



**Department of English**  
**Savitribai Phule Pune University**  
**M.A. ENGLISH**  
**Revised Syllabus aligning with NEP 2020**  
**W.E.F. July 2023**

**Programme Introduction**

Literary studies is a discipline that has been at the core of humanities program and is based on a critical understanding of literary and cultural histories. The main objective of the Master of Arts (English) program is to provide a contextualized and grounded history of literary studies and its various facets and understand the many changes that literary studies has gone through both in terms of literary techniques and the literary imagination. Through a rigorous training in reading, writing and thinking practices, the two year post graduate programme in English is meant to acquaint and familiarize students with these major shifts in literary studies. Through a right combination of conventional and non-conventional courses, academic and professional modules, the programme aims at enabling students to face the academic and professional world with training and expertise. The strong theoretical and necessary practical components have been carefully balanced to provide the necessary platform for students. The programme is interdisciplinary in nature which hopes to be located firmly in literary studies and yet have the training and ability to go beyond disciplinary boundaries where necessary for meaningful collaborative endeavours.

**Programme Outcomes:**

- PO- 1 To help students develop a deep and nuanced understanding literary history.
- PO-2 The enable students develop advanced reading and writing skills which can help them in the professional fields.
- PO-3 To enable students engage with the new and recent trends in literary and cultural studies through advanced theoretical training
- PO-4 To equip students with interdisciplinary interfaces and methodologies that will place them in good stead with the world of academic research at par with international standards
- PO -5 To equip students with necessary skills for the job market and provide a right balance of courses that would focus on employability skills of students.

This syllabus has been designed in accordance with the National Education Policy 2020 and as per the guidelines given by the Maharashtra State Council for Higher Education and Savitribai Phule Pune University.

## **LEVEL 6.0**

### **SEMESTER 1**

#### **MAJOR CORE**

#### **ENG 501 MJ: Literary Theory and Criticism I (04 credits)**

**Concept:** The course will introduce basic issues in western literary theory and criticism, and will be a foundational course. Throughout this course, we will explore key movements of literary theory, how they have developed over time, and how they have shaped the discipline of Literary Studies. We will practice using literary theory and criticism as frameworks that inform our interpretations of literature, art and other media, and our own lives. The issues discussed will be: The Origins of Art/ Ritual and Art Mimesis/Imitation/ Representation (Plato and Aristotle) Rhetoric and Art Religion and Art (Medieval Rhetoric) Renaissance in the Arts and the Recovery of Classical Values Dryden and Pope. The period under survey here will be from Classical Greece to the Neo-classical period.

#### **Course Objectives:**

1. Introduce students to the basic issues in western literary theory and criticism
2. Familiarize students with the basic tenets of literary theory and criticism
3. Familiarize students with the variety of theoretical approaches from classical times
4. Familiarize students with the ways in which literary texts can be read through theoretical apparatus
5. To show how theory and criticism as tools can develop our close reading skills and research methodologies

**Course Outcomes:** After completing the course, the students shall be able to:

1. Appreciate the theoretical framework of literary texts
2. Engage in theoretical analysis of literary texts
3. Study and apply various historical and contemporary approaches to literary texts
4. Apply critical models to various literary, visual, and digital texts
5. To develop their own interpretations and contribute to ongoing conversations within Literary Studies.

#### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

#### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Aristotle, *Poetics*. Translated by S.H. Butcher. E-book ed., Project Gutenberg, 2013.
2. Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Translated by Willard R. Trask. Princeton, Princeton University Press, 1953.
3. Alexander, Gavin et. al., editors. *The Places of Early Modern Criticism*, Oxford University Press, 2021.

4. Dodds, E.R. *The Greeks and the Irrational*. University of California Press, 1951.
5. Dryden, John. "An Essay of Dramatic Poesy." *Poetry Foundation*, 2020, [www.poetryfoundation.org/articles/69377/an-essay-of-dramatic-poesy](http://www.poetryfoundation.org/articles/69377/an-essay-of-dramatic-poesy).
6. Horace. *Art of Poetry*. Translated by John Conington. E-book ed., Project Gutenberg, 2020. <https://www.gutenberg.org/files/5419/5419.txt>, [www.gutenberg.org/cache/epub/5419/pg5419-images.html](http://www.gutenberg.org/cache/epub/5419/pg5419-images.html).
7. Longinus, *On the Sublime*. Translated by H.V Havell. E-book ed., Project Gutenberg, 2014. <https://www.gutenberg.org/cache/epub/9175/pg9175-images.html>.
8. Plato, *The Republic*. Translated by B. Jowett. E-book ed., Project Gutenberg, 2021. <https://www.gutenberg.org/files/1497/1497-h/1497-h.htm>.
9. Plato, *Ion*. Translated by B. Jowett. E-book ed., Project Gutenberg, 2013. <https://www.gutenberg.org/files/1635/1635-h/1635-h.htm>.
10. Sidney, Phillip. *A Defence of Poesie and Poems*. E-book ed., Project Gutenberg, 2014. <https://www.gutenberg.org/files/1962/1962-h/1962-h.htm>.
11. Pope, Alexander. *An Essay on Criticism*. E-book ed., Project Gutenberg, 2015. <https://www.gutenberg.org/cache/epub/7409/pg7409-images.html>.

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## **ENG 502 MJ: Introduction to Schools of Linguistics (04 credits)**

**Concept:** This course aims at acquainting learners with the basic concepts in linguistics. Linguistics is considered as a science. Language, as the object of study, will be considered a system and analysed at the interrelated hierarchical levels of linguistic sub-systems. Basic issues in linguistics such as the grammaticality and acceptability, superiority or inferiority of a language, etc. will be addressed. The course will also introduce the Western schools of the study of language beginning with the nineteenth century development and ending with the Transformational Generative grammar. Their emergence, development, characteristics and contribution will be highlighted. Representative excerpts from the writings of the pioneers and scholars of individual school will be discussed in detailed. This will include writings from Saussure, Jakobson, Boas, Bloomfield, Chomsky and more. These names are suggestive but not exhaustive. The course will also include the uses of linguistic principles in the wider domain of academic disciplines: applied linguistics (pedagogy and literary stylistics), neurolinguistics, sociolinguistics, etc.

### **Course Objectives:**

1. To familiarize students with the basic concepts in the study of language
2. To enable students to analyse language data using procedures of linguistic analyses
3. To encourage students to carry out linguistic investigations in their first languages

**Course Outcomes:** At the end of the course, the student shall be able to:

1. Understand the underlying process of linguistic analysis.
2. Investigate and explain the socio-linguistic phenomenon in their first language.

**Evaluation:** This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Bansal, R K, and J B Harrison. *Spoken English for India: A Manual of Speech and Phonetics*. 1988.
2. De Saussure, Ferdinand, et al. *Course in General Linguistics*. 1916. Bloomsbury, 2016.
3. Finch, Geoffrey. *Linguistic Terms and Concepts*. Basingstoke [U.A.] Palgrave, 2002.
4. Jacobs, Roderick A., and Peter S. Rosenbaum. *English Transformational Grammar*. 1968.
5. Lepschy, Giulio C. *A Survey of Structural Linguistics*. London, A. Deutsch ; Boulder, Colo, 1982.
6. Lester, Mark. *Introductory Transformational Grammar of English*. Holt McDougal, 1976.
7. Lyons, John. *Noam Chomsky*. Penguin (Non-Classics), 1978.
8. Sampson, Geoffrey. *Schools of Linguistics*. Stanford, Stanford University Press, 2003.
9. Verma, S.K., and N Krishnaswamy. *Modern Linguistics*. 1989.
10. Yule, George. *The Study of Language*. Cambridge University Press, 2022.

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## **ENG 503 MJ: Survey of English Literature (04 credits)**

**Concept:** This course is meant to familiarize students with the history of English literature. Select literary texts will be discussed in highlighting important episodes in literary history. The connectedness of socio-cultural changes that in turn shape literary movements will be discussed through this course.

### **Course Objectives:**

1. To familiarize students with English literary history
2. To contextualize literary production and literary history
3. To create an awareness about the many ways in which literary productions are integrally connected to the socio-cultural and historical fabric
4. To enable students to understand the processes of literary and cultural exchange

**Course Outcome:** After completing the course, the student shall be able to:

1. Appear for NET/SET examinations where familiarity with literary history is essential.
2. Perceive literary history in context.
3. Perceive the many trends and developments as cultural phenomena that inform literary transformation
4. Develop an interest in comparative literary history

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Coote, Stephen. *Short History of English Literature*. Penguin, 2000.
2. Daiches, David. *A Critical History of English Literature Vol 1 & 2*. Mandarin, 2019
3. Drakakis, John, editor. *The New Critical Idiom Series*. Routledge
4. Greenblatt, Stephen, editor. *The Norton Anthology of English Literature*. Harvard University, 1962.
5. Sanders, Andrew. *The Short Oxford History of English Literature*. OUP, 2005

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## **ENG 504 MJ: Academic and Analytical Writing (02 credits)**

**Concept:** The course aims at introducing basic writing skills to students. The course focuses on critical thinking and generating ideas. The course trains students in communicating ideas clearly and concisely. The course includes the classroom practices which will help students understand how to illustrate ideas, how to develop arguments, how to connect ideas using cohesive devices. It will also introduce various styles of formal writing to enable students to prepare for advance research in their academic career. The course will help students in academic assignment writing.

### **Course Objectives:**

1. To enhance students' ability to generate and organize ideas
2. To enable students' ability to use grammatical devices
3. To enable students to understand academic style of writing

**Course Outcomes:** After completing the course, the student shall be able to

1. Generate ideas according the writing topic
2. Organize ideas using principle of coherence
3. Able to connect ideas using cohesive devices
4. Use the mechanics of academic writing

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Bailey, Stephen. *Academic Writing: A Practical Guide for Students*. Nelson Thornes, Repr, 2005.
2. Fulwiler, Toby. *College Writing*. Heinemann Educational Books, 1997.
3. Jordan, R. R. *Academic Writing Course*. London Collins, 1990.
4. Kane, Thomas S. *The Oxford Essential Guide to Writing*. Oxford University Press, 2003.
5. Murray, Rowena, et al. *The Handbook of Academic Writing: A Fresh Approach*. Open University Press, 2006.
6. Winkler, Anthony C., and Jo Ray McCuen. *Writing the Research Paper*. Heinle, 2003.

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## MAJOR ELECTIVES

### ENG 510 MJ: Teaching of English Language in India (04 credits)

**Concept:** The course is based on the assumption that teaching is a set of skilled activities which can be mastered through practice. The course familiarizes students with the basic concepts in language teaching. Acquisition or learning a language involves acquiring language skills. This course aims to train prospective student-teachers in imparting those skills of listening, speaking, reading and writing along with the study skills such as using dictionary and referencing skills. The course will focus on the innovations in syllabus design, teaching methodology and evaluation. To train the prospective student-teachers, activities such as preparing lesson plans and microteaching will be conducted during the course.

#### Course Objectives:

1. To enable students to prepare micro lesson plan
2. To train students in English language teaching
3. To enable students to devise innovative teaching techniques
4. To enable students to form innovative evaluation methods

**Course Outcomes:** After completing the course, the student shall be able to

1. Prepare micro lessons
2. Take teaching classes confidently
3. Devise innovative methods of evaluation

#### Evaluation:

This course will have 50 percent internal practical evaluation and 50 percent external theoretical evaluation.

#### Reading List:

The reading list is only indicative, and not exhaustive.

1. Geetha Nagaraj. *English Language Teaching Approaches Methods Techniques*. Kolkata Orient Longman, 2003.
2. Hutchinson, Tom, and Alan Waters. *English for Specific Purposes : A Learning-Centred Approach*. Cambridge, Cambridge University Press, 1987.
3. Larsen-Freeman, Diane, and Marti Anderson. *Techniques & Principles in Language Teaching*. 3rd ed., Oxford University Press, 2011.
4. Littlewood, William. *Foreign and Second Language Learning : Language-Acquisition Research and Its Implications for the Classroom*. Cambridge University Press, 1984.
5. Nunan, David. *Syllabus Design*. Oxford University Press, 1988.
6. Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge University Press, 1986.
7. Richards, Jack C., editor. *Error Analysis*. Routledge, 2015.
8. Stern, H. H. *Fundamental Concepts of Language Teaching*. Oxford University Press, 1983.
9. Tickoo, M. L. *Teaching and Learning English : A Sourcebook for Teachers and Teacher-Trainers*. New Delhi Orient Longman, 2004.

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## **ENG 511 MJ: Contemporary Shakespeare Studies (04 credits)**

**Concept:** This course will introduce students to basic features of Shakespeare Studies, both interpretive and textual. Attention will also be drawn to the historical changes in Shakespeare Studies. The main focus will be on developments up to the twenty first century Shakespeare studies. This course will also focus on background and Shakespeare criticism in its textual and interpretive aspects. Various transformations and translations across various media will be discussed as well.

### **Course Objectives:**

1. To acquaint the students with the history of English Theatre in Shakespeare's times
2. To acquaint the students with drama as a genre and Shakespeare's contribution in redefining and enriching the norms of this genre
3. To acquaint the students with Shakespeare's global appeal even in contemporary times and with the literary works on and of Shakespeare
4. To introduce them to select Shakespearean texts and their respective modern renditions
5. To discuss various aspects of such attempts at rewriting of Shakespeare
6. To hone the learner's interest and curiosity in broader areas of possible research in the field of Contemporary Shakespeare Studies

**Course Outcomes:** After completing the course, the student shall be able to

1. Perceive the history of English Theatre in Elizabethan (Shakespeare's) times
2. Understand and appreciate Drama as a genre and Shakespeare's contribution in its development
3. Delve deeper into some major texts written by Shakespeare
4. Be aware of and possibly have read some of the iconic critical milestones in Shakespeare studies
5. Understand and appreciate the exercises in genre transformations
6. Develop research interest in Contemporary Shakespeare Studies

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Bate, Jonathan, and Dora Thornton, editors. *Shakespeare: Staging the World*. British Museum, 2012.
2. Briggs, Julia. *This Stage-Play World: English Literature and its Background, 1580-1625*. Oxford University Press, 1983.
3. Greenblatt, Stephen et. al., editors. *The Norton Shakespeare*, W.W. Norton & Company, 2016.
4. Greenblatt, Stephen, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance*. University of California Press, 1988.
5. Hoenselaars, Ton, editor. *The Cambridge Companion to Shakespeare and Contemporary Dramatists*. Cambridge University Press, 2010.
6. Kastan, David Scott, editor. *A Companion to Shakespeare*. Blackwell, 1999.



7. Kermode, Frank. *The Age of Shakespeare*. Weidenfeld and Nicolson, 2004.
8. Taylor, Gary et. al., editors. *The New Oxford Shakespeare Online*. [www.newoxfordshakespeare.com](http://www.newoxfordshakespeare.com).
9. Wiggins, Martin. *Shakespeare and the Drama of his Time*. Oxford University Press, 2000.
10. Montrose, Louis. *The Purpose of Playing: Shakespeare and the Cultural Politics of the Elizabethan Theatre*. University of Chicago Press, 1996.

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## **ENG 512 MJ: Introduction to Literary Forms (04 credits)**

**Concept:** The course is meant to introduce students to genre theory and various genres. Tragedy and Comedy, Novel/short story and many other forms will be discussed, with specific examples. Notions of closed and open forms will be discussed. Some genre theorists and practitioners to be discussed are: Paul Hernadi, Mikhail Bakhtin, Alastair Fowler, Rosalie Colie, Northrop Frye, Gayatri Spivak among others. There will be a discussion of the form of tragedy (Sophocles, Antigone); the form of comedy (Aristophanes, Frogs); the novel (Joyce, A Portrait of the Artist as Young Man); the short story through select examples.

### **Course Objectives:**

1. To acquaint students with the idea of literary form or genre
2. To enable students to understand the ways in which genres transform over time
3. To enable students to understand the ways in which genres transform and across cultures
4. To enable students to understand the many theories and their proliferation in the domain of literary studies

**Course Outcomes:** After completing the course, the student shall be able to

1. Distinguish different literary forms and their structures through historical perspectives.
2. Appreciate the idea of generic transformations
3. Appreciate genres as ever changing units
4. Appreciate the cultural transformations that forms in their own indigenous set ups undergo
5. Apply these context specific examples to new historical and literary situations

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Abrahams, M.H. *A Glossary of Literary Terms*. Wadsworth Publishing, 2011.
2. Bakhtin. M.M. translated by Vern W. McGee. *Speech Genres and Other Late Essays*. University of Texas Press, 1986.
3. Boulton, Marjorie. *Anatomy of the Novel*. Kalyani Publishing, 2006
4. Duff, David (ed.). *Modern Genre Theory*. Routledge, 2000.
5. Fowler, Alastair. *Kinds of Literature: An Introduction to the Theory of Genres and Modes*. Harvard University Press, 1985.
6. Frye. Northrop. *Anatomy of Criticism*. Princeton University Press, 1957
7. Rees, R, J. *English Literature: An Introduction for Foreign Readers*. Macmillan, 1973.
8. Todorov, Tzvetan. *Introduction to Poetics*. University of Minnesota Press, 1981.
9. Seturaman, V.S and C.T. Indra. *Practical Criticism*. Macmillan, 1990.

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## **ENG 513 MJ: Creative Writing (02 T + 02 P = 04 credits)**

**Concept:** This is a creative writing course in which students will be taught to write fiction and poetry. While the principles of what makes a good poem, such as metaphor, imagery, symbolism, prosody, rhyme, meter etc., as well as styles such a free verse and formal verse will be studied, the emphasis will be on the actual writing of poetry. Students will be encouraged to keep a journal that will provide the raw material for their poems. For the fiction component, aspects of good fiction, such as characterization, narrative, point of view and the need to tell a story will be studied, the emphasis will be on the actual writing of short fiction. Students will be encouraged to keep a journal that will provide the raw material for their stories. The course will function on the assumption that while poets are born, not made; talent, where it exists, can and must be developed and cultivated.

### **Course Objectives:**

1. To train students for taking up professional writing as a career
2. To teach the various genres of literary writing
3. To teach the various skills of literary editing
4. To teach the various skills of market oriented writing and publishing

**Course Outcomes:** After completing the course, the student shall be able to

1. Classify the different genres of creative writing
2. Capable of developing thoughts and ideas into writing
3. Able to compose and edit literary pieces for publication
4. Face the competitive market of publishing

**Evaluation:** This course will have 50 percent internal practical evaluation and 50 percent external theoretical evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Bell, J and Paul Magrs. *The Creative Writing Coursebook*. Macmillan Publications, 2001.
2. Hacker, D. *A Writer's Reference*. Bedford Publication, 2006.
3. Janeczko, P. *How to Write Poetry*. Scholastic Inc. Publications, 2001.
4. King, S. *On Writing: A Memoir of the Craft*. Hodder Publications, 2012.
5. Lamott, A. *Bird by Bird*. Anchor Publications, 1995.
6. Snyder, B. *Save The Cat*. Michael Wiese Productions, 2021.

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## **ENG 505 MJ: Research Methodologies for English Studies (04 credits)**

**Concept:** This course introduces a range of research methodologies used in humanities and social science fields. It will cover literary, cultural, and historical methods of inquiry along with empirical qualitative, quantitative, and mixed methods. The course also addresses digital research and information literacy through reading, interpreting, and evaluating scholarship. The course provides approaches to planning, implementing, and evaluating research in the field of literary and linguistic studies.

### **Course Objectives:**

The reading list is only indicative, and not exhaustive.

1. To train students in research toward producing knowledge and extending the limits of what is known.
2. To provide students with appropriate research methods that meet ethical standards, professional guidelines, and disciplinary conventions.
3. To enable students to identify and classify interdisciplinary scholarship in terms of fields of inquiry.
4. To enable students to conduct research that is valid, reliable, and replicable.
5. To recognize differences and convergences among research methodologies and methods.

**Course Outcomes:** After completing the course, the student shall be able to

1. Identify a research topic in literary and linguistic studies
2. Read, summarize, and present findings from two research articles related to their research
3. topic.
4. Develop a research question and a methodological approach to answering it.
5. Identify research methods appropriate to answering the question.
6. Propose a research project in a research field using a methodology and methods of the
7. student's choosing

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

1. "Research Methodologies for the Creative Arts & Humanities." *Edith Cowan University Library*, <https://ecu.au.libguides.com/research-methodologies-creative-arts-humanities/home>.
2. Anderson, J., et. al. *Thesis and Assignment Writing*, Wiley Eastern Limited, 1970.
3. Bateson, F.W. *The Scholar-Critic: An Introduction to Literary Research*. Routledge and Kegan Paul, London, 1972.
4. Burns, E., and T. Burns, editors. *Sociology of Literature and Drama*, Penguin, Harmondsworth, 1973.
5. Eliot, T.S. *The Use of Poetry and the Use of Criticism*. Faber, 1933.
6. Gibaldi, J. *MLA Handbook for Writers of Research Papers*. MLA, 1995.
7. R. Altick. *The Art of Literary Research*, Norton & Co., 1963.
8. Saunders, C. *An Introduction to Research in English Literary History*, Macmillan, 1957.

9. Schechner, R. *Essays on Performance Theory: 1970-1976*. Drama Book Specialists, 1977.
10. Watson, G., editor. *The Concise Cambridge Bibliography of English Literature*. CUP, Cambridge, 1965.

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## SEMESTER II

### ENG 551 MJ: Literary Theory and Criticism II (04 credits)

**Concept:** The course will introduce basic issues in western literary theory and criticism, and will be a foundational course. Throughout this course, we will explore key movements of literary theory, how they have developed over time, and how they have shaped the discipline of Literary Studies. We will practice using literary theory and criticism as frameworks that inform our interpretations of literature, art and other media, and our own lives. The period under survey here will be from English Romanticism to Modernism.

#### Course Objectives:

1. Introduce students to the basic issues in western literary theory and criticism
2. Familiarize students with the basic tenets of literary theory and criticism
3. Familiarize students with the variety of theoretical approaches from classical times
4. Familiarize students with the ways in which literary texts can be read through theoretical apparatus
5. To show how theory and criticism as tools can develop our close reading skills and research methodologies

**Course Outcomes:** After completing the course, the student shall be able to:

1. Appreciate the theoretical framework of literary texts
2. Engage in theoretical analysis of literary texts
3. Study and apply various historical and contemporary approaches to literary texts
4. Apply critical models to various literary, visual, and digital texts
5. To develop their own interpretations and contribute to ongoing conversations within Literary Studies.

#### Evaluation:

This course will have 50 percent internal and 50 percent external evaluation.

#### Reading List:

The reading list is only indicative, and not exhaustive.

1. Abrams, M H. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. Norton, 1973.
2. Abrams, M H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
3. Abrams, M.H. "Structure and Style in the Greater Romantic Lyric." *Romanticism and Consciousness*, edited by Harold Bloom, Norton, pp. 201-29, 1970.
4. Ardis, Ann L. *Modernism and Cultural Conflict, 1880-1922*. Cambridge University Press, 2002.
5. Arnold, Matthew. *Culture and Anarchy*. Yale University Press, 1994.
6. Chinitz, David, *A Companion to T. S. Eliot*. Wiley-Blackwell, 2009.
7. Coleridge, Samuel Taylor. *Biographia Literaria*. E-book ed., Project Gutenberg, 2004.
8. Curran, Stuart. ed. *The Cambridge Companion to Romanticism*. Cambridge University Press, 1993.
9. Curran, Stuart. *Poetic Form and British Romanticism*. Oxford University Press, 1986.

10. McGann, Jerome. "Rethinking Romanticism." *Byron and Romanticism*, Cambridge University Press, 2002.
11. Pater, Walter. *The Renaissance: Studies in Art and Poetry: The 1893 Text*. Edited by Donald L. Hill, University of California Press, 1980.
12. Richard Daniel Altick. *The English Common Reader*. University of Chicago Press, 1957.
13. Shelley. P.B. *A Defence of Poetry*. E-book ed., Project Gutenberg, 2014.
14. Susan Jean Wolfson. *Formal Charges: The Shaping of Poetry in British Romanticism*. Stanford University Press, 1997.
15. Williams, Raymond, *The Politics of Modernism: Against the New Conformists*. Verso, 2007.
16. Wordsworth, William, "Preface." *Lyrical Ballads*, E-book ed, Project Gutenberg, 2021.

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## **ENG 552 MJ: Technical Writing (T2+P2= 04 credits)**

**Concept:** The course aims at introducing writing skills to enable students to prepare for careers other than teaching English. This is a job-oriented non-professional course. The course introduces the concept of technical writing including various products of technical writing. The course acquaints students with the technical writing scenario in the corporate job sector. The skill this course seeks to impart is comprehension of non-everyday, and non-literary language use. The comprehension and description of writing from a variety of sources: scientific, business, IT etc. will be focused on. The concept of Software Development Life Cycle (SDLC) and Document Development Life Cycle (DDLC) will be discussed. The students will be trained in 1) analysing the technical products (especially software applications), 2) using that analysis while writing various types of technical documents and 3) designing the documents using writing tools. Training will also be provided to students in software applications such as Adobe Robohelp, Adobe FrameMaker and Microsoft Word which are generally preferred in technical writing products.

### **Course Objectives:**

1. To enable students to comprehend non-literary documents
2. To enable students to analyze technical products
3. To enable students to write professional resumes for jobs
4. To enable students to design and write non-literary technical documents

**Course Outcomes:** After completing the course, the student shall be able to

1. Comprehend and analyze technical writing
2. Produce technical documentations
3. Use technical writing softwares

### **Evaluation:**

This course will have 50 percent internal practical evaluation and 50 percent external theoretical evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Alred, Gerald J., et al. *The Handbook of Technical Writing*. Macmillan Higher Education, 2015.
2. Barker, Thomas T. *Writing Software Documentation: A Task-Oriented Approach*. Pearson, Longman, 2005.
3. Elter, Andrew. *Modern Technical Writing: An Introduction to Software Documentation*, E-book ed., Kindle, 2016.
4. Gerson, Sharon J, and Steven M Gerson. *Technical Communication*. Pearson, 1 Jan. 2016.
5. *The Microsoft Manual of Style for Technical Publications*. Microsoft Corporation, 1998.
6. Woolever, Kristin R. *Writing for the Technical Professions*. Pearson Longman, 2008.

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## **ENG 553 MJ: Writing for the Media (T2+P2= 04 credits)**

**Concept:** This is a skill-based course. Writing for Media course will help students develop the skills of media writing by understanding the basics of communicating to an audience. Through a combination of classroom lectures, practical work, readings, assignments and field experience, students will gain knowledge of media types and styles of communication.

**Course Objectives:** The course aims to introduce students to

1. Types of media and the growth of media in India
2. Basic features of mass communication
3. Train students in effective written communication through media writing and its forms
4. Familiarize students to journalism and news, print media including newspapers and magazines, broadcast media including radio, television and film, online media including news portals, specialist websites, social media and podcast
5. The students will also be introduced to advertising and marketing, public relations and Media ethics and law

**Course Outcomes:** After completing the course, the student shall be able to:

1. Write news, features, scripts, ad copy and press releases
2. Learn news gathering, researching and interviewing
3. Grasp the differences in writing styles of media
4. Complement written communication with multimedia

### **Evaluation:**

This course will have 50 percent internal practical evaluation and 50 percent external theoretical evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Allan, S. *Journalism: Critical Issues*. E-book ed., Open University Press, 2005.
2. Donsbach, Wolfgang. *The International Encyclopedia of Communication*. E-book ed., Blackwell Publishing, 2008.
3. Eadie, William F. *21st Century Communication: A Reference Handbook*. E-book ed., Sage, 2009.
4. Hennessy, B. *Writing Feature Articles*, 4th ed. E-book ed., Focal Press, 2006.
5. Kershner, J. W. *The Elements of Newswriting*, 2nd ed. Allyn & Bacon, 2009.
6. Murray, M. D. *Encyclopedia Of Television News*. E-book ed., Oryx Press, 1999.
7. Schement, J. R. *Encyclopedia Of Communication And Information*. E-book ed., Macmillan Reference USA, 2002.
8. Sterling, Christopher H. *Encyclopedia of Journalism*. SAGE Publications, 2009.
9. Sullivan, L. E. *The SAGE Glossary of the Social and Behavioral Sciences*. SAGE, 2009.
10. Vaughn, S. *Encyclopedia of American Journalism*. Routledge, 2008.
11. Wilson, J. *Understanding Journalism: A Guide to Issues*. E-book ed., Routledge, 1996.

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## **ENG 554 MJ: Survey of American Literature (02 credits)**

**Concept:** The course will study American writing/s from its beginning till the 19th century. It will also study literature produced by American writers in the 20th century in various genres. Sample texts of autobiographies, biographies, fiction, drama, poetry and other narratives will be prescribed for an in-depth discussion.

### **Course Objectives:**

1. To enable students to produce a literary close reading that addresses both the form and the content of one or more text(s) in the construction of an argument about the text's meaning.
2. To enable students to attain a broad knowledge of American literary history of the Colonial, the Early National, and the American Renaissance periods.
3. To enable students to gain the confidence and ability to speak in a sophisticated and critical fashion about early American literature.
4. To enable students to recognize and identify key concepts in the arts, sciences, and humanities to provide a broad perspective on the human condition.

**Course Outcomes:** After completing the course, the student shall be able to:

1. Describe the major historical and cultural developments of the American Literature
2. Examine literary works of eminent American writers
3. Analyze the various genres of American literature (Poetry, Fiction and Drama)
4. Assess the connection between literary texts and American history and culture.
5. Write critically about the distinct literary characteristics of American literature

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Angelou, Maya. *And Still I Rise*. Hachette UK, 4 Apr. 2013.
2. Baker, Houston A. *Modernism and the Harlem Renaissance*. University of Chicago Press, 2013.
3. Baldwin, James. *Sonny's Blues*. Penguin, 1995.
4. Dickinson, Emily. "Because I Could Not Stop for Death." *Poetry Foundation*, 1890, [www.poetryfoundation.org/poems/47652/because-i-could-not-stop-for-death-479](http://www.poetryfoundation.org/poems/47652/because-i-could-not-stop-for-death-479).
5. Eliot, T.S. *The Love Song of J. Alfred Prufrock*. McClelland & Stewart, 2016.
6. Frost, Robert. "Fire and Ice." *Poetry Foundation*, [www.poetryfoundation.org/poems/44263/fire-and-ice](http://www.poetryfoundation.org/poems/44263/fire-and-ice).
7. Gray, Richard. *A History of American Literature*. John Wiley & Sons, 2011.
8. Hawthorne, Nathaniel. *The Scarlet Letter*. E-book ed., Project Gutenberg, 2008.
9. Hughes, Langston. "I, Too." *Poetry Foundation*, 1926, [www.poetryfoundation.org/poems/47558/i-too](http://www.poetryfoundation.org/poems/47558/i-too).
10. Jackson, Shirley. "The Lottery." *The New Yorker*, The New Yorker, 18 June 1948, [www.newyorker.com/magazine/1948/06/26/the-lottery](http://www.newyorker.com/magazine/1948/06/26/the-lottery).
11. Lahiri, Jhumpa. *Unaccustomed Earth*. Haryana (India), Vintage, 2015.
12. Lauter, Paul, editor. *A Companion to American Literature and Culture*. Wiley-Blackwell, 2020.

13. Levine, Robert S. *The Norton Anthology of American Literature. Vol. C : 1865-1914.* New York, W.W. Norton & Company, 2017.
14. Plath, Sylvia. "Daddy." *Poetry Foundation*, [www.poetryfoundation.org/poems/48999/daddy-56d22aafa45b2](http://www.poetryfoundation.org/poems/48999/daddy-56d22aafa45b2).
15. Richardson, Mark, editor. *The Cambridge Companion to American Poets.* Cambridge University Press, 2015.
16. Sacvan Bercovitch. *The Cambridge History of American Literature.* Cambridge History of American, 2006.
17. Walter Benn Michaels. *Our America Nativism, Modernism, and Pluralism.* Durham, N.C. Duke University Press, 2007.
18. Williams, Tennessee. *The Glass Menagerie.* New Directions Publishing, 1999.
19. Williams, William Carlos. "The Red Wheelbarrow." *Poetry Foundation*, 2010, [www.poetryfoundation.org/poems/45502/the-red-wheelbarrow](http://www.poetryfoundation.org/poems/45502/the-red-wheelbarrow).

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## MAJOR ELECTIVES

### ENG 560 MJ: Modern European Literature in English Translation (04 credits)

**Concept:** This course will focus on significant developments in modern European literature, taking into account the cultural background to individual literary works. Literary works from the German, French, Italian and Spanish cultures will be discussed. The course is meant to familiarize students with trends, rather than texts from European literature

#### Course Objectives:

1. To acquaint students with the major trends in European literature
2. To acquaint students in cross cultural discourses
3. To familiarize students with comparative approaches
4. To introduce students to seminal texts in the modernist movement in Europe

**Course Outcomes:** After completing the course, the student shall be able to

1. Compare and analyze modernists movements outside Europe
2. Gain expertise in the field of modernist discourse
3. Historicize the modernist movement in the European context
4. Gain better understanding of the allied fields in aesthetics

#### Evaluation:

This course will have 50 percent internal and 50 percent external evaluation.

#### Reading List:

The reading list is only indicative, and not exhaustive.

1. Baudelaire, Charles. *The Flowers of Evil*. Translated by Cyril Scott. E-book ed., Project Gutenberg, 2011.
2. Blaming, T.C. W. *The Eighteenth Century*. Oxford University Press, 2000.
3. Cameron, Euan. *Early Modern Europe: An Oxford History*. Oxford University Press, 2001.
4. Cavafy, C.P. *The Complete Poems*. Translated by Ray Dalven. Hogarth Press, 1948.
5. Chartier, Roger. "Culture as Appropriation: Popular Culture Uses in Early Modern Europe." *Understanding Popular Culture: Europe from the Middle Ages to the Nineteenth Century*, edited by Steven L. Kaplan. Mouton, pp. 229-254, 1984.
6. Dostoevsky, Fyodor. *Notes from the Underground*. E-book ed., Project Gutenberg, 1996.
7. Kafka, Franz. *Metamorphosis*. Translated by David Wyllie. E-book ed., Project Gutenberg, 2021.
8. Kamen, Henry. *Early Modern European Society*. Routledge, 2000.
9. Rilke, Rainer-Maria. *Letters to a Young Poet*. Edited by Ray Soulard, Jr. Translated by Stephen Mitchell. Scriptor Press, 2001.
10. Wiesner, Merry, editor. *Early Modern Europe, 1450-1789*. Cambridge, 2006.

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## **ENG 561 MJ: Theories and Practices of Stylistics (04 credits)**

The course is based on the application of linguistics and rhetoric to the study of literary texts. Theoretical approaches to stylistics will be discussed along with the focus on the recent developments in stylistics. Representative texts of theoretical approaches will be discussed. Specific features of the three major genres – poetry, drama, novel will be analysed in terms of linguistic and rhetorical approaches. The stylistics of poetry concentrates on various formal features of poetry, including metre and prosody, figures of speech and tropes. The stylistics of drama focuses on the dialogic mode, the use of deixis, the speech act theory, the use of co-operative principle and the politeness principle, and the differences between dramatic dialogue and everyday conversation. The stylistics of novel pays particular attention to narrative strategies, point of view, narrative reports of speech acts, narrative sequences, and world view. Sample literary texts of each genre will be analysed in classes.

### **Course Objectives:**

1. To engage students in the close reading of literary texts
2. To enable students to assimilate stylistic approaches in the analysis of literary texts
3. To enhance students' ability to analyze literary texts in a non-conventional way

**Course Outcomes:** After completing the course, the student shall be able to:

1. Read a literary text closely
2. Explain the linguistic and stylistic devices used in a literary text
3. Explain the artistic and aesthetic principle underlying a literary text

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Bradford, Richard. *Stylistics*. Routledge, 2013.
2. Elam, Keir. *Semiotics of Theatre and Drama*. Taylor & Francis, 2003.
3. Hope, Jonathan, and Laura Wright. *Stylistics*. Routledge, 2002.
4. Leech, Geoffrey N. *A Linguistic Guide to English Poetry*. Routledge, Taylor and Francis, 2014.
5. Leech, Geoffrey N. *Principles of Pragmatics*. Routledge, 2016.
6. Leech, Geoffrey N., and Mick Short. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Routledge, 2015.
7. Palmer, Frank. *Semantics*. Milton Keynes, Lightning Source, 2010.
8. Simpson, Paul. *Stylistics: A Resource Book for Students*. Routledge, 2004.
9. Thomborrow, Joanna, and Shân Wareing. *Patterns in Language: An Introduction to Language and Literary Style*. London Routledge, 1998.
10. Wales, Katie. *A Dictionary of Stylistics*. Routledge, 2014.
11. Yule, George. *Pragmatics*. Oxford University Press, 1996.

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## **ENG 562 MJ: Literature and Gender (04 credits)**

**Concept:** This course aims at a socio-cultural and historical approach to the study of literature and gender. Gender and Literature is an examination of selected literary texts and cultural conditions from the standpoint of gender theory. It will draw on established scholarship on gender studies and take the student through the various configurations and reconfiguration that determine gendered classifications such as masculinity and femininity.

### **Course Objectives:**

1. Discuss the concept of gender and explain the difference between gender and sex
2. Discuss the history and forms of feminism,
3. Explain masculinity, emasculation and queer theory,
4. Analyze literary texts using feminism, womanism, masculinity and queer theory.

**Course Outcomes:** After completing the course, the student shall be able to:

1. Analyze and critique literary and theoretical texts with the view to understanding the role gender plays in our individual and collective lives.
2. Delineate the way patriarchal power structures function in the oppression of the sexes.
3. Comprehend discourses around feminism and masculinity studies.
4. Understand the various categories related to gender (heteronormative, queer, trans) and the socio- cultural narratives around them.

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Bose, Brinda and Bhattacharya Subhabrata (eds). *The Phobic and the Erotic: The Politics of Sexualities in Contemporary India*. Seagull Books, 2007.
2. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1999.
3. Butler, Judith. "Gender Trouble, Feminist Theory and Psychoanalytic Discourse." *Feminism/Postmodernism*, edited by Linda Nicholson, Routledge, pp. 324-40, 1990.
4. Dasi, Binodini. *My Story and My Life as an Actress*. Translated by Rimli Bhattacharya, Kali for Women, 1999.
5. de Beauvoir, Simone. *The Second Sex*. Vintage, 1989.
6. hooks, bell. "Understanding Patriarchy". *Mainstream*, VOL LX No 32, July 30, 2022.
7. Penn, Donna. "Queer: Theorizing Politics and History." *Radical History Review*, 62, pp. 24-42, 1995.
8. Puar, Jasbir. "South Asian (Trans)nation(alisms) and Queer Diasporas." *Q&A: Queer in Asian America*, Temple University Press, pp. 405-22, 1998.
9. Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. University of California Press, 1990.
10. Showalter, Elaine. *A Literature of their Own: British Women Novelists from Bronte to Lessing*. Princeton University Press, 1977.
11. Showalter, Elaine. *The Female Malady: Women, Madness and English Culture, 1830-1980*. Pantheon Books, 1985.

12. Vanitha, Ruth and Kidwai Saleem (ed.). *Same Sex Love in India: A Literary History*. Penguin Books India, 2008.
13. Woolf, Virginia. *A Room of One's Own*, 1929.
14. Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. Penguin Books, 2004 revised edition, (1792).

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## **ENG 563 MJ: Post-Colonial Studies (04 credits)**

**Concept:** The material and cultural impact of colonialism is still felt by many societies across the world. Postcolonial Studies is an attempt to deconstruct especially the lasting cultural influence of colonialism. Literature has been observed as a tool used both to colonize a society and to understand and liberate oneself from a postcolonial mindset, specifically through “talking back” or “writing back” to the colonizer. Further, postcolonial societies have attempted to understand their syncretic, hybrid condition and have tried to accept and work through it, again with literature as one of the tools.

More generally, the mechanisms of colonialism can still be seen operational in diverse ways, and are used to usurp power. Postcolonial Studies offers a way to understand and resist these mechanisms of power.

### **Course Objectives:**

1. To make students understand the material and cultural mechanisms through which colonial power was established and sustained
2. To expose students to literary texts which, consciously or unconsciously, justified the cause of colonialism
3. To make students aware of the ways in which postcolonial societies dealt with colonial legacies in various ways
4. To expose students to the literary techniques which postcolonial writers used to “write back”, and the theorization around it, along with sample literary texts

**Course Outcomes:** After completing the course, the student shall be able to:

1. Better understand the power structures and legacies of colonialism
2. Look at subtler signs of inferiorisation and ‘Othering’ in many literary texts
3. Appreciate subversions of such texts and other techniques used by postcolonial writers
4. Learn about the strategies used by postcolonial writers in a theoretical manner

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Achebe, Chinua. *Things Fall Apart*. Penguin, 2001.
2. Anthony, Michael. *Sandra Street: And Other Stories*. Heinemann Educational Books, 1980
3. Ashcroft, Bill, et al. *The Empire Writes Back*. e-book, Taylor and Francis, 2002
4. Ashcroft, Bill, et. al., editors. *The Post-Colonial Studies Reader*. Routledge, 2009.
5. Bronte, Charlotte, and Stevie Davies. *Jane Eyre*. Penguin Books, 2007.
6. Conrad, Joseph. *Heart of Darkness*. Prakash Book Depot, 2017.
7. Fanon, Frantz. *The Wretched of the Earth*. Translated by Constance Farrington, Penguin Books, 1963. .
8. Memmi, Albert. *The Colonizer and the Colonized*. Beacon Press, 1972.
9. Narayan, R. K. *The Vendor of Sweets*. Indian Thought Publications, 2018.
10. Rhys, Jean, and Andrea Ashworth. *Wide Sargasso Sea*. Penguin Books, 2019.



11. Said, Edward W. *Orientalism*. Penguin Books, 1995.
12. Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Harvard University Press, 2003.
13. Spivak, Gayatri Chakravorty. "Three Women's Texts and a Critique of Imperialism." *Critical Inquiry*, vol. 12, no. 1, pp. 243–261, 1985.

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**ENG 581 OJT/FP (04 credits)**

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## **LEVEL 6.5**

### **SEMESTER III**

#### **MAJOR CORE**

#### **ENG 601 MJ: Trends in Twentieth Century Literary Theory I (04 credits)**

**Concept:** The course focuses on the development of Western literary theoretical perspectives in the first half of the twentieth century. The historical account of the Western intellectual thought process in the domain of literary studies will be discussed. The course introduces students to more contemporary trends in literary criticism and theory, such as New Criticism, Archetypal Criticism, Russian Formalism and Structuralism, and also introduces some disciplinary and inter-disciplinary critics and thinkers like W. K. Wimsatt, Monroe C. Beardsley, Cleanth Brooks, Northrop Frye, Rene Wellek, Victor Shklovsky and Claude Levi-Strauss among others. Sample texts from the key thinkers will be discussed. Students will be encouraged to use theoretical perspectives as a framework that informs our interpretations of literature, art and other media.

#### **Course Objectives:**

1. Introduce students to the basic issues in Western literary theory and criticism
2. Acquaint students with the basic tenets of literary theory and criticism
3. Acquaint students with the variety of theoretical approaches developed in the Twentieth century
4. Familiarize students with the recently developed theoretical apparatuses used to read literary texts
5. Enable students to use theory and criticism as an analytical instrument that can develop close reading skills and research methodologies

**Course Outcomes:** After completing the course, the students shall be able to:

1. Appreciate the theoretical framework of literary texts
2. Engage in theoretical analysis of literary texts
3. Study and use various historical and contemporary approaches to literary texts
4. Use critical models to analyze various literary, visual, digital texts and other art forms
5. Develop interpretive and analytical abilities, and contribute to ongoing conversations within literary studies.

#### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

#### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Abrams, Meyer H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Thomson Wadsworth, 2012.
2. Abrams, M H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London, Oxford University Press, 1953.
3. Culler, Jonathan. *Structuralist Poetics*. Taylor & Francis, 2023.
4. Habib, M. A. R. *Literary Criticism from Plato to the Present: An Introduction*. 1st ed., Wiley-Blackwell, 2011.
5. James-Scott, R.A. *The Making of Literature*. Allied Publishers, 2000.
6. Lodge, David. *Twentieth Century Literary Criticism: A Reader*. Routledge, 2016.
7. Nisbet, H. B., et al. *The Cambridge History of Literary Criticism / Vol. 7, Modernism and the New Criticism / Ed. By A. Walton Litz, Louis Menand, and Lawrence Rainey*. Cambridge University Press, 2000.
8. Richter, David H. *The Critical Tradition: Classic Texts and Contemporary Trends*. Boston, Bedford/St. Martin's, 2007.
9. Selden, Raman, editor. *The Cambridge History of Literary Criticism: From Formalism to Poststructuralism Volume 8*. Cambridge University Press, 2008,
10. Wellek, Rene, and Austin Warren. *Theory of Literature*. Dalkey Archive Press, 2023.
11. Wellek, René. *A History of Modern Criticism 1750-1950. 2 the Romantic Age*. Cambridge Cambridge Univ. Press, 1981.
12. Wellek, Rene. *Concepts of Criticism*. 1963.
13. Wimsatt, William K, and Cleanth Brooks. *Literary Criticism: A Short History*. Routledge, 2021.

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## **ENG 602 MJ: Indian Writing in English and in English Translation (04 credits)**

**Concept:** The course aims to critically delve into the evolution of Indian Literature in English and English translation, encompassing major literary works from the post-independence era to the present day. It will examine how the socio-cultural, political, and historical contexts have influenced the development of these literary expressions. The journey begins with the critical investigation of the post-independence era, extending across five decades of the 20th century and the inaugural decade of the 21st century. Through movements like Modernism and Postmodernism, diverse perspectives to interpret the evolving artistic vision of Indian writers shall be discussed. The course cultivates an appreciation for literary diversity while using Postcolonial Theory to enhance understanding. Themes, styles and trends that have shaped this multifaceted literary landscape shall be explored, through examination of both original works in English and those translated from diverse regional languages. Additionally, the latest developments and emerging trends in contemporary Indian Writing shall be considered.

### **Course Objectives:**

1. To gain a comprehensive understanding of the evolution of Indian Writing in English and in English Translation since independence
2. To understand the historical, social, and cultural influences on post-independence Indian Literature
3. To analyze the key themes, stylistic features, and major movements within the literary archives of Indian writing in English and English translation
4. To explore the significance of pre-independence Indian writing and regional language literature as a foundation for post-independence works
5. To assess the challenges and opportunities in translating Indian Literature into English
6. To identify and discuss new trends and developments in contemporary Indian writing
7. To develop independent research and critical thinking skills through close textual analysis

**Course Outcomes:** After completing the course, the students shall be able to:

1. Demonstrate a comprehensive understanding of the evolution of Indian writing in English and in English Translation since independence
2. Illustrate a nuanced understanding of the historical, social, and cultural contexts shaping post-independence Indian Literature
3. Analyze and categorize various literary works within the framework of major literary movements
4. Determine the impact of pre-independence Indian and regional language literature on post-independence English literature
5. Assess and review the challenges and opportunities in translating Indian Literature into English
6. Identify and discuss emerging trends in contemporary Indian writing, demonstrating awareness of current developments
7. Conduct independent research and present their findings effectively through both written and spoken means

**Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

**Reading List:**

The reading list is only indicative, and not exhaustive.

1. Ali, Agha Shahid. *I Dream I Am Falling: Selected Poems*. Penguin, 2014.
2. Anand, Mulk Raj. *Coolie*. John Lane, 1936.
3. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 1989.
4. Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
5. Desai, Anita. *Fire on the Mountain*. Heinemann, 1977.
6. Ezekiel, Nissim. *Enterprise of English: Selected Poems. 1948-1988*. Oxford UP, 1988.
7. Ghosh, Amitav. *The Shadow Lines*. Viking, 1988.
8. Lahiri, Jhumpa. *Unaccustomed Earth: Stories*. Houghton Mifflin Harcourt, 2008.
9. Ramanujan, A.K. *Looking for, Prayers, and Other Poems*. Oxford UP, 1990.
10. Rao, Raja. *Kanthapura*. New Directions, 1962.
11. Roy, Arundhati. *The God of Small Things*. Harper Collins, 1997.
12. Rushdie, Salman. *Midnight's Children*. Viking, 1981.
13. Said Edward. *Orientalism*. Vintage, 1978.
14. Tagore, Rabindranath. *Gitanjali*. Trans. William Butler Yeats. Macmillan, 1913.
15. Young, Robert J.C. *Postcolonialism: A Very Short Introduction*. Oxford UP, 2001.

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## **ENG 603 MJ: Introduction to Aesthetics (04 credits)**

**Concept:** The course introduces students to the basic concepts in Western and Indian aesthetics. Students will be acquainted with the historical account of various developments in Western and Indian aesthetics. In Western aesthetics, especially after the Renaissance, the term aesthetic is conceived in its relation to other terms — like object, judgment, attitude, experience and value. Accordingly, variations in the views and propositions of the Western theoreticians pertain to the questions: whether art works can be considered aesthetic objects; whether aesthetic judgments have perceptual basis or can they be reasoned out; can the aesthetic attitude and the practical one be differentiated; how aesthetic experience can be defined; how to understand the relation between aesthetic experience and aesthetic attitude. In Indian aesthetics, apart from the historical development, students will be acquainted with the discussions on Rasa, Alankara, Riti, Dhavani, Vakrokti and Auchitya among other concepts. Sample European and Indian texts will be used in the classroom discussion.

### **Course Objectives:**

1. Introduce students to the basic issues in Western and Indian aesthetic theory and criticism
2. Acquaint students with the basic tenets of aesthetic theory and criticism
3. Acquaint students with the variety of theoretical approaches developed in Western and Indian aesthetics
4. Familiarize students with the ways in which literary texts and other art forms can be analyzed through theoretical apparatus
5. Enable students to use theories of aesthetics as analytical instruments, and develop their close reading skills and research abilities

**Course Outcomes:** After completing the course, the student shall be able to:

1. Engage with the theoretical framework of Western and Indian aesthetics
2. Engage in theoretical analysis of literary texts
3. Study and use various historical and contemporary approaches to literary texts from the perspective of aesthetics
4. Use aesthetic perspectives to analyze various visual and digital texts and other art forms
5. Develop their own interpretive and analytical abilities and contribute to ongoing conversations within literary studies

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Cazeaux, Clive, ed. *The Continental Aesthetics Reader*. Routledge, 2017.
2. Chakrabarti, Arindam, ed. *The Bloomsbury Research Handbook of Indian Aesthetics and*

- the Philosophy of Art*. Bloomsbury Publishing, 2016.
3. Chandran, Mini, and V. S. Sreenath. *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*. Bloomsbury Publishing, 2021.
  4. Davies, Stephen, et al., eds. *A Companion to Aesthetics*. Vol. 67. John Wiley & Sons, 2009.
  5. Deshpande, Ganesh Tryambak. *Indian Poetics*. Translated by Jayant Paranjpe, Popular Prakashan, 2009.
  6. Gaut, Berys Nigel, and Dominic Lopes, eds. *The Routledge Companion to Aesthetics*. 2005.
  7. Graham, Gordon. *Philosophy of the Arts: An Introduction to Aesthetics*. Routledge, 2006.
  8. Gupta, Neerja A. *A Student's Handbook of Indian Aesthetics*. Newcastle Upon Tyne, Cambridge Scholars Publishing, 2017.
  9. Guyer, Paul. *A History of Modern Aesthetics*. Cambridge University Press, 2015.
  10. Kapil Kapoor. *Literary Theory: Indian Conceptual Framework*. New Delhi India, Affiliated East-West Press Private, 1998.
  11. Nanay, Bence. *Aesthetics: A Very Short Introduction*. Oxford University Press, USA, 2019.
  12. Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press, 2016.
  13. Ribeiro, Anna Christina. *The Bloomsbury Companion to Aesthetics*. Edited by Anna Christina Ribeiro, Bloomsbury Academic, 2015.
  14. Sheppard, Anne DR. *Aesthetics: An Introduction to the Philosophy of Art*. OUP Oxford, 1987.
  15. Wenzel, Christian Helmut. *An Introduction to Kant's Aesthetics: Core Concepts and Problems*. John Wiley & Sons, 2008.

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## **ENG 604 MJ: Critical Reading (01 T+ 01 P= 02 credits)**

**Concept:** This course aims to familiarize students with theories and methods of reading. The history of reading, readers and methods will be discussed along with hands-on practices in reading. For each discipline of the humanities, “reading” can entail very different goals, procedures, and strategies. While the term generally encompasses acts of textual engagement, analysis, or interpretation, what we “read” in the humanities can vary widely – from poems to paintings, films to philosophical tracts. Scholarly articles and monographs will require yet another, different set of reading skills. It can therefore be helpful to discuss what “reading” means for the humanities, and what kinds of reading methods and strategies will be necessary. In-class or take-home activities specifically tailored to teaching critical reading will greatly help students in developing these skills. Select literary texts will be read in class using the many methods of reading to enhance the reading skills of students.

### **Course Objectives:**

1. To understand the history of reading
2. To understand the various methodologies of reading
3. To illustrate the practices of reading
4. To enable enhanced reading and comprehension skills

**Course Outcomes:** After completing the course, the students shall be equipped with:

1. The apparatus of reading
2. Enhanced comprehensibility
3. Enhanced reading skills
4. Nuanced reading methods

### **Evaluation:**

The course will have 50 percent internal and 50 percent external evaluation. The practical component will be a part of the internal evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Boyan, Catherine S. "Critical Reading What Is It? Where Is It?." *The Reading Teacher* 25.6 (1972): 517-522.
2. Darnton, Robert. "Towards a History of Reading." *Historiography: Critical Readings* 3 (2021):178.
3. Dan Kurland's *www.criticalreading.com Strategies for Critical Reading and Writing*. [www.criticalreading.com](http://www.criticalreading.com).
4. Knott, Deborah. "Critical Reading towards Critical Writing | Writing Advice." *University of Toronto*, [advice.writing.utoronto.ca/researching/critical-reading/](http://advice.writing.utoronto.ca/researching/critical-reading/).
5. Metcalfe, Mike. *Reading Critically at University*. Sage Publications. 2006.
6. Peters, John. *The Elements of Critical Reading*. Macmillan, 1991
7. Wheeler, Dr.L.Kip. "Critical Reading of an Essay's Argument." Dr. Wheeler's Website. 12 Oct. 2004. [http://web.cn.edu/kwheeler/reading\\_basic.html](http://web.cn.edu/kwheeler/reading_basic.html)

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## MAJOR ELECTIVES

### ENG 610 MJ: History of the Book (04 credits)

**Concept:** Most of us use books, but very few people think about what a book is and how it got that way. The discipline that looks at books as made objects, is called History of the Book. It investigates and discusses the human agency behind the making and selling of literary texts. It includes everything from the study of manufacturing processes, through editing conventions and practices, right up to selling, reviewing and reception, and what happens to books in the hands of readers.

#### Course Objectives:

1. To introduce students to the various agents in the making of books as material object
2. To contextualize the production, circulation and consumption of books as material objects
3. To understand the sociology of books, reading and readers
4. To understand book history in the ‘Western’ and the ‘Indian’ contexts

**Course Outcomes:** After completing this course, students shall be able to:

1. Understand the complex and interconnected process of book production, circulation and consumption
2. Understand the sociology of books, reading and readers
3. Understand the ways in which publishing industry operates
4. Understand the shifts that occur owing to new technological inventions

#### Evaluation:

This course will have a 50 percent internal and 50 percent external evaluation.

#### Reading List:

The reading list is only indicative, and not exhaustive.

1. Chartier, Roger. *The Order of Books: Readers, Authors, and Libraries in Europe between the 14th and 18th Centuries*. Stanford University Press, 1994.
2. Chaudhuri, Sukanta. *The Metaphysics of Text*. Cambridge University Press, 2010.
3. Darnton, Robert. “What Is the History of Books?” *Daedalus*, vol. 111, no. 3, 1982, pp. 65–83. *JSTOR*, <http://www.jstor.org/stable/20024803>.
4. Eisenstein, Elizabeth. *The Printing Press as an Agent of Change*. Cambridge University Press, 1980.
5. Febvre, Lucien and Martin Henri Jean. *The Coming of the Book: The Impact of Printing, 1450-1800*. Verso, 1976.
6. Gaskell, Philip. *A New Introduction to Bibliography: The Classic Manual of Bibliography*. Oxford University Press, 1972.
7. Gupta, Abhijit and Swapan Chakravorty (edited). *Print Areas: Book History in India*. Orient Blackswan, 2010.

8. Manguel, Alberto. *A History of Reading*. Penguin, 1997.
9. Matthew G. Kirschenbaum, "Editing the Interface: Textual Studies and First-Generation Electronic Objects", *Text* 14: 15-51.
10. Stark, Ulrike. *An Empire of Books: The Naval Kishore Press and the Diffusion of the Printed Word in Colonial India*. Permanent Black: 2007.

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## **ENG 611 MJ: Dalit Literatures (04 credits)**

**Concept:** Reformist movements in India have sought to challenge the caste system for a very long time, and gained momentum since the 19<sup>th</sup> century. The movements, and especially the work and the writings of Dr. B.R. Ambedkar, vocalized and theorized the systemic oppression of Dalits. On this backdrop, Dalit literature, as a stream in Indian literature, emerged majorly in the latter half of the 20<sup>th</sup> century. Dalit writings have captured the angst of marginalization, historical injustices, the diverse and subtle forms in which casteism manifests, and most importantly, the spirit of revolt, which contributes prominently in the construction of the Dalit consciousness. Additionally, efforts have been made to conceptualize and formulate critical theories regarding Dalit Literature. Dalit Literature, on the one hand, has helped many marginalized communities find a voice, and on the other, it has made those from the “mainstream” aware of the complex issues in the Indian social structure. Studying the writings is important in the process of constructing a better society, free of hierarchies and oppression.

### **Course Objectives:**

1. To discuss with students the discriminatory system of casteism, along with its historical background
2. To discuss with students the various forms in which casteism was and is practiced, with reference to changing socio-political, economic and cultural discourses
3. To familiarize students with various anti-caste movements in India
4. To discuss with students the emergence, definition and characteristics of Dalit Literature, along with the diverse forms within
5. To discuss with students the concept and characteristics of Dalit Consciousness, and its manifestation in literature
6. To discuss concepts with students in Dalit literary criticism, highlighting its specificity and its difference from ‘mainstream’ literary criticism

**Course Outcomes:** After completing this course students shall be able to:

1. Decipher the nuanced and changing forms of casteism, resist them and help in the construction of a better society
2. Understand an important stream in Indian literature, along with its specific characteristics
3. Understand Dalit Literature from diverse regions in India, and in its various forms
4. Look at literary domains like aesthetics and criticism from a new, subaltern point of view

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Ambedkar, B. R. *Annihilation of Caste*. Rupa, 2019.
2. Ambedkar, B R. *Who Were the Shudras?: How They Came to Be the Fourth Varna in the Indo-Aryan Society*. Kalpaz, 2017.
3. Ambedkar, B R. *The Untouchables: Who Were They and Why They Became Untouchables?* Kalpaz, 2017.

4. Bagul, Baburao. *When I Hid My Caste: Stories*. Translated by Jerry Pinto, Speaking Tiger Books, 2018.
5. Bama. *Karukku*. Translated by Lakshmi Holmstrom, Oxford University Press, 2014.
6. Dangle, Arjun, editor. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Sangam Books, 1992.
7. Dhasal, Namdeo. *Poet of the Underworld*. Translated by Dilip Chitre, Navayana, 2007.
8. Dutt, Yashica. *Coming Out as Dalit*. Aleph Book Company, 2019.
9. Limbale, S. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated by Alok Mukerjee, Orient Longman, 2004.
10. Mane, Laxman. *Upara – An Outsider*. Translated by A.K. Kamat, Sahitya Akademi, 2017.
11. Omvedt, Gail. *UNDERSTANDING CASTE: From Buddha to Ambedkar and Beyond*. Orient Longman, 2021.
12. Pawar, Daya. *Baluta*. Translated by Jerry Pinto, 2nd ed., Speaking Tiger Books, 2015.
13. Phule, Jotiba. *Sum and Substance of Slavery*. Samyak Prakashan, 2019.
14. Valmiki, Omprakash. *Joothan*. Translated by Arun Prabha Mukherjee, Columbia University Press, 2003.
15. Yengde, Suraj. *Caste Matters*. Penguin Viking, 2019.

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## **ENG 612 MJ: Cultural Studies (04 credits)**

**Concept:** The course is intended to introduce students to Cultural Studies as a relatively new and broader approach to literature and culture in general. The course offers an interdisciplinary exploration, examining the ways in which culture shapes and is shaped by various social, political, economic, and historical forces. Students will engage with the key theories, methodologies, and case studies to develop a critical understanding of cultural phenomena. This course is not limited to one specific discipline but draws from anthropology, sociology, history, literature, art, and other related fields. Apart from a historical introduction and key concepts, some contemporary trends in Culture Studies will be discussed.

### **Course Objectives:**

1. To enable students to develop critical thinking skills in analyzing cultural phenomena
2. To enable students to understand cultural diversity
3. To introduce to students the various methodologies to critique power and inequality
4. To make students understand cultural identity in a broader spectrum
5. To familiarize students with the contemporary issues in cultural studies

**Course Outcomes:** After completing this course students shall be able to:

1. Demonstrate knowledge of foundational cultural studies theories
2. Apply these theories to analyze cultural artifacts and practices
3. Develop an awareness of how cultural artifacts can challenge or reinforce existing power structures
4. Critically assess how identities are portrayed and constructed
5. Critically assess the power dynamics embedded in cultural practices

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota Press, 1996.
2. Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
3. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
4. Cashmore, Ernest, and Chris Rojek. *Dictionary of Cultural Theorists*. 1999.
5. During, Simon, ed. *The Cultural Studies Reader*. Psychology Press, 1999.
6. Fanon, Frantz. *Black Skin, White Masks*. Grove Weidenfeld, 1991.
7. Geertz, Clifford. *The Interpretation of Cultures: Selected Essays*. Basic Books, 1973.
8. Gramsci, Antonio, and David Forgacs. *The Gramsci Reader: Selected Writings, 1916-1935*. Lawrence and Wishart, 1999.
9. Guha, Ranjit. *Dominance without Hegemony: History and Power in Colonial India*. Harvard University Press, 1997.
10. Jameson, Fredric. *Postmodernism, or the Cultural Logic of Late Capitalism*. Routledge,

2016.

11. Johnson, Richard. "What Is Cultural Studies Anyway?" *Social Text*, no. 16, 1986, pp. 38–80. *JSTOR*, <https://doi.org/10.2307/466285>. Accessed 12 Mar. 2024.
12. Said, Edward. *Culture and Imperialism*. Vintage, 1994.
13. Williams, Raymond. *Culture and Materialism*. Verso Books, 2020.
14. Williams, Raymond. *Culture and Society*. Vintage classics, 2017.

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## **ENG 613 MJ: Translation Studies (T2 + P2=04 credits)**

**Concept:** The course aims at familiarizing students with the theories and praxis of translation. In the last few decades, Translation Studies has emerged as an important area of research in the humanities, and has become an inclusive space to encourage interdisciplinary research. This course aims at introducing the students to the recent developments in Translation Studies in the Western and the Indian context alike. Practical sessions on translation and writing Translator's Notes or Foreward will also be a component of this course.

### **Course Objectives:**

1. To train students in the theories and praxis of translation
2. To encourage interdisciplinary research through translation
3. To train students to write a translator's note
4. To familiarize students with the various new developments in translation theory and praxis in the global context

**Course Outcomes:** After completing this course students shall be:

1. Proficient in the theories and practice of translation
2. Keen on pursuing translation studies as a domain of their research
3. Motivated to take up translation as a profession
4. Able to understand their regional languages and cultures

### **Evaluation:**

The course will have 50 percent internal and 50 percent external evaluation. The practical component will be a part of the internal evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Bassnett, Susan. *Translation Studies*. Routledge, 1980.
2. Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, 1990.
3. Gentzler, Edwin. *Contemporary Translation Theories*. Multilingual Matters, 2001.
4. Gentzler, Edwin. *Translation and Rewriting in the Age of Post-Translation Studies*. Routledge, 2016.
5. Kothari, Rita. *Uneasy Translations: Self, Experience and Indian Literature*. Bloomsbury, 2022.
6. Mukherjee, Sujit. *Translation as Discovery and Other Essays on Indian Literature in English Translation*. Orient Blackswan, 1981.
7. Niranjana, Tejaswini. *Siting Translation: History, Post-structuralism and the Colonial Context*. University of California Press, 1992.
8. Simon, Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*. Routledge, 1996.
9. Simon, Sherry. *Cities in Translation: Intersections of Language and Memory*. Routledge, 2012.
10. Venuti, Lawrence. *The Translation Studies Reader*. Routledge, 2000.

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**ENG 634 RP: Research Projects (04 credits)**

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## SEMESTER IV

### MAJOR CORE

#### ENG 651 MJ: Trends in Twentieth Century Literary Theory II (04 credits)

**Concept:** The course focuses mostly on the development of Western literary theoretical perspectives in the second half of the Twentieth century. The historical account of the Western intellectual thought process in the domain of literary studies will be discussed. The course introduces students to more contemporary trends in literary theory, such as Post-structuralism and also introduces some inter-disciplinary thinkers like Roland Barthes, Michel Foucault, Jacques Derrida, Jacques Lacan, Bakhtin, Jean Baudrillard among others. Sample texts from the key thinkers will be discussed. Students will be encouraged to use theoretical perspectives as a framework that inform our interpretations of literature, art and other media.

#### Course Objectives:

1. To introduce students to the basic issues in Western literary theory and criticism.
2. To acquaint students with the basic tenets of literary theory and criticism.
3. To acquaint students with the variety of theoretical approaches developed in the twentieth century.
4. To familiarize students with the recently developed theoretical apparatuses used to read literary texts
5. To enable students to use theory and criticism as an analytical instrument that can develop our close reading skills and research methodologies

**Course Outcomes:** After completing the course, the student shall be able to:

1. Appreciate the theoretical framework of literary texts
2. Engage in theoretical analysis of literary texts
3. Study and use various historical and contemporary approaches to literary texts
4. Use critical models to analyze various literary, visual, digital texts and other art forms
5. Develop their own interpretive and analytical abilities and contribute to ongoing conversations within literary studies

#### Evaluation:

This course will have 50 percent internal and 50 percent external evaluation.

#### Reading List:

The reading list is only indicative, and not exhaustive.

1. Allen, Graham. *Roland Barthes*. Routledge, 2004.
2. Culler, Jonathan. *Barthes: A Very Short Introduction*. OUP, 2002.
3. Mills, Sara. Michel Foucault. London, Routledge, 2005.
4. Gutting, Gary. *Foucault: A Very Short Introduction Vol. 122*. Oxford University Press,

- 2005.
5. Royle, Nicholas. *Jacques Derrida*. Routledge, 2003.
  6. Dentith, Simon. *Bakhtinian Thought: An Introductory Reader*. Routledge, 2003.
  7. Lane, Richard J. *Jean Baudrillard*. Routledge, 2008.
  8. Homer, Sean. *Jacques Lacan*. Routledge, 2004.
  9. Jaaware, Aniket. *Simplifications: An Introduction to Structuralism and Post-structuralism*. Orient Blackswan, 2001.
  10. Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory*. Routledge, 2013.
  11. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. University Press, 2020.
  12. Richter, David H. *The Critical Tradition: Classic Texts and Contemporary Trends*. St. Martin's Press. 1989.
  13. Lodge, David, and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*. Pearson Education, 2008.
  14. Lacan, Jacques. *Écrits : A Selection*. Translated by Alan Sheridan, Routledge, 2001.
  15. Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. Translated by Caryl Emerson and Michael Holquist, University of Texas Press, 1981.

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## **ENG 652 MJ: Introduction to Comparative Literature (04 credits)**

**Concept:** This course is meant to introduce students to the theories and practices of comparative literature. Comparative literature has been a major methodological tool for the humanities and has set itself as an independent discipline in its own right. This introductory module is meant to introduce comparative approaches to literary studies. Along with a discussion of theories and methods, the course will also consider concrete examples of literary forms and texts in the European and Indian traditions. Thus, there will be a comparative analysis of the novel as a form. Students are expected to make comparative analyses of some texts.

### **Course Objectives:**

1. To enable students to understand the nuances involved in any comparative process
2. To enable students to understand the complexities of engaging in any comparative process
3. To introduce students to the methodologies comparative literature
4. To train students in comparative literary practices

**Course Outcomes:** After completing the course, the student shall be able to:

1. Engage in comparative literary analysis
2. Historicize and contextualize literary texts through comparative methodologies
3. Understand literary tools and concepts better through comparative methodologies
4. Understand the history of literary forms, their creation and reception through comparative literary practices

### **Evaluation:**

The course will have 50 percent internal and 50 percent external evaluation

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Oxford UK and Cambridge USA, Blackwell, 1993.
2. Bernheimer, Charles. *Comparative Literature in the Age of Multiculturalism*. Johns Hopkins UP, 1995
3. de Zepetnek, Steven Totosy. *Comparative Literature: Theory, Method, Application*. Editions Rodopi B.V, 1998.
4. Dev, Amiya, and Sisir Kumar Das (eds). *Comparative Literature: Theory and Practice*. IAS, 1989.
5. Dev, Amiya. *The Idea of Comparative Literature in India*. Papyrus, 1984
6. Guillen, Claudio. *The Challenge of Comparative Literature*. Harvard UP, 1993.

7. Jost, François. *Introduction to Comparative Literature*. Indianapolis : Pegasus, 1974.
8. Majumdar, Swapan. *Comparative Literature: Indian Dimesions*. Papyrus, 1987.
9. Warren, Austin, and Rene Wellek. *Theory of Literature*. Harvest, 1968.
10. Weisstein, Ulrich. *Comparative Literature and Literary Theory*. Indiana University Press, 1963.

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## **ENG 653 MJ: Instructional Design (T2+P2= 04 credits)**

**Concept:** Instructional design is a process pertaining to the schemata for the training programs and the production of instructional materials. Instructional design uses the principles of and approaches to the teaching and learning processes in general. It focuses on the learning-centered and the learner-centered approaches. The course concentrates on the use of instructional design in e-learning. It discusses some instructional design models based on the theoretical approaches derived from Merrill, Gagné, and the ADDIE model among others. The course demonstrates the stages of the basic process of designing and developing the e-learning contents including instructional materials and learners' learning activities, and learners' assessment and evaluation. In this relation, the focus will be on how to align and streamline the learning objectives, pedagogical approaches and content materials, how to maintain the principle of consistency across the stages of e-content development of a course and how to communicate the contents effectively and in engrossing ways. This course also includes introductory tool-training in Adobe Captivate, Microsoft PowerPoint, etc. Students are encouraged to do instructional design projects as a part of internal assessment.

### **Course Objectives:**

1. To introduce students to the basic concepts in instructional design
2. To acquaint students with the historical development of instructional design
3. To acquaint students with the variety of pedagogical approaches adopted and developed in instructional design
4. To familiarize students with designing and production stages of the instructional content
5. To impart basic training in the instructional design tools

**Course Outcomes:** After completing the course, the student shall be able to:

1. Engage with the theoretical framework used in instructional design
2. Study and use various theoretical approaches to analyze instructional content
3. Understand various stages of instructional content development
4. Develop their own interpretive and analytical abilities and contribute to instructional design
5. Use instructional design tools
6. Create instructional storyboarding

### **Evaluation:**

The course will have 50 percent internal and 50 percent external evaluation. The practical component will be a part of the internal evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Allen, Michael W. *Designing successful e-learning: Forget what you know about instructional design and do something interesting*. Vol. 2. John Wiley & Sons, 2011.
2. Arshavskiy, Marina. *Instructional Design for ELearning: Essential guide to creating successful eLearning courses*. Marina Arshavskiy, 2017.
3. Branch, Robert Maribe. *Instructional design: The ADDIE approach*. Vol. 722. Springer, 2009.
4. Brown, Abbie H., and Timothy D. Green. *The essentials of instructional design: Connecting fundamental principles with process and practice*. Routledge, 2019.
5. Conrad, Kerri. *Instructional design for web-based training*. Human Resource Development, 2000.
6. Gagne, Robert M. *Principles of Instructional Design*. Wadsworth Publishing, 2005.
7. Jonassen, David H., Martin Tessmer, and Wallace H. Hannum. *Task Analysis Methods for Instructional Design*. Routledge, 1998.
8. Lee, William W., and Diana L. Owens. *Multimedia-based Instructional Design: Computer-based Training, Web-based Training, Distance Broadcast Training, Performance-based Solutions*. John Wiley & Sons, 2004.
9. Piskurich, George M. *Rapid Instructional Design: Learning ID Fast and Right*. John Wiley & Sons, 2015.
10. Ragan, Tillman J., and Patricia L. Smith. *Instructional Design*. Macmillan Publishing Company 1999.
11. Reiser, Robert A., and John V. Dempsey, eds. *Trends and Issues in Instructional Design and Technology*. Boston: Pearson, 2012.
12. Rothwell, William J., and Hercules C. Kazanas. *Mastering the Instructional Design Process: A Systematic Approach*. John Wiley & Sons, 2011.
13. Spencer, Susan. *Next-Level Instructional Design: Master the Four Competencies Shared by Professional Instructional Designers*. Packt Publishing Limited. 2023.

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## MAJOR ELECTIVES

### ENG 660 MJ: Introduction to Digital Humanities (04 credits)

**Concept:** This course will help students develop a critical sense of the problems of the humanities in the age of digital technology. With the proliferation of digital technology and its use in every field of cultural activity, there is an increasing need to enhance the key skills in digital content management for the creation, preservation, delivery and study of cultural material. This course intends to focus on how digital technology can be used to enhance the study of the imaginative variety of cultural expression. Using theoretical methods and techniques alongside hands-on practice, the present course is an important addition to the ever-growing field of interdisciplinary research in the humanities.

#### Course Objectives:

1. To enable students to engage with Digital Humanities as an emerging field of interdisciplinary enquiry
2. To familiarize students with the scope of Digital Humanities in terms of research possibilities
3. To familiarize students with the tools and methods of Digital Humanities
4. To introduce students with the Digital Humanities practices in the Western and the Indian context

**Course Outcomes:** After completing the course, the student shall be able to:

1. Engage in research in the Digital Humanities
2. Familiarize with the developments in this field in the global context
3. Familiarize with the indigenous practices of Digital Humanities
4. Learn technological tools for collaborating with the Humanities

#### Evaluation:

This course will have 50 percent internal and 50 percent external evaluation.

#### Reading List:

The reading list is only indicative, and not exhaustive.

1. Chaudhuri, Sukanta. *The Metaphysics of Text*. Cambridge University Press, 2010.
2. Chaudhuri, Sukanta, ed. *Bichitra: The Making of an Online Tagore Variorum*. Springer, 2016.
3. Dodd, Maya, and Nidhi Kalra, eds. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Taylor & Francis, 2020.
4. Mahoney, Michael S. "Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web Daniel J. Cohen and Roy Rosenzweig." *Literary and Linguistic Computing*, Volume 22, Issue 1, April 2007, Pages 102–105, <https://doi.org/10.1093/lc/fql024>
5. Friedrich, Markus. *The Birth of the Archive: A History of Knowledge*. University of Michigan Press, 2018.

6. Gold, Matthew K., ed. *Debates in the Digital Humanities*. University of Minnesota Press, 2012.
7. McGann, Jerome. "The rationale of hypertext." *Radiant Textuality: Literature after the World Wide Web*. Palgrave MacMillan, 2001.
8. Schreibman, Susan, Ray Siemens, and John Unsworth, eds. *A Companion to Digital Humanities*. John Wiley & Sons, 2008.
9. Shillingsburg, Peter L. *From Gutenberg to Google: Electronic Representations of Literary Texts*. Cambridge University Press, 2006.
10. "Introduction to Machine Learning." [www.youtube.com](http://www.youtube.com), [www.youtube.com/playlist?list=PLIg1dOXc\\_acbdJo-AE5RXpIM\\_rvwrerwR](http://www.youtube.com/playlist?list=PLIg1dOXc_acbdJo-AE5RXpIM_rvwrerwR).
11. "Introduction to Machine Learning." [www.youtube.com](http://www.youtube.com), [www.youtube.com/watch?v=r4sgKrRL2Ys&list=UUpGt\\_NffD1LUvX3fFErj\\_QA](http://www.youtube.com/watch?v=r4sgKrRL2Ys&list=UUpGt_NffD1LUvX3fFErj_QA).

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## **ENG 661MJ: Literature and Gender in South Asia (04 credits)**

**Concept:** Building upon the earlier course, Literature and Gender (ENG 562 MJ), this course aims at studying the peculiar constructions of gender with respect to the particularities of South Asian cultures, societies and economies. This course will be divided into two main components - the first component will focus on the ramifications of feminism in the South Asian context, and the second component will deal with Queer studies and the LGBTQ+ communities as represented through literary and cultural texts. The component on feminism will focus on conceptual understandings following from the earlier module that dealt with the Western literary texts. This component will also try to understand if the label 'feminism' works verbatim in the South Asian context as it does in the West. Select literary and cultural texts will be discussed in this regard. With respect to South Asian Queer Studies, the course looks at various areas - geographical and theoretical - in the context of which both heterosexism and queer existence have been studied, and how South Asian literature has articulated these realities. The LGBTQ+ component also studies the intersectionality of queerness with diverse phenomena such as mythology, nationalism and economics. Queer literature helps in understanding and exploring the liminal and complex spaces produced by these intersections.

### **Course Objectives:**

1. To introduce students to the basic concepts of gender and gender stereotypes through literary texts
2. To historicize and contextualize gender in the South Asian context
3. To discuss the specificities of queer existence and literature in South Asia, with respect to various theoretical positions
4. To study queer existence in South Asia in terms of its evolution and its diverse facets

**Course Outcomes:** After completing the course, the student will be able to:

1. Develop sensitivity to gender concepts and stereotypes in the South Asian context
2. Historicize and contextualize gender and its complex formations in South Asian societies
3. Identify gender and gendering in literary texts
4. Grapple with the myriad forms in which oppressive heterosexism can exist, and how its construction intersects with various other local ideological paradigms
5. Understand the particular ways in which LGBTQ theory and literature has shaped in South Asia

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Chandra, Sudhir. "Rukhmabai: Debate over Woman's Right to Her Person." *Economic and Political Weekly*, Nov. 2, Vol. 31, No. 44 (Nov. 2, 1996), pp. 2937-2947, 1996.
2. Charania, Moon. "Outing the Pakistani Queer: Pride, Paranoia and Politics in US Visual Culture." *Sexualities*, vol. 20, no. 1-2, pp. 41-64, 2017.

3. George, Rosemary Marangoly. "Calling Kamala Das Queer: Rereading 'My Story'." *Feminist Studies: FS*, vol. 26, no. 3, pp. 731-63, 2000.
4. Gopinath, Gayatri. *Impossible Desires: Queer Diasporas and South Asian Public Cultures*. Duke University Press, 2020.
5. Holmstrom, Lakshmi (ed.). *The Inner Courtyard: Stories by Indian Women*. Rupa, 1991.
6. Puar, Jasbir. "South Asian (Trans)nation(alisms) and Queer Diasporas." *Q&A: Queer in Asian America*, Temple University Press, pp. 405-22, 1998.
7. Rao, R. "Global Homocapitalism." *Radical Philosophy*, vol. 194, pp. 38-49, 2015.
8. Rege, Sharmila. "Feminist Pedagogy and Sociology for Emancipation in India." *Sociological Bulletin*, Vol 44, No. 2, 223-39, 1995.
9. Susie Tharu and K. Lalitha (eds.) *Women Writing in India*. The Feminist Press at the City University of New York, 1991.
10. Vanita, Ruth, and Saleem Kidwai. *Same-Sex Love in India: A Literary History*. Penguin Books, 2008.

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## **ENG 662 MJ: Film Studies (T2+P2= 04 credits)**

**Concept:** The course will introduce students to basic concepts in film studies, and will subsequently focus on the more theoretical aspects of film studies. The course also focuses on a brief historical account of filmmaking: early cinema, development of the classical Hollywood cinema, German expressionism, French impressionism and surrealism, Soviet montage, Italian neorealism and the French new wave. It will also focus briefly on the historical account of Indian film making. The course will address the question whether film can be conceived as a text. Accordingly, textual features of film will be discussed and analyzed. Basic terms that address the textuality of film will be discussed such as — shot and scene, auteur of film, diegesis of film, mise-en-scene, sound etc. Basics of cinematography and film editing will be analyzed along with film examples including Indian films among others. Theoretical aspects and issues in film studies such as authorship of film, film genre, ideology and film, film narrative, star studies will be discussed. Basic training in film making such as camera operation, shot taking, editing techniques will be conducted. Accordingly, students will be acquainted with the production and postproduction stages of film making. Students will be encouraged to make short films as a part of internal assessment of the course.

### **Course Objectives:**

1. To introduce students to the basic concepts and issues in Film Studies
2. To acquaint students with the historical development of film making
3. To acquaint students with the variety of theoretical approaches adopted and developed in Film Studies
4. To familiarize students with production and postproduction stages in filmmaking
5. To train students in the basics of camera operation and film editing
6. To enable students to use theoretical and analytical apparatuses that can develop our close reading of films and research methodologies

**Course Outcomes:** After completing the course, the student shall be able to:

1. Engage with the theoretical framework of Film Studies
2. Study and use various theoretical approaches to analyze film texts
3. Develop their own interpretive and analytical abilities and contribute to ongoing conversations within film studies
4. Participate actively in the production and postproduction stages of filmmaking
5. Operate camera and edit pro-filmic elements
6. Produce a short film

### **Evaluation:**

This course will have 50 percent internal practical evaluation and 50 percent external theoretical evaluation.

## Reading List:

The reading list is only indicative, and not exhaustive.

1. Bellour, Raymond. *The Analysis of Film*. Bloomington, Ind., Indiana Univ. Press, 2004.
2. Bordwell, David. *Film Art: An Introduction*. McGraw Hill, 2013.
3. Bowen, Christopher J., and Roy Thompson. *Grammar of the Shot*. Focal Press. 2013.
4. Dix, Andrew. *Beginning Film Studies*. Manchester University Press, 2020.
5. Katz, Steven Douglas. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Gulf Professional Publishing, 1991.
6. Metz, Christian, and Michael Taylor. *Film Language a Semiotics of the Cinema*. Chicago, Ill. Univ. Of Chicago Press, 1991.
7. Miller, Toby, and Robert Stam, eds. *A Companion to Film Theory*. Blackwell Publishing, 2004.
8. Mitry, Jean, and Christopher T King. *Semiotics and the Analysis of Film*. Indiana University Press, 2000.
9. Monaco, James. *How to Read a Film: The World of Movies, Media, and Multimedia: Language, History, Theory*. Oxford University Press, USA, 2000.
10. Nichols, Bill, ed. *Movies and Methods: An Anthology Volume 1*. University of California Press, 1976.
11. Nichols, Bill, ed. *Movies and Methods: An Anthology Volume 2*. University of California Press, 1985.
12. Seymour Benjamin Chatman. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press, 1980.
13. Stam, Robert. *Film Theory: An introduction*. John Wiley & Sons, 2017.
14. Stam, Robert. *New Vocabularies in Film Semiotics: Structuralism, Post-structuralism and Beyond*. Routledge, 2005.
15. Thompson, Roy, and Christopher Bowen. *Grammar of the Edit*. Routledge, 2012.

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## **ENG 663 MJ: Introduction to Comics and Graphic Literature (04 credits)**

**Concept:** The course introduces students to the sequential form of pictures and images. The course considers such sequential forms as art forms and focuses on comics, graphic novels, cartoons, animation, etc. The course will draw on interdisciplinary approaches for analysis. This will include semiotics, aesthetics, narratology, genres studies, and linguistics among others. The course will also focus on the historical account of the development of graphic conventions. The course addresses the question: whether the sequential form of pictures and images can be a text. Accordingly, the course will engage students to analyze elements of the structure of comics and other graphic forms. Textual analysis of comic strips, cartoons and graphic novels will be encouraged. Some graphic styles specific to Japanese comics such as manga will be discussed. Apart from the textual analysis, the course includes the discussion on the issues of genre division, representation of female characters and place of children in comics. Emphasis will also be given on the Indian comic strips such as Indrajal Comics.

### **Course Objectives:**

1. To introduce students to the basic concepts and issues in comics and graphic literature
2. To acquaint students with the historical development of graphic literature
3. To acquaint students with the variety of theoretical approaches adopted and developed in comics studies and graphic literature
4. To familiarize students with graphic and narrative styles in comics and graphic literature
5. To enable students to use theoretical approaches as an analytical instrument that can develop our close reading of comics and graphic literature, and develop research methodologies in this field

**Course Outcomes:** After completing the course, the student shall be able to:

1. Engage with the theoretical framework of comics and graphic literature
2. Study and use various theoretical approaches to analyze graphic texts
3. Develop their own interpretive and analytical abilities and contribute to ongoing conversations within comics studies and graphic literature
4. Engage with various graphic and narrative styles of storytelling

### **Evaluation:**

This course will have 50 percent internal and 50 percent external evaluation.

### **Reading List:**

The reading list is only indicative, and not exhaustive.

1. Aldama, Frederick Luis, ed. *The Oxford handbook of Comic Book Studies*. Oxford University Press, 2020.
2. Bramlett, Frank, Roy Cook, and Aaron Meskin, eds. *The Routledge Companion to Comics*. Routledge, 2016.

3. Cohn, Neil. *The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images*. A&C Black, 2013.
4. Domsch, Sebastian, Dan Hassler-Forest, and Dirk Vanderbeke, eds. *Handbook of Comics and Graphic Narratives*. Vol. 11. Walter de Gruyter GmbH & Co KG, 2021.
5. Duncan, Randy, Matthew J. Smith, and Paul Levitz. *The Power of Comics and Graphic Novels: Culture, Form, and Context*. Bloomsbury Publishing, 2023.
6. Fawaz, Ramzi, Shelley Streeby, and Deborah Whaley, eds. *Keywords for Comics Studies*. Vol. 12. NYU Press, 2021.
7. Hatfield, Charles, and Bart Beaty, eds. *Comics Studies: A Guidebook*. Rutgers University Press, 2020.
8. Heer, Jeet, and Kent Worcester, eds. *A Comics Studies Reader*. University Press of Mississippi, 2011.
9. Kukkonen, Karin. *Studying Comics and Graphic Novels*. John Wiley & Sons, 2013.
10. Marx, Christy. *Writing for Animation, Comics, and Games*. Routledge, 2012.
11. McCloud, Scott, and Mark Martin. *Understanding Comics: The Invisible Art*. Vol. 106. Northampton, MA: Kitchen sink press, 1993.
12. Round, Julia, Rikke Platz Cortsen, and Maaheen Ahmed. *Comics and Graphic Novels*. Bloomsbury Publishing, 2022.
13. Saraceni, Mario. *The Language of Comics*. Psychology Press, 2003.
14. Smith, Matthew J., and Randy Duncan, eds. *Critical Approaches to Comics: Theories and Methods*. Routledge, 2012.

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### **ENG 684 RP: Research Projects (06 credits)**

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