

As per NEP 2020



UNIVERSITY OF MUMBAI

S. Z. S. P. Mandal's

SHRI KHEMRAJ MAHAVIDYALAYA

(Autonomous) SAWANTWADI

DIST: SINDHUDURG- 416 510, MAHARASHTRA



Syllabus for Approval

Title of the program

- A- P.G. Diploma in English
B- M.A. (English) (Two Year) } 2023-24
C- M.A. (English) (One Year) - 2027-28

Syllabus for

Semester – Sem I & II

Ref: GR dated 16th May, 2023 for Credit Structure of PG

Sr. No.	Name of the Faculty	Nomination
01	Asso. Prof. Dr. Mrs. Pragati Gunaji Naik	Chairman
02	Asso. Prof. Dr. Bhujangrao Nana Hiramani	Faculty Member
03	Asst. Prof. Uday Uttam Rawool	Faculty Member
04	Asso. Prof. Dr. Irappa Ramu Jarali	Subject Expert from outside the Parent University Nominated by Academic Council
05	Dr. Mangal Vishnu Londhe	Subject Expert from outside the Parent University nominated by Academic Council
06	Asso. Prof. Meghna Prakash Shinde	Subject Expert nominated by Vice Chancellor
07	Mr. Eknath Narayan Sawant	Representative from Industry/Corporate sector/ allied area relating to placement nominated by the Principal
08	Miss. Shital Deu Baragade	College Alumni nominated by Principal
09	Dr. Rajesh Shivaji Mali	Expert from the outside the college nominated by the Principal

Sign of HOD / Co-ordinator

Sign of Dean

Dr. Mrs. Pragati G. Naik
Department of English

Faculty of Arts

Preamble

1) Introduction:

M.A. (English) programme is introduced keeping in mind the immense popularity of English language as well as Literatures written and translated in English all over the world. There are millions of speakers and lovers of English language and literature and their number is constantly increasing, thanks to the recent advancements in the areas of internet that are using English as the primary medium of teaching and learning. The globalized world has become a small village, where people having diverse cultural backgrounds and following their social and religious customs and traditions but in most cases using English as the means of their social and professional communication. Taking into account this global phenomenon of catering this diverse group of English users, the Masters programme in English is a golden opportunity for all of them as it will help them to understand these cultures with the help of the literatures written in English and also translated in English from different languages of the world.

The students of this programme will be trained to critically appreciate different literary genres from ancient to the present times in addition to inculcate in them human values related to ethical behaviour and inclusiveness with respect to gender, language, nationality, caste and colour.

2) Aims and Objectives:

The present programme aims at contributing to the holistic development of students through the innovative, creative, critical and analytical engagement with literature and language; nurturing a globally informed local consciousness, and honing their skills and competencies for a better social and professional career. The objectives of the programme are as follows:

1. To develop expertise in English literary studies, contemporary literary theory, English language and pedagogy
2. To enable students characterize, instantiate, and critique the major critical theories, methodologies, and practices in the field of English literary and language studies.
3. To train students in written and spoken academic English as well as a high-level proficiency in literary and language research
4. To provide students with conducive environment to develop their critical and analytical skills in the interpretation and evaluation of literary texts.
5. To enable students analyze complex issues, synthesize information from multiple sources, and communicate ideas using a variety of formats and technologies in related areas.
6. To encourage students develop appropriate research topics, select appropriate research materials, and write a well-developed piece of original research following discipline-specific writing conventions

3) Programme Outcomes:

- PO 1: Students will demonstrate an appropriate level of expertise in English literary studies, contemporary literary theory, English language and pedagogy.
- PO2: Students will demonstrate mastery of the discipline by characterizing, instantiate, and critiquing the major critical theories, methodologies, and practices in the field of English literary and language studies.
- PO3: Students will demonstrate a command of written and spoken academic English as well as a high-level proficiency in literary and language research.
- PO4: Students will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.
- PO5: Students will analyze complex issues, synthesize information from multiple sources, and communicate ideas using a variety of formats and technologies in related areas.
- PO6: Students will develop appropriate research topics, select appropriate research materials, and write a well-developed piece of original research following discipline-specific writing conventions.

4) Any other point (if any): The completion of this programme will enable the learners to be well-acquainted with nuances of English language and literature.

4) Baskets of Electives : Two

Basket - 1 : Semester I Electives

Sr. No.	Elective Courses	Name of the Course	Credits
1	Course V (A)	Pandemic Literature	04
2	Course V (B)	Women Studies	04

Basket - 2 : Semester II Electives

Sr. No.	Elective Courses	Name of the Course	Credits
1	Course XI (A)	Mythology and Literature	04
2	Course XI (B)	Cultural Studies	04

5) Credit Structure of the Program (Table as per परिशिष्ट १ with sign of HOD and Dean)

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Post Graduate Programme

Parishishita - 1

M.A. (English)

Year (2Yr PG)	Level	Sem. (2Yr)	Major		RM	OJT /FP	RP	Cum .Cr.	Degree
			Mandatory*	Electives Any one					
I	6.0	Sem I	Course I –English Poetry from Chaucer to the Present - Credits 4	Course V (A) Pandemic Literature OR Course V (B) Women Studies - Credits 4	Course VI - Research Methodology in Language and Literature - Credits 4			22	PG Diploma (after 3 Year Degree)
			Course II–English Non-Fictional Prose from Bacon to the Present - Credits 4						
		Sem II	Course III–Literary Criticism - Credits 4	Course XI (A) Mythology and Literature OR Course XI (B) Cultural Studies - Credits 4		Course XII - On Job Training - Credits 4		22	
			Course IV - Language: Basic Concepts and Theories - Credits 2						
			Course VII - English Drama from Shakespeare to the Present - Credits 4						
			Course VIII–English Fiction from Defoe to the Present - Credits 4						
			Course IX –Literary Theory: Post-World War – II - Credits 4						
			Course X –Study of Modern English – I - Credits 2						
Cum. Cr. For PG Diploma			28	8	4	4	-	44	
Exit option: PG Diploma (44 Credits) after Three Year UG Degree									

M.A. (English)

II	6.5	Sem III	<p>Course XIII - Indian Literature in English - Credits 4 Course XIV - American Literature - Credits 4 Course XV - New Literatures in English - Credits 4 Course XVI - Study of Modern English - II - Credits 2</p>	<p>Course XVII (A) - ELT OR Course XVII (B) - Creative Writing - Credits 4</p>			<p>Course XVIII - Research Project - Credits 4</p>	22	PG Degree After 3 - Yr UG
			<p>Course XIX - Translation: Theory and Practice - Credits 4 Course XX - Indian Literature in Translation - Credits 4 Course XXI - European Literature in Translation - Credits 4</p>	<p>Course XXII (A) - World Literature Today OR Course XXII (B) - Environmental Studies - Credits 4</p>		<p>Course XXIII - Research Dissertation - Credits 6</p>			
Cum. Cr. for 1 Yr PG Degree			26	8			10	44	
Cum. Cr. for 2 Yr PG Degree			54	16	4	4	10	88	

Programme Name: M.A. (English)

Course Name: English Poetry from
Chaucer to the Present

Major Mandatory Course

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

The course “English Poetry from Chaucer to the Present” aims to familiarize the students with the development of English poetry from Chaucer to the present. It offers a thorough introduction to the essential genres of poetry, trends and movements in writing, and different poets across major periods in literary history ranging from the late medieval to the present times. Through extensive reading and writing, the course would develop in students an ability to place the literary texts in their wider intellectual and historical contexts.

Course Objectives:

1. To provide a comprehensive view of the poetic tradition from Chaucer to the present day
2. To familiarize students with the forms/genres/movements as well as the respective representative poets of each age
3. To enable them to identify and analyze a literary text in its historical, socio-cultural/political and intellectual context.

Course Outcomes:

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

1. Demonstrate their knowledge about the style of writing of the poets that prevailed during the particular age which they represent
2. Engage critically with a range of poets' writing and would be able to analyze and interpret poetry in a wider context
3. Enhance sensitivity towards life
4. Contextualize the text and develop an appreciation of other cultures and ways of life

Note:

1. Teachers are expected to refer to “Section A” as a context while teaching texts in “Section B”.
2. “Section A” of each unit is to be used for assignments and students “ self - study only. Students may take the guidance of teachers as and when required.
3. Separate questions based on “Section A” are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on “Section B” of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Semester I – Course – I

Title: English Poetry from Chaucer to the Present

MODULE I: (2 CREDITS)

Unit 1: Chaucer to the Metaphysical Poetry (1340-1660)

Section A: Background

- a) **Socio-cultural, political and intellectual (history of ideas):** Feudalism and Social Status; Ecclesiastical/Church Control, Printing and Literacy, Travel and Exploration under Tudor reign and Early Stuarts, English Civil War and Puritan Regime
- b) **Form/Genres /Movements:** Renaissance, Humanism, Reformation, Allegory, Songs, Sonnets and Sonnet Sequence, Lyrics, Metaphysical poetry, Cavalier poetry
- c) **Representative Poets:** Geoffrey Chaucer, William Langland, Wyatt & Surrey, Philip Sidney, Edmund Spenser, William Shakespeare, Ben Jonson, John Donne, Andrew Marvell, George Herbert, Richard Crashaw, Henry Vaughan, Robert Herrick, Thomas Carew, Sir John Suckling, Richard Lovelace

Section B: Poetry

Geoffrey Chaucer: *Prologue to the Canterbury Tales*

Edmund Spenser: *The Faerie Queene* (Book 1, Canto 1-2)

Unit 2: Milton to the Age of Transition (1661-1798)

Section A: Background

- a) **Socio-cultural, political and intellectual (history of ideas):** Restoration, Rise of Party Politics, Glorious Revolution, Age of Satire
- b) **Form/Genres/ Movements:** Neo-Classicism, Epic, Satire, Mock Epic, Lyrics
- c) **Representative Poets:** John Milton, John Bunyan, John Dryden, Alexander Pope, Jonathan Swift, Oliver Goldsmith, William Collins, Thomas Gray

Section B: Poetry

John Milton: *Paradise Lost*,

Book 9 Alexander Pope: *The*

Rape of the Lock

MODULE II: (2 CREDITS)

Unit 3: Romantic Revival to Pre- Raphaelite Poets (1798-1901)

Section A: Background

- a) **Socio-cultural, political and intellectual (history of ideas):** Revival of the romanticism of the Elizabethan Age, Impact of Industrial Revolution, French Revolution, Influence of German Philosophy on Romanticism (Schiller and Kant), Romanticism as a reaction to Neoclassicism, the romantic concept of imagination, Sublime, Exoticism, Romantic notion of nature, Victorian age and its literary characteristics, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality
- b) **Form/Genres and Movements:** Aesthetic Movement, Pre-Raphaelite Movement, Pantheism, Medievalism, Lyric, Sonnet, Ballad, ode, Dramatic Monologue
- c) **Representative Poets:** William Blake, Robert Southey, William Wordsworth, S.T. Coleridge, Lord Byron, P.B. Shelley, John Keats, Elizabeth Barrett Browning, Alfred Lord Tennyson, Robert Browning, Matthew Arnold, Thomas Hardy, D.G. Rossetti, Christina Rossetti, William Morris, A.C. Swinburne, G.M Hopkins

d) Section B: Poetry

- a) William Wordsworth: "*Tintern Abbey*", "*London, 1802*", "*The World is too much with Us*", "*Upon Westminster Bridge*", "*Ode to Duty*", "*The Green Linnet*", "*To the Daisy*"
- b) Alfred Lord Tennyson: "*The Two Voices*", "*Locksley Hall*", "*The Lotus-Eaters*"

Unit 4: Modernism and After

Section A: Background

- a) **Socio-cultural, political and intellectual (history of ideas):** The influence of Science, Technology and Psychology, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature
- b) **Trends and Movements:** Georgian Poetry, Free Verse, Modernism, Symbolism, Cubism, Imagism, Dadaism, Surrealism, Neo-Romanticism, The Movement, Postmodernism and Meta Modernism
- c) **Representative Poets:** W. B. Yeats, Wilfred Owen, W. H. Auden, Stephen Spender, Louise Bennett, Philip Larkin, Donald Davie, Ted Hughes, Carol Ann Duffy, Craig Raine, Roy Fuller, Dylan Thomas, Geoffrey Hill

Section B:

- a) T. S. Eliot: "*The Hollow Men*", "*Ash Wednesday*"
- b) Philip Larkin: "*Afternoons*", "*Essential Beauty*", "*Mr. Bleaney*", "*Going Going*", "*High Windows*"
- c) Craig Raine: "*An Inquiry into Two Inches of Ivory*", "*The Onion, Memory*", "*Nature Study*"

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Internal Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	U nit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II
Q.3	A. Essay Type Question O r B. Essay Type Question	15	III
Q.4	A. Essay Type Question O r B. Essay Type Question	15	IV

Note: External Assessment (Semester End Examination: 50 Marks): Questions should be based on “Section B” of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

References:

1. Abrams, M. H. et al. *The Norton Anthology of English Literature*. Volume 1& 2. W. Norton, 2006.
2. _____. *English Romantic Poets: Modern Essays in Criticism*. Oxford University Press, 1960.
3. _____. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
4. Akker, Robin Van Den. et al. (ed) *Metamodernism: Historicity, Affect, and Depth After Postmodernism*. Rowman & Littlefield International, 2017.
5. Auden, W. H. *Collected Longer Poems*. Faber and Faber, 1968.
6. Bate, Jonathan. *Shakespeare and the English Romantic Imagination*. OUP, 1986.
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9. Bowra, C. M. *The Romantic Imagination*. Oxford UP, 1999.
10. Bromwich, David. *Skeptical Music: Essays on Modern Poetry*. University of Chicago Press, 2001.
11. Brooks, Cleanth. *Modern Poetry and the Tradition*. New York: OUP, 1965.
12. Bullough, G. *The Trends in Modern Poetry*. Oliver and Boyd, 1949.
13. Bush, Douglas. *English Poetry: The Main Currents from Chaucer to the Present*. Methuen, 1952.
14. Carey, John. *Cambridge Companion to Milton*. Cambridge University Press 1999.
15. Chowdhury, Aditi and Rita Goswami. *A History of English Literature: Traversing the Centuries*. Orient BlackSwan, 2014.
16. Corcoran, Neil. *English Poetry since 1940*. London: Longmans, 1993.
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18. Corns, T N (ed.) *The Cambridge Companion to English Poetry*. Cambridge: University Press, 1973
19. Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1991.
20. Cummings, Robert. (ed.) *Seventeenth-Century Poetry: An Annotated Anthology*. Blackwell, 2000.
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23. _____. *A Critical History of English Literature*- Four volumes, Allied Publishers, 1969.
24. Drew, Elizabeth. *A Modern Guide to its Understanding and Enjoyment*. Dell Publishing Co. Inc. 1959.
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29. Ellmann, Richard. (1948) *Yeats: The Man and the Masks*. New York: Norton.
30. _____. *The Identity of Yeats* New York: OUP, 1964.
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32. Ellmann, Richard & Fiedelson Jr., Charles (eds.). *The Modern Tradition: Backgrounds of Modern Literature*. OUP, 1965.
33. Erdman, D. V. and Bloom, H. *The Complete Poetry and Prose of William Blake*, University California Press, 2008.
34. Ferguson, Margaret. Etal. *The Norton Anthology of Poetry*. W. W. Norton, 2005.
35. Ford, Boris. *The Pelican Guide to English Literature*, Volume I to X. Penguin Books, 1991.

36. Fraser, G.S. *The Modern Writer and his World*. Penguin Books, England, 1964
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39. Frye, N, and Halimi, N :*Fearful Symmetry :A Study of William Blake*, Toronto, University of Toronto press, 2004.
40. Gardner ,Helen. *A Reading of Paradise Lost*. Oxford UP, 1967.
41. George, Jodi Anne. *Geoffrey Chaucer: The General Prologue to the Canterbury Tales*. Columbia University Press, 2000
42. Gregson, J.M. *Poetry of the First World War*. Studies in English Literature, 1979 Series Edward Arnold, London.
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53. Mitra, Zinia (Ed.). *Indian Poetry in English*. Delhi: PH Learning, 2020.
54. Nayar, Pramod K.(ed). *English Poetry from the Elizabethan to the Restoration: An Anthology*. Orient Blak Swan, 2012.
55. _____. *Studying Literature: An Introduction to Fiction and Poetry*. Orient BlakSwan, 2013.
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61. _____. *A History of Modern Poetry, Volume II: Modernism and After*. Harvard University Press, 1989.
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63. Raine, Craig. *The Onion, Memory*. Oxford University Press, 1978.
64. _____. “An Inquiry into Two Inches of Ivory.” *Anthology of Twentieth-Century British and Irish Poetry*.(ed.) Keith Tuma. OUP, 2001.

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77. Vendler, Helen: *The Odes of John Keats.* Harvard University Press, 1983.
78. Verity, A. W. *Milton's Paradise Lost.* Forgotten Books, 2017.
79. Whitworth, Michael. *Reading Modernist Poetry.* Wiley-Blackwell, 2010.

Programme Name: **M.A. (English)**

Course Name: **English Non-Fictional
Prose from Bacon to the Present
Major Mandatory Course**

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

It is generally believed that literature comprises novels, plays, poems and short stories. However, there is a large body of literature written in prose that is non-fictional. This course, introduced for the first time at the postgraduate level, aims to familiarize learners with the development of non-fictional prose over a vast period of four centuries. It offers a study of certain genres of prose from the early seventeenth century to the present with a special focus on major writings of this period. The study of each genre is preceded by an introduction to its defining characteristics and development over time. Through this broad spectrum of prose, the learner becomes acquainted with the real world seen through the critical eyes of writers of eminence thereby providing a new and different perspective of life to the reader.

Objectives:

- To acquaint learners with the major representative English prose writers from the early seventeenth century to the present.
- To help them study different genres of prose and be acquainted with trends and thought patterns over four centuries.
- To understand and appreciate various nuances of prose writings in the realm of British literature.
- To familiarize the students with the importance of speeches as a medium of reformation and transformation in the society.
- To understand the significance of diary writing as a reflection of one's identity and personality.

Course Outcomes:

At the end of the course the reader will

- be well-versed with English non-fictional prose writings of a vast period of four centuries
- have developed a critical eye for any prose writing and will be able to analyze and interpret various forms of prose writing
- have cultivated a deep respect for cultures after having scrutinized various kinds of texts
- develop an enhanced and more balanced view of life having been exposed to prose writing from different spheres

Note:

1. Teachers are expected to refer to "Section A" as a context while teaching texts in "Section B".
2. "Section A" of each unit is to be used for assignments and students' self - study only. Students may take the guidance of teachers as and when required.

3. Separate questions based on “Section A” are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on “Section B” of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Semester I	
Title of the paper: English Non-Fictional Prose from Bacon to the Present	
Course No. : II	
Total Credits: 04	Total Lectures: 60

MODULE I: (2 CREDITS)

Unit I: Letters & Diaries

Section A: Background

1. Socio-cultural, political and intellectual currents that shaped letters and diaries. The interplay of the personal, intellectual and social in the two genres.
2. Different types of letters and forms of diaries, prose styles, chief characteristics, and development over the ages. Letters of members of the royal family, between eminent writers of the times from the 16th to the 20th century.
3. Representative letters from members of the royal family from Elizabeth I onwards, eminent writers like Alexander Pope, William Wycherley, Edmund Burke, William Blake, William Wordsworth, Samuel Taylor Coleridge, Charles Lamb, Mary Lamb, Charles Dickens, Charlotte Bronte, Katherine Mansfield, D. H. Lawrence.
Representative diaries from writers like Samuel Pepys, war captains, George Orwell, W. N. P. Barbellion (pseudonym of Bruce Frederick Cummings)

Section B: Texts

Letters:

1. Letter from Queen Elizabeth I to Mary, Queen of Scots, Dec 21, 1568 from <http://www.luminarium.org/renlit/elizabib.htm>
2. Letters from Charles I to Queen Henrietta Maria in 1646 -
 - i) Queen Henrietta” letter to Charles I on 14 Dec 1646
 - ii) Charles I to Queen Henritta on 2 Jan 1647
<https://archive.org/details/charlesiin1646le00chariala/page/100/mode/2up> (pp 97-100)
3. Correspondence between Alexander Pope and William Wycherley (1704-5; Dec 26 1704 -Nov 5, 1705) <https://warburg.sas.ac.uk/pdf/emh405b2452104F.pdf> pp. 15-26
4. Letters of Katherine Mansfield written from Switzerland- Sierra, January 1922
Scott, Margaret. *The Collected Letters of Katherine Mansfield: Volume 5:*

1922. London: OUP Oxford, 2008. Pages 1-20.
https://www.google.co.in/books/edition/The_Collected_Letters_of_Katherine_Mansfield/3iaQDwAAQBAJ?hl=en&gbpv=1&dq=Margaret+Scott+collected+letters+of+katherine+mansfield&pg=PR15&printsec=frontcover

Diaries:

1. Journals of Dorothy Wordsworth: Written at Grasmere (14th May to 21st December 1800) <https://www.gutenberg.org/files/42856/42856-h/42856.htm>
2. Anne Frank: *The Diary of a Young Girl* (From 12th June 1942 to 14th August 1942) <file:///C:/Users/admin/Downloads/Anne-Frank-The-Diary-Of-A-Young-Girl.pdf>

Unit II: Essays and Histories

Section A: Background

1. Socio-cultural, political and intellectual currents that shaped essays and histories. The interplay of the personal and political in the two genres.
2. Different forms of essays, prose styles, chief characteristics, and development over the ages. 17-century essays on the cultivation of genteel behaviour, Critique of society, religion and education in the essays of the 19th century, Literary, cultural and political criticism in essays of the 20th century.
3. Different genres/forms of history - political, diplomatic, cultural, social, economic philosophical and psychoanalytical
4. Representative Essayists like Francis Bacon, Robert Burton, John Milton, Jeremy Taylor, Thomas Hobbes, Thomas Dekker, Jonathan Swift, Samuel Johnson, Oliver Goldsmith, Charles Lamb, William Hazlitt, Thomas Carlyle, Matthew Arnold, Robert Louis Stevenson, Samuel Butler, A. G. Gardiner, G. K. Chesterton, E. V. Lucas, T. S. Eliot, Virginia Woolf, G. B. Shaw, H. G. Wells, Aldous Huxley. Representative historians like Voltaire, Edward Gibbon, G. M. Trevelyan, E.P. Thompson, Quentin Skinner, Peter Laslett, and Conrad Russell

Section B: Texts

Essays:

1. Francis Bacon: Of Beauty, Of Love and Of Friendship
<http://www.authorama.com/essays-of-francis-bacon-43.html>
<http://www.authorama.com/essays-of-francis-bacon-11.html>
<http://www.authorama.com/essays-of-francis-bacon-27.html>
2. R. L. Stevenson. "The Woods in Spring", "Morality" from "Forest Notes" in *Essays on Travel* (pp. 164-174)
<http://robert-louis-stevenson.org/works/essays-of-travel-1905/> (the Virtual Book)
3. George Bernard Shaw: "Children as Nuisances", "School", "What We Do Not Teach and Why" to "Taboos in School" from "A Treatise on Parents and Children"
<https://www.gutenberg.org/files/908/908-h/908-h.htm>

Histories:

1. Hibbert, Christopher. *The Great Mutiny: India 1857* pp. 62-81
<https://archive.org/details/TheGreatMutinyIndia1857ChristopherHibbert>
2. Thompson, Edward Palmer. "Exploitation" (Chap 6) in *The Making of the English Working Class* (1963). London: Penguin Books, 2002.

MODULE II: (2 CREDITS)

Unit III: Travelogues & Biographies

Section A: Background

1. Socio-cultural, political and intellectual currents that shaped travel writing and biography from the 17th century to the present. Discovery of new trade routes and curiosity regarding new lands and people, industrialization, revolution in publishing and locomotion, rise in literacy. Travel and biographical literature and its association with class and leisure.
2. Different genres/forms of travel writing - historical information, sociological and anthropological observations, rise of travel literature during interwar years. Forms of biographical writing - intersection between history, archival study, public persona and private accounts. Biography and rise of celebrity culture.
3. Representative travel writers like Richard Hakluyt, Captain Cook, James Boswell, Charles Darwin, R. L. Stevenson, Graham Greene, Robert Byron, Rebecca West, Peter Fleming, and Evelyn Waugh.
4. Representative biographers like James Boswell, Lytton Strachey, Robert Graves, Winston Churchill, and Nancy Milford.

Section B: Texts

1. An Area of Darkness by V. S. Naipaul
2. James Boswell. *The Life of Samuel Johnson* (1791), Pages 1-40.
<https://www.gutenberg.org/files/1564/1564-h/1564-h.htm>

Unit IV: Speeches & Periodicals

Section A: Background

1. Socio-cultural, political and intellectual currents that shaped the rise of periodicals and speeches.
2. Rise of periodicals in the 18th century, Importance of periodicals of Joseph Addison and Richard Steele as reflections on topical issues. Demand for entertainment periodicals with the rising middle and working classes. Changes in 20th century periodicals - advertising, illustrations, rise of mass-market magazine and magazines for women.
Stylistic devices, gestures and oratory in speeches. Speeches as mass address and propaganda in the age of television and social media.
3. Evolution of the genre of periodicals from Joseph Addison, Richard Steele, Jonathan Swift, to e-periodicals. Oratory of Macaulay, Gladstone, Richard Sheridan, Edmund Burke, Charles Fox, Winston Churchill.

Section B: Texts

Speeches:

1. Winston Churchill. "Blood, Toil, Tears and Sweat" May 13, 1940. First Speech as Prime Minister to House of Commons,

<https://winstonchurchill.org/resources/speeches/1940-the-finest-hour/blood-toil-tears-and-sweat-2/>

- Margaret Thatcher. Speech to Conservative Party Conference ('the lady's not for turning')[“The Reason Why”] Oct 10 1980
<https://www.margaretthatcher.org/document/104431>

Periodical Essays:

- Joseph Addison. “Abigails (male) for ladies” Spectator No. 45, Saturday, April 21, 1711
<https://www.gutenberg.org/files/12030/12030-h/SV1/Spectator1.html#section45>
- Richard Steele. Spectator No. 49”, Thursday April 26, 1711
<https://www.gutenberg.org/files/12030/12030-h/SV1/Spectator1.html#section49>

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Internal Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II
Q.3	C. Essay Type Question Or D. Essay Type Question	15	III
Q.4	C. Essay Type Question Or D. Essay Type Question	15	IV

Note: External Assessment (Semester End Examination: 50 Marks): Questions should be based on “Section B” of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

References:

1. Arnold, John H. (2000). *History: A Very Short Introduction*. New York: Oxford University Press. ISBN 019285352X.
2. Barros, Carolyn (1998). *Autobiography: Narrative of Transformation*. Ann Arbor: University of Michigan Press.
3. Bloom, Edward and Bloom, Lillian D. , ed.. *Addison and Steele, the Critical Heritage*. Routledge, 1980
4. Brennan, Michael G. *Evelyn Waugh: Fictions, Faith and Family*. London: Bloomsbury Academic, 2013.
5. Buzard, J. (1993) *The Beaten Track. European Tourism literature and the Ways to 'Culture' 1800 - 1918*. Oxford: Oxford University Press.
6. Churchill, Sir Winston S.. *Never Give In! Winston Churchill's Speeches*. London: Bloomsbury Publishing, 2013.
7. Damrosch, Leo. *The Club: Johnson, Boswell, and the Friends Who Shaped an Age*. London & New Haven: Yale University Press, 2019.
8. Derham, Katie (2014) [First published in 2014]. *The Art of Life: Are Biographies Fiction?* (MP4) (Video). Stephen Frears, Hermione Lee, Ray Monk. Institute of Arts and Ideas. Retrieved 1 February 2016.
9. Dorey, Peter, et al. *The Political Rhetoric and Oratory of Margaret Thatcher*. London: Palgrave Macmillan UK, 2016.
10. Gimblett, Barbara ed. *Anne Frank Unbound: Media, Imagination, Memory*. New York: Indiana University Press, 2012.
11. Harris, Mary. *Gale Researcher Guide for: Joseph Addison, Richard Steele, and the Rise of the Periodical Genre*. E-book. Gale Cengage Learning.
12. Holman, William (2003). *A Handbook to Literature* (9 ed.). New Jersey: Prentice Hall. p. 193.
13. Kopf, Hedda Rosner. *Understanding Anne Frank's The Diary of a Young Girl: A Student Casebook to Issues, Sources, and Historical Documents*. London: Greenwood Press, 1997.
14. Magill, Frank ed. *The 17th and 18th Centuries: Dictionary of World Biography, Volume 4*. London: Taylor & Francis, 2013.
15. Martin, Catherine ed. *Francis Bacon and the Refiguring of Early Modern Thought: Essays to Commemorate The Advancement of Learning (1605-2005)*. London: Ashgate Pub., 2005.
16. Pitcher, John, and Bacon, Francis. *The Essays*. London: Penguin Books Limited, 1985.
17. Radner, John B. *Johnson and Boswell: A Biography of Friendship*. London & New Haven: Yale University Press, 2013.
18. Richetti, John. *A History of Eighteenth Century British Literature*. Oxford, UK: John Wiley & Sons Ltd., 2017
19. Ronald Blythe. *The Pleasures of Diaries: Four Centuries of Private Writing* (Pantheon, 1989, ISBN 0-394-58017-6) - the book contains selections from (mostly) English diarists' work.
20. Sondrup, Stevens P. and Nemoiani, Virgil, ed. *Nonfictional Romantic Prose: Expanding Borders*. Amsterdam: John Benjamin Publishing Company, 2004
21. Stannard, Martin. *Evelyn Waugh*. London: Taylor & Francis, 2013.
22. Steele, Richard, and Addison, Joseph. *The Spectator - Scholar's Choice Edition*. London: Creative Media Partners, LLC, 2015.
23. White, Philip. *Our Supreme Task: How Winston Churchill's Iron Curtain Speech Defined the Cold War Alliance*. E-book. United Kingdom, Public Affairs, 2012.

Web Resources:

1. <https://www.britannica.com/art/travel-literature>
2. <https://www.britannica.com/art/biography-narrative-genre>
3. https://eudocs.lib.byu.edu/index.php/History_of_the_United_Kingdom:_Primary_Documents
4. <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t8w95qf4h&view=1up&seq=9>
5. <https://www.britannica.com/art/letter-literature>
6. <https://www.britannica.com/art/diary-literature>
7. <https://www.amazon.com/Darkest-Hour-Gary-Oldman/dp/B078R5T25R> -The Darkest Hour (Movie) 1917. Directed by Joe Wright
8. <https://www.panmacmillan.com/blogs/history/historical-diaries-war-history-journal>
9. <https://www.englishtrackers.com/english-blog/10-famous-speeches-in-english-and-what-you-can-learn-from-them/>
10. <https://www.ranker.com/list/famous-essayists-from-england/reference>

MOOCS:

1. <https://www.udemy.com/course/creative-non-fiction-writing-you-cant-make-this-stuff-up/>

Programme Name: **M.A. (English)**

Course Name: **Literary Criticism
Major Mandatory Course**

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

‘Literary Criticism’ is a study of literary theory and criticism, focusing on a selection of writing by prominent theorists, their work and ideas. It takes a chronological view of the evolution of ideas that function as lenses to read literature, art and culture. The multiple viewpoints and schools of thought enable the reader to focus on specific areas of a literary text. These tools may be used in combination in the practice of literary criticism to engage not merely with literary texts but with culture. Placed within the social, economic, political and cultural contexts these theories can throw light on the evolution of our contemporaneity. Literary theory can aid in aesthetic inquiry, an investigation into the reading/writing/interpretive process and an exploration into the relationship of art to lived reality.

Objectives of the Course:

- To introduce literary theories for better understanding of literary texts.
- To provide a critical awareness of the evolution of literary criticism from the beginnings to mid twentieth century.
- To develop an insight into the function and practice of literary criticism.

Course Outcomes:

- The student will develop an awareness of the chronological evolution of literary theory
- The student will be provided with a starting point into literary theory to further advance in exploring literary theories.
- The student will acquire an understanding of literary theory which will aid in better interpreting literary texts.

Note:

1. Teachers are expected to refer to ‘Section A’ as a context while teaching texts in Section B.
2. ‘Section A’ of each unit is to be used for assignments and students’ self - study only. Students may take the guidance of teachers as and when required.
3. Separate questions based on ‘Section A’ are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on ‘Section B’ of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Semester I
Title of the Course: Literary Criticism
Course: III

Total Credits: 04

Total Lectures: 60

MODULE I: (2 CREDITS)

Unit 1:

a) Classical Criticism: Terms and Concepts

Horace's views on poetry, role of imagination, subject of poetry, language and diction of poetry, Plato and Gosson's attack on poetry, Three Unities, Mimesis, Catharsis, Hamartia, Peripeteia, Anagnorisis, the Six main elements of tragedy, the notion of the Sublime, Five Sources of Sublimity, Sir Philip Sidney's views on poetry

b) Classical Criticism: Critical Essays

1. Aristotle: *Poetics* (Chapters 1 to 15) [*Classical Literary Criticism* translated by Penelope Murray]
2. Longinus: *On the Sublime* (Chapters 1 to 8) [*Classical Literary Criticism* translated by Penelope Murray]

Unit 2:

a) Neoclassical Criticism: Terms and Concepts

Alexander Pope's „Essay on Criticism“, relative merits of classical drama and modern drama, comparison between French drama and English drama, Dr Johnson's „Lives of the Poets“

b) Neoclassical Criticism: Critical Essays

1. John Dryden: *Essay on Dramatic Poesy*
2. Dr. Samuel Johnson: *Preface to Shakespeare*

MODULE I: (2 CREDITS)

Unit 3:

a) Romantic and Victorian Criticism: Terms and Concepts

Causes of the rise of Romantic Criticism, features of Romantic and Victorian criticism, Fancy, Primary and Secondary Imagination, Poetry, Poem, Definition of Criticism, Role of Critic, Wordsworth's opinion on poetry and

poets, “Preface to the Lyrical Ballads”, Shelley’s “Defence of Poetry”, Arnold’s “Touchstone Method”, Arnold’s definition of criticism and role of a critic, Walter Pater’s “Aestheticism”, “Art for Art’s Sake”.

b) Romantic and Victorian Criticism: Critical Essays

1. Samuel Taylor Coleridge: *Biographia Literaria* (Chapter IV, Chapter XIII and Chapter XIV)
2. Matthew Arnold: “*The Function of Criticism at the Present Time*”

Unit 4:

a) New Criticism: Terms and Concepts

Eliot’s Objective Correlative, Dissociation of Sensibility, Unification of Sensibility, Tradition and the Individual Talent, Tension, Extension, Intension, Heresy of Paraphrase, Intentional Fallacy, Affective Fallacy, Organic Form in Poetry, Texture in Poetry, and I.A. Richards on Practical Criticism

b) New Criticism: Critical Essays

1. W. K. Wimsatt and Monroe Beardsley – “The Intentional Fallacy”
2. Allen Tate – “Tension in Poetry”

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Nature of Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II

References:

Sources of the prescribed texts:

1. Enright, D.J. and Ernst de Chickera. (Ed.) *English Critical Texts*. Oxford University Press, 1962.
2. Murray, Penelope and T.S. Dorsch. *Classical Literary Criticism*. Penguin Books, 2004
3. Ramaswami S. and V. S. Sethuraman, editors. *The English Critical Tradition: An Anthology of English Literary Criticism*, vol.1. Macmillan India Ltd., 1986.
4. Ramaswami S. and V. S. Sethuraman, editors. *The English Critical Tradition: An Anthology of English Literary Criticism*, vol.2. Macmillan India Ltd., 1986.

Additional Reading:

1. Adams, Hazard. *Critical Theory Since Plato*. New York, Harcourt Brace Jovanovich, 1971.
2. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
3. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
4. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
5. Chaturvedi, Namrata. (Ed.) *Memory, Metaphor and Mysticism in Kalidasa's Abhijnana Sakuntalam*. London: Anthem Publication, 2020.
6. Daiches, David. *Critical Approaches to Literature*. Orient Longman, 2005.
7. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
8. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
9. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
10. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J.: Prentice-Hall, 1996.
11. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
12. Hudson, William Henry. *An Introduction to the Study of*

- Literature. New Delhi: Atlantic, 2007.
13. Lodge, David (Ed.) Twentieth Century Literary Criticism. London: Longman, 1972.
 14. Murfin, Ross and Ray, Supryia M. The Bedford Glossary of Critical and Literary Terms. Boston: Bedford/St. Martin's, 2003.
 15. Nagarajan M. S. English Literary Criticism and Theory: An Introductory History. Hyderabad: Orient Black Swan, 2006.
 16. Natoli, Joseph, ed. Tracing Literary Theory. Chicago: U of Illinois P, 1987.
 17. Ramamurthi, Lalitha. An Introduction to Literary Theory. Chennai: University of Madras, 2006.

Web Resources:

<https://www.britannica.com/biography/Aristotle>
<https://plato.stanford.edu/entries/aristotle/>
<https://www.ancient.eu/aristotle/>
<https://ucmp.berkeley.edu/history/aristotle.html>
<https://www.iep.utm.edu/aris-poe/> □
<http://classics.mit.edu/Aristotle/poetics.1.1.html>
<https://www.britannica.com/topic/Poetics>
<https://literariness.org/2020/11/13/indian-literary-theory-and-criticism/>
<https://literariness.org/2017/11/17/literary-criticism-of-john-dryden/>
<https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/>

Programme Name: M.A. (English)

Course Name: **Language: Basic Concepts
and Theories**
Major Mandatory Course

Total Credits: 04

Total Marks: 50

Pre requisite: Intermediate level proficiency in English language

Preamble:

The course in Language: Basic Concepts is aimed to explore the nature of language beginning with language and linguistics, structural organization of English language and the history and present status of the English Language. Study of the English language is an important tool for the study of literature and literature can be an important source of evidence for the study of the language across cultures, regions, nations, and time. Besides, this course is designed to help students to negotiate style, both as readers and writers: stylistics embodies the essential connection between literature and language studies in grammar, discourse, and cognition.

It is very important to note that the knowledge of key concepts in Modern Language studies is crucial to understanding the intricacies of human language in general and English language in particular. An understanding of the origin and the development of English language contributes to the formation of Modern English. Moreover, different levels of language and linguistic analysis equip students with the ability to analyse spoken and written text. Such an understanding of the English language forms the basis for its study in areas such as literary studies, translation or second or foreign language learning and teaching. It is with this intent, the present course is designed. The course will help students gain an insight into the origin and development of English language, the key concepts in general linguistics. Learners would be able to identify them according to their domains, define and distinguish them in addition to providing suitable illustrations.

Objectives of the Course:

- To explore the link between linguistics and the language
- To acquaint students to the various levels of structural organization of language
- To trace the origin and the contributory factors in the development of English language

- To familiarize students with some of the basic concepts in the study of language

Learning outcomes of the Course:

Having successfully completed this course, the learner will:

1. Be able to explore the link between linguistics and the language
2. Be able to identify various levels of structural organization of language
3. Demonstrate an exploratory understanding of the origin and the development of English language
4. Display familiarity with the basic concepts in the study of language
- 5.

Semester: I - Course - IV

Title of the Course: Language: Basic Concepts and Theories

MODULE I: (2 CREDITS)

Unit I:

15

A: Language and Linguistics

- Linguistics as a Scientific Study of Language
- Traditional Approaches to the Study of Languages
- Scope of Linguistics

B: Levels of Structural Organization (1)

- Morphology: Definition and scope, Classification of Morphemes, Processes of Word formation techniques
- Semantics: Words as meaningful units (Reference and Sense, Sense Relations)- Types of meaning, Lexical Semantics: (Synonymy, Antonymy, Hyponymy, Homonymy) - Sentence meaning

A: Levels of Structural Organization (2)

- Phonology: Nature, features, division and significance of phonetics, Organs of Speech - Classification of English vowels and consonants – Cardinal Vowels - Phonetic transcription - Suprasegmental features: Intonation and Stress

B: Introduction to English Language

- What is language? - Characteristics of Language - Varieties of Language
- The Origins of Language in General
- The Biological Basis of Language and Language and Brain
- Origin of English Language and History of English Language: Old English, Middle English, Early Modern English, Late Modern English

Evaluation Pattern:

Internal Assessment = Total Marks: 25			
S. No.	Nature of Assessment	Marks	
1.	Classroom participation and attendance	05 Marks	
	Written Assignment	10 Marks	
	Oral Presentation	10 Marks	
	Total Marks	25 Marks	
Assessment (Semester End) Total Marks: 25			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (05 Questions)	05	I & II
Q.2	Short notes on ANY TWO out of four	10	I and II
Q.3	A. Essay Type Question Or B. Essay Type Question	10	I and II

Suggested Topics for Internal Assessment (Written and Oral 10+10)

- ✓ Analysis of any of the following in the selected speech sample/s of Indian/ any non-native Speaker/s of English
 - Select Consonants and Consonant clusters
 - Vowels & Diphthongs
 - Word Stress

- Weak and Strong forms in Connected Speech
 - Intonation Patterns
- ✓ Error Analysis of an academic essay (Morphological, syntactic and discourse level)
 - ✓ Students in consultation with the teacher can choose the relevant topic/s for the assignment.

Instructions for Written Assignment:

- Length of the written report: 1000 words (excluding abstract, key words, references, and appendices in any)
- The written assignment should follow the below given structure:

Title, Abstract, Keywords, Introduction, Discussion of Major Concepts, Brief note on the selected samples, Detailed Analysis, Conclusion, Footnotes, if necessary and References

Recommended Reading

1. Aitchison, Jean. *Linguistics*. Teach Yourself Series. Hodder and Stoughton, 1983.
2. Baker, C.L. *English Syntax*. The MIT Press, 1995.
3. Berk, Lynn. M. *English Syntax*. Oxford University Press, 1999.
4. Brown, Gillian, and George Yule. *Discourse Analysis*. Cambridge University Press, 1983.
5. Carstairs-McCarthy, Andrew. *An Introduction to English Morphology*. Edinburgh University Press, 2002.
6. Crystal, David. *Dictionary of Linguistics and Phonetics*. Blackwell, 1980 rpt. 1995.
7. Crystal, David. *The Cambridge Encyclopedia of Language*. Cambridge University Press, 1987.
8. Huddleston, Rodney and Geoffrey K. Pullum. *A Student's Introduction to English Grammar*. Cambridge University Press, 2005.
9. Jones, Daniel. *An Outline of English Phonetics*. Cambridge University Press, 1972.

10. Leech, G., M. Deuchar and R. Hoogenraad. *English Grammar for Today*. Macmillan, 1982.
11. Lyons, J. *Language, Meaning and Context*. Cambridge University Press, 1981.
12. Quirk, R and S. Greenbaum. *A University Grammar of English*. Longman, 1973.
13. Trask, Robert Lawrence. *Language: The Basics*. Routledge, 2003.
14. Yule, George. *The Study of Language: An Introduction*. Cambridge University Press, 2006.

Web Resources:

1. <https://www.britannica.com/topic/English-language>
2. Language and Dialect:
<https://www.theatlantic.com/international/archive/2016/01/difference-between-language-dialect/424704/>
3. <https://www.oxfordinternationalenglish.com/a-brief-history-of-the-english-language/>
4. <https://theculturetrip.com/europe/united-kingdom/articles/the-development-of-the-british-english-language/>
5. <http://www.ling.sinica.edu.tw/LL/en/about>
6. <https://www.linguisticsociety.org/resource/science-linguistics#:~:text=Linguistics%20is%20the%20science%20of,the%20world's%20over%2006%2C000%20languages.>
7. https://www.ling.upenn.edu/courses/Fall_2003/ling001/texts/Miller1.pdf
8. <https://linguistics.ucsc.edu/about/what-is-linguistics.html>
9. <https://www.teahfd.com/2017/02/what-are-some-of-branches-of-linguistics.html>

Programme Name: **M.A. (English)**

Course Name: **Pandemic Literature**
Major Elective Course

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

Human History is full of pandemics, natural calamities, and other such postapocalyptic mishaps, but pandemic situation is such that has always taken human beings at surprize. Man has always fallen short of time to prepare to face the repercussions of all the contagion. Whenever such catastrophe has stricken, science has taken its own time to bell out humankind from the clutches of the Pandemic Situation. Such challenges have inspired writers to share their stories that have been either lived by them or experienced by them. It's the need of the time to study pandemic situation, its challenges and problems and solutions to be studied through literature, to prepare society to face such mishaps with more ease. If pandemic literature is studied in the academics, it will help human beings to prepare themselves for such challenges in the future.

Objectives:

- To introduce students to pandemic literature, its meaning, importance, and background
- To create awareness amongst students about pandemic situation and its seriousness.
- To prepare students to face challenges created by the pandemic situation
- To spread awareness amongst students through literature about the calamities like contagion, great plague and covid 19 and such catastrophes faced by human beings

Course Outcomes:

After studying pandemic literature, the students will be...

- Introduced to different pandemic literary terms, genres, ages, and times of pandemic literature.
- Aware of different conditions and situations of pandemics.
- Ready to face the challenges and problems created by the pandemics
- Taught to face the conditions created by the pandemic challenges

MODULE I: (2 CREDITS)

Unit I: Background

1. History of Pandemics, Types of Pandemics,
2. Meaning / Definition of Pandemic Literature
3. Why Pandemic Literature is Important?
4. Impact of Pandemics on human mind
5. Pandemics and home sickness
6. Impact of great Plague on Theatre of the world
7. Impact of Covid 19 on drama theatres and film theatres in India

Unit II: Poetry and Short Story

A. Poetry

1. Christina Rossetti: The Plague (1830-1894)
2. Thomas Nashe: A Litany in Time of Plague (1593)
3. Winston Churchill: The Influenza (1890)

B. Short Story

1. John O'Hara: Doctor's Son (1918)
2. Laura Morelli: Bridge of Sighs (2016)

MODULE II: (2 CREDITS)

Unit III: Fiction

1. The Last Man (1826) – Mary Shelley
2. The Plague (1946) – Albert Camus

Unit IV: Drama

1. The Normal Heart – Larry Kramer (1985)
2. One Flea Spare – Naomi Wallace (1995)

Evaluation Pattern:

Internal Assessment		Total Marks: 50	
S. No.	Nature of Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II

References:

Primary Sources:

1. Camus, Albert *The Plague* Vintage International (1991)
2. Churchill, William *Collected Poems of Sir William Churchill* Sun & Moon Press (1981)
3. Kramer, Larry *The Normal Heart* Samuel French Inc Plays (2011)
4. O'Hara, John *Selected Short Stories of John O'Hara* Modern Library (2003)
5. Morelli, Laura *We All Fall Down* Alhambra Press (2020)
6. Rossetti, Christina *Complete Poems* Penguin Classics, 2001
7. Shelley, Mary *The Last Man* London, Henry Colburn (1826)
8. Wallace, Naomi *One Flea Spare* Broadway Play Publishing Inc (1995)
9. Morelli, Raura *Bridge of Sighs: A Short Story of the Bubonic Plague* Kindle Edition (2016)
10. O'Hara, John *The Doctor's Son* Library of America (2020)

Secondary Sources :

1. Abdullah, Ibrahim and Ismail Rashid (Eds.) *Understanding West Africa's Ebola*

- Epidemic: Towards a Political Economy*. Zed Books. (2017)
2. Aberth, John *From the Brink of the Apocalypse: Confronting Famine, War, Plague and Death in the Later Middle Ages* (second ed.). Routledge. (2000)
 3. Arrizabalaga, Jon. *Plague and epidemics* In Bjork, Robert E. (ed.). *The Oxford Dictionary of the Middle Ages*. Oxford University Press. (2010)
 4. Austin Alchon, Suzanne *A pest in the land: new world epidemics in a global perspective*. University of New Mexico Press. (2003).
 5. Byrne, J. P. (2004). *The Black Death*. London: Greenwood Publishing Group. ISBN 978-0-313-32492-5. Archived from the original on 1 April 2019. Retrieved 16 October 2015.
 6. Crawford, Dorothy H. *Ebola: Profile of a Killer Virus*. Oxford: Oxford University Press. (2016)
 7. Evans, Nicholas G. et al (Eds.) *Ebola's Message: Public Health and Medicine in the Twenty-First Century*. MIT Press. (2016)
 8. Hewlett, Barry S. & Bonnie L. Hewlett. (2008) *Ebola, Culture and Politics: The Anthropology of an Emerging Disease*.
 9. Hofman, Michiel and Sokhieng Au (Eds.) *The Politics of Fear: Médecins sans Frontières and the West African Ebola Epidemic*. New York: Oxford University Press. (2017)
 10. Preston, Richard. *The Hot Zone*. Anchor. (1994)
 11. Richards, Paul. *Ebola: How a People's Science Helped End an Epidemic*. Zed Books. (2016)
 12. Smith, Tara C. *Ebola*. Chelsea House Publications. (2005)

Web Resources:

1. <https://poets.org>

Programme Name: **M.A. (English)**

Course Name: **Women's Studies**
Major Elective Course

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

The course of Women's Studies is specifically important for making students aware of multiple dimensions related to women writers, women activists, the issues related to women's lives, their reflections and manifestations in literature and society. It pragmatically intends to find the best possible ways of alternative thinking and actions, by which the social and familial behavioural patterns will change, even if gradually, to support the causes related to women. The behaviour of younger generation is inclined to be groomed by what the young people read, understand and analyse. Hence the course is prepared with this consciousness of enlightening and reformative gender literacy for the students.

Objectives of the Course:

- To enable the appropriate understanding of notions such as sex and gender, female and feminine, women-oriented and feminist ideas, in the setup of patriarchy
- To enable an understanding of the construction of gender with biological and psychological contexts
- To provide insights into the workings of patriarchy and its oppressive nature that contributes in creating and maintaining the man-oriented culture and ideologies
- To familiarize students with the understanding of feminist theories and schools of feminist thought
- To empower students with a knowledge of women's rights and legal safeguards
- To engender a critical understanding of literary and media texts dealing with women's issues

Course Outcome:

By the end of the course, students should develop the ability:

- To articulate notions related to women and feminism
- To have the proper understanding of patriarchy as the system partial to one gender
- To have an awareness of crimes against women, and the constitutional and legal safeguards protecting and empowering women
- To gain knowledge and understanding of feminist theory, history and perspectives
- To be gender-sensitive, have a feminist outlook, and battle with the stereotypes and gender favouritism widespread in society
- To analyse and critically evaluate literary and media texts dealing with women's issues

Semester I – Course - V (B)

Title of the Course: Women's Studies

MODULE I: (2 CREDITS)

Unit I: Introduction: Concepts and the Scope of Women's Studies

Women's Studies: Relevance, Prospects and the Indian Context, Sex, Gender and Biological Determinism, The Three Waves or Phases of Feminism, theorisation of feminine psyche, motherhood, womanhood and sisterhood, Changing phases of New woman's quest for survival from housewives, to working women and self-dependent single women, widows and wedded women, survival and existence of women in regions without awareness, concerns of men oriented in Patriarchy and conflicting definitions of Masculinities

Unit II: Combatting Crimes and Discrimination:

- i. Constitutional and Legal Safeguards for Women -Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW)
- ii. National Policy on Empowerment of Women and Constitutional Safeguards for Women (Articles 14, 15, 15 – Clause 3, 16 – Clauses 1 and 2, 19, 21 and 23 of Indian Constitution)
- iii. Vishakha Guidelines on the 'Sexual Harassment of Women at the Workplace
- iv. The Domestic Violence Act, 2005
- v. The Right to Education and The Right to Health
- vi. The Madras Devadasis (Prevention of Dedication) Act, 1947
- vii. Equal Remuneration Act, 1976 (Equal Pay for Equal Work)
- viii. Divorce Laws in India
- ix. Inheritance Laws in India

MODULE II: (2 CREDITS)

Unit III: Feminist Critics on Woman's Issues

Views of Western Feminist Critics – Simone De Beauvoir, Elaine Showalter, Virginia Woolf and so on

Views of Indian Feminist Critics – Gayatri Spivak, Kamala Bhasin, Meghana Pant and so on

Unit IV: Exposition of Feminine Sensibility in Literary Studies

Poetry - (i) Maya Angelou: Our Grandmothers, Seven Women's Blessed Assurance, London
(ii) Deepti Naval: I Have a Melody in my Pulse, Smita & I, Black Wind

(iv) Margaret Atwood: This is a photograph of me, Siren Song, Spelling

Drama - Oscar Wilde: *Salome*, Lynn Nottage: *Ruined*

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Nature of Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II

Recommended Reading:

- Adams, C. (1993). *Eco-feminism and the Sacred*. New York: Continuum.
- Bouson, Brooks J. ed.al. *Critical Insights: Emily Dickinson*, Loyola University Chicago.201
- Gill, Jo & Martin Halliwell, et al. *Women's Poetry (Edinburgh Critical Guides to Literature)* Edinburgh University Press, 2007
- Jane Dowson, Jane. ed.al. *Women's Poetry of the 1930s: A Critical Anthology*,Routledge.1995
- Reproduction of Mothering
- Bhasin, Kamala (1993). *What is Patriarchy?* New Delhi: Kali for Women. Print
- Jacques Coulardeau, Salome, an Obsessive-Compulsive Myth, from Oscar Wilde toRichard Strauss
- Kishwar, Madhu (1999). *Off the beaten track: Rethinking gender justice for Indianwomen*. New Delhi: Oxford University Press. Print.

- Mohanty, Chandra Talpade (2003). *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. New Delhi: Zubaan. Print.
- Oakley, Anne (1981). *From Here to Maternity: Becoming a Mother*. Harmondsworth, England: Penguin. Print.
- Rich, Adrienne (1976). *Of Woman Born: Motherhood as Experience and Institution*. New York: Norton. Print.
- Shiva, Vandana. (2002). *Staying Alive: Women, Ecology and Development*. London: Zed Books. Print.
- Showalter, Elaine (1979). "Towards a Feminist Poetics." *Women's Writing and Writing about Women*. London: Croom Helm.
- Spivak, Gayatri Chakravarty (1987). *In Other Worlds: Essays in Cultural Politics*. New York and London: Methuen. Print.
- Thornham, Sue. (2009). *Feminist Film Theory: A Reader*. New York: New York University Press. Print
- Ferguson, Ann (1981). "Patriarchy, Sexual Identity and the Sexual Revolution." *Signs*. 7(1): 158-172. Print.
- Humphries, Drew (Ed.) (2009). *Women, Violence and the Media: Readings in Feminist Criminology*. Boston: Northeastern University Press. Print.
- Jain, Jasbir and Sudha Rai (eds.) (2002). *Films and Feminism: Essays in Indian Cinema*. Jaipur: Rawat Publications. Print.

Webliography:

- <https://docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbmxydWluZWRjYXNlYm9va3xneDo3ZDFmZTM3ZDUwNWQ3YTM0>
- <https://www.pdfbooksworld.com/Salome-A-Tragedy-in-One-Act>
https://static1.squarespace.com/static/53699e15e4b0697695630d17/t/5910db481e5b6ca37f090e6b/1494276938789/RABBIT_HOLE_SCRIPT-full.pdf
- <https://journals.openedition.org/cve/2712>
- Feminine Voices in Emily Dickinson's Poetry | Atlantis Press <https://www.atlantispress.com/proceedings/ssehr17> <https://www.jstor.org/stable>
- Maya Angelou Writing Life, Inventing Literary Genre - JSTOR <https://www.jstor.org/stable>
- AN ANALYSIS OF FEMINISM IN MAYA ANGELOU'S POEMS ... <https://media.neliti.com/media/publications/81...>
- Interconnections and tensions between post-colonialism <https://www.semanticscholar.org/paper>
https://www.researchgate.net/publication/325107067_The_Poetics_of_Black_Feministic_Narrative_A_Literary_Analysis_of_Maya_Angelou's_Poetry
https://www.ijicc.net/images/Vol11Iss11/111122_Sameer_2020_E_R.pdf
<https://booksvoooks.com/the-complete-collected-poems-of-maya-angelou-pdf.html> Interview of Deepti Naval online in Muse India, Nov-Dec 2015
(Deepti Naval Poems on YouTube - <https://www.youtube.com/watch?v=0eeyW9nF->

fshttps://www.youtube.com/watch?v=W6-zAB- HZzY)
http://www.museindia.com/regularcontent.asp?issid=64&id=6191

- John Stokes, Salomé: symbolism, decadence and censorship
<https://www.bl.uk/romantics-and-victorians/articles/salome>
- Marcovitch, Heather. Papers on Language and Literature, The Princess, Persona, and Subjective Desire: A Reading of Oscar Wilde's Salome, Edwardsville Vol. 40, Iss. 1, (Winter2004): 88-101.
<https://www.proquest.com/openview/6758d6db362bba9b1fc8974739f8d9ad/1?pq-origsite=gscholar&cbl=35954>
- Michael Y. Bennett , edt. Refiguring Oscar Wilde's Salome, ISBN: 978-94-420-3432-7, E- Book ISBN: 978-94-012-0720-1, Editions Rodopi B.V., Amsterdam-New York, NY 2011, Printed in Netherlands.
<https://books.google.co.in/books?hl=en&lr=&id=sbzzvmZci0gC&oi=fnd&pg=PP1&dq=research+papers+on+oscar+wilde%27s+salome&ots=OQFmIHHpBQ&sig=rE3Ys7xIQwa1d5c0TjWvdbUjja#v=onepage&q=research%20papers%20on%20oscar%20wilde's%20salome&f=false>
- Linda Ben-Zvi, edt, Susan Glaspel, Essays on Her Theatre and Fiction, Ann Arbor, University of Michigan Press, U.S.A., 2005, ISBN 0-472-10549-3,
https://books.google.co.in/books?hl=en&lr=&id=CH3iK4CmSfMC&oi=fnd&pg=PA1&dq=research+papers+on+susan+glaspell,+trifles&ots=YFDxr_434B&sig=EMGgZf_LjrM1jWb7JWE46qraON4#v=onepage&q=research%20papers%20on%20susan%20glaspell%2C%20trifles&f=false
- Trifles By Susan Glaspel Essay Research Paper, Главная > Реферат >Остальные работы,<https://works.doklad.ru/view/7ls7arnTUBw.html>
- Trifles and Suppressed Desires Essay Research Paper,
<https://works.doklad.ru/view/6fXSgWTj1Xo.html>
- Rabbit Hole, Theme Analysis,
<https://rabbitholedrama.wordpress.com/2017/05/03/theme-analysis/>
- Lynn Nottage, Ruined, Theatre Communication Group, New York, 2009.
<https://books.google.co.in/books?hl=en&lr=&id=T0v6CAAQBAJ&oi=fnd&pg=PR9&dq=research+papers+on+Lynn+Nottage+Ruined&ots=XgGvBRU5II&sig=CuoJ3cCvs6aHpCrx54WH->
- Jocelyn L. Buckner, edt., A Critical Companion to Lynn Nottage, Routledge, London and New York, 2016, ISBN 9781138822597 (pbk) ISBN 9781315742489 (ebook)
<https://books.google.co.in/books?hl=en&lr=&id=RigRDAAAQBAJ&oi=fnd&pg=PP1&d>

q=research+papers+on+Lynn+Nottage+Ruined&ots=7L3qFJkyxs&sig=val8fDQ1LEbHkZgfxLI
Tjn_N4JY#v=onepage&q=research%20papers%20on%20Lynn%20Nottage%20Ruined&f=f also

- Yoshi White, Friend or Foe? Agency of the Female Character in American Theater: David Auburn's Proof and Lynn Nottage's Ruined, https://digitalcommons.otterbein.edu/cgi/viewcontent.cgi?referer=https://scholar.google.co.in/&httpsredir=1&article=1014&context=aegis_humanity#page=38
- Gatt D, Gender-Divide and Feminine Subversion in Manjula Padmanabhan's Lights Out. *Inter. J. Eng. Lit. Cult.* 2014, 2(11): 271-276, <https://www.academicresearchjournals.org/IJELC/PDF/2014/December/Gatt.pdf>
- Lisa Merrill and Theresa Saxon, Replaying and Rediscovering The Octoroon, *Theatre Journal*, John Hopkins University Press, Volume 69, Number 2, June 2017, pp. 127 – 152, 10.1353/tj.2017.0021, <https://muse.jhu.edu/article/663994>
- Chaudhuri, Nupur. (2020, April 17). Imperialism and Gender. Retrieved from URL: <https://www.encyclopedia.com/international/encyclopedias-almanacs-transcripts-and-maps/imperialism-and-gender>

Programme Name: **M.A. (English)**

Course Name: **Research Methodology in
Language and Literature**

Total Credits: 04

Total Marks: 100

Pre requisite: Intermediate level proficiency in English language

Preamble:

This course aims to familiarize the learners with the essentials of academic research in literature and language. It offers a thorough introduction to the concept of research, the terminologies associated with research activity and its systematic planning and execution. Through extensive practice, the course would develop in learners an ability to identify research problems and to use various tools and techniques of research to write a dissertation/thesis/research proposal using the latest referencing and bibliographic style manual.

Objectives of the Course:

1. To introduce students to the philosophy, concepts and mechanics of research
2. To train students in the use of language, style and discourses suitable for dissertation- writing
3. To expose them to theories of literature, and help them acquire both a theoretical thrust and hands-on experience in writing research proposals before they embark on the execution of the dissertation proper
4. To acquaint them with the process of thesis writing
5. To acquaint them with the techniques and conventions of documentation in research

Course outcomes:

By the end of the course, the learners will be able to

1. Demonstrate their knowledge about the terminologies associated with research activity
2. Analyze linguistic/generic aspects of a research paper
3. Use relevant critical concepts and theory in order to effectively analyze and evaluate literary texts
4. Select study material, review and develop theoretical and conceptual frameworks for their research
5. Write a research proposal/paper independently

Semester I - Course No. – VI

Title of the Course: Research Methodology in Language and Literature

Unit I: Introduction to Research in Language and Literature:

(Lectures-08)

- Philosophy and Paradigms of Research Inquiry
- Research and Development
- Research and Global Competition
- Literary Research
- Language Research
- Types of Research
- Difference between Research Methods and methodologies
- Qualities of a Good Researcher

Unit II: Theoretical Approaches and Research Methods

(Lectures: 20)

A) Theoretical Approaches:

- **Text-oriented approaches:** Philology, rhetoric, formalism and structuralism, new criticism, semiotics and deconstruction
- **Author-oriented approaches:** Biographical criticism, psychoanalytic criticism, phenomenology
- **Reader-oriented approaches:** Reception theory, reception history, reader-response criticism
- **Context-oriented approaches:** Literary history, Marxist literary theory, feminist literary theory, new historicism and cultural studies

B) Research Methods:

- Oral History as a Research Methods
- Visual Methods
- Use of Ethnographic Methods
- Interviewing
- Quantitative and Qualitative Methods in Language and Literature research
- Case Study Method for language Research

Unit III: Tools, Language and Research Ethics

(Lectures 14)

- Collection of data: Primary data and secondary sources: Library (Print and Online), Field Archives, Documentaries, E-Resources (UGC-INFONET Digital Library Consortium, N-LIST, INFLIBNET and ERNET), Online Repository and Preparation of Working Bibliography
- Data collection measures for language research
- Research variables, validity and reliability of data
- Research language: clarity, correctness and coherence
- Ethical considerations in language and literary research
- Documenting Sources: Avoiding plagiarism, Giving Credit: paraphrasing and quoting
- Intellectual Property Rights

Unit IV: Writing a Research Proposal and Dissertation, Compiling, Documentation and Referencing for Research:

(Lectures 18)

- A) Research Proposal:** Selection of a topic, preparing an outline or abstract, aims and objectives of the study, hypothesis, review of literature, research methodology, chapter scheme, scope and limitations, conclusion, keywords
- B) Structuring a Dissertation:**
Steps to be followed for writing a dissertation; the drafting, editing and revision process; Key Issues and Arguments; Discussions of the findings and conclusion drawn; Contribution of the project to the existing body of research; Direction for future research; Citing Sources in the text: Intext citation, parenthetical citation, run -in quotation, Citing print, web, film and archival sources; Footnotes/endnotes; Works Cited/Bibliography
- C) Mechanics of Writing:** Spelling and punctuations; ellipses, note taking, indention, margins, font, spacing, text formatting, title, running head and page number, internal headings and subheadings, placement of the list of Works Cited, tables and illustrations, and proof correction

Recommended Style Guide:

MLA Handbook. Modern Language Association of America; 9th Edition, 2021.

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Nature of Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II

References:

- 1) Allison, B. *The Students' Guide to Preparing Dissertations and Theses*. London: Kogan Page, 1997.
- 2) Altick, Richard D. and John J. Fenstermaker. *The Art of Literary Research*. New York: Norton, 1993.
- 3) Bachman, L. *Statistical Analysis for Language Assessment*. Cambridge: CUP, 2004.
- 4) Clark, Roy Peter. *Writing Tools: 50 Essential Strategies for Every Writer*. Little, Brown Spark, 2008.
- 5) Deshpande, H.V. *Research in Literature and Language: Philosophy, Areas and Methodology*. Notion Press, 2018.
- 6) Griffin, G. *Research Methods for English Studies*. Edinburgh: Edinburgh University Press, 2013.
- 7) Guerin, Wilfred L. (et al). (Eds.) *A Handbook of Critical Approaches to Literature*. Delhi: OUP, 2010.
- 8) Harris R. Steven and Kathleen A. Johnson. Eds. *Teaching Literary Research: Challenges in a Changing Environment*. Chicago: Association of College and Research Libraries, 2009.

- 9) Klarer, Mario. *An Introduction to Literary Studies*. New York: Routledge, 2004.
- 10) Kothari, C.R. *Research Methodology: Methods and Techniques*. New Delhi: NewAge, 2009.
- 11) Kumar, Ranjit. *Research Methodology: A Step by Step Guide for Beginners*. New Delhi: Sage Publications, 2014.
- 12) Litosseliti, Lia. (ed.) *Research Methods in Linguistics*. London: Continuum, 2010.
- 13) Mackay, A. & S. Gass. *Second Language Research Methodology and Design*. Mahwah, N.J: Lawrence Erlbaum, 2005.
- 14) Marcuse, Michael J. *A Reference Guide for English Studies*. Oxford: University of California Press, 1990.
- 15) Nayar, Pramod K. *From Text to Theory*. Viva Books, 2017.
- 16) Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson Education, 2009.
- 17) Nunan, D. *Research Methods in Language Learning*. Cambridge: CUP. 1992.
- 18) Patton, M. Q. *Qualitative Research and Evaluation Methods*, 4th edition. Thousand Oaks: Sage, 2015.
- 19) Quadri, Syed Mohammed Haseebuddin. *The Craft of Language and Literary Research*. New Delhi: Atlantic Publishers, 2001.
- 20) Sinha, M. P. *Research Methods in English*. Atlantic, 2018.
- 21) Turabian, Kate L., Booth, Wayne C. *A Manual for Writers of Research Papers, Theses, – Chicago Style for Students and Researchers*. University of Chicago Press; 9th Edition, 2018.
- 22) Williams, Kate and Jude Carroll. *Referencing and Understanding Plagiarism*. Palgrave, Macmillan, 2009.

University of Mumbai
M.A. (English)
Part -I- Semester II

Programme Name: **M.A. (English)**

Course Name: **English Drama from Shakespeare
to the Present
Major Mandatory Course**

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

The paper „English Drama form Shakespeare to the Present“ intends to familiarize the learner with the development of drama as a literary genre. It also proposes to introduce the learner to the traditions of English drama. With the help of representative texts, it aims at tracing the development of drama in England from the 16th to the 20th Century.

Objectives of the Course:

- To familiarize the learners with the representative English drama of different ages and periods.
- To introduce the learners to various theories of drama.
- To enable the learners to understand the elements of drama and theatre.
- To inculcate a critical niche in analyzing and appreciating drama.

Course Outcomes: On completion of the course, the learner will be able to

- Explain various theories of drama
- Show an understanding of the elements of drama and theatre
- Demonstrate abilities to appreciate and critically evaluate English Drama

Note:

1. Teachers are expected to refer to “Section A” as a context while teaching texts in “Section B”.
2. “Section A” of each unit is to be used for assignments and students “ self - study only.
3. Students may take the guidance of teachers as and when required.
4. Separate questions based on “Section A” are not to be asked in the Semester End examination.
5. Internal Test and Semester End Examination questions should be based on “Section B” of each unit, which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Semester II – Course - VII

Title of the paper: English Drama from Shakespeare to the Present

Total Credits: 04

Total Lectures: 60

MODULE I : (2 CREDITS)

Unit 1: The Elizabethan and Jacobean Period

Section A: Background

1. **Socio-cultural, political and intellectual (history of ideas):** Feudalism and Social Status; Ecclesiastical/Church Control, Printing and Literacy, Travel and Exploration under Tudor reign and Early Stuarts
2. **Form/Genres /Movements:** Miracle plays, Moralities, Interludes, Renaissance, Humanism, Reformation, Elizabethan Stage, University Wits, Shakespearean Plays, the Blank Verse, Comedy of Humours
3. **Representative Dramatists:** Thomas Kyd, Christopher Marlowe, John Lili, Ben Jonson, Thomas Dekker, John Heywood, George Chapman, Cyril Tourneur, John Webster, Beaumont, John Fletcher, Philip Massinger, Thomas Middleton, William Rowley, John Ford, James Shirley, William Shakespeare, Robert Greene, Thomas Lodge.

Section B: Drama

William Shakespeare: *The Merchant of Venice*.

Christopher Marlowe: *Dr. Faustus*

Unit II: The Restoration Period

Section A: Background

1. **Socio-cultural, political and intellectual (history of ideas):** English Civil War, Puritan Regime, Restoration, Rise of Party Politics, Age of Satire
2. **Form/Genres/ Movements:** Neo-Classicism, Heroic plays, Musical Comedy, Comedy of Manners, Restoration Comedy
3. **Representative Dramatists:** John Dryden, Sir John Etherege, Sir Charles Sedley, William Wycherley, William Congreve, George Farquhar, Sir John Vanbrugh, John Gay, Roger Boyle, Joanna Baillie.

Section B: Drama

William Congreve: *Way of the World*

William Wycherley: *The Country Wife*

MODULE II : (2 CREDITS)

Unit –III: Drama of the Eighteenth and Nineteenth Century

Section A: Background

1. **Socio-cultural, political and intellectual (history of ideas):** Impact of Industrial Revolution, French Revolution, Victorian age and its literary characteristics, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality, Age of Reason,
2. **Form/Genres and Movements:** Aesthetic Movement, Pre-Raphaelite Movement, Medievalism,
3. **Representative Dramatists:** Colley Cibber, Richard Steele, George Lillo, Ambrose Philips, Henry Fielding, Oliver Goldsmith, Hugh Kelley, Richard Cumberland, R. B. Sheridan, T. W. Robertson, Sir Arthur Wing Pinero, Henry Arthur Jones, G. B. Shaw, S. M. Synge.

Section B: Drama

Oliver Goldsmith: *She Stoops to Conquer*

G. B. Shaw: *Candida*

Unit IV: Modernism and After

Section A: Background

1. **Socio-cultural, political and intellectual (history of ideas):** World War I and II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War I and II developments in literature
2. **Trends and Movements:** Existentialism, Absurd Drama, Poetic Drama, Realism, The Movement and features of Modernism, Postmodernism.
3. **Representative Dramatists:** T. S. Eliot, Terence Rattigan, Samuel Becket, John Osborne, Harold Pinter, Arnold Wesker, John Arden, John Whiting, Brendan Behan, Shelagh Delaney, Robert Bolt.

Section B: Drama

Samuel Beckett : *Waiting for Godot*

T. S. Eliot: *Murder in the Cathedral*

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Nature of Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II
Q.3	A. Essay Type Question Or B. Essay Type Question	15	III
Q.4	A. Essay Type Question Or B. Essay Type Question	15	IV

Note: External Assessment (Semester End Examination: 50 Marks): Questions should be based on “Section B” of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

References:

1. Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London:
2. Boulton, Marjorie, *Anatomy of Drama*

3. Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy*, Cambridge, 1935
4. Bradley, A. C. *Shakespearean Tragedy*, London: Macmillan, 1904.
5. Brooks Cleanth and Fiedelston, *Understanding Drama*
6. Esslin Martin. *The Theatre of the Absurd*. Garden City NJ, Doubleday, 1961
7. Esslin, Martin. *Absurd Drama*, Harmondsworth: Penguin, 1965.
8. Evans, Ifor. *A Short History of English Drama*.
9. Gascoigne, Bamber, *Twentieth Century Drama*, London: Hutchinson, 1962.
10. Leech, Clifford. *Marlowe: A Collection of Critical Essays*, London, 1964
11. Nicoll, Allardyce, *Theory of Drama* (New York, Thomas Crowell Co., 1931) Putnam Publishing, 1976
12. Steiner, George *The Death of Tragedy*, London: Faber and Faber, 1961.
13. Styan, J. L. *Modern Drama in Theory and Practice*, 3 vols. Cambridge, 1981.
14. Taylor, John Russell. *Anger and After*. Baltimore: Penguin Books, 1963.
15. Una Ellis-Fermor. *Jacobean Drama*, University Paperbacks, Methuen, 1935

Programme Name: **M.A. (English)**

Course Name: **English Fiction from Defoe
to the Present
Major Mandatory Course**

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

The novel is realistic prose fiction in such a way that it can demonstrate its relation to real life. The industrial revolution can be said, paved the way to the rise of the middle-class and it also created a demand for people's desire for reading subjects related to their everyday experiences. This paved way for the origin and development of the genre. The course, "English Fiction: From Daniel Defoe to the Present" aims to familiarize the students with the development of English Fiction, from Daniel Defoe to the Present, i.e. 21st century. It offers a thorough introduction to the essential genres of novel, trends and movements in writing, and different novelists across major periods in literary history from Daniel Defoe to the present times. Through extensive reading and writing, the course would develop student's ability to place the literary texts in the wider intellectual and historical contexts.

Course Objectives:

1. To provide a comprehensive view of the origin and development of the British Fiction from the age of Defoe to the present day.
2. To familiarize them with the forms/genres/movements as well as the respective representative novelists of each age.
3. To enable the students to identify and analyze a literary text in its historical, socio-cultural/political and intellectual context.

Course Outcomes:

By the end of the course, the learners will be able to

1. Demonstrate their knowledge about the style of writing of the novelists that prevailed during the particular age, which they represent.
2. Engage critically with a range of novelists' writings and would be able to analyze and interpret any given novel in a wider context.
3. Enhance sensitivity towards life.
4. Contextualize the text and develop appreciation of other cultures and ways of life

Note:

1. Teachers are expected to refer to "Section A" as a context while teaching texts in "Section B".
2. "Section A" of each unit is to be used for assignments and students "self - study only.
3. Students may take the guidance of teachers as and when required.
4. Separate questions based on "Section A" are not to be asked in the Semester End examination.
5. Internal Test and Semester End Examination questions should be based on "Section B" of each unit, which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Semester II – Course - VIII
Title of the paper: English Fiction from Defoe to the Present

Total Credits: 04

Total Lectures: 60

MODULE I: (2 CREDITS)

Unit 1: Defoe to the Romantic Fiction (1719-1818)

Section A: Background

- a) **Socio-cultural, political and intellectual (history of ideas):** The Union of the parliament of Scotland and England in 1707 to form a single Kingdom of Great Britain. The Battle of Culloden, the new British identity, the anti-Scottish sentiment and the multinational voices.
- b) **Forms and Literary Trends:** Gothic Novel, (early example of Science Fiction) Romances, Fiction, the sentimental novel or the novel of sensibility, novels of manners, Essays, prose.
- c) **Representative Fiction Writers:** Daniel Defoe, Afra Behn, Samuel Richardson, Mary Wollstonecraft Shelley, Henry Fielding

Section B: Novels

Daniel Defoe: *Robinson Crusoe* (1719)

Mary Shelley: *Frankenstein; or the Modern Prometheus* (1818)

Unit 2: Nineteenth Century Fiction

Section A: Background

- a) **Socio-cultural, political and intellectual (history of ideas):** Restoration and its impact on literature, Rise of Prose and fiction, Rise of Social Novel, Industrialization, reform act of 1832, Politics, Novel of satire, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality.
- b) **Form/Genres/ Movements:** Age of political satire, literary realism, supernatural and fantastic fiction.
- c) **Representative Novelists:**
Bronte Sisters, George Eliot, Jane Austen, Thomas Hardy, Elizabeth Gaskell, Samuel Butler, John Galsworthy.

Section B: Fiction

Emily Bronte: *Wuthering Heights* (1847)

Thomas Hardy: *Tess of the d'Urbervilles* (1891)

MODULE II : _____ (2 CREDITS)

Unit 3: Twentieth Century Fiction

Section A: Background

- a) **Socio-cultural, political and intellectual (history of ideas):** The Age of ideologies, The influence of science, technology and Psychology, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature, Cold-war.
- b) **Form/Genres and Movements:** Modernism, Science Fiction, meta-fiction, Magic realism, Interior monologue, Oedipus complex, psychological novel, stream of consciousness novel, Graphic Fiction.
- c) **Representative Novelists:** James Joyce, Virginia Wolfe, William Golding, D.H. Lawrence, Joseph Conrad, E. M. Forster, H.G. Wells.

Section B: Fiction

William Golding: *Lord of the Flies* (1954)

Michael Ondaatje: *The English Patient* (1992)

Unit 4: Twenty First Century

Section A: Background

- a) **Socio-cultural, political and intellectual (history of ideas):** Globalization and literature, Age of social media, adaptations of traditional movements.
- b) **Trends and Movements:** Digital Literatures, revolution in communication technology, short fiction.
- c) **Representative Novelists:** Michael Chabon, Jennifer Egan, Ben Fountain, Ian McEwan, Chimamanda Ngozi Adichie, Zadie Smith Jeffrey Eugenides.

Section B:

David Mitchell: *Cloud Atlas* (2004)

Sarah Waters: *Little Stranger* (2009)

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Nature of Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit

Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II
Q.3	A. Essay Type Question Or B. Essay Type Question	15	III
Q.4	A. Essay Type Question Or B. Essay Type Question	15	IV

Note: External Assessment (Semester End Examination: 50 Marks): Questions should be based on “Section B” of each unit which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

References:

1. Auerbach, Eric. *Mimesis: The Representations of Reality in Western Literature*. Princeton: Princeton UP, 2003.
2. Bakhtin, Mikhail. "Discourse in the Novel." *Literary theory: An anthology 2* (1935): 674-685.
3. Booth, Wayne C. *The Rhetoric of Fiction*. Chicago: University of Chicago Press, 1961.
Boulton, Marjorie. *The Anatomy of the Novel*. London: Routledge and Kegan Paul, 1975.
Eagleton, Terry. *The English Novel: an Introduction*. Oxford: Blackwell, 2004.
4. Currie, Gregory. *The nature of fiction*. Cambridge University Press, 1990.
5. Forster, EM. *Aspects of the Novel*. London: Edward Arnold, 1927. Lodge, David. *The Art of Fiction*. New York: Viking, 1992.
6. Gardner, John. *The Art of Fiction*. New York: Alfred A. Knopf, 1984. Print.
7. Hazra, Aparajita. *The Terrible Beauty*. Kolkata: Booksway Publishers India.2012. Print.
8. _____. *Her Hideous Progeny*. Kolkata: Booksway Publishers India.2013. Print.
9. _____. *The Brontes: the Sorority of Passion*. Kolkata: Booksway Publishers India.2013. Print.
10. _____. *The Art of Articulation*. Delhi: Macmillan Publishers India.2015. Print.
11. Kettle, Arnold. *An Introduction to the English Novel* Vol. I. London: Hutchinson, 1974. Print.
12. Lubbock, Percy. *The Craft of Fiction*. London: Jonathan Cape, 1921. Lukacs, Georg. *The Theory of the Novel*. Cambridge: MIT Press, 1971. Scholes, Robert. *Elements of Fiction*. Oxford, OUP, 1968.

13. Lubbock, Percy. *The Craft of Fiction*. U.S.A.: Create Space, 2010. Print.
14. Lucas, George. *The Theory of Novel*. London: Merlin Press, 1971. Print.
15. Matthews, Brander. *The Philosophy of the Short-story*. Longmans, Green, and Company, 1901. Booth, Wayne C. *The rhetoric of fiction*. University of Chicago Press, 2010.
16. McHale, Brian. *Postmodernist fiction*. Routledge, 2003.
17. Patea, Viorica, ed. *Short story theories: A twenty-first-century perspective*. Vol. 49. Rodopi, 2012. Shaw, Valerie. *The short story: a critical introduction*. Routledge, 2014.
18. Probyn, Clive T. *English fiction of the eighteenth century, 1700-1789*. Addison-Wesley Longman Limited, 1987.
19. Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge: 2002. Print.
20. Schorer, Mark. "Technique as Discovery". *The Hudson Review*. 1. 1 (1948): 67-87. Watt, Ian. *The Rise of the Novel*. London: Peregrine, 1970.
21. Watt, Ian. *The rise of the novel*. Univ of California Press, 2001.

Programme Name: **M.A. (English)**

Course Name: **Literary Theory: Post World War II
Major Mandatory Course**

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

“Literary Criticism” is a study of literary theory and criticism, wherein works and ideas of prominent theorists are used as critical lenses to read and understand literature, art and culture. The multiple viewpoints and schools of thought enable the reader to tease out the varied layers of a literary text. Placed within the socio-cultural, economic and political contexts, the study and application of these theories can enlighten us about the aesthetics and politics of the reading/writing/interpretive processes and explore the links between life and literature.

Objectives of the Course:

- 1) To introduce the learners to a wide range of critical methods and literary theories
- 2) To enhance their analytical, interpretative and critical skills
- 3) To enable them to use the various critical approaches and literary theories in the analysis of literary and cultural texts
- 4) To make them aware of the trends and cross-disciplinary nature of literary theories
- 5) To acquaint them with the conventions of research papers

Course Outcomes:

- 1) The learners will develop an awareness of the varied critical methods and literary theories.
- 2) They will be able to analyse, interpret and criticize literary texts.
- 3) They will be able to apply the varied critical approaches and literary theories in exploring the multiple viewpoints of the literary texts.
- 4) They will become aware of the trends and cross-disciplinary nature of literary theories.
- 5) They will become acquainted with the conventions of writing research papers.

Note:

1. Teachers are expected to refer to “Section A” as a context while teaching texts in “Section B”.
2. “Section A” of each unit is to be used for assignments and students “ self - study only.
3. Students may take the guidance of teachers as and when required.
4. Separate questions based on “Section A” are not to be asked in the Semester End examination.
5. Internal Test and Semester End Examination questions should be based on “Section B” of each unit, which is prescribed for detailed study. Students’ answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

Semester II – Course - IX
Title of the paper: Literary Theory: Post World War II

Total Credits: 04

Total Lectures: 60

MODULE I: (2 CREDITS)

Unit 1: Structuralism, Post-Structuralism and Deconstruction

A. Terms and Concepts

Text and writing (Ecriture), Sign (Signifier and Signified), Langue and Parole, Transcendental signified, Aporia, Difference, Discourse

B. Critical Essays (All the essays are from *Modern Criticism and Theory: A Reader*)

1. Roland Barthes – “The Death of the Author”
2. Jacques Derrida – “Structure, Sign and Play in the Discourse of the Human Sciences”
3. Jean Baudrillard – “Simulacra and Simulations”

Unit 2: Gender Studies, Subaltern Studies and Psychoanalysis

A. Terms and Concepts

Gender, Masculinity, Femininity, Phallogocentric discourse, Gynocriticism, Subaltern, Hybridity, Id, Ego and Superego, Oedipus Complex, Sublimation, Symbolism

B. Critical Essays

1. Judith Butler – “Subjects of Sex/Gender/Desire” (From *Gender Trouble*)
2. Gayatri Spivak – “Can the Subaltern Speak?”
3. Juliet Mitchell – “Femininity, Narrative and Psychoanalysis” (From *Modern Criticism and Theory: A Reader*)

MODULE II: (2 CREDITS)

Unit 3: Reader Response, Marxism and New Historicism

A. Terms and Concepts

Phenomenology, Implied Reader, Affective Stylistics, Interpretative Communities, Base and Superstructure, Ideology, Hegemony, Political Unconscious, Circulation, Context, Culture, History and Narrative

B. Critical Essays

1. Stanley Fish - “Interpreting the Variorum” (From *Modern Criticism and Theory: A Reader*)
2. Fredric Jameson- “The Politics of Theory: Ideological Positions in the Postmodernism Debate” (From *Modern Criticism and Theory: A Reader*)
3. Stephen Greenblatt – “Resonance and Wonder” (From *Learning to Curse*)

Unit 4: Postcolonialism, Ecocriticism and Technocriticism

A. Terms and Concepts

Colonialism, Orientalism, Hybridity, Subaltern, Anthropocentrism and Ecocriticism, Pastoralism, Ecofeminism, Scientific Progress, Technoethics, Afrofuturism, Science Fiction (Space Opera, Cyberpunk and Biopunk)

B. Critical Essays

1. Bill Ashcroft, Gareth Griffith and Helen Tiffins - "Cutting the Ground" (From *The Empire Writes Back*)
2. Cheryll Glotfelty - "Literary Studies in an age of Environmental Crisis" (From *The Ecocriticism Reader*)
3. Haraway, Donna. - "A Cyborg Manifesto". Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991), pp.149-181.

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Nature of Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II
Q.3	A. Essay Type Question Or B. Essay Type Question	15	III
Q.4	A. Essay Type Question Or B. Essay Type Question	15	IV

Suggestions for Internal Assessment:

1. Analytical session (content analysis of literary theories to be decided by the Colledgecenter where the course is offered)
2. Class presentation: on theories and approaches
3. Book review of theories and criticism
4. Article review: selected from journals and books
5. Seminar participation
6. Writing research papers

Note: External Assessment (Semester End Examination: 50 Marks): Questions should be based on "Section B" of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

References:

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
2. Ashcroft, Bill; Griffiths, Graham; Griffiths, Gareth; Ashcroft, Frances M.; Tiffin, Helen. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2002.
3. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: OUP, 2001.
4. Banerjee, Prantik. *Cultural Studies: Texts and Contexts*. Dattasons, Nagpur, 2021.
5. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
6. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. NY: Routledge. 1990.
7. Castle. Gregory. *The Blackwell Guide to Literary Theory*. USA, UK, Australia: Blackwell Publishing. 2007.
8. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. Ed. London: Routledge & Kegan Paul, 1987.
9. Glotfelty, Cheryl and Harold Fromm (Ed.) *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: The University of Georgia Press, 1996.
10. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
11. Haraway, Donna. *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*. Simians, Cyborgs and Women: The Reinvention of Nature. 12. New York; Routledge, 1991. pp.149-181.
13. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
14. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader*. (Second edition). New Delhi: Pearson, 1988.
15. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
16. Pawar, Pramod Ambadasrao. *Trans- Deconstruction: Theory on Monism*. Cameroon: Nyaa Publishers, 2021.
17. Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
18. Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.
19. Spivak, Gayatri. Can the Subaltern Speak? In Nelson, Cary; Grossberg, Lawrence (eds.). *Marxism and the Interpretation of Culture*. Basingstoke: Macmillan. 1988. pp. 271–313.
20. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York: Garland Publishing, 1999.
21. Wallwork, Adrian. *English for Writing Research Papers*. London: Springer. 2011.
22. Wolfreys, Julian. Ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

Programme Name: **M.A. (English)**

Course Name: **English in Use and Usage
Major Mandatory Course**

Total Credits: 04

Total Marks: 50

Pre requisite: Intermediate level proficiency in English language

Preamble:

English in Use and Usage is a course intended to support the learner of English as a foreign or second language to explore the idea of pragmatics, sociolinguistics, varieties of English and the history English in India. The recent approaches to the study of language are highly interdisciplinary. Its sub-fields such as Pragmatics and sociolinguistics focus on different aspects of speech, interaction and variation in language, both according to the use and user. Theories of how language functions in a context contribute to a better understanding of the usage of language. Moreover, an understanding of the factors that cause variation in language as well as the parameters of appropriacy is essential in appreciating the field, mode and speech community specific, use of language.

The History and the continued use of English in India as well as the development of Indian variety of English makes a case for a comprehensive study of use and usage of English in this context. With this backdrop, the course is designed.

Objectives of the Course:

- To develop a sociolinguistic perspective in studying English language
- To enable students to study the meaning of language in its interactional context.
- To develop a critical understanding of native and non-native varieties of English
- To map the appropriacy of English use in varied contexts with a historical perspective of English in India.

Learning outcomes of the Course:

Having successfully completed this module, the learner will:

1. Demonstrate an understanding of English language with a sociolinguistic perspective

2. Understand how the meaning of language is shaped in its interactional context.
3. Show a critical understanding of the native and non-native varieties of English
4. Be able appropriate the English use in varied contexts with a historical perspective of English in India.

Semester II – Course - X Title of the paper: English Use and Usage	
Total Credits: 02	Total Lectures: 30

Unit I:	Pragmatics	10
	<ul style="list-style-type: none"> ● Introduction, Pragmatics and Nature of Language, Difference between Semantics and Pragmatics ● Implicature, Presupposition, ● Speech Act Theory 	
Unit II:	Varieties of English	10
	<ul style="list-style-type: none"> ● Dialects of English ● Standard English and Non Standard English ● Native and Non-Native Varieties of English ● English-Based Pidgins and Creoles 	
Unit III:	English in India	10
	<ul style="list-style-type: none"> ● History of English in India: Rise and Growth of English Language in Pre-Independence India, ● Status and Development of English Language in Post-Colonial Period, ● English in Indian Literature and Media ● Features and Structures of English in India. 	

Evaluation Pattern:

Internal Assessment = Total Marks: 25			
S. No.	Nature of Assessment		Marks
1.	Classroom participation and attendance		05 Marks
	Written Assignment		10 Marks
	Oral Presentation		10 Marks
	Total Marks		25 Marks
Assessment (Semester End) Total Marks: 25			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (05 Questions)	05	I
Q.2	Short notes on ANY TWO out of four	10	II
Q.3	A. Essay Type Question Or B. Essay Type Question	10	III

Suggested Topics for Internal Assessment (Written and Oral 10+10)

1. A study of speech acts in a selected text (Play, passages from novel/short story/T.V commercials/film)
2. Analytical study of adjacency pairs (with specific reference to phatic communication) in day to day conversation (samples)
3. Observation and violation of cooperative principles in a selected text
4. Study of face and politeness strategies (Play, passages from novel/short story/T.V commercials/film)
5. Analytical study of turn taking (Play/film/ TV Debate/Talk show)
6. Register analysis of a selected text.
7. Analysis of style in a selected oral/written text.
8. Comparative analysis of two registers in English.
9. Analysis of code switching and code mixing (novel/poem/chat/commercials/film).
10. Students in consultation with the concerned faculty member can choose the relevant topic/s for the assignment.

Instructions for written assignment

- Length of the written report: 1000 words (excluding abstract, key words, references, and appendices in any)

The written assignment should follow the below given structure: Title, Abstract, Keywords, Introduction, Discussion of major concepts, Brief note on the selected samples, Detailed analysis, Conclusion, Footnotes, if necessary and References

Recommended Reading

1. Archer, Dawn, Karin Aijmer, and Anne Wichmann. *Pragmatics: An Advanced Resource Book for Students*. Routledge, 2012.
2. Bauer, Laurie. *An Introduction to International Varieties of English*. Hong Kong University Press, 2002.
3. Biber, Douglas, and Susan Conrad. *Register, Genre and Style*. Cambridge University Press, 2009.
4. Bolton, Kingsley, and Braj B. Kachru. *Asian Englishes*. Vol. 4. Routledge, 2006.
5. Crystal, David. *English as a Global Language*. Cambridge University Press, 2012.
6. Crystal, David, and Derek Davy. *Investigating English Style*. Routledge, 2016.
7. Cheshire, Jenny, ed. *English around the World: Sociolinguistic Perspectives*. Cambridge University Press, 1991.
8. Kachru, Braj B. *The Indianization of English: the English Language in India*. Oxford University Press, 1983.
9. Kachru, Braj B. *The Alchemy of English: The Spread, Functions, and Models of Non-Native Englishes*. University of Illinois Press, 1990.
10. Krishnaswamy, N. & Burde, A. S. *The Politics of Indians' English: Linguistic Colonialism and the Expanding English Empire*. Oxford University Press, 1998.
11. Leech, G. N. *Principles of Pragmatics*. Longman, 1983.
12. Levinson, S. C. *Pragmatics*. Cambridge University Press, 1983.
13. Lange, Claudia. *The Syntax of Spoken Indian English*. John Benjamins Publishing Company, 2012.
14. Maguire, Warren & April McMahan. eds. *Analyzing Variation in English*. Cambridge University Press, 2011.
15. Meyer, Charles. *English Corpus Linguistics: An Introduction*. Cambridge University Press, 2002.
16. Jenkins, Jennifer. 2nd ed. *World Englishes*. Routledge. (Special Indian Edition), 2012.
17. Schneider, Edgar. *English Around the World: An Introduction*. Cambridge University Press, 2010.
18. Spolsky, Bernard. *Sociolinguistics*. Oxford University Press, 1998.
19. Strevens, Peter. *New Orientations in the Teaching of English*. Oxford University Press, 1977.
20. Trudgill, Peter. *Introducing Language and Society*. Penguin, 1992.
21. Trudgill, Peter. "Standard English: What it isn't." *Standard English: The Widening Debate* (1999): 117-128.

22. Crystal, David. *The Stories of English*. (2004)
23. Crystal, David. *Let's Talk: How English Conversation Works* (2020)
24. John, Bino. K. *Entry from Backside Only: Hazaar Fundas of Indian-English* (2007, 2013)
25. **Web Resources:**
26. <https://www.latg.org/2018/06/24/indian-english/>
27. Braj B. Kachru (1965). The Indianness in Indian English, *Word*, 21:3, 391-410, <https://doi.org/10.1080/00437956.1965.11435436>
28. Costa, D. (2019). The Indian English: A National Model. <https://files.eric.ed.gov/fulltext/EJ1244241.pdf>
29. Kashyap, Abhishek. (2014). Developments in the linguistic description of Indian English: State of the art https://www.researchgate.net/publication/259569575_Developments_in_the_linguistic_description_of_Indian_English_State_of_the_art
30. <https://www.linguisticsociety.org/resource/sociolinguistics>
31. <https://www.hawaii.edu/satocenter/langnet/definitions/index.html>
32. <https://www.thoughtco.com/language-variety-sociolinguistics-1691100>
33. <https://www.britannica.com/science/pragmatics>
34. Cambridge Textbooks in Linguistics. www.cambridge.org

Programme Name: **M.A. (English)**

Course Name: **Mythology and Literature
Major Elective Course**

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

The course on mythology and literature is needed for two major purposes in academic studies at postgraduate level. The first is to apply major contemporary theories that the students have been learning in their syllabus so far, such as the comparative, psychological, socio-cultural, functionalist, structuralist, and feminist perspective to appropriately explain and analyse mythology and literature that emerged from mythology. The second and the more vital purpose is to help students expand their views and research on the universality, humanity and carbon- based interdisciplinary associations between mythology and various disciplines like history and geography, archaeology and cultural anthropology, religion and metaphysics, philosophy and theosophy, psychology and sociology, biology and geology, ecology and environmental studies. The course on Mythology and literature thus, aims at training students in knowing and growing the skills of learning and comparing mythology and literature as well as the skills of exploring new research in these academic studies.

Objectives of the Course: The purpose of this course is

- To acquaint post-graduation students with the universal characteristics of mythology, epics, folktales, archetypal heroism, symbols and images from canonized legends, and genres found in a cross section of cultures from the regions of all directions
- To educate the students in the co -relation of mythology and literature across cultures, history, present and future designs of cultural importance, like the folklore as product of mythology
- To discover the importance of the rituals, traditions, customs and norms related to dimensions such as gender identity, national identity and socio-political imaging in contextualizing mythologies, and the role of mythology in shaping the ethical and moral values in society
- To re-invent and learn the mythology, contextualizing it in modern times to explore with different perspectives, conceptions and perceptions of sacred or profane, time or space and so on.
- To explore and evaluate the importance of deities, Gods, Goddess, demons and mysterious elements associated with mythology through ancient Scriptures, ancient books, sculptures and narratives of religion in shaping the mythicized cultures in and across nations.

Course Outcomes: Students who complete the course should be able to:

- Demonstrate knowledge of the conventions and methods in the study of mythology and literature;

- Investigate, describe, and analyse the roles and effects of human culture on both the mythology and the retelling or reinterpretation of mythology in the changing times human societies;
- Compare and analyse various conceptions of literature that emerges from the resources of mythology and the mythological reproduction in the form of literature through various genres;
- Demonstrate knowledge and understanding of ideas and values inculcated in them Exploring Cultural and religious value of mythology across various cultures.

Semester II – Course – XI (A)

Title – Mythology and Literature

Total Credits: 04

Total Lectures: 60

MODULE I: (2 CREDITS)

Unit I: Introduction

Defining Mythology, Literature in Mythology and Mythology in Literature along with the intersectional creativity such as literature from Mythology and Mythological interpretations in and of literature, Metaphysical Function (Mystical), Cosmological Function, Sociological Function, Pedagogical Function (Psychological) and types of Myth such as Creation Myth / The Flood Myth (Destruction), Gods and Heroes, Fertility Myths

Defining and understanding Concepts - Myth, Mythology, Folklore, Fairy Tales, Legends, Symbols, Archetypes, Functions of Myth (Reference: Joseph Campbell), Deconstructionist Interpretative approach, anachronistic, canonical, modern, post-colonial, feminist, structuralist, Marxist, humanist, psycho-analytical, comparative and interdisciplinary approach

Unit II: World Mythology

- *Norse Mythology* -Cost of wisdom: The story of god-king Odin and his sacrifices for spiritual growth,
- *West African Mythology* - The spider trickster: When a spirit tried to capture all the world's wisdom,
- *Greek Mythology* - Beauty contest that led to war: How feuding goddesses caused the Trojan War,
- *Sumerian Mythology* - Underworld: Gang wars are older than you think,
- *Japanese Mythology* -The first couple: When a love-lorn husband followed his wife to the land of the death,
- *Abrahamic Mythology* - Original Sin: Of Adam, Eve, an apple and a slithery snake,
- *Polynesian Mythology* - Creation: Why big brother is always right,
- *Egyptian Mythology* - The true heir: An ancient tale of sibling jealousy and betrayal,
- *Inuit / Eskimo Mythology*- Creatures of the sea: The gory story of how life was created in the oceans,
- *Babylonian Mythology*

MODULE II : (2 CREDITS)**Unit III: Gender, Ethnicity, Religion and Nation**

- **Yuganta: The End of an Epoch** by Iravati Karve
- **Imaginary maps** by Mahashweta Devi

Unit IV: Tradition and Contemporary Talent**Canonical History – European and Indian Classics**

Texts to illustrate - Homer's *Iliad*, Hesiod's *Theogony*, *The Odyssey*
trans. by Emily Wilson, *The Secret History* by Donna Tartt

Re-constructed Discourses – Post Colonial and Contemporary Representation**Texts to refer -**

- *A Thousand Ships* by Natalie Haynes,
- *Omeros* by Derek Walcott,
- *The Penelopiad* by Margaret Atwood,
- *Great Goddesses: Life Lessons* from Myths and Monsters by Nikita Gill
- *The Palace of Illusions* by Chitra Banerjee Divakaruni

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Nature of Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II
Q.3	A. Essay Type Question Or B. Essay Type Question	15	III
Q.4	A. Essay Type Question Or B. Essay Type Question	15	IV

Topics for Internal Evaluation (Classroom discussion, Assignment and Presentation)

- A Indian Mythological Stories from - <https://documents.in/document/40-mythology-short-stories.html>
- Six Hours of Chastity <https://www.poemhunter.com/poem/six-hours-of-chastity/>
- *Till We Have Faces* by C. S. LEWIS
- *A Thousand Ships* by NATALIE HAYNES
- A - 10 best mythological tales from around the world
<https://www.hindustantimes.com/brunch/devdutt-pattanaik-narrates-10-divine- tales-of-gods-and-their-creations/story-ZI2vERHOr6sPLgYL6pskUM.html>
- Love Medicine by Louise Erdrich (additional reading)
https://bookstackers.tech/Love_medicine.pdf
- Oedipus Rex (main text)
<https://www.slps.org/site/handlers/filedownload.ashx?moduleinstanceid=22453&dataid=25126&FileName=Sophocles-Oedipus.pdf>
- The Songlines by Bruce Chatwin
<http://libgen.rs/book/bibtex.php?md5=CA81EFEE7D169F98C0FA51B6289B7909>
- Aeschylus, *Prometheus Bound* <http://classics.mit.edu/Aeschylus/prometheus.html>
- *The Song of Achilles* by Madeline Miller
https://lovetofreenovels.com/Fiction/The_Song_of_Achilles/page.html
- *The Greek Myths* by Robert Graves
<https://booksbooks.com/nonscrolablepdf/the-greek-myths-pdf-robert-graves.html?page=3>
- *Tales from Ovid* translated by Ted Hughes https://kupdf.net/download/tales-from-ovid-translated-by-ted-hughes_58c8d0f3ee34357b2de84e76_pdf
- Iliad Odyssey <https://archive.org/details/iliadodysseyofho01home>
- YAYATI by V. S. Khandekar (translated)
<https://eportfolios.macaulay.cuny.edu/carroll2012/files/2012/11/Yayati.pdf>
- 10 best mythological tales from around the world
<https://www.hindustantimes.com/brunch/devdutt-pattanaik-narrates-10-divine- tales-of- gods-and-their-creations/story-ZI2vERHOr6sPLgYL6pskUM.html>
- *One Day in Ashad* — Mohan Rakesh
- *Rise of Kali* by Anand Nilkanta
- *The Liberation of Sita* by Volga

References:

- <https://archive.org/details/Yuganta-TheEndOfAnEpoch-IrawatiKarve/page/n49/mode/2up>
- https://www.google.co.in/books/edition/Imaginary_Maps/jgXySLsplO0C?hl=en&gbpv=1&dq=mahasweta+devi+books&printsec=frontcover
- <https://publisher.abc-clio.com/9781598841756/19>
- <http://bayanbox.ir/view/2618410220452628888/Encyclopedia-of-World-Mythology.pdf>
- <https://www.goodreads.com/shelf/show/european-mythology>

- <https://www.nga.gov/education/teachers/teaching-packets/classical-mythology.html/>
- https://www.worldhistory.org/Greek_Mythology/
- <https://csus.libguides.com/c.php?g=768332&p=5510593>
- https://www.worldhistory.org/Greek_Mythology/
- <https://csus.libguides.com/c.php?g=768332&p=5510593>
- <http://ccat.sas.upenn.edu/~jfarrell/courses/spring96/myth/resources.html>
- <https://www.juggernaut.in/categories/religion-mythology>
- <https://journals.sagepub.com/doi/abs/10.1177/097152159900600103?journalCode=ijgb>
- <https://www.pdfbooksplanet.org/novels/>
- <https://www.pdfbooksplanet.org/cultures-and-languages/>
- Eric Csapo, *Theories of Mythology*. Blackwell, Oxford, 2005, 338, ISBN0631232486
- Bruce Lincoln, *Theorizing Myth: Narrative, Ideology, Scholarship*, Chicago & London:University of Chicago Press, 1999
- G. S. Kirk, "On Defining Myths," in *Sacred Narrative: Readings in the Theory of Myth*, ed. A. Dundes, Berkeley: University of California Press, 1984
- Walter Burkert, *Structure and History in Greek Mythology and Ritual*, Berkeley:University of California Press, 1979.
- Barthes, Roland. *Mythologies*. Ed. and trans. Annette Lavers. London: Vintage, 1972
- Blundell, Sue. *Women in Ancient Greece*. London: British Museum, 1995
- Butler, Judith. *Gender Trouble: Feminism and The Subversion of Identity*. 1990. New York: Routledge, 2006
- *The Golden Bough* – James Frazer
(<https://www.gutenberg.org/files/42336/42336-pdf.pdf>)
- *The Hero with A Thousand Faces* – Joseph Campbell
(<https://rauterberg.employee.id.tue.nl/lecturenotes/DDM110%20CAS/Campbell-1949%20The%20Hero%20with%20a%20Thousand%20Faces.pdf>)
- https://www.researchgate.net/publication/4931647_Mythology_Joseph_Campbell_and_the_socioeconomic_conflict
- <https://americanhumanist.org/what-is-humanism/myth-symbol-pattern-truth/>
- Entry on "mythology" in *The Classical Tradition*, edited by Anthony Grafton, Glenn W. Most, and Salvatore Settis (Harvard University Press, 2010), p. 614 *et passim*.
- "*Basic Aspects of the Greek Myths - Greek Mythology Link*".
www.maicar.com. Retrieved 2016-12-07
- T.P. Wiseman, *Remus: A Roman Myth* (Cambridge University Press, 1995) *passim*.
- Honti, John Th. "Celtic Studies and European Folk-Tale Research". In: *Béaloideas* 6, no.1 (1936): 36. Accessed March 16, 2021. doi:10.2307/20521905
- Leach, Maria (ed.), *Funk & Wagnalls Standard Dictionary of Folklore, Mythology and Legend* New York: Funk & Wagnalls Co, 1949
- Newhall, Venetia J., *European Folklore: An Encyclopedia*, Garland Publishing, 2005, ISBN 978-0-8153-1451-6
- *The Power of Myth*, by Joseph Campbell & Bill Moyers. Publisher Anchor ISBN9780307794727.
- Wheatley, Bruce Panton. *The Sacred Monkeys of Bali. II: Waveland*, 1999. Prin
- Zaehner, R. C. *Hindu Scriptures*. UK: Everyman's Library, 1966. Print

Programme Name: **M.A. (English)**

Course Name: **Cultural Studies**
Major Elective Course

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

This course exposes students to Cultural Studies as an academic discipline, emphasizing its trajectories, theoretical approaches, and interdisciplinary character. It brings in new views to tackle the essential concerns of our times by analysing how culture is formed, where it is located, how it operates on individuals and societies, and how it engenders consensus or resistance. Students are introduced to some of the key themes, concepts, and critical approaches that make up the area of Cultural Studies. The thinkers and texts chosen aim to create discursive spaces both inside and outside of the classroom that inspire students to analyse the circumstances in which they live. The course will assist students in analysing subcultures and subcultural activities as well as the twenty-first century consumer culture. The course will also orient students with an understanding of how race, class and gender are produced and consumed in the mass market.

Objectives of the Course:

- To enable an understanding of the basic concepts of cultural studies
- To create an understanding of the broader theoretical and critical debates in Cultural Studies
- To engage in an interrogation/analysis/dialogue with other interdisciplinary areas of study like Gender, Caste, Nation Space, Digital narratives and the like
- To develop critical inter-cultural understanding of civilizations
- To develop and critically apply the student knowledge to their lived spaces

Course Outcomes:

Students will be able to

- Locate the interconnections of culture and its significance as an academic subject
- Develop a critical engagement with various aspects of culture
- Develop an interdisciplinary perspective to study the diverse and sometimes contested Interpretations of cultural artifacts and processes.
- Gain a fundamental understanding of the theoretical frameworks of Cultural Studies.
- Discover ways of connecting cultural knowledge to everyday life and behaviours.

Semester II – Course – XI (B)
Title of the paper: Cultural Studies

Credits: 4

Total Lectures: 60

MODULE I : (2 CREDITS)

Unit I: Introduction: Origin and Development of Cultural Studies 15 Lectures

- Matthew Arnold's Concept of Culture
- T.S. Eliot: The Definition of Culture
- F R Leavis: Mass Civilisation and Minority Culture
- Richard Hoggart: 'Who are the "Working Classes" and Working-class Culture
- E.P. Thompson: Conception of Class and Class Consciousness
- Raymond Williams: The Analysis of Culture
- Stuart Hall: Encoding, Decoding

[Questions will be set on the concepts outlined and not on any specific texts.]

Unit II: Key Concepts in Cultural Studies 15 Lectures

- Subculture and Counterculture
- Subjectivity and Representation
- Identity, Race, Class, Gender; Ideology
- Hegemony, Resistance, Agency
- Technoculture

MODULE II : (2 CREDITS)

Unit III: Language and Cultural Studies 15 Lectures

- Signs, texts and codes: structuralism in cultural studies
- Poststructuralism and the crisis of representation
- Derrida and cultural studies
- Foucault: Discourse, Practice and Power
- Psychoanalysis: Freud, Lacan and Zizek
- Wittgenstein and language games

Unit IV: Understanding Cultural Studies through a few Critical Texts: 15 Lectures

- Johnson, Richard. What is Cultural Studies Anyway? Social Text, No.16, Winter 1986-87, pp. 38-80.
- Storey, John. "What is Popular Culture?" in Cultural Theory and Popular Culture: An Introduction, London: Routledge, 2018. pp 1-17.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction" in Illuminations: Essays and Reflections, ed. Hannah Arendt, New York: Schocken, pp. 217-252.
- Adorno, Theodor and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception," in Simon During (ed.), The Cultural Studies Reader, London: Routledge, 2001, pp. 31-41.
- Butler, Judith. "Bodily Inscriptions, Performative Subversions," Gender Trouble. New York: Routledge, 1990, pp.128-41.

Evaluation Pattern:

Internal Assessment = Total Marks: 50			
S. No.	Nature of Assessment	Marks	
1	Classroom Participation (Student led discussions/activities) & Attendance	10	
2	Mid-Semester Written Test (on Unit I & II)	20	
3	Written Assignment	10	
4	Oral Presentation	10	
Assessment (Semester End) Total Marks: 50			
S. No.	Pattern of Question Paper	Marks	Unit
Q.1	MCQ (10 Questions)	10	I, II, III & IV
Q.2	Short notes on ANY TWO out of four	10	I & II
Q.3	A. Essay Type Question Or B. Essay Type Question	15	III
Q.4	A. Essay Type Question Or B. Essay Type Question	15	IV

Recommended Reading:

- 1) Arnold, Matthew. *Culture and Anarchy: An Essay in Political and Social Criticism*. UK: Oxford University Press, 2006.
- 2) Barker, Chris and Emma A. Jane. *Cultural Studies: Theory and Practice*. New Delhi: Sage Publication Ltd. 2016.
- 3) Barker, Chris and Dariusz Galasin Åski. *Cultural Studies and Discourse Analysis A Dialogue on Language and Identity*. New Delhi: SAGE Publications, 2001.
- 4) Castells, Manuel. "The Network Society: From Knowledge to Policy". *The Network Society: From Knowledge to Policy*, Castells, Manuel and Gustavo Cardoso ed. Washington, DC: Johns Hopkins Center for Transatlantic Relations, 2005, pp.3-22.
- 5) Eliot, T.S. *Notes towards the Definition of Culture*. London: Faber and Faber, 1948.
- 6) Elliott, Anthony. ed. *Routledge Handbook of Social and Cultural Theory*. New York, Routledge, 2014.
- 7) Hall, Stuart. "Encoding, Decoding". *Cultural Studies Reader* ed. Simon During. London: Routledge ,2001, pp. 507-517.

- 8) Hoggart, Richard. "Who are 'the working classes'?" In *The Uses of Literacy and the Cultural Turn: Aspects of Working Class Life with Special Reference to Publications and Entertainments*. Australia: Penguin Books, 1960. Pp 3-14.
- 9) Leavis, F.R. 'Mass Civilisation and Minority Culture', in *Cultural Theory and Popular Culture: A Reader*, John Storey ed., Harlow: Pearson Education, 2009.
- 10) Prensky, Marc. "Digital Natives, Digital Immigrants". *On the Horizon* Vol. 9 No. 5, October 2001.pp 1-6.
- 11) Stam, Robert . "Cultural Studies and Race" in *A Companion to Cultural Studies*, ed. Toby Miller. Blackwell, 2001.pp 471-489.
- 12) Storey, John. *Cultural Theory and Popular Culture: An Introduction*, London: Routledge, 2018.
- 13) Thompson, E.P. *The Making of the English Working Class*. New York: Penguin, 2013.
- 14) Thwaites, Tony et al. *Introducing Cultural and Media Studies: A Semiotic Approach*. New York, Palgrave,2002.
- 15) Walton, David. *Introducing Cultural Studies Learning through Practice*, New Delhi, SAGE Publications, 2008.
- 16) Williams, Raymond: "The Analysis of Culture" in *Cultural Theory and Popular Culture: A Reader*, John Storey ed., Harlow: Pearson Education, 2009.pp 32-40.

References:

- Barker, Chris. *Making Sense of Cultural Studies: Central Problems and Critical Debates*. New Delhi SAGE Publications,2002.
- _____. *The SAGE Dictionary of Cultural Studies*. New Delhi, SAGE Publications, 2004.
- Berry, Sarah. "Fashion" *A Companion to Cultural Studies*, Ed. Toby Miller. Blackwell,2001.pp.454-470.
- Chakraborty, Chandrima. "Bollywood Motifs: Cricket Fiction and Fictional Cricket." *Bollywood Motifs. The International Journal of the History of Sport*. Vo. 21 No. 3-4, June2004, pp. 549-572. DOI: 10.1080/0952336042000223234.
- During, Simon. *Cultural Studies: A Critical Introduction*. London and New York:Routledge:2005.
- Eagleton, T. *Ideology: An Introduction*. London: Verso, 1991.
- Easthope, Antony, *British Post-Structuralism: Since 1968*, London: Routledge, 1988.
- Hall, S. *Representation: Cultural Representations and Signifying Practices*. Thousand Oaks,CA: Sage Publications, 1997.
- Hawkes, Terence, *Structuralism and Semiotics*, London: Methuen, 1977.
- Jameson, Fredric Jameson. "Reification and Utopia in Mass Culture" *Social Text*, No.1(Winter, 1979), pp. 130-148.
- Kluge, Alexander, "On Film and the Public Sphere," *New German Critique*, No. 24/25,Autumn, 1981 – Winter 1981, 206-220.
- Morley, David and Kuan-Hsing Chen. ed. *Stuart Hall Critical Dialogues in Cultural Studies* London: Taylor & Francis e-Library, 2005.
- Oswell, David. *Culture and Society An Introduction to Cultural Studies*. New Delhi, Sage Publication,2006.
- Shohat, Ella "From Eurocentrism to Polycentrism," *Unthinking Eurocentrism:*

Multiculturalism and the Media by Ella Shohat and Robert Stam, London & New York: Routledge, 1995. pp13-36.

- Soja, Edward. "History: Geography: Modernity." *The Cultural Studies Reader*. Simon During ed. New York: Routledge, 1993, pp.135-150.
- Susie Tharu and K. Lalita: "Empire, Nation and the Literary Text" *Interrogating Modernity: Culture and colonialism in India*. eds. Tejaswini Niranjana, P.Sudheer and Vivek Dharieswar. Seagul, 1993. pp.199-219.

Programme Name: **M.A. (English)**
Course Name: **On-the-Job Training/Field Project**
OJT/FP Course

Total Credits: 04

Total Marks: 100

Pre requisite: Basic knowledge of English literary, language and workplace skills

Preamble:

The purpose of this course is to engage learners through the mode of on-job training to reinforce the ideas, concepts and skills that are introduced in the theory courses. Learners will be allowed to choose an area of their interest in consultation with the faculty and accordingly they will be allotted an Assignment/a Project to be completed during the On Job Training/Field Project, which may be carried out individually or in collaboration with other learners.

Ideas for Internship:

The following is only a suggested topic. Similar topics keeping the learning and local context may be given to the learners.

1. MoUs can be signed with Media Houses, Publishers, Schools, Colleges, etc.
2. Special batches of learners from other departments may also be conducted to provide the learners internship opportunities

Guidelines for reporting and presenting project:

The report shall be submitted in Print as well as soft format.

Format of the Print Report:

- The full content of the report must be bound together so that the pages cannot be removed or replaced.
- The cover of the report must contain, title, name of the candidate, the name of the guide, Centre, title of the degree programme, semester and the year of submission.
- Page numbers must be mentioned at the bottom of each page and Margin should be 1.5” on the left and 1” on the three sides.
- Use separate index sheets for all chapters should start from a new page.
- Report must contain all the necessary documents such as. Certificate of the guide, training completion Certificate by the institute/ organization, student declaration certificate, acknowledgements, table of contents, bibliography, appendix (if any) etc.
- Learners should use appropriate English while writing the report. Avoid grammatical errors and plagiarism.

- No aspects of the structure of the report should be omitted.

Guidelines for the instruction and assessment

- Learners may be allotted project mentors to guide them through the process.
- Learners may be encouraged to take up a project in pair or group (depending on the context)
- Learners may be trained to present final project to improve their presentation skills.
- A well-planned rubric and additional guidelines may be prepared keeping in view the core content, quality of the project and presentation of work.
- The project report will be assessed by two examiners (Mentor + 01 Faculty Member).
- The learner should present the report to the Panel of examiners consisting HoD as the Chairperson, Mentor as the Convener and 01 Faculty Member. The learners will be awarded average marks given by the Panel Members.

Evaluation Pattern:

Internal Assessment (100 Marks):

Sr. No.	Particulars	Marks
1	External Agency	30
2	Internship-Field Work (minimum 30 hours) Report: Up to 2500 words (It may include images, graphs, appendix, etc.)	40
3	Viva Voce (Presentation should include the use of ICT tools.)	30

Letter Grades And Their Equivalent Grade Point

Semester GPA/Program CGPA Semester/Program	Percentage of Marks	Alpha-Sign/Letter Grade Result
9.00-10.00	90.0-100	(O) Outstanding
8.00<9.00	80.0<90.0	(A+) Excellent
7.00<8.00	70.0<80.0	(A) Very Good
6.00<7.00	60.0<70.0	(B+) Good
5.50<6.00	55.0<60.0	(B) Above Average
5.00<5.50	50.0<55.0	(C) Average
4.00<5.00	40.0<50.0	Pass
Below 4.00	Below 40.0	Fail
Ab (Absent)	-	Absent

Justification for M.A. (English)

1	Necessity for starting the course:	<p>The National education policy 2020 has a vision and philosophy that aims at the holistic development of students and preparing them for a better personal, social and professional career. The M.A. (English) is an advanced programme that is designed by inculcating the guidelines of the NEP 2020 so that the students get a better learning experience in the diverse areas of English language, literature and culture. This programme will address the educational needs of these students through the study of language and literatures in English from local to global level. Due to the globalization, the world has become one village, where people having diverse cultural backgrounds and following their social and religious customs and traditions use English as the means of their social and professional communication. Taking into account this global phenomenon of catering this diverse group of English users, the Masters of Arts (English) offers an opportunity to the students by helping them to understand these cultures with the help of the literatures written in English and also translated in English from different languages of the world. The students of this programme will get trained to critically appreciate different literary genres from ancient to the present times in addition to inculcate in them human values related to ethical behaviour and inclusiveness with respect to gender, language, nationality, caste and colour.</p>
2	Whether the UGC has recommended the course:	<p>UGC has given guidelines for introduction of career oriented courses(https://www.ugc.ac.in/oldpdf/xiplanpdf/revised_careerorientedcourses.pdf). Universities are allowed to run the diploma / certificate courses and with due approval of its governing councils/ statutory council wherever required (Ref: https://www.ugc.ac.in/faq.aspx). However, u/s 5(16) under Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017), Universities are empowered to start to prescribe the courses of instruction and studies in</p>

		choice based credit system for the various examinations leading to specific degrees, diplomas or certificates in a stand-alone format or joint format with other State or national or global universities.
3	Whether all the courses have commenced from the academic year 2023-24	The above degree programme recommended by the BoS in English, and further approved by the statutory bodies is to be introduced from the Academic Year 2023-2024.
4	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?:	This degree programme is an added programme for the University Department. However, affiliated colleges interested in its affiliation need to comply with the norms laid down as above.
5	To give details regarding the duration of the Course and is it possible to compress the course?:	The duration of the M.A (English) degree programme is Minimum 2 years (4 semesters) and maximum 5 years (ten semesters).
6	The intake capacity of each course and no. of admissions given in the current academic year:	60
7	Opportunities of Employability/ Employment available after undertaking these courses:	<ul style="list-style-type: none"> • Humanities research & development services based in India and abroad • Research Associate/Project head at the governmental and/or Non-governmental organizations at national and international level • Academic faculty at a state/central university • Freelancing Language Consultant • Publishing/Media Industry