 1900-1940)* 1982.
- Bloom, Harold. *Arthur Miller's Death of a Salesman*. Chelsea House, 1988.
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- Brenda Murphy; Susan C. W. Abbotson. *Understanding Death of a Salesman: A Student Casebook to Issues, Sources, and Historical Documents*, 1999.
- Conner, Lynne. *Pittsburgh in Stages: Two Hundred Years of Theatre*. (Pittsburg, P.A University of Pittsburg Press, 2007.
- Granville, Hicks Biblo. *The Great Tradition: An Interpretation of American Literature since the Civil War*. Tannen, 1967.
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- Keith Ferrell. *Earnest Hemingway: The Search for Courage*. Rowman & Littlefield, 2014.
- Moreley, Catherine. *Modern American Literature*. Edinburgh University Press, 2012.
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- R. Philip and Yannella Wiley. *American Literature in Context from 1865 to 1929*. Blackwell, 2011.
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- Rosenblatt, Louise. *The Reader, The Text, the Poem: the Transactional Theory of the Literary Work*. (Carbondale and Edwards Ville: Southern Illinois University Press, 1978.)
- Rufand, Richard & Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. London: Penguin Books, 1991.
- Rutherford, Mildred. *American Authors*. Atlanta: The Franklin Printing and Publishing Co., 1902.
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Mode of Examination

There shall be three sections A, B & C

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester III

Course: Elective

Course Code : PGECL3E003T

Course Title: Women's Writings Across Cultures

UNIT I

- (a) Virginia Woolf: "Shakespeare's Sister" from *A Room of one's Own*.
- (b) Simone de Beauvoir: "Concept of Woman as the Other" from *The Second Sex*.
- (c) Jasbir Jain: "Working through Space: Patriarchy and Resistance"

UNIT II

- (a) Elaine Showalter: "Towards a Feminist Poetics".
- (b) Helene Cixous: "The Laugh of the Medusa"
- (c) bell hooks: "Race and Gender" from *Feminism is for Everybody*. bell hooks, Passionate Politics.

UNIT III (Poetry and Short story)

- (a) Coventry Patmore: "Angel in the House" (Selections)
- (b) Imtiaz Dharkar: "Purdah I", "Battle-line" (from *Women Poets* ed. Eunice de Souza)
- (c) Mahasweta Devi: "Draupadi" (tr. By Gayatri Chakravarty Spivak)

UNIT IV

- (a) Shashi Deshpande: *Small Remedies*

UNIT V

- (a) Toni Morrison: *Sula*

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References

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De Beauvoir, Simone. *The Second Sex* (1949)
Eagleton, Mary. (ed). *Feminist Literary Criticism*.
Ellen Moers: *Literary Women*, 1976.
Freidan, Betty. *The Feminine Mystique* (1963)
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Greer, Germaine. *The Female Eunuch* (1970)
Hussey, Mark. *Virginia Woolf A to Z: A Comprehensive Reference for Students, Teachers, and Common Readers to her Life, Works and Critical Reception* (New York & Oxford: OUP, 1996.
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Lal, Malashri. *The Law of the Threshold*. (Shimla: IAS, 1995)
Mill, John Stuart. *The Subjection of Woman*. (1869)
Moi, Toril. *Sexual/Textual Politics*.
Noami Wolf. *The Beauty Myth*, 1991
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Robin Majumdar and Allen McLaurin. *Virginia Woolf: The Critical Heritage*, (eds.) (London: Routledge, 1997 [1975])
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Thoreau, Susie and K. Lalitha, eds. "Introduction" in *Women's Writing in India*. New Delhi: OUP, 1993.
Wollstonecraft, Mary. *A Vindication of the Rights of Woman* (1972)
Woolf, Virginia. "Shakespeare's Sister" from *A Room of One's Own*, 1929.

Mode of Examination

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester III

Course: Elective

Course Code : PGECLE002T

Course Title: South-Asian Fiction

UNIT I (India)

Arvind Adiga: *The White Tiger*

UNIT II (Pakistan)

Mohsin Hamid: *The Reluctant Fundamentalist*

UNIT III (Bangladesh)

Taslima Nasreen: *Home coming (Phera)*

UNIT IV (Sri Lanka)

Shyam Selvadurai: *Funny Boy*

UNIT V (Afghanistan)

Khaled Hosseini: *Kite Runner*

References

- Alam, Fakhru. Dictionary of Literary Biography: South Asian Writers in English. (Detroit: Thomson Gale, 2006.
- Benson, Eugene & Colly, L.W. Encyclopaedia of Postcolonial Literature in English. VOL 1 & 2. London: Routledge, 1994.
- Deen, Hanifa. The Crescent and the Pen: The Strange Journey of Taslima Nasreen. Praeger, 2006.
- Farzana S. Ali, Glimpses of Partition in South Asian Fiction: A Critical Re-Interpretation, Dattsons Publishers, 2013.
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- Jayasuriya, Wilfrid. Sri Lanka's Modern English Literature: A case Study in Literary Theory. (1994)
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- Rahman, Tariq. A History of Pakistani Literature: 1947-1988. Vanguard 1991
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Mode of Examination

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks). Word Limit-(300-350)

Semester III

Semester III

Course: Interdisciplinary

Title of Course: English for Professional Communication

Course Code : PGECL3I002T

UNIT I

Communication: Definition; Concept; Barriers to Communication

Features of Professional Communication

Features of Technical Communication

Difference between General Communication and Technical Communication

UNIT II

Listening Skills : Active Listening

Passive Listening

Understanding Accent/Stress/Intonation

Speaking Skills: Effective Speaking

Reading Skills : Types of Reading –Effective Reading

Writing Skills : Subject Verb Agreement, Tense : Narration : Active/Passive Voice

Unit III

Technical Writing Reports, Proposals, Technical Papers,

Presentations

Constituents of Technical /Business Written Communication

Forms of Tech/ Business Communication Resume, Formal and Informal Letters, E-mail writing, Memorandum, notices, Agenda, Minutes

Unit IV

Writing of book/film reviews ,blogs and scripts

Unit V

Personality Enhancement Proxemics, Kinesics, paralinguistics, Evaluation of Strengths and Weaknesses Group Discussion, Team work ,Interview skills

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References

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Mode of Examination

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Semester IV

Type of Course: Core
Course Title: Post-Colonial Writings

Course Code : PGECL4C004T

UNIT I: Essays

- i) Bill Ashcroft et al.'s "Introduction" to The Post-Colonial Studies Reader (1995)
- ii) Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind*
- iii) Homi K. Bhabha, "Signs Taken for Wonders," in Julie Rivkin and Michael Ryan, eds.

Literary Theory: an Anthology.

UNIT II: Poetry

Kipling, "White Man's Burden"

Derek Walcott, "Ruins of a Great House"

Judith Wright "Nigger's Leap, New England"

Unit III: Fiction

Chinua Achebe, *Things Fall Apart*

Unit IV: Fiction

Saman Rushdie, *Midnight's Children*

Unit V: Fiction

Maria Campbell *Half Breed*

References

Edward Said. *Orientalism*

Edward W. Said, the 1994 Afterword to his 1978 *Orientalism*, pp. 329-352

Aime Cesaire, *Discourse on Colonialism*

Albert Memmi, *Colonizer and Colonized*

Ania Loomba, *Colonialism/Postcolonialism* .

Aijaz Ahmad. In *Theory: Classes, Nations, Literatures*.

Young, Robert J. C. *Postcolonialism: A Very Short Introduction*. New York: Oxford UP, 2003.

Bill Asheroft, Gareth Griffiths and Helen Tiffin *Post-Colonial Studies The Key Concepts*. London: Routledge, 2000.

Bill Asheroft, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post Colonial Literatures*. 2002.

Bill Asheroft, *Utopianism in Postcolonial Literatures*. London: Routledge, 2016.

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Trivedi, Harish and Meenakshi Mukherjee, eds. *Interrogating Post-Colonialism: Theory, Text and Context*. Shimla: Indian Institute of Advanced Study, 1996.

Castle, Gregory. *Postcolonial Discourses: An Anthology*. 2001. Malden, MA: Blackwell, 2006. Print.

Patrick Williams & Laura Chisman, eds.: *Colonial Discourse and Post-Colonial Theory: A Reader*

Dennis Walder: *Post-Colonial Literatures in English: History, Language, Theory* March 1998. Wiley-Blackwell

Vishvanathan Gauri. *Masks of Conquest: Literary Study and British Rule in India*

Simone, Sherry and Paul St Pierre, eds. *Changing the Terms: Translating the Postcolonial Era*. New Delhi: Orient Blackswan, 2002.

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*

Elleke Boehmer, *Colonial and Postcolonial Literature*.

Franz Fanon. *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008)

Frantz Fanon. *The Wretched of the Earth*.

Mode of Examination

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Semester IV

Type of Course: Core

Course Code : PGECL4C005T

Course Title: Comparative Literature (World)

Unit I:

- i) History of World Comparative Literature (Ancient to Modern).
- ii) Relevance and Contemporary Issues in World Comparative Literature
- iii) Comparative Literature from alternative perspectives
- iv) Myth and Rereading of Myth in World Comparative Literature.

Unit II: Essays

- i) Goethe: "Weltliteratur"
- ii) Tagore: "VishwaSahitya"
- iii) Rene Wellek "Problem of Methodology of World Literature"

Unit III: Poetry

- i) Rumi: "Dervish at the Door"
- ii) Bulleh Shah: "Be Silent Now"
- iii) Emily Dickinson: "Because I Could Not Stop for Death"

Unit IV: Drama

- i) John Osborne: *Look Back in Anger*
- ii) Eugene O'Neill: *Hairy Ape*

Unit V: Fiction

- i) Helen Fielding: *Bridget Jones' Diary*
- ii) Rupa Gulab: *Girl Alone*

References

- Chaudhary, S. *New Approach to World literature*. DPS Publishing House, 2011.
- Chaudhari, Indranath. *Comparative Indian Literature, Some Perspective*. Delhi, 1992.
- Francois Jost: *Introduction to Comparative Literature*.
- Kapoor, Kapil. *Comparative Literary Theory*. 2014.
- Prawar, S.S. *Karl Marx and World Literature*. Oxford University Press. 1978.
- David Damrosch. *What is World Literature?* Princeton University Press, 2003.
- Sarah Lawall, ed.: *Reading World Literature: Theory, History, Practice*. University of Texas Press, 1994.

Steiner, George. *The Death of Tragedy*. London: Faber and Faber, 1961.
Styan, J.L. *The Elements of Drama*. Cambridge: CUP, 1969.
---. *Modern Drama. Theory and Practice*. 3 vols. Cambridge: CUP, 1981.
Wellek, Rene and Austin Warren: *Theory of Literature*.
Williams, Raymond. *Drama: From Ibsen to Brecht*. London: Chatto & Windus, 1965

Mode of Examination

There shall be three sections A, B & C

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Section A: will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester IV

Type of Course: Core

Course Code : PGECL4C006T

Course Title: Literature of Dissent

UNIT I: Essays

Jean Paul Sartre: "Why Write?"

Gayatri Spivak: "Can the Subaltern Speak?"

Noam Chomsky: "Notes on Anarchism"

UNIT II: Poetry

Namdeo Dhasal: "Hunger", "Man You Should Explode".

Arun Kolatkar: "Breakfast Time at Kala Ghoda", "Pi-dog"

Meena Kandaswamy: "Backstreet Girls", " Mohandas Karamchand"

Tenzin Tsundue: "Horizon", "A Tibetan in Bombay"

Unit III: Short Stories

Premchand: "The Shroud" ("Kafan")

Manto: "Toba Tek singh"

Unit IV: Drama

Shiv Kumar Batalvi: *Luna*

Unit V: Fiction

Lawrence

Subhash Vyam and Durgabai Vyam: *Bhimayana*

The last unit will specifically focus on Case Studies, Project Work on various conceptual, historical and cultural and literary aspects of protest, resistance and empowerment.

References

- DeShazer, Mary. *A Poetics of Resistance*. Michigan: University of Michigan Press, 1994
- Guha, Ranajit, ed. *A Subaltern Studies Reader 1986-1995*. New Delhi: OUP
- _____. *Small Voice of History: Collected Essays*, Ed. Partha Chatterjee, New Delhi: Permanent Black, 2009
- Harlow, Barbara. *Resistance Literature*. London: Methuen Publishing 1987
- Kumar, Akashay. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. Russell, Ferguson, et. al., eds. *Out There: Marginalization & Contemporary Culture*. Massachusetts: The MIT Press, 1994.
- Barsky, R.F. *Noam Chomsky. A Life of Dissent*. Cambridge, MA: MIT, 1998
- DeShazer, Mary. *A Poetics of Resistance*. Michigan: University of Michigan Press, 1994
- Foucault, Michael. *Michael Foucault* (Routledge Critical Thinkers). London: Routledge, 2003.
- Gopal, Priyamvada. *Literary Radicalism in India: Gender, Nation and the Transition to Independence*. London: Routledge, 2005
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- Guha, Ranajit and Gayatri Chakravorty Spivak. Eds. *Selected Subaltern Studies*. New York: Oxford UP, 1988
- Guha, Ranajit, ed. *A Subaltern Studies Reader 1986-1995*. New Delhi: OUP
- _____. *Small Voice of History: Collected Essays*, Ed. Partha Chatterjee, New Delhi: Permanent Black, 2009
- Harlow, Barbara. *Resistance Literature*. London: Methuen Publishing, 1987
- Guevara, Che. Roxa Luxemburg, Karl Marx and Friedrich Engel. *Manifesto: Three classic Essays on How to Change the World*. USA: Ocean Press, 2005
- Gopal Guru: *Humiliation*. New Delhi: OUP, 2011.:
- Freire, P. *Pedagogy of the Oppressed*. Trans. M. B. Ramos. Rev. Ed. New York: Continuum, 1997.
- Limbale, Sharan Kumar: *Towards an Aesthetic of Dalit Literature*. *Dalit Aesthetics*. Trans. Alok Mukherjee. Hyderabad: Orient Blackswan, 2004.
- Kumar, Akashay. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. New Delhi: Routledge, 2009.
- Russell, Ferguson, et. al., eds. *Out There: Marginalization & Contemporary Culture*. Massachusetts: The MIT Press, 1994.
- Sartre, Jean Paul. *What is Literature?*. London: Routledge, 2001
- Jean Paul Sartre (Routledge Critical Thinkers). London: Routledge, 2009.
- Spivak, Gayatri. *Gayatri. Spivak Chakravorty* (Routledge Critical Thinkers). London: Routledge, 2002.
- Zecchini, Laetitia. *Arun Kolatkar and Literary Modernism in India*. London: Bloombury, 2014.

Mode of Examination

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester IV

Type of Course : Elective

Course Title : Folklore and Theatre in India

Course Code : PGECL4E001T

Unit I: Culture – Tradition – Folklore

Definition, Nature and Scope

Relation of Culture, Tradition to Folklore and Society

Mono Culture and Cultural Pluralism

Tribal Culture – Folk – Elite

'Little' Tradition and 'Great' Tradition

Unit II: Theatre

Introduction to the art of Theatre.

Elements of Theatre.

Structure of a dramatic text.

Types of Theatre: Street, Musical, Dance, Opera theatre

Smaller Drama theatres

Unit III: Folklorists: An Introduction

Definition and Growth of Folklorists

Scope and Characterizes of Folklorists

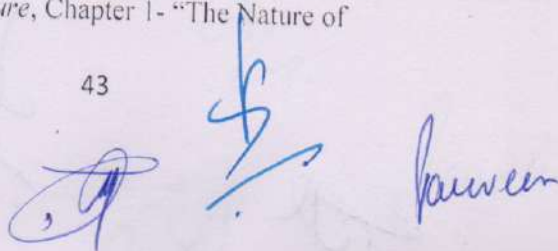
Relation between Folk, Folklore and Folklorists

Concept of Folkways and Folklife

Unit IV: Essays

Jawahar Lal Handoo. *Folklore in Modern India*. Mysore: CIIL Press, 1972

Vladimir Propp. *Theory and History of Culture*, Chapter 1- "The Nature of



Folklore". Trans. Aradna Y. Martin . Ed. Anatoly Liberman.

Manchester: Manchester University Press, 1984.

Professor Penny Gay: "Pygmalion Meets the 20th Century

Woman" University of Sydney

Robert Chohen, Aristotle, Eric Bentley (Essays on theatre)

Unit V: Folklore and theatre in J&K

Heren

Kud Dance

Bhand Pathar

Rouf

Alley Yate

References

N.C. Jain : Indian Theatre , Vikash Publishing House, New Delhi,1992.O.G. Brocket : History of Theatre ,Allyn and Bacon Inc, London 1991.

O.G. Brocket: The Essential Theatre , Holt Rinehart & Winston Inc. New York.

A. Nicoll : Theory of Drama , Doaba House, New Delhi

Sophocles 'The Theban Plays' E.F Watling Penguin Goup. 1974

Navnindra Behl : Nataki Sahit, Publication Bureau, Punjabi Uni.Patiala 1991

Balwant Gargi : Rangmanch, Navyug Publisher Delhi.

Satish Kumar Verma, Punjabi Sahit Da Itihas, Punjabi Academy Delhi. 2005

Medhni, Swarajbir, Chetna Parkash, Ludhiana, 2002.

Amritsar Da Rangmanch, Kewal Dhaliwal (ed.), manch rangmanch, Amritsar.

Mohan Rakesh, 'Ashaad Ka Ek Din', Rajpal and Sons, Kashmiri Gate Dehli, 2004.

Nemichandra Jain, 'Mohan Rakesh Ke Sampuran Natak', Rajpal and Sons, Kashmiri Gate, Delhi 1999.

Three Plays: nagamandala, Hayavadan, Tughlaq, Girish Karnad. Oxford University Press, usa (1996).

Mode of Examination

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Section C: will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

Semester IV

Type of Course: Elective
Course Title : Film and Media Studies

Course Code : PGECL4E006T

Unit I: Overview of the Development of Cinema

- a) History, Development of Cinema and Types of Cinema
- b) Film theory or Cinema Studies: Formalist, Feminist, Auteur, Neo formalism, S.L.A.B theory, Apparatus, Marxist, Psychoanalytic, Screen, Structuralist, Technique of Filmmaking

c) Indian Cinema: Popular/ Parallel Cinema

Unit II: Overview of the Development of Media

- a) Brief Introduction to Communication theories and models.
- b) Overview of Media Industry. Role and influence of Mass Media
- c) Elements of News, difference between article, news feature, backgrounder and editorial.

Unit III: Essays on Film and Media Theory

- a) Laura Mulvey: "Visual Pleasure and Narrative Cinema"
- b) Marshal McLuhan: "The Medium is the Message"
- c) Noam Chomsky: "What makes Mainstream Media Mainstream"

Unit IV: Book and Film Adaptation

- i) Adaptation: Text to Screen
- ii) *Five Point Someone: Chetan Bhagat / Three Idiots*

Unit V

- a) *Film Review*
- b) *Book Review*

Raveen

References

- Satyajit Ray, Our Films Their Films
Sergei Eisenstein, Film Sense
Vinay Lal and Ashis Nandy (Ed), Fingerprinting Popular Culture: The Mythic and the Iconic In Indian Cinema
Making Meaning in Indian Cinema – R. Vasudevan
Ideology of the Hindi Film: A Historical Construction – M. Madhava Prasad
Our Films Their Films – S. Ray
A Case Study of Indian Popular Cinema – R. Vasudevan
An Intelligent Critic's Guide to Indian Cinema – A. Nandy. Bombay Cinema (Ranjani Mazumdar),
Orientblackswan pvt. Ltd
Screen Education: From Film Appreciation to Media Studies; By Terry Bolas
Film Study: An Analytical Bibliography, Volume 1 By Frank Manchel
A Short History of Film By Wheeler W. Dixon, Gwendolyn Audrey Foster
Film As Film: Understanding And Judging Movies by Victor F. Perkins
Understanding the Film: An Introduction to Film Appreciation, Student Edition by Jan Bone, Ron Johnson
Theory of Film: The Redemption of Physical Reality; By Siegfried Kracauer
Media Studies: The Basics by Julian McDougall
Media Studies: The Essential Resource by Sarah Benyahia, Abigail Gardener, Philip Rayner and Peter Wall
The Sage Handbook of Media Studies by John Downing 2004.
Peter Fourie. Media History, Media and Society, 2008.
A Theory of Adaptation. Linda Hutcheon. 2006

Mode of Examination

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Semester IV

Type of Course: Elective

Course Title: Literature and Philosophy

Course Code: PGE4E003T

UNIT I

Introduction: Philosophy and Reality

(i) Idealism

(ii) Realism

(iii) Pragmatism

(iv) Existentialism

(v) Post modernism: Philosophy and Literature

UNIT II

The Ancient Philosophers

Life, times, and philosophical contribution of

(i) Socrates

(ii) Plato

(iii) Aristotle

UNIT III

Introduction: Challenging the Ancients

(i) Rene Decartes

(ii) Francis Bacon

(iii) John Locke

UNIT IV

Knowledge and Self

(i) Jean - Jacques Rousseau

(ii) Immanuel Kant

(iii) Georg Hegel Wilhelm Fredrick

(iv) Karl Marx

UNIT V

Subjectivity and Truth

(i) Soren Kierkegaard

(ii) Jean Paul Sartre

Required Readings:

Johann Friedrich Habart

William James

John Dewey

References

- Charlesworth, M. *The Existentialists and Jean Paul Sartre*. London: George Prior, 1976.
Durrant, Will. *The Story of Philosophy*. New York: Simon & Schuster, 1933.
Feibleman, James, Kern. *Understanding Philosophy*. New York: Horizon Press, 1973.
Kenny, A. L. Ed. *The Oxford History of Western Philosophy*. Oxford, England: OUP, 2000.
Krant, R. ed. *The Cambridge Companion to Plato*. Cambridge: Cambridge University Press.
Russell, Bertrand. *History of Western Philosophy*. New York: Simon & Schuster, 1945.

Mode of Examination

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Semester IV

Type of Course: Elective

Course Code : PGECL4E004T

Course Title : Linguistic Theories and Application

Unit I

Structural Linguistics: Saussure and Bloomfield

This section of the course introduces the rise and development of modern linguistics. It explains why and how the study of language should focus on synchronic structure of languages. This section also explains how language study was proposed to be scientific. Topics:

Synchronic and diachronic study of language

Nature of Linguistic sign: signifier and signified

Organising Principle of Language: paradigmatic and syntagmatic relations

Language as habit formation

Linguistics as Scientific study of language

Discovery procedures: minimal pairs, pattern congruity, complementary and contrastive distribution; IC Analysis

Unit II

Transformational Generative Linguistics

This section of the course introduces how language studies moved from taxonomic study to

theoretical study and from language as a social construct to language as a mental construct.

Topics:

Language Acquisition Device: language as species specific

Competence and performance

Deep and Surface structure of language

Phrase structure rules

Basic transformations: addition, deletion, contraction and movement

Kernel, negative, interrogative and passive constructions

Unit III

Functional Linguistics

This section of the course introduces functional perspectives on language.

Topics:

Functions of language: ideational, interpersonal and textual

Clause structure: Transitivity, Modality and Theme organization

Context and text variety: field, tenor and mode

Text and texture: cohesion

Unit IV

ELT

This section of the course introduces how insights, methods and concepts of linguistic theories are applied to English Language Teaching practice and to analyse and understand literary texts.

Topics:

ELT:

Behaviourist Psychology and language learning: classical conditioning, operant conditioning

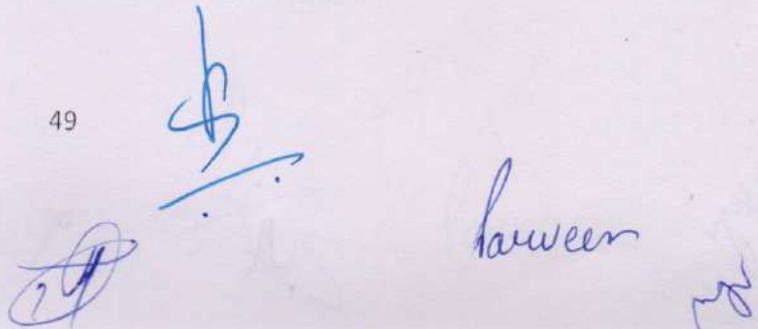
Structural Approaches to Language Teaching: Direct method, Audio-lingual method

Functional Approaches to Language Teaching: Communicative approach (H.G. Widdowson) and

Context based Approach (MAK Halliday)

Unit V

STYLISTICS



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Foregrounding- deviation and parallelism

Style as Deviation- levels and types

Style as choice

References

- Haegman, L. & J. Gueron. *English Grammar: A Generative Perspective*. Blackwell, London
- O'Grady, William, John Archibald, Mark Aronoff, Janie Rees-Miller (2017) *Contemporary Linguistics* (Seventh Edition). New York: Bedford/St. Martin's
- Pinker, Steven (1995) *The Language Instinct: How the Mind Creates Language*. New York: Harper Collins.
- George Yule, *The Study of Language*. Cambridge University Press Cambridge
- H.A. Gleason Jr. , *Linguistics and English Grammar*. Holt, Rinehart and Winston, Inc. London
- Geoffrey N. Leech, *A Linguistic Guide to English Poetry*. Longman, London
- Ruqaiya Hassan, *Linguistics, Language and Verbal Art*. Deakin University Press
- Michael H. Short, *Exploring the Language of Poems, Plays and Prose*. Longman Harlow
- Lesley Jeffries and Daniel McIntyre, *Stylistics*. Cambridge Textbooks in Linguistics
- Geoffrey N. Leech & Paul Rayson, *The expression of obligation and necessity in British English across the twentieth century: developments in matching corpora*. 14th International Conference on English Historical Linguistics (14 ICEHL) - Bergamo, Italy
- H.A. Gleason Jr. , *Linguistics and English Grammar*. Holt, Rinehart and Winston, Inc. London
- F.D. Saussure, *Course in General Linguistics*. Columbia University Press
- Leonard Bloomfield, *Language*. University of Chicago Press.
- S.K. Verma & N. Krishnaswamy, *Modern Linguistics: An Introduction*. Oxford University Press New Delhi
- Radford, A. et al. 1999. *Linguistics: An Introduction*. Cambridge University Press, Cambridge
- MAK Halliday and Christian Matthysen, *Introduction to Functional Grammar*. Arnold London
- Geoffrey N. Leech, *Language in literature : style and foregrounding*. Pearson Longman

Mode of Examination

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Semester IV

Type of Course: Interdisciplinary

Course Code : PGECL4I002T

Title of Course: English for Academic and Professional Communication

Unit I: Listening

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

1. Use academic listening strategies; including prediction and identification of main ideas. They will learn to listen for specific details and note taking.
2. Respond appropriately to spoken instructions.
3. Recognize formal and informal spoken English.
4. Comprehend all kinds of accents and dialects of English.

Unit II: Speaking

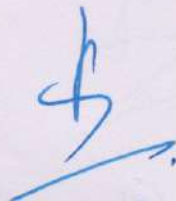
At the completion of the course, students will be able to:

1. Speak with appropriate accuracy and fluency using basic and moderately complex sentence structures.
2. Verbally connect ideas in paragraph like discourse.
3. Use appropriate verbal intonation and rhythm.
4. Engage in verbal role playing in formal and informal situations.
5. Express advice and personal opinions with supporting information.
6. Paraphrase stories and information.
7. Make formal and informal oral presentations.

Unit III: Reading

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

1. Read and comprehend authentic English language publications relating to university life.
2. Comprehend after reading print and online newspapers, brochures, course catalogues, campus maps and internet based communication platforms.
3. Demonstrate a working knowledge of appropriate reading and pre-reading strategies; including scanning, annotating, predicting outcomes, making inferences and identifying stated or implied main ideas and supporting details.
4. Use strategies to ascertain meaning from unfamiliar vocabulary encountered in context.



Lawren



5. Increase reading rate.
6. Understand a writer's purpose.

Unit IV: Writing and Grammar

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

1. Demonstrate an understanding and application of grammar rules; including
The appropriate use of verb tenses, subject verb agreement, modals, personal pronouns and articles.
2. Use adverbs and adjective clauses.
3. Use comparative and superlative forms.
4. Use gerund and infinitive phrases.
5. Apply capitalization and comma use rules.
6. Compose simple, complex, compound, and compound complex sentences.
7. Use structural conventions of written English to compose paragraphs and essays.
8. Practice peer editing, self editing, and revising skills.

Unit V: Across Multiple Language Domains

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

1. Acquire and use new academic vocabulary.
2. Demonstrate an understanding of grammar in speaking and writing.
3. Understand inconsistencies between pronunciation and spelling.
4. Accurately compose moderately complex sentences with basic transitions to connect ideas in spoken and written discourse.

Identify written and spoken language patterns; including sequential events, cause and effect, compare and contrast, and problem/solution narratives.

References

- "*Fluency in English – A Course book for Engineering Students*" by Board of Editors:Hyderabad: Orient BlackSwan Pvt. Ltd. 2016. Print.
- Raman, Meenakshi and Sharma, Sangeeta. "*Technical Communication- Principles and Practice*". Third Edition. New Delhi: Oxford University Press. 2015. Print.
- "*Technical Communication- Principles and Practice*". *Third Edition* published by Oxford University Press.
- "*Good Manners*" by J.C. Hill from *Fluency in English – A Course book for Engineering Students*" published by Orient Blackswan, Hyderabad.
- "*Father Dear Father*" by Raj Kinger from *Fluency in English – A Course book for Engineering Students*" Published by Orient BlackSwan, Hyderabad
- Green, David. *Contemporary English Grammar –Structures and Composition*. MacMillan India, 2014 (Print)
- Rizvi, M. Ashraf. *Effective Technical Communication*. Tata Mc Graw –Hill. 2015 (Print).

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Course Learning Outcomes (CLO's)

Semester I Core Course

1) **British Drama (16th -20th century)** : The Course Learning Outcomes of this course is to acquaint the students with the development of British Drama from the Elizabethan to the Modern period from the historical and literary perspectives. The students will be acquainted with Mystery and Miracle plays, Elizabethan and Jacobean tragedy, Historical and Problem plays, Romantic comedy, Tragic-comedy, Comedy of Humours, Restoration comedy and Sentimental comedy, Drama of Ideas, Poetic drama, Kitchen sink drama and Angry Youngman Movement as well as related literary terms (Soliloquy, Aside, Setting, Plot, Dialogue, Character, Protagonist/Antagonist, Catharsis, Poetic Justice, Spectacle, Narrative, Diction, Nemesis, Mimesis, Tragic Hero, Hamartia, Tragic waste, Unity of Time, Place and Action, Climax, Denouement, Melodrama, Humour etc.)

2) **British Poetry(16th -20th century)** The Course Learning Outcomes of this course is to acquaint the students with the development of British Poetry from the 14th to the 20th the century from the social, historical and literary perspective. The students will be introduced to Medieval, Metaphysical, Romantic, Victorian and Modern poetry, and to related poetic techniques and literary terms like Rhyme, Alliteration, Ballad, Epic, Allegory, Sonnet, Ode, Elegy, Dramatic monologue, Metaphysical Poetry and Negative Capability.

3) **British Fiction (18th -20th century)**: This course deals with the rise of the British novel from the 18th to the 20th century. The students will be introduced to the major stages in the development of the novel as a distinct genre; epistolary, picaresque, gothic, historical, sensibility, social, regional, and stream of consciousness novels will be analyzed to understand the social reality inherent in a novelistic view. Fundamental conceptual issues, related forms and narratives will be studied to see how they function in the novel as opposed to other genres (Romance, Realism, Epic plot, Character, Omniscient narration/Point of view/authorial Intent, Bildungsroman, Satire, Parody, Fictionality/Historiography, Novella, Short story, Chap books, Burlesque, Belles lettres, Dialogism/Monologism, Heteroglossia/ Monoglossia, Carnavalesque etc.)

Elective Course

1) **Literary Criticism (Western)**: This course will acquaint the students with theories/interpretation of literature and genealogies of literary criticism issuing from Graeco- Roman to Modern critical domain. It will help the students understand and appreciate the development of and shift in critical approaches to literature from Plato down to the Modern age. The students will be introduced to critical terms (Poetics, Socratic Dialogue, City-state, Justice, Tragedy, Comedy, Anagnorisis, Deus ex machine, Dithyramb, Episodion, epode, Pathos, strophe, Telos, Sublime, Diction, Metre, Return to

Nature, Spontaneous flow of emotion and Imagination, Supernaturalism, Fancy, Imagination, Impersonality in Art etc.)

Foundation Course

- 1) **Background to English Literature:** This course will acquaint the students with the brief history of English literature from the Medieval to the Postmodern period with special emphasis on literary movements, socio historical trends and key literary tropes.

Semester II Core Courses

- 4) **Literature & Culture :** This course purports to acquaint the students with the complex interface between 'culture 'and literary texts. The course will acquaint them with theories of culture ranging from definitions of high, low, popular, mass, subaltern and indigenous cultures. The students will be introduced to the key concepts like Nature/Culture dichotomy, The Great Tradition, Popular Culture /Mass Culture , *Loka/Lokapriya/ Folk , Varna system/ Caste, Homo Hierarchus, Dalit Aesthetics, Humiliation, Race/ Deterministic Philosophy, Class, Habitus, Indigeniety (Ethnicity), Deep Play, Thick Description, Colonial Modernity, Civilization, Christian Masculinity* as shaping principles of literature.

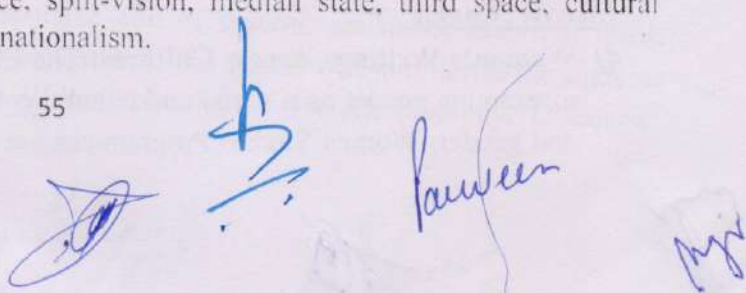
- 5) **Comparative Literature (Indian):** The course is designed to introduce the students to the development and growth of comparative literature in India with a focus on Indian literature. The paper will enable the students to understand translational issues and the development of literature in a multi-lingual and multicultural situation. The students will also be acquainted with the key concepts and terms of comparative literature.

Key: *Anuvada, Influence, Analogy, Thematology, Translation, Adaptation, Transcreation, Transliteration, Re-writing, Equivalence, Cannibalism, 'faithfulness in translation', SL and TL, Illusion, Domestication, Foreignization, Multi-lingual and Multi-cultural situation, Culture, Language, Colonial/Postcolonial.*

- 6) **Indian Writing in English:** The Course Learning Outcomes of the course is to introduce students to the major movements and writers of Indian literature in English through the study of selected literary texts. The aim is to study the development of Indian Writing in English in all the genres and generate a sense of appreciation for the Indian literary text. This course also aims to study the artistic and innovative use of language employed by the writers and provide the students a perception into the diverse aspects of Indian writings in English. The students will be introduced to the key concepts & terms of IWE: *Twice born Fiction, Indian Sensibility, Chutnification of language, Writing back, Decolonisation, Partition literature, Indian Myths and literature, Hinglish, Imitative, Creative, Elitist/Parochial.*

Elective Course

- 1) **Writings of Exile & Diaspora :** The course enables the students to comprehend the historical, economic and political backdrop of contemporary diasporic writings. The students will be acquainted with key concepts related to the diaspora. *Neo-Diaspora, Ethnicity, Alienation, Space/Location, Nostalgia/Memory, Loss/Exile, Double Consciousness, Cultural Hybridity, Mestize, Writing back, Homeland/ Hostland, diasporic sensibility, ambivalence, split-vision, median state, third space, cultural negotiation, Identity Crises, transnationalism.*



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Foundation Course

- 1) **Eco Literature:** The Course Learning Outcomes of the course is to analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature. The students will be acquainted with key concepts related to ecoliterature. Nature to culture, ecocritic, ecology, green studies, pathetic fallacy, biocentric model, caretaking model, animal studies, cultural ecology, ecolinguistics, ecosophy, ethnobiology, anthropocentrism, ecocentrism, eco-poetics.

Semester III

Core Courses

- 4) **Literary Criticism and Theory;** This course will acquaint students with twentieth century literary criticism and literary theory. Various schools of thought such as New Criticism, Formalism, Psychoanalysis, Archetypal criticism, Marxism, Structuralism, Sign, Signifier, Signified, Post Structuralism and Post Colonialism will be the focal area for discussion and textual application. Emphasis will be laid on familiarizing the students with the critical terminologies like Irony, Tension, Paradox, Ambiguity, Defamiliarisation, The Intentional Fallacy, The Affective Fallacy, Id, Ego, Super Ego, Archetypes, Base and Superstructure, 'cult value', 'exhibition value', Ideology, Hegemony, Discourse, Subaltern, and Deconstruction as shaping principles of critical theory.
- 5) **Translation Studies: Theory and Practice :** This paper will introduce the students to theoretical and practical aspects of translation in the Western and the Indian traditions. It focuses on the systematic study of the theory, description and application of translation, interpretation and localization. Besides theory, students will be exposed to the practical aspects of translation as they undertake translation of Indian texts (poem, novel, story etc.) into English. The course also discusses how translation has become a major concern in the post colonial world and how it is being addressed in India today. (Emphasis will be laid on: Prescriptive/ sense for sense translation, equivalence, descriptive/ word for word translation, skopos theory, cultural translation, eco-translatology, translation history, language transfer, audio visual translation, non professional translation, localization etc.)
- 6) **American Literature (19th and 20th century):** The Course Learning Outcomes of this course is to trace the shift of American literature from its British moorings, towards an attempt at carving an identity for itself and its location in modernity. It will introduce the students to the development of American literature in the 19th and 20th centuries by focusing on the intellectual background and the literary texts as a complex and hybrid form of cultural discourse (Puritan utopia, Slave Narratives and Abolitionism, Transcendentalism, American Adam Concept, American Frontier, American Renaissance, American Dream, Transition from Romance to Realism, Great Depression, Enlightenment, New England Brahmins, Dark Romanticism, Beat Generation, Lost Generation etc.)

Elective Course

- 4) **Women's Writings Across Cultures:** The Course Learning Outcomes of this course is to examine gender as a social and cultural construct and the relationship between power and gender. Women Studies Programmes are involved in social justice and the curricula

is embedded with theory and activism in texts. This course is designed to explore the inter-sectionality of gender, race, sexuality, class, identity and societal norms through a feminist lens as well as stimulate discussion on issues of cultural constructs on femininity and masculinity. (Personal is Political, Sex/ Gender, Patriarchy/ Matriarchy, Second Sex/ the Other, Subject/Object, Consciousness raising, Female bonding/ Sisterhood, Matrilineage, Antilove, Gynocentric/Androcentric, Gynesis, Sexism/Racism, Woman as Womb/Body, Complicity, Ecriture Feminine, Androgyny, A Room of One's Own.

Inter Disciplinary Course(IDC)

- 1) **English for Professional Communication:** The course is designed to teach English Language for Professional Communication to develop communicative skills in English and to enable the students to understand and affirm their role in an increasingly independent global society. It emphasizes on written and oral communication, technological proficiency and soft skills.

Semester IV Core Courses

- 5) **Post-Colonial Writings:** The Course Learning Outcomes of this course is to acquaint the students with the development of Postcolonial Literature from the social, historical and literary perspective. The students will be introduced to Literatures from colonised cultures and study literary and theoretical concepts related to these literatures. This will help students to engage critically with the issues and texts these creative works address and study key issues that lie at the heart of Postcolonialism such as: Colonial/Postcolonial, De-colonization, Enlightenment, Eurocentrism, Identity Politics, Region, Race, Gender, Hybridity, Alterity/Otherness, Ambivalence, Culture/Acculturation, Mimicry, Double consciousness, Appropriation/Catachresis, Binarism/Manicheanism, Contact Zone/Transculturation, Contrapuntal Reading, Essentialism/Strategic Essentialism, Globalization/Glocalization, Nation, Negritude, Neo-colonialism/neo-liberalism, World system theory of Immanuel Wallerstein.
- 6) **Comparative Literature (World):** This course aims to introduce students to a selection of classical and modern literary works from various parts of the world in their respective socio-historical contexts, with a special focus on the theme of encounter, textual or cultural. The course will take a transcultural and transdisciplinary approach to the subject and students will be acquainted with certain key concepts such as World Literature, Transborder/Transculture, Interdependence, Hypertext, Discourse, Intertextuality, Culture, Language, Provincialism, "all higher knowledge is gained by comparison and rests on comparison" (Max Muller), Characterization, Interpretation, Narration, Explanation, Evaluation, Folk-lore, Folk-tales.
- 7) **Literature of Dissent:** Literature of Dissent in the twentieth century represents individual, social and political ideologies that run counter to dominant culture. The course will acquaint the students with a sharper understanding and appreciation of literature as an imaginative, ideological and discursive site of dissent, resistance and individual, social, psychological and political empowerment. The course will familiarize the students with key concepts like Progressive Writers Association (PWA), Ideology, Discourse.

Hegemony, Subaltern, Nationalistic Historiography/ Subaltern historiography, Contrapuntal Reading, Agitprop, Class Consciousness, Post Progressive Writings and Heterotopias.

Elective Course

- 1) **Film and Media Studies:** The Course Learning Outcomes of this course is to enable students to understand the language of Cinema and Media. Students will be familiarized with the basic concepts, various creative and critical practices in the discipline. It will help them recognize significant film movements and theories as well as filmmakers who have shaped the course of world cinema and Indian cinema. This course aims to make students appreciate the language of cinema and media in an academic way and acquaint them with the key concepts of film and media theory and to explore the relations between media, power and social justice by integrating film and media theory with critical and creative practice.

Key Concepts:, *Storytelling/ Screenplay, Lighting, Cinematography, Special Effects Montage, Mis-en scene, Flashback, Blockbuster, Dialogue, Editing, Sound, Novelization/ Adaptation, Twist Endings, Antagonist/ Protagonist, Musical, theory, Media, Media Power, Broadcast/ Podcast/ Webcast, Mainstream/ Alternative Media, , Advertisement, Commercial, Jingle, Audio-visual Media*

Inter Disciplinary Course (IDC)

- 1) **English for Academic and Professional Communication PGEC141002T:** The course focuses on speaking, listening, reading and writing skills in a professional environment. You will learn how to write short academic texts effectively, as well as to improve your grammar and vocabulary. Strategies for scan and skim reading are also included. Furthermore, you will gain confidence in speaking English in an academic and professional context.

