

M.A. English

Preamble

The course on English engages with literatures in English and the cultures with historical connections with English or translated into English and interprets and formulates cultural theories. The subject is also a study of not only how language is used in literature but also of the (a) intimate connection between language and culture; (b) the displacement of language by hegemonic structures; (c) the significance of language in formulating, spreading and continuing ideas; (d) the imperial-colonial debates centred on language. In its concerns with literature, the subject engages with (a) processes of creativity and of appreciation i.e., poetics and aesthetics; (b) comparative literature across languages and cultures; (c) the act of literary representation and of methodologies, traditions and schools of interpretation; (d) the connection between visual representation, verbal image building and the nature of the mimetic act; and (e) with the politics of language.

Language is multi-functional and is used in multiple contexts – communication, diplomacy, power, art and ideas amongst many others. The human being is a language animal and both memory and time (in the sense of past, present and future) are dependent on it as a medium. It is used for rhetoric, political persuasion, assertion and media.

Objectives

This postgraduate course covers several of these areas with the following objectives in mind:

- (i) to impart essential knowledge of literary forms, movements and trends in contemporary theory and interdisciplinary extensions;
- (ii) to train the students to use their expertise for careers in journalism, translation, translation for newspaper syndics, performative art and film criticism, publishing, scriptwriting and for academic careers in English, Comparative Literature and Cultural Studies
Departments/ Centres;
- (iii) to equip them for higher specialization in the above areas;
- (iv) to facilitate careers in creative writing;
- (v) to equip them for research in interdisciplinary areas such as tribal, diasporic, cultural, historical and anthropological fields;
- (vi) To sensitize them towards contemporary areas of conflict and human rights.

**Department of English
Programme M.A. English
Course Structure**

Sem I	Credits	Sem. II	Credits	Sem III	Credits	Sem IV	Credits	CC – Core Course
								Diss – Dissertation
CC	4	CC	4	CC	4	CC	4	DSE – Discipline Specific Elective
CC	4	CC	4	CC	4	CC	4	GE – Generic Elective
CC	4	CC	4	CC	4	DSE	4	FT – Fitness
DSE	4	DSE	4	DSE	4	GE	4	SO – Societal
DSE	4	DSE	4	GE	4	Diss.	8	AECC – Ability Enhancement Compulsory Course
FT*		FT*		FT*		FT*		2 credits from 4 Semesters
SO*		SO*		SO*		SO*		2 credits from 4 Semesters
AECC**	2	AECC**	2					
AECC**	2	AECC**	2					
Total Credits	25	25		21		25		

Total Credits: CC (44) + Diss. (8) + DSE (24) + GE (8) + FT (2) + SO (2) + AECC (8) = 96
To earn the degree of MA in English, all students have to earn 96 credits

MA English

S. N	Sub Code	Title of the course	Type of Course (C/E)	Credits	Contact hours/week		
					L	I.L.	P
First Semester							
1	ENG 401	Renaissance to Restoration	C	4	2	2	
2	ENG 402	Literary Criticism	C	4	2	2	
3	ENG 403	American Literature	C	4	2	2	
	DSE 1		E	4	2	2	
	DSE 2		E	4	2	2	
	ENG 481	Reading Skills	AECC	2	1		2
	ENG 482	Academic Writing	AECC	2	1	1	
		Fitness*					
		Societal*					
Second Semester							
4	ENG 404	Neo-classicism to Romanticism	C	4	2	2	
5	ENG 405	Contemporary Critical Theory I	C	4	2	2	
6	ENG 406	Indian English Literature	C	4	2	2	
	DSE 3		E	4	2	2	
	DSE 4		E	4	2	2	
	ENG 483	Enhancing Spoken English Skills	AECC	2	1	1	
	ENG 484	Content Writing	AECC	2	1		2
		Fitness*					
		Societal*					
Third Semester							
7	ENG 501	Victorian to Modern Age	C	4	2	2	
8	ENG 502	Contemporary Critical Theory II	C	4	2	2	
9	ENG 503	Postcolonial Writings	C	4	2	2	
	DSE 5		E	4	2	2	
	GE 1		E	4	2	2	
		Fitness*					
		Societal*					
Fourth Semester							
10	ENG 504	Post war Literature	C	4	2	2	
11	ENG 505	Indian Aesthetics	C	4	2	2	
12	ENG 506	Dissertation	C	8			
	DSE 6		E	4	2	2	
	GE 2		E	4	2	2	
		Fitness *					
		Societal*					

Elective Basket (DSE)

1	ENG 431	Culture and Society	E	4	2	2	
2	ENG 432	Structure and Use of English	E	4	2	1	2
3	ENG 433	Comparative Literature	E	4	2	2	
4	ENG 434	Writing and Editing for Media	E	4	2	1	2
5	ENG 435	Partition Literature	E	4	2	2	
6	ENG 436	Writers of the Diaspora	E	4	2	2	
7	ENG 437	Life-writing	E	4	2	2	
8	ENG 438	Semiotics of Literature	E	4	2	2	
9	ENG 439	Dalit Literature	E	4	2	2	
10	ENG 440	Teaching and Testing the Language Skills	E	4	2	2	
11	ENG 531	Gender Studies	E	4	2	2	
12	ENG 532	Film Studies	E	4	2	1	2
13	ENG 533	Translation : Theory & Practice	E	4	2	1	2
14	ENG 534	Creative Writing	E	4	2	1	2
15	ENG 535	Approaches and Methods in English Language Teaching	E	4	2	2	
16	ENG 536	Ethics and Literature	E	4	2	2	
17	ENG 537	Modern Classics in Translation	E	4	2	2	
18	ENG 538	African Writing in English	E	4	2	2	
19	ENG 539	Script Writing for Films	E	4	2	2	
20	ENG 540	Adaptations and Relocations	E	4	2	1	2
21	ENG 541	Resistance Literature	E	4	2	2	
22	ENG 542	Philosophy of Literature	E	4	2	2	
		Equivalent MOOCs as approved by SB from time to time can also be chosen as Electives					

*In Fitness the students are expected to participate in any physical activity and in Societal they need to engage in some social activity of the university offered and accredited across the entire programme period.

L: Lectures

IL: Integrated Learning (Seminars, Tutorials, Workshops, Group discussions, Presentation, Field Work)

P: Practical/ Project

**Department of English
Programme M.A. English**

Mapping Table of Program Objectives vis-à-vis Course Objectives: MA in English (MAEN)

PO-1	to impart essential knowledge of literary forms, movements and trends in contemporary theory and interdisciplinary extensions
PO-2	to train the students to use their expertise for careers in journalism, translation, translation for newspaper syndics, performative art and film criticism, publishing, scriptwriting and for academic careers in English, Comparative Literature and Cultural Studies Departments/Centres
PO-3	to equip them for higher specialization in the above areas
PO-4	to facilitate careers in creative writing
PO-5	to equip them for research in interdisciplinary areas such as tribal, diasporic, cultural, historical and anthropological fields
PO-6	to sensitize them towards contemporary areas of conflict and human rights

ENG 401: Renaissance to Restoration

Outcomes

This course will enable the students to:

- gain complete knowledge of the European literature from Renaissance to Restoration
- differentiate between the different genres of literature and their characteristics
- enhance their understanding of variety of theatre, drama and representative poetry of the period
- get them to understand and express knowledge about the major authors and writings

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	3	3	2	3	1
CO-2	2	2	2	2	2	1
CO-3	3	2	2	2	2	1
CO-4	2	2	2	3	2	1
CO-5						

Unit 1	Elizabethan Period
1.1	Christopher Marlowe: <i>Dr. Faustus</i>
1.2	William Shakespeare: <i>Hamlet</i>
Unit 2	Jacobean Period
2.1	John Milton: <i>Paradise Lost Book I</i>
2.2	Francis Bacon: "Of Studies"
Unit 3	Metaphysical Poetry
3.1	John Donne: 'A Valediction: Forbidding Mourning'
3.2	Andrew Marvell: 'To His Coy Mistress'
3.3	Herbert Spencer: 'The Collar'
3.4	William Collins: 'Ode to Evening'

Unit 4	Restoration Period
4.1	Webster: <i>The Duchess of Malfi</i>
4.2	Congreve: <i>The Way of the World</i>

Suggested Readings:

Arya, Rina ed. *Francis Bacon: Critical and Theoretical Perspectives*. Peter Lang, 1st ed., 2012

Bradley, A C. *Shakespearean Tragedy*. Penguin, 2005

Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 2001.

Ford, Boris. Ed. *The Pelican Guide to English Literature: Age of Shakespeare. Vol. 2*. Penguin Books, 1957.

Ford, Boris. Ed. *The Pelican Guide to English Literature: From Donne to Marvell. Vol. 3*. Penguin Books, 1957.

Ford, Boris. Ed. *The Pelican Guide to English Literature: From Dryden to Johnson. Vol. 4*. Penguin Books, 1957.

Wiley, Basil. *Seventeenth Century Background*. Doubleday, 1953

Eighteenth Century Background. Augustan Age. Chatto and Windus, 1957

ENG 402: Literary Criticism

Learning Outcomes

At completion, the student will be able to:

- understand the fundamental principles of all arts, including literature.
- critically appreciate arts and literature.
- think critically and have a good grounding in the English criticism up to early 20th century.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	3	2	3	1	2
CO-2	2	1	3	3	2	1
CO-3	3	2	3	1	2	3
CO-4						
CO-5						

Unit 1.	Classic Literary Criticism
1.1	Aristotle: <i>Poetics</i> (with particular reference to tragedy)
1.2	Longinus: <i>On the Sublime</i> (Extracts)
Unit 2.	Early English Literary Criticism
2.1	Philip Sidney: <i>An Apology for Poetry</i> (Excerpts)
2.2	Alexander Pope: <i>Essay on Criticism</i>
2.2	Samuel Johnson: <i>Preface to Shakespeare</i>
Unit 3.	Eighteenth and Nineteenth Century English Criticism
3.1	Coleridge: <i>Biographia Literaria</i> (Chapter IV/ the ones on Imagination)
3.2	P.B. Shelley: <i>A Defence of Poetry</i> (Extracts)

3.3	Mathew Arnold: The Function of Criticism at the Present Time
Unit 4.	Modern English Literary Criticism
4.1	T.S. Eliot: Tradition and Individual Talent
4.2	I.A. Richards: Practical Criticism (Four Kinds of Meaning/ Two Uses of Language)

Suggested Readings

Blamires, Harry. *A History of Literary Criticism*. Palgrave Macmillan, 1991.
 Brooks, Cleanth and W.K. Wimsatt. *A Short History of Literary Criticism*. Vintage Books, 1957.
 Elam, Kier. *Semiotics of Drama*. Routledge, 2002.
 Ford, Andrew. *The Origins of Criticism*. Princeton University Press, 2004.
 Murray, Penelope and T.S. Dorsch. *Classical. Literary Criticism*. Penguin, 2004.
 Prasad, B. *An Introduction to Classic Criticism*. Macmillan, 2011.
 Styan, J.L. *Modern Drama in Theory and Practice*. Cambridge University Press, 1981.
 Watson, George. *The Literary Critics: A Study of English Descriptive Criticism*. Woburn press, 1973
 Wellek, Rene. *A History of Literary Criticism (6 Vols.)*. Jonathan Cape Ltd, 1966.

ENG 403: American Literature

Outcomes

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

- Identify the representative American authors, their works, key ideas and literary features of those works
- Classify the American texts in terms of historical period, genre, form etc. and their role in shaping the text
- Analyze the elements of literature such as imagery, theme, motifs, style, tone etc. and explain their working as well as significance in American literary texts
- Critically appreciate the literary merits of American literature
- Demonstrate an understanding and knowledge of American writing and overall cultural awareness.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	3	2	1	2	1
CO-2	3	3	2	1	1	1
CO-3	3	3	2	2	1	--
CO-4	2	3	3	1	1	--
CO-5	1	3	3	--	2	--

Unit 1	Prose
1.1	Ralph Emerson: "The American Scholar"
1.2	Henry James: "The Art of Fiction"
Unit 2	Fiction
2.1	F. Scott Fitzgerald: <i>The Great Gatsby</i> OR Ernest Hemingway: <i>A Farewell to Arms</i>
Unit 3	Poetry
3.1	Walt Whitman: "Passage to India"

3.2	Emily Dickenson: "This is My Letter to the World"
3.3	Wallace Stevens: "Of Modern Poetry"
3.4	Langston Hughes: "Harlem"
Unit 4	Drama
4.1	Tennessee Williams: <i>A Streetcar Named Desire</i> OR Lorraine Hansberry: <i>A Raisin in the Sun</i>

Suggested Readings

Fisch, Audrey *The Cambridge Companion to the African American Slave Narratives*. Cambridge: Cambridge Univ Press, 2007.

Matthews, John T. (Ed.) *A Companion to Modern American Novel 1900-1950*. West Sussex: Wiley-Blackwell, 2013.

Matthiessen, F.O. *The American Renaissance*: .Oxford U P, 1966.

Poirier, Richard. *A World Elsewhere: The Place of Style in American Literature*.Oxford U P, 1966.

Ruland Richard & Malcolm Bradbury.*From Puritanism to Postmodernism*.Penguin Books, 1992.

Saddik, Annette J. *Contemporary American Drama*. Edinburgh UP, 2007

Saddik, Annette J. *Tennessee Williams and the Theatre of the Excess*.Cambridge UP, 2015.

Serafin, Steven R. & Alfred Bendixen. Ed. *The Continuum Encyclopaedia of American Literature* New York: Continuum, 2003.

Tanner, Tony. *The Reign of Wonder: Naivety and Reality in American Literature*.Cambridge U P, 1977.

ENG 481 Reading Skills

On completion of the course the students will be able to

- analyse and comprehend various passages from different fields
- know the basics of reading which will help them to improve their writing skills in turn
- learn the strategies of reading
- become effective readers of texts in English

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	3	1	2	1
CO-2	2	3	3	3	2	1
CO-3	1	3	3	3	2	1
CO-4	2	3	3	1	2	1

Unit 1	Essentials of Reading
	Reading Analysis
	Fundamentals of Reading Comprehension (time taken; identifying important parts; difficulty in comprehension)
	Academic Reading and Note Taking

	Extracting Relevant Information (editorial, financial news, education, culture, science, art, literature, history, politics, environment)
Unit 2	Practical Aspects of Reading
	Reading Comprehension for International Tests (IELTS, TOEFL, SAT, GRE, GMAT, CAT)
	Effective Reading Strategies (Skimming, Scanning)
	Understanding Questions Types
	Understanding Paragraphing

Suggested Readings

Bahar, Ilk. *Improving English Reading Skills*. Grim Publishing, 2016

Castles, A, K Rastle and R Nation. *Ending the Reading Wars: Reading Acquisition from Novice to Expert*, 2018.

Lewis, Norman. *How to Get More Out of your Reading*, 2011.

Li, Adrain. *LSAT Reading Comprehension- The Ultimate Improvement Guide*, Kindle Ed., 2015

Mokhatari, Kouider (Ed.). *Improving Reading Comprehension through Metacognitive Reading Strategies Instruction*. Rowman and Littlefield, 2017.

Oakhill, Jane and C Elbro. *Understanding and Teaching Reading Comprehension: A Handbook*, Routledge, 2014

Wilhelm, Jeffrey D. *Improving Comprehension with Think-Aloud Strategies*, Scholastic, 2001

ENG 482 Academic Writing

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

- recall the different aspects of formal and academic writing
- analyse the intricacies of academic writing
- become better and independent writers
- have a professional outlook to formal and academic writing

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	1	3	3	3	1	1
CO-2	2	3	3	3	1	1
CO-3	1	3	3	3	1	1
CO-4	1	3	3	3	1	1

Unit 1	Formal Writing
1.1	Analysis of Writing Errors
1.2	Letter Writing, Cover Letter
1.3	Formal Email Writing
1.4	Professional CV and Resume Writing
Unit 2	Academic Writing
2.1	Writing a Book Review
2.2	Summarizing and Paraphrasing
2.3	Structuring an Argument

Suggested Readings

Arosteguy et al. *A Student's Guide to Academic Writing in Education*. Teachers College Press. 2019

Bailey. S. *Academic Writing: A Handbook for International Students*. London and New York: Routledge, 2015.

Dev, Anjana Neira. *Academic Writing and Composition*. New Delhi: Pinnacle, 2015

Hamp-Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*.

Seely, John. *The Oxford Guide to Writing and Speaking*. New Delhi: Oxford University Press, 2003.

Kahn, John Ellison (Ed.). *How to Write and Speak Better*. New York: Reader's Digest, 1993.

ENG 404: Neo-Classicism to Romanticism

Outcomes

This course will enable the students to:

- learn about British Literature of Eighteenth and Nineteenth Century
- have an understanding of the major writers and their seminal writings
- acquire knowledge of the style of writing and the devices used
- develop an understanding of literary criticism and theory

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	2	3	3	2	1
CO-2	3	2	3	3	2	1
CO-3	2	2	3	3	2	1
CO-4	2	3	3	3	3	1
CO-5						

Unit 1	Neo-classical
1.1	Alexander Pope: <i>The Rape of the Lock</i>
1.2	Swift: Last Book of <i>Gulliver Travels</i>
Unit 2	The Early Romantics
2.1	William Blake: Tyger
2.2	William Wordsworth: <i>Intimations of Immortality from Recollections of Early Childhood</i>
2.3	S.T. Coleridge: Kubla Khan
Unit 3	The Later Romantics
3.1	P.B. Shelley: 'Ode to the West Wind'
3.2	John Keats: 'Ode on a Grecian Urn'
Unit 4	Romantic Fiction

4.1	Mary Shelley: <i>Frankenstein</i>
4.2	Jane Austen: <i>Pride and Prejudice</i>

Suggested Readings

- Abrams, M.H. *The Mirror and the Lamp*. Oxford University Press, 1953.
- Attridge, Derek. *Moving Words: Forms of English Poetry*. Oxford: Oxford University Press, 2010.
- Butler M, *Romantics, Rebels and Reactionaries: English Literature and its Background*. Oxford, 1981.
- Ford, Boris. General Editor. *From Blake to Byron*. Pelican History of Literature. Vol. 5. Penguin, 1982.
- Hall, Jason, ed. *Meter Matters: Verse Cultures of the Long Nineteenth Century*. Columbus: Ohio University Press, 2011.
- M. Kirkham, *Jane Austen, Feminism and Fiction*. Brighton, 1983.
- Park, You-me and Rajeswari S Rajan. Ed. *The Postcolonial Jane Austen*. Routledge. 1st ed., 2004
- Popkin, Jeremy D., *A New World Begins: The History of the French Revolution*. Basic Books, 2019.
- Wein, Toni. *British Identities, Heroic Nationalisms, and the Gothic Novel, 1764-1824*. Springer, 2002

ENG 405: Contemporary Critical Theory I

Learning Outcomes

- The student will be able to act as a critic and reviewer of art and literature.
- The student will be able to act as an analyst of ideologies and discourses.
- The student will be equipped to do content-editing in various disciplines under Humanities and Social Science.
- The student will be equipped to do analytical studies of cultures.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	3	1	2	3
CO-2	1	3	3	1	2	2
CO-3	3	1	2	2	3	1
CO-4	3	2	3	3	1	2
CO-5						

Unit 1.	Formalisms
1.1	Viktor Shklovsky: 'Art as Technique'
1.2	Cleanth Brooks: 'The Language of Paradox'
1.3	Roman Jakobson 'On theory of Literature'
Unit 2.	Structuralism
2.1	Sassure: 'On Linguistic Sign'
2.2	Roland Barthes: 'From Image to Text'

Unit 3.	Myth Criticism
3.1	Carl Gustov Jung :The Concept of Collective Unconscious
3.2	Northrope Frye: Excepts from <i>TheAnatomy of Criticism</i>
Unit 4.	Marxism
4.1	Georg Lukacs: Small excerpts from <i>The Theory of Novel</i>
4.2	Elaine Showalter: Relationship between Marxism and Feminism
4.3	Louis Althusser: Relationship between Ideology and Society and Art

Suggested Readings

Barry ,Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2009.

Culler, Jonathan. (1997) *Literary Theory: A Very Short Introduction*. Oxford. 2011.

Eagleton, Terry. *After Theory*. Penguin UK, 2004.

Eagleton, Terry. *Literary Theory: An Introduction*. University of Minnesota, 2008.

Jean-Michel Rabaté. *The Future of Theory*. Willy-Blackwell, 2002.

Leitch, Vincent B. *American Literary Criticism since the 1930s*. Routledge, 2009.

Levenson, Michael, ed. *The Cambridge Companion to Modernism*. Cambridge University Press, 2003.

Lodge, David and Nigel Wood.(Eds.)*Modern Criticism and Theory: A Reader*. 1988. Longman, 2000.

Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2010.

Rabaté, Jean-Michel. *The Future of Theory*.2002. John Wiley & sons, 2008.

ENG 406: Indian English Literature

Outcomes

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

- Describe the socio-political and cultural developments corresponding to colonial and postcolonial history of India
- Classify the major genres in Indian writing in English and distinguish the representative Indian English works
- Identify and illustrate literary features in Indian English texts
- Differentiate Indian English texts from the other canonical English literatures (British/ American etc.).
- Critically examine the issues of caste/class/nation/language etc. in Indian colonial and postcolonial context

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	2	3	--	2	2
CO-2	1	3	3	--	2	1
CO-3	1	3	3	1	2	--

CO-4	1	3	3	--	2	1
CO-5	2	3	3	--	3	3

Unit 1	Fiction
1.1	Bankim Chandra Chattopadhyay: <i>Rajmohan's Wife</i> OR G. V. Desani: <i>All About H Hatterr</i>
1.2	Amitav Ghosh: <i>The Shadow Lines</i>
Unit 2	Poetry
2.1	Early Poets: Henry Derozio "The Harp of India"; Toru Dutt "Our Casuarina Tree"; Sarojini Naidu "Village Song".
2.2	Nissim Ezekiel "Enterprise"; Jayanta Mahapatra "Monsoon Day Fable"; Arvind Mehrotra "The Sale"
2.3	Adil Jussawalla, "A Song of Ekalavya"; Gieve Patel, "Post Mortem"; Mamang Dei, "An Obscure Race", <i>Indian Literature</i> 228, July-August
Unit 3	Prose
3.1	Raja Rao: Preface to <i>Kanthapura</i>
3.2	Mulk Raj Anand: "Protest in My Novels" (<i>Creating Theory : Writers on Writing</i>)
3.3	Robin S. Ngangom: "Poetry in Times of Terror". <i>Indian Literature</i> 227, May-June 2005, 168-174.
Unit 4	Drama
4.1	Mahesh Dattani: <i>Dance Like A Man</i> OR <i>Tara</i>

Suggested Readings

Ganapathy- Dore, Geeta. *The Postcolonial Indian Novel in English* Cambridge Scholars Publishing, 2011

Gopal, Priyamvada. *The Indian English Novel*. Oxford University Press, 2009

Iyengar, K.R.S. *Indian Writing in English*. New Delhi: Sterling Publishers, 1985.

Mehrotra, Arvind K. *A Concise History of Indian Literature in English*. Macmillan, 2009.

Mukherjee, Sujit. "Indo-English Literature: An Essay in Definition", *Critical Essays on Indian Writing: Presented to Armando Menezes*. Eds. M.K. Naik et al., Dharwar: 1968.

... "Towards a Literary History of India", *The Idea of Indian Literature*. Ed. Sujit Mukherjee. Mysore: Central Institute of Indian Language, 1981.

Naik, M.K. and Shyamala Narayan. *A History of Indian Writing in English*. New Delhi :SahityaAkademi, 1982.

Ramanan, Mohan. "Introduction" to *Nineteenth Century Indian English Prose*. Ed. Mohan Ramanan. New Delhi :SahityaAkademi, 2004.

Talwar, Urmil and Bandana Chakravarty. *Contemporary Indian Drama*. Rawat, 2007.

Walsh, William. *Indian Literature in English*. London and New York: Longman, 1990.

ENG 483 Enhancing Spoken English Skills

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

- recall the different aspects of speaking at formal platforms
- analyse the intricacies of spoken English
- become better and independent speakers of English
- develop a professional outlook to speaking

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	1	3	3	1	1	1
CO-2	1	3	3	1	1	1
CO-3	1	3	3	1	1	1
CO-4	1	3	3	1	1	1

Unit 1	Essentials of Spoken English
1.1	Identifying and Analysis of Speaking Errors
1.2	Phonology, Stress and Intonation
1.3	Presentation Skills
1.4	Situational Speaking
Unit 2	Practical Aspects of Speaking
2.1	Public Speaking
2.2	Compering
2.3	Interview
2.4	Group Discussion

Suggested Readings

Bansal, R.K. and JB Harrison. '*Spoken English*'. Orient Longman.

Carnegie, Dale. *The Quick and Easy Way to Effective Speaking*. Vermilion, 2018.

Pushplata and Sanjay Kumar. *Communication Skills*. Oxford University Press

Singh, Vandana. *The Written Word*. Oxford University Press

Seely, John. *The Oxford Guide to Writing and Speaking*. New Delhi: Oxford University Press, 2003.

Kahn, John Ellison (Ed.). *How to Write and Speak Better*. New York: Reader's Digest, 1993.

ENG 484 Content Writing

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

- develop ad slogans for professional purposes
- analyse various print and TV ad content
- design ad stories through structures and vocabulary specific to the product to be advertised

- create their own independent content, taking into consideration all the nuances of creative writing

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	3	3	1	1
CO-2	2	3	3	3	1	1
CO-3	1	3	3	3	2	1
CO-4	2	3	3	3	2	1

Unit 1	Essentials of Content Writing
	Identification of target audience
	Strategy to sharpen sentences
	Word choice, code mixing, code switching
	Paragraphing styles
Unit 2	Practical Aspects of Content Writing
	Copywriting (ad slogans for TV, Print media, internet)
	Making the writing persuasive
	Writing saleable stories
	Jingle writing

Suggested Readings

Brien, Terry O'. *Little Red Book of Modern Skills*. 2011.

Cinquina, John. *Build Great Brands: Why the Most Authentic Brands Succeed*. Kindle Ed.: USA, 2017.

Flashman, Gay. *Powerful B2B Content: Using Brand Journalism to Create Compelling and Authentic Storytelling*. Kogan Pages: Uk, USA, New Delhi, 2020.

Moruzzi, Massimo and Roberto Grassilli. *What Happened to Advertising? What Would Gossage Do?* Kindle Ed.

Pandit, Usha. *Writing with Ease*. Kindle Ed., 2014.

Paul, DS. *Advanced Writing Skills: Success in 20 Minutes a Day*. Goodwil's Publication, 2019.

Smith, Mike. *The Native Advantage: Build Authentic Content that Revolutionizes Digital Marketing and Drives Revenue*. McGraw Hill Education, 2017.

Strunkm William Jr. and EB White. *The Elements of Style*. Kindle Ed., 1999.

Zinsser, William K. *On Writing Well*. Harper Collins Publishers, 2006.

ENG 501: Victorian to Modern Age

Outcomes

This course will enable the students to:

- learn about the concerns, movements of the period
- get acquainted with major writings of the age and related texts
- broaden their understanding of the emerging literary theories
- have a better understanding of the chronological progress in literature

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	2	3	3	3	1
CO-2	3	2	3	3	3	1
CO-3	3	1	3	3	3	1
CO-4	3	2	3	3	3	1
CO-5						

Unit 1	Fiction
1.1	Charles Dickens: <i>Hard Times</i>
1.2	Joseph Conrad: <i>Heart of Darkness</i>
Unit 2	Poetry
2.1	Tennyson: 'Lotus Eaters'
2.2	Robert Browning: 'The Last Ride Together'
2.3	Christina Rossetti: <i>Goblin Market</i>
2.4	G.M. Hopkins: 'Windhover'
2.5	Mathew Arnold: 'Dover Beach'
Unit 3	Prose
3.1	J.S Mill: Excerpts from <i>The Subjection of Women</i>
3.2	Virginia Woolf: 'Modern Fiction'
Unit 4	Drama
4.1	G.B. Shaw: <i>Saint Joan</i>
4.2	J.M. Synge: <i>The Playboy of the Western World</i>

Suggested Readings

Castle, Gregory. *Modernism and the Celtic Revival*. Cambridge UP, 2001

Chakrabarty, Dipesh. *Provincialising Europe: Post-colonial thought and Historical Difference- New Edition*. Princeton Studies in Culture/Power/History, 2007

Conrad, Joseph. *Heart of Darkness (Case Studies in Contemporary Criticis)*. Edited by Ross C. Murfin. Bedford/St. Martin. 3rd ed., 2010

Ehnes, Caley. *Victorian Poetry and the Poetics of the Literary Periodical*. Edinburgh University Press, 2019

Ford, Boris, General Ed. *From Dickens to Hardy*, Pelican History of English Literature, Vol. VI., 1983

Moers, Ellen. *Literary Women*. London. The Women's Press, 1978.

Wynne, Deborah. *Women and Personal Property in the Victorian Novel*. Routledge, 2010

Woolf, Virginia. "Elizabeth Barrett Browning" from *The Common Reader*. 1925. Moorside, 2013

ENG 502: Contemporary Critical Theory II

Learning Outcome

- The student will be able to act as an art, literatures and culture critic.
- The student will be equipped to be a researcher of ideas and ideologies
- The student will be equipped to do linguistic study of literatures.
- The student will be equipped to be an instructors in the literary theories

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	2	3	1	2	3
CO-2	3	1	2	2	3	1
CO-3	1	3	2	2	3	3
CO-4	3	2	1	2	2	2
CO-5						

Unit 1.	Psycho-Analytical Theory
1.1	Sigmund Freud: Relationship between Art and Human Psyche
1.2	JaquesLacan: Emergence of Human Subjectivity and Art
1.3	Julia Kristeva: Relationship between Psychoanalysis and Feminism
Unit 2.	Post-Structuralism
2.1	Jaques Derrida : The Technique of Deconstruction
2.2	Michel Foucault: On Discourse and Power
2.3	Introduction to Eco-feminism
Unit 3.	Post-colonialism
3.1	Edward Said: Introduction to <i>Orientalism</i>
3.2	Homi K. Bhabha: Only 05-07 pages from <i>Location and Culture</i> (The ones relating to Hybridity and Nationalism)
3.3	GayatriSpivak: 'Can the Subaltern Speak?' From V.S. Seturaman Anthology
Unit 4.	New Historicism
4.1	Stephen Greenblatt: About Context and Interpretation
4.2	Dollimore and Alan Sinfield: Foreword to <i>Political Shakespeare: New Essays in Cultural Materialism</i>

Suggested Readings

Ashcroft et al. *Postcolonial Studies: The Key Concepts*. Routledge, Taylor and Frances Group, 2013.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Viva Books, 1995

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford University Press, 1997

Eagleton, Terry. *After Theory*. Penguin, 2004

Eagleton, Terry. *Literary Theory: An Introduction*. Penguin, University Minnesota Press, 2008
 Greenblatt, Stephen. *Renaissance Self-Fashioning*. University of Chicago Press, 1980.

Jean-Michel Rabaté. *The Future of Theory*. Blackwell Manifestos, 2008

Leitch, Vincent B. *American Literary Criticism 1930s to 1980s*. Routledge, 2009

Levenson, Michael, ed. *The Cambridge Companion to Modernism*. (1999). Cambridge University Press, 2006.

Lodge, David and Nigel Wood.(ed.). *Modern Criticism and Theory: A Reader*. Longman, 2008

Murfin, R. & Ray, S. *The Bedford glossary of critical and literary terms*, Bedford Books, St Martins, 1997

Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism and Ecocriticism*. Pearson, 2010.

Veese, H. Aram (Ed.). *The New Historicism*. Routledge, 1989.

ENG 503: Postcolonial Writings

Outcomes

Students shall be able to

- Familiarize with the socio-historic conditions reflected in the literature of various colonies.
- Understand the problems encountered by the minorities in the native as well as in non-native lands.
- Comprehend the relevance of historical context of any literary text and its reception in different regions.
- Apply the literary theories to understand their own literatures and cultures.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	1	1	1	3	3
CO-2	2	2	3	1	3	3
CO-3	3	2	1	1	2	3
CO-4	3	3	1	1	3	2

Unit I	Theoretical Background
1.1	Colonial/postcolonial discourse, Ethnicity, Nativism, Race, Issue of Language, Hybridity
1.2	Ashcroft et al – <i>The Empire Writes Back</i> (selected readings)
1.3	Edward Said: "Introduction" to <i>Orientalism</i>
1.4	Aijaz Ahmad – <i>In Theory</i> (selected readings)
Unit II	India & Sri Lanka

2.1	UpamanyuChatterjee – <i>English August: An Indian Story</i>
2.2	ShyamSelvadurai: <i>The Funny Boy</i>
Unit III	Pakistan & Bangladesh
3.1	KamilaShamsie: <i>Kartography</i>
3.2	TahmimaAnam: <i>A Golden Age</i>
Unit IV	Caribbean & Australia
4.1	Jamaica Kincaid: <i>A Small Place</i>
4.2	Derek Walcott: <i>A Far Cry from Africa</i>
4.3	Sally Morgan: <i>My Place</i>

Suggested Readings

Ashcroft, Bill, Gareth Griffiths & Helen Tiffin. Eds. *The Postcolonial Studies Reader*. New York & London: Routledge. 1995, 1997.

Ashcroft et al. *Postcolonial Studies: The Key Concepts*. Routledge, Taylor and Frances Group, 2013.

Boehmer, Elleke. *Colonial & Postcolonial Literature* (1995). New Delhi: OUP, 2006.

Bose, Sugata. “Post-Colonial Histories of South Asia: Some Reflections”. *Journal of Contemporary History*. Vol. 38, No. 1, (Jan., 2003), pp. 133-146

Cilano, Cara N. *Contemporary Pakistani Fiction in English: Idea, Nation, State*, New York: Routledge, 2013

Fanon, Franz Fanon, *Black Skin, White Masks*. Paladin edition, 1970.

Gandhi, Leela. *Postcolonial Theory*. Edinburgh: Edinburgh Univ. Press.

Loomba, Ania: “Challenging Colonialism” in *Colonialism / Postcolonialism*. London: Routledge, 1998. 154 – 212. (ii) Namwar Singh: “Decolonising the Indian Mind” translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157.

Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. OUP, 2002.

Narogin, Mudrooroo. *Writing from the Fringe: A Study of Modern Aboriginal Literature in Australia*. South Yaara: Hyland House, 1990.

Punter, David. *Postcolonial Imaginings: Fictions of a New World Order*. Rowman & Littlefield, 2000.

ENG 504: Post War Literature

Outcomes

- On completion of the course the students will be able to define Modern, Modernity, Modernism, and Post-modernism.
- The students will be able to analyse war through different modes of writing.
- The students will have knowledge of different art movements that took place during the late 19th century and 20th century in Britain.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	2	2	1	3	3

CO-2	3	3	1	2	2	3
CO-3	3	2	1	1	2	3
CO-4						
CO-5						

Unit 1	Prose
1.1	Malcolm Bradbury: "Introduction" to Modernism
Unit 2	Fiction
2.1	William Golding: <i>Lord of the Flies</i> (1954)
2.2	V. Woolf: <i>Mrs. Dalloway</i> (1925)
Unit 3	Poetry
3.1	W.B. Yeats: "The Second Coming"
3.2	Wilfred Owen: "Strange Meeting"
3.3	Dylan Thomas: "A Refusal to Mourn A Death"
3.4	T.S. Eliot: "The Wasteland" (1922) or "The Love Song of J. Alfred Prufrock" (1915)
3.5	Philip Larkin: "Church Going" (1955)
Unit 4	Drama
3.1	John Osborne: <i>Look Back in Anger</i> (1956)
3.2	Harold Pinter: <i>The Birthday Party</i> (1957)

Suggested Readings

Auerbach, Eric. *Mimesis*. Princeton UP, 2003.

Bakhtin, M. 'Forms of Time and the Chronotope in the Novel' in *The Dialogic Imagination*. Ed. Michael Holquist, Trans. Caryl Emerson and Michael Holquist. U of Texas Press, 1981.

Bradbury, Malcolm. *Contemporary Theatre*. Stratford - Upon -Avon Studies. Vol. 4. Edited by David Palmer. Hodder Arnold, 1979

Cox, C.B. *The Free Spirit*. Oxford UP, 1963.

Forster, E.M. *Aspects of the Novel*. Edward Arnold, 1927.

Fraser, G.S. *The Modern Writer and His World*, Penguin. 3rd ed. 1970.

Harvey, W.J. *Character and the Novel*. Cornell UP, 1968.

Holbrook, D. *Lost Bearings in English Poetry*. Vision, 1977.

Moers, Ellen. *Literary Women*. London, The Women's Press, 1978.

Rodriguez, Jaime J. *The Literatures of the U.S.-Mexican War: Narrative, Time and Identity*. U of Texas Press, 2010.

Scholes, Robert, and Robert Kellogg. *The Nature of Narrative*. Oxford U. Press, 1966.

Stewart, Victoria. *The Second World War in Contemporary British Fiction: Secret Histories*. Edinburgh UP, 2011.

Styan, J.L., *Modern Drama in Theory and Practice, 3 vols*. Cambridge University Press, 1981.

Watt, Ian. *Rise of the Novel*, Univ. of California Press, 1960.

Woolf, Virginia. "Elizabeth Barrett Browning" from *The Common Reader*. 1925. Moorside, 2013.

ENG 505: Indian Aesthetics

Learning Outcome

At completion, the student will be able to:

- do contra-puntal critique of literatures across cultures (English and Indian)
- learn about the domain of comparative critical theory
- equip themselves to handle visual representation for theatre
- develop a comparatist attitude towards literatures (English, Hindi and Sanskrit)

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	2	2	1	2	3
CO-2	2	3	2	2	1	2
CO-3	2	3	3	3	2	1
CO-4	1	1	1	3	2	1
CO-5						

Unit 1.	Indian Classic Aesthetic Theories	
1.1	Rasa theory Chapter VI from <i>Natyashastra</i>	
	"The Theory of <i>Rasa</i> : Its Conceptual Structure" K.J. Shah	Critical essays on <i>Rasa</i> theory
	"The <i>Natyashastra</i> : Dramatic Mode" V.Y. Katak	
1.2	The Concept of Dhvani (a) Anandavardana's Dhanyaloka, with reference to Abhidha, lakshana, Vyanjana from <i>Indian Aesthetics: An Introduction</i> edited by V.S. Seturaman	
2.	Indian Contemporary Aesthetics	
2.1	Rabindranath Tagore 'What is Art?'	
2.2	"The Aesthetic Hypothesis" by M. Anand OR "The Soul of Poetic Delight and Beauty" by Sri Aurbindo	
3.	Poetry	
3.1	Kabir (Translated by RabindraNath Tagore: Any 05 poems)	
3.2	Mira Bai (Translated by Usha Priyamvada: Any 05 poems)	
4.	Drama	
4.1	Kalidas' <i>Abhijyan Sakuntalam</i> translated by William Jones OR	
4.2	Shudrak. <i>The Clay Cart</i>	

Suggested Readings

- Beckerman, Bernard. *Theatrical Presentation: Performer, Audience and Act*. Routledge, 1990.
- Bhatt, G.K. - *Rasa Theory*. M.S. University, 1984.
- Burlingay, S.S. *Modern Introduction of Indian Aesthetic Theory*. D.K. Print World, 2007.
- Chakrabarti, Arindam. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*. Bloomsbury, 2016
- Elam, Kier. *Semiotics of Drama*. Routledge, 2002.
- Esslin, Martin. *Fields of Drama*. Methuen Publication, 1988.
- Ghosh, Ranjan K., *Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom*. Inr, 2006
- Krishna Daya. *India's Intellectual Traditions: Attempts at Conceptual Reconstructions*, Revised and

Enlarged Edition. Ed. by New Delhi: Indian Council of Philosophical Research (1987). The two essays marked* (by an asterisk) are from this collection.

Rabindranath Tagore- *Art and Aesthetics Bharats' Natyashastra*.

Ranjan Ghosh, *Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom*. Inr, 2006.

Seturaman, V.S. *Indian Aesthetics*. Laxmi Publications, 2017.

Sinha, M.P. and NeerajAgnihotri. *Critical Theories: Indian and Western*. Atlantic Publishers, 2013

ENG 431: Culture and Society

Outcomes

- On completion of this paper, students will have a nuanced understanding of culture and society.
- The students will be able to identify the role of an individual within the purview of the state apparatuses.
- The students will be able to analyse the overt as well as covert nature of art and its contribution to knowledge.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	1	2	3	3
CO-2	1	2	1	2	2	3
CO-3	3	2	2	1	3	2
CO-4						
CO-5						

1.	Understanding Culture
1.1	Raymond Williams, "Introduction" from <i>Culture and Society</i>
1.2	Dick Hebdige: <i>Subculture: The Meaning of Style</i> . 1979
2.	Music, Art, and Resistance
2.1	Bob Marley & The Wailers. "Get Up, Stand Up". <i>Burnin</i> . Tuff Gong, Island Records. CD. 1973.
2.2	Bob Dylan: "Blowing in the Wind" (1963)
2.3	Billie Holiday: "Strange Fruit" (1939)
3.	Race and Marginalisation
3.1	Frantz Fanon: The Fact of Blackness, <i>The Postcolonial Studies Reader</i> Eds. Ashcroft Griffiths and Tiffin.
3.2	<i>The Great Debaters</i> (2007) directed by Denzel Washington
4.	Texts
4.1	J. D. Salinger: <i>The Catcher in the Rye</i> (1951)

Suggested Readings

During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2005.

Geertz, Clifford. "Thick Description: Towards an Interpretative Theory of Culture", *The Interpretations of Cultures*. London: Fontana Press 1993, pp. 3-32.

Hall, Stuart. "Notes on Deconstructing the 'Popular' in Raiford Guins and Owayra Zaragoza Cruz (Eds.) *Popular Culture: A Reader*. London: Sage, 2005, pp. 64-71.

Hebdige, Dick. *Cut N Mix: Culture, Identity, and Caribbean Music*. UK: Routledge, 1990.

Kotarba, Joe and Phillip Vannini. *Understanding Society through Popular Music*. Routledge, 2008.

Milner, Andrew. *Contemporary Cultural Theory: An Introduction*. Routledge, 2002.

Nayar, Pramod K. . *An Introduction to Cultural Studies*. New Delhi: Viva Books, 2009.

Williams, Raymond. *Culture and Society 1780-1950*, Pelican, 1958

ENG 432: Structure and Use of English

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

- Differentiate between varieties of phrases, clauses and sentences
- Improve upon their oral and written communication
- Get practical training in academic writing, including abstract, synopsis and paper writing
- Gain basic knowledge of phonology and morphology

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	-	3	3	3	1	1
CO-2	1	3	3	3	1	1
CO-3	-	3	3	3	2	-
CO-4	-	3	3	-	1	-

Unit 1	Grammar & Usage
1.1	Elements of a Sentence
1.2	Phrases & Clauses
1.3	Sentence Patterns & Structure
Unit 2	Oral & Written Communication
2.1	Oral Presentation Skills: Relevance & Unity of Ideas
2.2	Cohesion & Coherence in Speech
2.3	Cohesion & Coherence in Writing
Unit 3	Academic Writing
3.1	Writing a Research Paper
3.2	Abstract Writing & Synopsis Writing
3.3	Writing a Cover Letter & CV/ Resume Writing
Unit 4	Elementary Linguistics
4.1	Phonetics (Vowel & Consonant Sounds)
4.2	Morphology (Structure of Words)
4.3	Semantics & Pragmatics

Suggested Readings

Crystal, David. *Linguistics*. London: Penguin, 1990.

Feak, Christine B., and John M Swales. *Abstracts and the Writing of Abstracts*. USA: The University of Michigan Press, 2009.

Field, Maron. *Improve Your Written English*. UK: How To Books Ltd., 2000.
 Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. New York: The Modern Language Association of America, 2009.
 Greenbaum and Quirk. *A University Grammar of English*, Cambridge University Press. New Delhi: Pearson India, 2002.
 Hart, Chris. *Doing Your Masters Dissertation*. New Delhi: Vistaar Publication, 2005.
 Mayorhoff, Miriam. *Introducing Sociolinguistics*. USA and Canada: Routledge, 2011.
MLA Handbook. New York: The Modern Language Association of America, 2016.
 Roach, Peter. *Phonetics & Phonology of English*. Cambridge: Cambridge University Press, 2000.
 Sword, Helen. *Stylish Academic Writing*. Harvard University Press, 2012.
 Warren and Brooks. *Modern Rhetoric*. New York: Harcourt Brace & Company, 1949.

ENG 433: Comparative Literature

Outcomes:

Students shall be able to

- Apply the methods of Comparative literature to understand the reception of literary texts in different times and regions.
- Develop an aptitude to critically analyse texts from different historical and literary background.
- Understand national literature in context of world literature and identify their shared features in the contemporary scenario of border crossing.
- Appreciate the linguistic/cultural variations and become culturally conscious with the reading of literature from a broad perspective.
- Demonstrate the interdisciplinary approach by using critical theories from varied disciplines, (such as cultural studies, philosophy, film studies, media studies etc.) in reading of literary texts.
- Familiarize with a broad range of literature written in various languages, available through translation, and adding to their linguistic prowess by launching them on to the learning of a new language.
- Comprehend the nuances and ethics of translation, and the issue of untranslatability encountered by the translator.
- Equipped to be a researcher in literature and other allied disciplines.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	2	1	3	3
CO-2	2	3	2	1	3	2
CO-3	3	3	2	1	3	2
CO-4	2	3	2	1	3	3
CO-5	3	3	2	1	3	2
CO-6	2	3	2	1	1	1
CO-7	1	3	3	3	1	1

CO-8	1	1	1	1	3	2
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Unit I	Introduction to Comparative Literature
1.1	Comparative literature: History and Development (Western & Indian)
1.2	Schools of Comparative literature
1.3	Reports on American Comparative Literature
Unit II	Methodology and Application
2.1	Methods and Application of Comparative literature
2.2	Introducing the culture, folklore and literatures across the globe, and studying them in a comparative framework, to identify the similarities and connections among them. (for example, reading the reception of Shakespeare in India, etc)
Unit III	Trajectories of Comparative Literature
3.1	Discuss contemporary issues such as: Postcolonial theory, Re-writing the Canon, Subaltern Studies, Cultural/linguistic, Hegemony, Globalization, Marginalities, World literature, Bhasha literature.
3.2	Reading minority cultures and literatures (some case study: Afro-American writings and Dalit literature)
Unit IV	Translation Studies
4.1	Translation: Key terms
4.2	Theories and Problems of Translation
4.3	Politics in Translation
4.4	Role of Translator
4.5	Translation and Comparative literature (reading various modes of translation and adaptation, texts into films, etc)

Suggested Readings

- Bassnett, S. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993
...Translation Studies. 3rd Edition. London and New York: Routledge, 2002.
- Bernheimer, C. Ed. *Comparative Literature in the Age of Multiculturalism*. The Johns Hopkins University Press, Baltimore, 1995
- Damrosch, David. *What is World literature?* Princeton UP, 2003. Princeton.

Das, Bijay Kumar. *A Handbook of Translation Studies*. Atlantic Publishers and Distributors (P) Ltd, 2013. New Delhi.

Dasgupta, Sayantan. "Translating India Today: Local cultures, global ambitions and colonial Hangovers". *Locating Cultural Change: Theory Method Process*. Edited by Partha P. Basu and Ipshita Chanda. Sage Publications, 2011.

Dev, A. *The Idea of Comparative Literature in India*. Papyrus, 1984.

Dev, A., and S.K. Das. Eds. *The Idea of Comparative Literature: Theory and Practice*. New Delhi: Allied Publishers, 1989.

Guillen, Claudio. *The Challenge of Comparative Literature*. Translated by Cola Franzen. Harvard University Press, London, 1993

Khubchandani, Lachman M. (1994). "Minority" Cultures and their Communication Rights' in Skutnabb-Kangas, Tove; Phillipson, Robert & Rannut, Mart eds., *Linguistic Human Rights: Overcoming Linguistic Discrimination*.

Lakshmi, H. *Problems of Translation*. Hyderabad: Booklinks Corporation, 1993

Mukherjee, S. *Translation as Discovery*. Hyderabad: Orient Longman, 1994

Pettersson, A. ed. *Literary History: Towards a Global Perspective: Notions of Literature across times and cultures*. Vol. 1. Berlin: Walter de Gruyter, 2006.

Singh, Avadhesh K. Ed. *Translation: Its Theory and Practice*. Delhi: Creative Book, 1996.

Singh, Udaya Narayana. *Translation as Growth*. Delhi: Pearson, 2008.

Spivak, G. "The Politics of Translation". L. Venuti, ed. *The Translation Studies Reader*. London: Routledge, 2000.

Totosy de Zepetnek, S. *Comparative Literature: Theory, Method, Application*. Amsterdam-Atlanta, GA: Rodopi, 1998.

Venuti, L. *The Scandals of Translation: Towards an Ethics of Difference*. London and New York: Routledge, 1998

... *The Translation Studies Reader*. London and New York: Routledge, 2004

..., L. *The Translator's Invisibility. A History of Translation*. London and New York: Routledge, 1995

ENG 434: Writing and Editing for Media

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

- define the basics of communication and journalism
- recall and apply the various aspects of copy editing
- list the different forms of media that exist with their characteristics
- analyze the significance of ethical and issue led journalism
- create on their own a piece of writing and video
- develop writing and editing skills in media

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1						
CO-2						
CO-3						
CO-4						
CO-5						

Unit 1.	Writing for the Media
1.1	Basics concepts in communication.
1.2	What is journalism?
1.3	The angle of a story.
1.4	Newsgathering
1.5	Writing a news story
1.6	The ethics of journalism
1.7	Issue led journalism
1.8	Practical exercises in news and feature writing, writing intros, story angles and story construction.
2	Copy Editing
2.1	The basics of copy editing
2.2	Why edit? What to edit?
2.3	Grammar; using spellcheck
2.4	Editing for newspapers; 'journalese'; avoiding cliches.
2.5	Editing for journals
2.6	Editing books
2.7	Practical exercises in editing copy.
3.	Introduction to video
3.1	Video processes and visual grammar
3.2	Using the camera – shot composition, camera angles, visual sequences, visualization
3.3	Basics of sound recording and lighting
3.4	Introduction to video editing
3.5	The television interview
3.6	Using quotes and sound bites.
3.7	Practical exercises in using the video camera and producing news stories.
4.	Writing for Broadcast
4.1	Written versus oral communication
4.2	Differences between print and broadcast writing.
4.3	Writing news
4.4	Writing documentary scripts
4.5	Writing to pictures; using natural sound, using interviews.
4.6	Practical exercises in writing broadcast news stories
4.7	Practical exercises in writing scripts for documentaries.
	Texts for various units
	Specific Chapters/documents from the following online sources will be used for different units of the course.
	<i>The BBC News Style Guide</i> , available online at: http://www.bbctraining.c/pdfs/newsstyleguide.pdf .
	<i>The News Manual</i> , available online at: http://www.newsmanual.net/the-manuals.htm
	<i>Training Resources</i> , available online at:

	http://www.mediahepplingmedia.org/contents/section/6/B4/
	<i>Reuters Handbook of Journalism</i> , available online at: www.reuterslink.org/docs/reutershandbook.pdf

Note: Field Trip(s) required

Suggested Readings

“American and British Spelling Difference”.

Wikipedia.http://en.wikipedia.org/wiki/American_and_British_spelling_difference.

Butcher, Judith. *Butcher Copy-editing*. Cambridge University Press, 2006.

Fleming, Carole et al. *An Introduction to Journalism*. Vistaar Publications, 2006.

Friedmann, Anthony. *Writing for Visual Media*, Focal Press, 2006.

Grobel, Lawrence. *The Art of the Interview: Lessons from a Master of the Craft*. Three Rivers Press, 2004

Hughes, Michael K. *Digital Filmmaking for Beginners: A Practical Guide to Video Production*. McGraw Hill Professional, 2012

Strunk, William and White, Elwyn B. *The Elements of Style*, Macmillan, 1979.

ENG 435: Partition Literature

Outcome

- On completion of the course the students will have a sound knowledge of the adversity the people had to go through during partition.
- Students will have a political as well as historical understanding of the event.
- Students will be able to recall the key writers of partition literature.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	2	2	2	3
CO-2	3	1	1	2	2	3
CO-3	2	2	1	1	3	2

1.	Novels
1.1	Attia Hosain: <i>Sunlight on a Broken Column</i> (1961)
1.2	Bapsi Sidhwa: <i>Ice Candy Man</i> (1991)
2.	Stories
2.1	‘Toba Tek Singh’ or ‘Khol Do’ by Saadat Hasan Manto in <i>Black Margins: Manto</i> tr. M. Asaduddin (2003)
2.2	‘Alam’s Own House’ by Dibyendu Palit in <i>Bengal Partition Stories: An Unclosed Chapter</i> tr. Sarika Chaudhuri ed. Bashabi Fraser (2008)
3.	Poems
3.1	‘I Shall Return to This Bengal’ by Jibananda Das tr. Shukanta Chadhuri, in <i>Modern Indian Literature</i> (2004)

3.2	'For Your Lanes, My Country' by Faiz Ahmad Faiz in <i>In English: Faiz Ahmad Faiz, A Renowned Urdu Poet</i> , tr. Riz Rahim (2008)
4.	Cinema
4.1	Garam Hawa (dir. M.S. Sathyu, 1974)
4.2	Khamosh Paani (dir. Sabiha Kumar, 2003)

Suggested Readings

Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Penguin Books, 2000.

Chatterji, Joya. *The Spoils of Partition: Bengal and India, 1947-1967*. Cambridge University Press, 2007.

Gulzar. *Footprints on Zero Line: Writings on the Partition*. Harper Collins, 2017.

Khan, Yasmin. *The Great Partition: The Making of India and Pakistan*. Yale University Press, 2017.

Kumar, Sukrita Paul. *Narrating Partition*. Indialog Publications, 2004.

Menon, Jisha. *The Performance of Nationalism: India, Pakistan, and the Memory of Partition*. Cambridge University Press, 2013.

Menon, Ritu and Kamla Bhasin. *Border and Boundaries: Women in India's Partition*. Kali for Women, 1998.

Sengupta, Debjani. Ed. *Mapmaking: Partition Stories from Two Bengals*. Srishti Publishers, 2011.

Zakaria, Anam. *The Footprints of Partition: Narratives of Four Generation of Pakistanis and Indians*. Harper Collins, 2015.

ENG 436: Writers of the Diaspora

Learning Outcomes

- The student will be able to have a global perspective on inter-community relationships
- The student will be equipped to act as a researcher of anthropological, sociological, political and economic issues
- The student will be able to act as a culture critic, especially where power and identitarian issues are involved

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	1	2	3	3	2
CO-2	2	3	3	2	3	3
CO-3	1	2	3	2	3	2

Unit 1.	Theory
1.1	Kapil Kapoor: <i>Theorizing Diaspora and The Indian Experience</i> / Robin Cohen: <i>Introduction to The Global Diasporas</i>
1.2	Rogers Brubaker: <i>The 'diaspora' diaspora</i>
1.3	Salman Rusdie: "Imaginary Homelands" from Rusdie's <i>Imaginary Homelands</i> .
2	Texts: Issues: Identity
2.1	HanifKureshi: "My Son the Fanatic" <i>New Writings</i> .
2.2	Rohinton Mistry: "Swimming Lessons", <i>Tales FromFerozshaBagh</i> .
3.	Texts: Memory: Dislocations
3.1	M G Vassanji: <i>No New Land OR The Gunny Sack</i>
3.2	JhumpaLahiri: "Interpreter of Maladies" from <i>Interpreter of Maladies</i>
4.	Poetry: Memory and Relocations
4.1	Dereck Walcott: <i>Omeros</i> (First 50 lines)
4.2	Agha Shahid Ali: "Srinagar Airport", "Of Snow", "Memory", from <i>The Final Collections</i> .

Suggested Readings

- Brah, Avtar. *Cartographies of the Diaspora*. Routledge, 1996.
- Brazier, Jane Evans. *Theorizing Diaspora: A Reader*. Wiley-Blackwell, 2003.
- Cohen, Robin. *Introduction to Global Diasporas*. Routledge, 2008.
- Cohen, Robin and Carolin Fischer. *Routledge Handbook of Diaspora Studies*. Routledge, 2018.
- Dufoix, Stephane. *Diasporas*. University of California Press, 2008.
- Egan, Greg. *Diaspora*. Gollancz, 2008.
- Eswan, Milton J. *Diasporas in the Contemporary World*. Polity Press, 2009.
- Jain, Jasbir. *Indian Diaspora*. Rawat Publications, 2003.
- Lavie, Smadar and Ted Swedenburg, eds. *Displacement, Diaspora and Geographies Of Identity*. Duke University, 1996.
- Mishra, Sudesh and Sidney Perkowitz. *Diaspora Criticism*. Edinburgh University Press, 2006.
- Mukherjee, Arunprabha. *Oppositional Aesthetics: Readings from a Hyphenated Space*. Toronto. TSAR Publications, 1994.
- Parameshwaram, Uma. *Writing the Diaspora*. Rawat Publications, 2007.
- Varela, Frank. *Diaspora: Selected and New Poems*. Arte Publico Press, 2006.

ENG 437: Life-Writing

Outcome

- On completion of the course, students will be able to define Life Writing
- The students will get a sense of personal narratives and how to engage with them.
- The students will also learn about the politics of documentation with reference to Life Writing.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	2	2	3	1	2
CO-2	2	2	1	3	2	3
CO-3	2	2	1	2	2	3

Unit 1.	Writing About Self and Others
1.1	James Olney: "Introduction" <i>Autobiography: Essays Theoretical and Critical</i> . Princeton Univ. Press, 1981.
1.2	V.S. Naipaul: 'Prologue to An Autobiography', 1984 (from <i>Finding the Centre</i>)
2.	Different Modes
2.1	Binodini Dasi: <i>Autobiography</i> , translator Rimli Bhattacharya OR Rasa Sundari Debi: <i>Amar Jeeban Katha</i> , Writers' Workshop
2.2	Manoranjan Byapari: <i>Interrogating My Chandal Life: An Autobiography of a Dalit (2018)</i>
2.3	Fredrick Douglass: Narrative of the life of Fredrick Douglass, an American Slave (1845)
3.	Letters
3.2	Franz Kafka: <i>Letters (Selected)</i>
4.	Shaping Experiences
4.1	Amrita Pritam: <i>The Revenue Stamp: An Autobiography</i>
4.2	LalitambikaAntarjanum: <i>Cast Me Out If You Will</i> (Last section which is third person autobiography)

Suggested Readings

- Anderson, Linda. *Autobiography*. Routledge, 2001.
- Butterworth, Stephen. *Black Autobiography in America*. Amherst University Press, 1974.
- Derrida, Jacques. *Memoires: For Paul de Man*. Columbia University Press, 1989.
- Eakin, Paul John. *The Ethics of Life Writing*. Cornell University Press, 2004.
- Kadar, Marlene. *Essays on Life Writing: From Genre to Critical Practice*. University of Toronto Press, 1992.
- Leader, Zachary. *On Life-Writing*. Oxford University Press, 2015.
- Maftai, Micaela. *The Fiction of Autobiography: Reading and Writing Identity*. Bloomsbury, 2013.
- Olney, James. (ed.), *Autobiography: Essays Theoretical and Critical*. Princeton University Press, 1981.
- Olney, James. *Metaphors of Self: The Meaning of Autobiography*. Princeton University Press, 1972.
- Probyn, Elspeth, *Sexing the Self: Gendered Positions in Cultural Studies*. Routledge, 1993.

ENG 438: Semiotics of Literature

Learning Outcomes

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

- Define and explain the basic concepts of semiotics as a method of analysis of literature
- Apply the insights of structuralism to the study of literature

- Understand the major debates in the field of representation and its politics
- Undertake research on semiotic analysis of socio-cultural-aesthetic phenomena

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	1	1	1	2	2	1
CO-2	2	2	3	2	3	2
CO-3	2	3	3	2	2	2
CO-4	3	1	1	1	3	2

Unit 1.	Fundamentals of Semiotics
1.1	Models of the Sign: the Saussurean, the Peircean and Jakobson's Model
1.2	Signs and Codes: Symbolicity, iconicity, indexicality, referentiality, social code, Interpretative codes
1.3	"Semiotics as a Theory of Reading" by Jonathan Culler
Unit 2.	Text Semiotics
2.1	Hermeneutics and Exegesis
2.2	Rhetorics, Stylistics, and Literature
2.3	A Typology of Modes of (Sign) Production by Umberto Eco
2.4	"The Algebra of Scenic Situation" by Mihai Dinu
Unit 3.	Semiotics of Poetry, Drama and Cinema
3.1	"The Study of the Verbal Sign" by Thomas A. Sebeok
3.2	"Foundations: Signs in the Theatre" by Keir Elam
3.3	Assignment on Semiotic Analysis of literature in any TWO genres

Suggested Readings

- Elam, Kier. *Semiotics of Theatre and Drama*. Routledge, 2002.
- Chandler, Daniel. *Semiotics: the Basics*. Routledge, 2007.
- Barthes, Roland. *Mythologies*. Farrar, Straus and Giroux, 1972.
- Wollen, Peter. *Sign and Meaning in the Cinema*. Indiana University Press, 1973.
- Hebdige, Dick. *Subculture: The Meaning of Style*. Routledge, 2012.
- Saussure, Ferdinand de. *A Course in General Linguistics*. Gerald Duckworth and Co Ltd, 2013.

ENG 439: Dalit Literature

Outcomes:

The student shall be able to:

- Get acquainted with a relatively neglected section of Indian society.
- Trace the trajectory of caste system in India and its impact on socio-cultural, political and literary spheres.
- Equip them to undertake research and contribute in drafting inclusive policies to overcome discriminations.
- Develop a comparative understanding of reading texts of other subaltern groups of the world.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
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CO-1	2	2	2	1	3	3
CO-2	2	2	2	2	3	3
CO-3	2	3	2	1	3	3
CO-4	3	3	2	1	3	3

Unit I	Movement: Political and Literary
1.1	Understanding Caste: past and present; origin and implementation; socio-cultural variations
1.2	Reformers and Movements: Earlier and Contemporary <ul style="list-style-type: none"> • Black Panthers Movement & Dalit Panthers Movement • Regional Dalit Movements
1.3	Issues of Aesthetic <ul style="list-style-type: none"> ✓ SharatchandraMuktibodh, What is Dalit Literature? ✓ BaburaoBagul, Dalit Literature is but Human Literature
1.4	Dalit Feminist movement
1.5	<ul style="list-style-type: none"> • Neo-Dalits and Sanskritization (Gopal Guru, KanchaIlaiah, Srinivasan) • Contemporary methods of retaliation (social media, theatre)
Unit II	Life Narratives
2.1	Earlier age: Baby Kamble/ SharankumarLimbale/ OmprakashValmiki
2.2	Contemporary: YashicaDutt/ SurajYengde
Unit III	Poetry
3.1	NamdeoDhasal (some poems from <i>Golpitha</i>)
3.2	MeenaKandasamy (selected poems from <i>Ms Militancy</i>)
Unit IV	Fiction
4.1	Ajay Navaria (selected stories from <i>Unclaimed Terrain</i>)
4.2	Selected stories from <i>Survival and Other Stories</i>

Suggested Readings

Ahmad, Imtiaz ed. *Dalit Assertion in Society, Literature and History*. Orient Black Swan pvt.Ltd, 2007.

Bhongale, R.J (Ed.) *Perspectives on Ambedkarism*, People's Publication, 2008.

Dangle, Arjun. *Poisoned Bread*, Orient Longman 1992, rpt 1994.

Dutt, Yashica. *Coming Out as a Dalit: A Memoir*. Aleph Book Company, 2019.

Limbale, Dr. Sharan Kumar. *Dalit Sahitya ka Soundrya Shastra*. Translated by Ramnika Gupta. New Delhi: Radhakrishana Parkashan Pvt. Ltd., 2001.

- Limbale, Sharan Kumar. *Towards an Aesthetic of Dalit Literature* (trans. By Alok Mukherjee), Orient Longman , 2004.
- Mahananda, Saroj Kumar ed. *Dalit Literature and Historiography*.Pragati, 2014.
- Misrai-Barak, Judith and Joshil K. Abraham.Ed. *Dalit Literatures in India*.Routledge, 2015.
- Misrai-Barak et al. ed. *Dalit Text: Aesthetics and Politics Re-imagined*. Taylor & Francis, 2019.
- Rege, Sharmila. *Writing Caste: Writing Gender* , Delhi: Zubaan 2006.
- Shah, Ghanshyam. (Ed.) *Dalit Identity and Politics* Vol.2, Sage Publication, 2001.
- Sharma, Ursula. *Caste: Concepts in the Social Sciences*, Viva Books, 2002.
- Valmiki, Om Prakash. *Dalit Sahityaka Soundrya Shastra*. New Delhi: Radhakrishana Parkashan Pvt. Ltd., 2001.

ENG 440: Teaching and Testing the Language Skills

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

- differentiate between all the four skills and their cumulative importance
- improve upon their spoken and written skills
- get practical training in speaking, listening, reading and writing
- have basic knowledge of teaching and testing different language skills

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	1	3	3	2	1	-
CO-2	1	3	3	3	2	-
CO-3	1	3	3	3	2	-
CO-4	2	3	3	3	-	-

Unit 1.	Teaching Reading and Listening skills
1.1	Types of reading skills
1.2	Listening skills
1.3	Classroom strategies
Unit 2.	Teaching Speaking and Writing skills
2.1	Process and product writing
2.2	Aspects of writing
2.3	Activities to teach speaking skills
Unit 3.	Teaching grammar and vocabulary
3.1	Approaches to teaching grammar
3.2	Approaches to vocabulary teaching
3.3	Classroom strategies
Unit 4.	Testing and Evaluation
4.1	Types of testing -- diagnostic, formative, summative.
4.2	Characteristics of good test -- validity, reliability.
4.3	Testing of language elements – Grammar & Vocabulary, LSRW skills

Suggested Readings

McDonough, Jo, Christopher Shaw and Hitomi Masuhara. *Materials and Methods in ELT*.

Blackwell Publishing, 2013

Tomlinson, Brian and Hitomi Masuhara. *The Complete Guide to the Theory and Practice of Materials Development for Language Learning*. Wiley-Blackwell, 2017.

Glendinning, Eric H. and Beverly Holmstorm. *Study Reading: A Course in Reading Skills for Academic Purposes*. Cambridge University Press, 2004.

Nichols, Michael, P. *The Lost Art of Listening, Second Edition: How Learning to Listen Can Improve Relationships*. The Guildford Press, 2009

Sprick, Randy and Lisa Howard. *Teacher's Encyclopedia of Behavior Management: 100 Problems/500 Plans*. Pacific Northwest, 1995

Strunk, William Jr. *The Elements of Style*. WLC Books, 2009.

Maggio, Rosalia. *How to Say It: Choice Words, Phrases, Sentences and Paragraphs for Every Situation*. Prentice Hall Press, 2009.

Hewings, Martin. *Advanced Grammar in Use*. Cambridge University Press, 2015.

LaCarna, John. *Build your Vocabulary Skills: A Quick and Easy Method*. The Graduate Group, 2000.

Carr, Nathan T. *Designing and Analysing Language Tests*. Oxford University Press, 2011.

Davidso, Fulcher. *Language Testing and Assessment*: Taylor and Francis, 2006.

ENG 531: Gender Studies

Outcomes

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

- Outline the historical development of Women's writing and Feminism as a theoretical precept
- Illustrate the critical acumen and creativity of women thinkers and writers
- Define, compare, contrast and critically appreciate the gender coded texts across national and cultural boundaries
- Explain the juxtaposition of class, race and gender and its cumulative impact on socio-political setup, institutions and ideology
- Apply the understanding and knowledge of patriarchal norms, gender stereotypes, and gender based approaches to restructure society at large

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	3	3	--	3	3
CO-2	1	3	4	2	3	3
CO-3	3	3	3	2	3	3
CO-4	2	3	3	--	3	3
CO-5	1	2	1	2	2	3

Unit 1.	Questioning Tradition and Hegemony
1.1	Tarabai Shinde: "StriPurushTulana" (A Comparison of Men & Women) pp 223-235, Vol I From Susie Tharu and K. Lalithaed: <i>Women Writing in India Vol I</i> OUP, New Delhi, 1991.
1.2	Virginia Woolf: "The Daughters of Educated Men" From <i>Three Guineas (Women in</i>

	<i>Patriarchy</i> , Ed. Jasbir Jain)
1.3	Helene Cixous: "The Laugh of the Medusa" <i>Signs</i> , 1 (4) (Summer), 1976, pp.875-893
2	Colour, Gender and Nation
2.1	bell hooks: <i>Black Women and Feminism (Women in Patriarchy</i> , Ed. Jasbir Jain)
2.2	ParthaChatterjee: "The National Resolution of the Women's Question" (from <i>Recasting Women</i> , Kali for Women)
2.3	Sara Suleri: "Women Skin Deep"
3.	Literary Reflections
3.1	Edward Albee: <i>Who's Afraid of Virginia Woolf?</i>
3.2	Vaidehi: "Soliloquies of Saugandhi" <i>Contemporary Indian Short Stories (Series IV)</i> OR Bessie Head: "Property" <i>Women in Patriarchy</i>
4.	Gender: Cultural Dimensions
4.1	ShashiDeshpande: <i>The Dark Holds No Terror</i> . Penguin. OR Gustav Flaubert: <i>Madame Bovary</i>

Suggested Readings

- Adichie, Chimamanda Ngozi. *We Should all be Feminists*. Fourth Estate, 2014.
- Eagleton, Mary. (ed.) *Feminist Literary Criticism*. Longman, 1991.
- Gould, Carol C. *Gender: Key Concepts in Critical Theory*. Humanities Books, 1997.
- Irigaray, Luce. *Sexes and Genealogies*. New York: Columbia, 1993.
- Jackson Stevi & Jackie Jones.Ed. *Contemporary Feminist Theories*. New Delhi: Rawat Publications, 2011 (reprint) First published Edinburgh: Edinburgh U P, 1998
- Jung, C.J. *Aspects of the Masculine (The Masculine Reader*.Ed. Stephen Whitehead) Princeton U P, 1989.
- Kakar, Sudhir. *Intimate Relations: Exploring Indian Sexuality* (1989) OUP Paperback, 1990.
- Lewis, Helen. *Difficult Women: A History of Feminism in 11 Fights*. Random House, 2020.
- McDowell, Linda. *Gender, Identity and Place*.U of Minnesota P, 1999.
- Moi, Toril. *Sexual / Textual Politics*. Routledge, 2002.
- Sukhantar, Ashwin. ed. *Facing the Mirror*. Penguin: 1999.
- Taddeo, Lisa. *Three Women*.Simon & Schuster, 2019.
- Tanner, Tony. *Adultery in the Novel*. JHU Press, 2019.
- Whitehead, Stephen ed. *The Masculine Reader*.Polity, 2002.

ENG 532: Film Studies

Outcome

- After the completion of the paper, students will be able to define different film movements.
- Students will also be able to tell about the different genres of films.
- Students will be able to recall people who changed the course of cinema.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	3	2	1	2	3
CO-2	3	2	2	2	1	2
CO-3	3	1	1	2	2	2
CO-4						
CO-5						

Unit 1.	Theory
1.1	Herbert Read: "Towards a Film Aesthetics"
1.3	Andre Bazin: "Adaptation, or the Cinema as Digest"
Unit 2	Technology and Audience Perspective
2.1	Richard Maltby & Ian Craven: Introduction from <i>Hollywood Cinema</i> . Blackwell. Oxford, 1995.
2.2	Satyajit Ray: "An Indian New Wave." <i>Our Films, Their Films</i> .
2.3	Laura Mulvey: "Visual Pleasure & Narrative Cinema" (from <i>Film Theory and Criticism</i>).
2.4	James Monaco: "The Language of Film: Signs and Syntax" in How To Read a Film: The World of Movies, Media and Multimedia
Unit 3.	Indian Cinema
3.1	<i>Meghe Dhaka Tara/ Mother India/ Salaam Bombay</i>
3.2	<i>Shatranj KeKhiladi/ PatherPanchali/ Pyaasa</i>
Unit 4.	World Cinema
4.1	<i>Bicycle Thieves/ City of God/ In the Mood for Love</i>
4.2	<i>Rebecca /Rashomon/ Cinema Paradiso</i>

Suggested Readings

- Bazin, Andre. *The Evolution of the Language of Cinema*, and *The Virtues and Limitations of Montage*, in *What is Cinema?* Vol. 1. University of California Press, 2005.
- Bordwell, David. *On the History of Film Style*. Harvard University Press, 1997.
- Boyum, Joy Gould. *Double Exposure: Fiction & Film*. Calcutta. Seagull, 1989.
- Braudy, Leo and Marshall Cohen. *Film Theory & Criticism: Introductory Readings*. Oxford University Press, 2004.
- Kolker, Robert. *Film, Form and Culture*. Routledge, 2015.
- Monaco, James. *How to read a Film: The World of Movies, Media, Multimedia: Language, History, and Theory*. Oxford University Press, 2000.
- Nandy, Ashis. *The Secret Politics of Our Desires*. Palgrave Macmillan, 1998.
- Nandy, Ashis and Viney Lal. *Fingerprinting Popular Culture*. Oxford University Press, 2010.
- Ray, Satyajit. *Our Films, Their Films*. Orient Black Swan, 2009.
- Stam, Robert and Toby Miller: Eds. *A Companion to Film Theory*. Blackwell Publishers, 1999.

ENG 533: Translation: Theory & Practice

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

- define different concepts of translation
- recall the history of translation
- analyse the nuances of translation
- translate creative texts
- follow translation ethics

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	3	3	2	-
CO-2	2	3	3	3	2	-
CO-3	2	3	3	3	2	-
CO-4	1	3	3	3	2	-
CO-5	1	3	3	3	2	-

Unit 1.	Poetics of Translation
1.1	Brief History of Translation in the East and the West
1.2	Concepts and Types of Translation
1.3	Three Major Issues : Cultural, Philosophical, Linguistic
1.4	Postcolonial Translation : Major Issues Involved
1.5	The above be discussed in light of two essays from Susan Bassnet's Translation Studies
2	Reading Translated Texts
2.1	S.H. Manto: "Toba Tek Singh" and two Ghazals of Galib
2.2	GirishKarnad: <i>Hayavadana</i>
3.	Practice of Translation (Lectures, Discussions & Project)
3.1	Students will be required to undertake the actual translation of a chosen text of 2000-2500 words.
3.2	Discuss and debate the need and method of writing an introduction to the text with reference to the author and text.
3.3	Discuss the difficulties of idiom and cultural transference.
3.4	Debate the justification for the choice made and methodology of translation followed.
3.5	Discuss the requirement of notes and annotations to the text.
4.	Ethics of Translation
4.1	The choice of texts as governed by audience and reception.
4.2	Translating Renu's short stories essay by Arunprabha Mukherjee.
4.3	Sandra Bermann& Michael Wood: "Introduction" to <i>Nation, Language and the Ethics of Translation</i> , Princeton Univ. Press.
4.4	Koskinen, Kaisa: "Introduction" to <i>Beyond Ambivalence: Post-modernity and the Ethics of Translation</i> .

Suggested Readings

- Bartrina, Francesca. *Translation Studies*. Routledge, 2013.
- Bassnett, Susan and Andre Lefevere. *Constructing Cultures: Essays on Literary Translation*. Clevedon: Multilingual Matters, 1998
- Bassnet, Susan and Harish Trivedi. *Postcolonial Translation*. London: Routledge, 1999.
- Bassnett, Susan. (Revised ed.) *Translation Studies*. London: Routledge, 2000
- Catford, J.C. *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. London: OUP, 1965
- Christina, Schaffner (Ed.) *Translation in the Global Village*. Toronto: Multilingual Matters, 2000
- Gentzler, Edwin, (Revised ed.) *Contemporary Translation Theories*. Clevedon: Multilingual Matters, 2001
- Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book for Students*. Psychology Press, 2004.
- Kothari, Rita. *Translating India: The Cultural Politics of English*. Manchester: St. Jerome Publishing, 2003
- Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism and the Colonial Context*. Berkeley: University of California Press, 1992
- Rahman, Anisur (Ed.) *Translation: Poetics and Practice*. New Delhi: Creative Books, 2002
- Robinson, Douglas. *Critical Translation Studies*. Routledge, 2017.
- Venuti, Lawrence, *Translation's Invisibility: The History of Translation*. London: Routledge, 1995
- ...(Ed.) *Rethinking Translation*. London and New York: Routledge, 1992

ENG 534: Creative Writing

Learning Outcome

- The student will be able to develop a world-view in keeping with the idea of a just, welfarist society
- The student will be able to understand the mechanics of composition
- The student will be equipped to do creative writing
- The student will be equipped to act as a drafter, a creative mind for entertainment industry

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	3	2	3	3	3
CO-2	3	2	2	2	2	2
CO-3	2	3	1	3	1	2
CO-4	2	2	3	1	2	3

Unit 1.	General Principles of Writing
1.1	Narrative: Voice and position.
1.2	Imagination, Fact and Fiction
1.3	Plot & Organisation, beginnings and endings.
1.4	Dialogue

1.5	Style & Imagery
2	Writing Short Story
2.1	Edgar Allan Poe: "The Philosophy of Composition"
2.2	Mridula Garg: "Craft of Story Writing".
3.	Writing Poetry
3.1	Daruwalla: Poetry : The Best Words in the Best Order
3.2	Syntax, rhyme and prosody
3.3	Imagery – Strangeness and familiarity
3.4	Stanzas
3.5	Forms of Poetry
4.	Projects and Practice
4.1	Short narratives OR
4.2	Poetry OR
4.3	Autobiography/Diary OR
4.4	Novella/Travelogue

Suggested Readings

Ackerman, Angela and Becca Puglisi. *The Emotion Thesaurus: A Writer's Guide to Character Expression*. JADD Publishing, 2012.

Ackerman, Angela and Becca Puglisi. *The Emotion Thesaurus: A Writer's Guide to Character Flaws*. JADD Publishing, 2013.

Bell, Julia and Paul Margs. *The Creative Writing Course Book*. Macmillan, 2001.

Bhattacharya, Debiprasad. *A Textbook of Creative Writing*, Books Way, 2009.

Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. Harper Collins, 1992.

Laplante, Alice. *The Making of a Story: A Norton Guide to Creative Writing*. W.W.Norton & Company. 2010.

Roethke, Theodore. *On the Poet and His Craft: Selected Prose of Theodore Roethke*. Ed. Ralph J. Mills. Seattle: U of Washington P, 1965.

Shelley, Percy Bysshe. *Shelley's Critical Prose*. Ed. Bruce R. McElderry. U of Nebraska P, 1967.

Susan Lohafer, *Coming to Terms with the Short Story*. Louisiana. State University Press, 1983.

Wordsworth, William. *The Prose Works of William Wordsworth*. Vol.1. Ed. W. J. R. Owen and Jane Worthington Smyser. Oxford, 1974.

ENG 535: Approaches and Methods in English Language Teaching.

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

- define the basics of language teaching
- recall and apply the various teaching methods and approaches
- analyze the significance of each teaching method and approach
- create on their own a teaching method which may be suitable to their teaching situation
- adapt to varying teaching environments

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	3	1	2	-
CO-2	2	3	3	1	2	-
CO-3	1	3	3	-	2	-
CO-4	2	3	3	1	2	-
CO-5	1	3	3	-	2	-

Unit 1.	Approaches to Language learning
1.1	Behavioral approach
1.2	Cognitive approach
1.3	Socio –cultural approach
Unit 2.	Major trends in the 20th Century
2.1	Early approaches to English Language teaching – Grammar-Translation Method, Direct Method, Reading Method
2.2	Oral approach and Situational Language teaching.
2.3	The Audio- lingual method
Unit 3.	Current approaches to Language Learning
3.1	Communicative approach to language teaching
3.2	Content-based language learning
3.3	Task- based language learning
Unit 4.	Alternative Teaching Methods
4.1	Community language learning
4.2	Total physical response
4.3	Natural approach to language learning.

Suggested Readings

- Bell, R.T., *An Introduction to Applied Linguistics, Approaches and Methods in Language Teaching*. London: Batsford Academic and Educational Ltd., 1981.
- Brumfit, C.J. and K. Johnson, *Communicative Approach to Language Teaching*. London: Oxford University Press, 1979.
- Campbell, Russell N., and William E Rutherford. *Techniques in Testing*. USA: Oxford University Press. 1983.
- Conti, Gianfranco and Steven Smith. *The Language Teacher Toolkit*. CreateSpace, 2016.
- Heaton, J.B. ed. *Language Testing*. Ebooks: Modern English Publication, 1982.
- Hughes, John. *A Practical Introduction to Teacher Training in ELT*. Pavilion Publishing and Media, 2015.
- Johnson R., and K. Morrow. *Communicative Language Teaching Issues and Applications*. London: Longman, 1984.
- Larsen-Freeman, Diane. *Techniques and Principles in Language Teaching*. New Delhi: Oxford University Press, 2000.
- Mackey, W.F. *Language Teaching Analysis*. London: Longmans, 1965.
- Richards, Jack C and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. CUP, 2014.
- Stern, H.H. *Fundamental Concepts of Language Teaching*. London: Oxford University Press, 1983.
- Ur, Penny. *Grammar Practise Activities*. Edited by Michael Swan. Cambridge University Press,

2009.

Widdowson, H.G. *Teaching Language as Communication*. London: Oxford University Press, 1979.

ENG 536: Ethics and Literature

Learning Outcomes

The Course has been so designed as to enable the student to:

- Understand literature as a discourse
- Understand the role of literary writings vis-à-vis ethical standards of a society
- Judge literature on its ethical underpinnings
- Meaningfully contribute to the larger debates on moral/ethical imports of literature
- Apply contemporary ethical theory to the texts under analysis

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	2	1	3	1	2
CO-2	2	3	3	3	3	1
CO-3	3	2	2	1	2	3
CO-4	3	2	1	1	2	1
CO-5	2	2	1	2	2	3

Unit 1.	Ethics and Aesthetics
1.1	Kierkegaard: On the Economics of Living Poetically
1.2	A New Turn Toward the Ethical by David Parker
Unit 2.	Literature and Moral Philosophy
2.1	Literature as recalibration of Emotions by Kenneth Asher
2.2	Narrative Ethics and Fantasy by LykkeGuanio Uluru
2.2	Transmitting Ethics through Books of Golden Deeds for Children by Claudia Nelson
Unit 3.	Texts for Debate
3.1	Crime and Punishment by Dostoevsky (for themes not for detailed study)
3.2	Scarlet Letter Nathaniel Hawthorne (for themes not for detailed study)
3.3	King Lear by Shakespeare

Suggested Readings

Achilles, Sabrina. *Literature, Ethics, and Aesthetics: Applied Deleuze and Guattari*. Springer, 2012.

Asher, Kenneth. *Literature, Ethics and Emotion*. Cambridge University Press, 2017.

Blumenfeld-Jones, Donald. *Ethics, Aesthetics and Education: A Levinasian Approach*. Springer, 2016.

Ellison, David. *Ethics and Aesthetics in European Modernist Literature: From Sublime to the Uncanny*. Cambridge University Press, 2001.

Levine, George. *Realism, Ethics and Secularism*. Cambridge University Press, 2008.

Mills, Claudia. *Ethics and Children's Literature*. Routledge, 2014.

Parker, David. *Ethics, Theory and Novel*. Cambridge University Press, 1995.

ENG 537: Modern Classics in Translation

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

- Develop a comprehensive understanding of different literary genres
- Analyse various translated texts
- Develop a critical acumen

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	3	3	1	2	-
CO-2	2	3	3	-	2	-
CO-3	3	3	3	-	2	-

Unit 1.	Drama
1.1	Mohan Rakesh: “AadheyAdhure”
1.2	Brecht: “Mother Courage and Her Children”
1.3	Pirandello: “Six Characters in Search of an Author”
2	Poetry
2.1	Rainer Maria Rilke from Selected Poems "Along the Sun Drenched Roadside", "Archaic Torso of Apollo", "Buddha in Glory", "Child in Red"
2.2	Charles Baudelaire: Destruction
2.3	Jibanand Das: “Night”, “After Twenty Five Years”
3.	Fiction
3.1	Franz Kafka: <i>Metamorphosis</i>
3.2	Gabriel Garcia Marquez: <i>Nobody Writes to the Colonel</i>
3.3	Mahasweta Devi: <i>HazarChurashirMaa</i>
4.	Short Fiction
4.1	SaadatHasanManto: “Toba Tek Singh”
4.2	Italo Calvino: "If on a Winter's Night a Traveler".
4.3	Premchand: “Eidgaah”

Suggested Readings

Das, Sisir K. *Indian Literature*. 2 Vol. Sahitya Akademi.

France, P. *The Oxford Guide to Literature in English Translation*. Oxford University Press, 2000

Gargesh, Ravinder and K.K. Goswami, *Translation and Interpreting: Reader and Workbook*, Orient Black Swan Pvt.Ltd., 2007

Grossman, Edith, *Why Translation Matters*. Yale University Press, 2010.

Humayun, Kabir, Ed. *Poems of Rabindranath Tagore*: New Delhi. UBS publishers, 2005.

Kuhiwczak, Piotr and Karin Littau. *Companion to Translation Studies*, Orient Blackswanpvt.Ltd, 2007.

Mehrotra, AK, *The Concise History of Indian Literature in English*. Delhi: Permanent Black, 2008.

Mukherjee, Sujit. "Towards a Literary History of India", Sujit Mukherjee (Ed.) *The Idea of Indian Literature*. Mysore: Central Institute of Indian Language, 1981

Ramanan, Mohan (Ed.). *Nineteenth Century Indian English Prose*. New Delhi: Sahitya Akademi.

Williams, HM. *Indo-Anglian Literature, 1800-1970*, 1976

ENG 538: African Writing in English

Outcomes:

The students shall be able to

- Understand the unique voice of African writers and apply the African centric approach to analyze literature.
- Comprehend the impact of European and Islamic forces on African society.
- Develop an insight to read African writings as a heterogeneous corpus of different national narratives.
- Demonstrate the use of creative writings to discuss the socio-cultural political and economic issues of the nation.
- Apprehend the movement and reception of Africans to/in the First World.

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	1	2	2	1	3	3
CO-2	1	2	2	1	3	3
CO-3	1	2	2	1	3	3
CO-4	1	3	2	3	2	3
CO-5	3	2	2	1	3	3

Unit 1.	Theory
1.1	Colonial and postcolonial experiences, Apartheid and post-Apartheid literature
1.2	NgugiWaThiong'o: <i>The Language in African Literature (Decolonizing the Mind)</i>
1.3	Frantz Fanon: "National Culture" (<i>The Wretched of the Earth</i>)
2	Fiction
2.1	Chinua Achebe- <i>Things Fall Apart</i>
2.2	Nuruddin Farah – <i>Maps</i>
2.3	Ama Ada Aidoo: 'Everything Counts' (from <i>No Sweetness Here</i>)
2.4	ChimamandaNgozi: 'Imitation' (from <i>Things Around Your Neck</i>)
3.	Drama
3.1	Wole Soyinka: <i>Death and the King's Horseman</i>
3.2	Athol Fugard: <i>The Blood Knot</i>
4.	Poetry
4.1	Dennis Brutus: "A Common Hate Enriched Our Love & Us"
4.2	Christopher Okigbo: "Heaven's Gate"

4.3	David Rubatiri: "A Negro Labourer in Liverpool"
4.4	NoemiaDeSousa: "If You Want to Know Me"

Suggested Readings

- Ashcroft, Bill, Gareth Griffiths & Helen Tiffin, Eds. *The Postcolonial Studies Reader*. New York & London: Routledge (1995) 1997.
- Benson, Mary (Ed.) *Notebooks 1960/1977 Athol Fugard*, Faber, 1983.
- Booker, M. Keith. *African Novel in English*. ABC-CLIO, LIO, 1998.
- Clark, J. Desmond. *The Prehistory of Africa (Ancient Peoples and Places)*. Thames & Hudson, 1970.
- Davidson, Basil. *The African Past*. Little Brown, 1964.
- Diop, Cheikh Anta. *Precolonial Black Africa: A Comparative Study of Political and Social Systems of Europe and Black Africa, from Antiquity to the Formation of Modern States*. Chicago Review Press, 1988
- Olaniyan, Tejumola and Ato Quayson. Eds. *African Literature: An Anthology of Criticism and Theory*. Wiley, 2007.
- Olaniyan, Tejumola. *Scars of Conquest/Marks of Resistance*. Oxford University Press, 1995.
- Owomoyela, Oyekan. *The African Difference*, New York: Peter Lang & WUP, 1996
- Soyinka, Wole. *Art, Dialogue and Outrage: Essays on Literature and Culture*, London: Methuen, 1988.

ENG 539: Script Writing for Films

Outcomes

The students will be able to:

- develop creative potential to become prospective writer.
- analyse the theory and practice of script writing
- develop logical thinking

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	3	1	2	2	2	2
CO-2	2	2	3	3	2	2
CO-3	2	3	2	3	2	3

Unit 1.	Introduction to Script Writing
1.1	Introduction and interactive session
1.2	What is story, screenplay and dialogue
1.3	Camera as a Story Teller
1.4	Real Time and Screen Time
2	Working with Scripts
2.1	Characters and backstory
2.2	Plot-points and dramatic twists and turns

2.3	Climax
3.	Adaptations
3.1	What is adaptation? Adaptations from books
3.2	Processes of Adaptation and Analysis of adaptations.
3.3	Working with Audience Perspective
3.4	Building up details. Explaining omissions and additions.
3.5	Practicals: Movie Viewing
4.	Producing a Short Script
4.1	Discussing plots
4.2	Working with completed scripts
4.3	Peer-reviewing and discussions

Suggested Readings

- Batty, Craig and Zara Waldeback. *Writing for the Screen: Creative and Critical Approaches*. Palgrave Macmillan, 2008.
- Bordwell & Thompson : *Film Art: An Introduction*. McGraw-Hill Education, 2012.
- Boyum, Joy Gould. *Double Exposure : Fiction & Film*. Seagull, 1989.
- Braudy, Leo and Marshall Cohen. *Film Theory & Criticism : Introductory Readings*. Oxford, 2004.
- Cobley, Paul. *Narrative : New Critical Idiom Series*. Routledge, 2001.
- Crowe, Cameron. *Conversations with Wilder*. Barnes & Noble, 1999.
- Kolker, Robert. *Film, Form and Culture*. Routledge, 2015.
- Morris, Pam : *Realism. New Critical Idiom Series*. Routledge, 2003.
- Nandy, Ashis and Viney Lal. *Fingerprinting Popular Culture*. Oxford, 2010.
- Nandy, Ashis. *The Secret Politics of Our Desires*. Zed Books Ltd, 1999.
- Ray, Satyajit. *Our Films, Their Films*. Orient Black Swan, 2009.
- Riley, Christopher. *The Hollywood Standard*. Barnes & Noble, 2005.
- Russin, Robin U. and William Missouri Downs. *Screenplay: Writing the Picture*. Silman-James Press, 2003.
- Sanders, Julie. *Adaptation and Appropriation: New Critical Idiom Series*. Routledge, 2007.
- Snyder, Blake. *Save the Cat: The Last Book on Screenwriting You'll Ever Need*. M Wiese Productions, 2005.
- Truby, John. *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*. Faber & Faber, 2007.

ENG 540: Adaptations and Relocations

Outcomes

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

- Define literary adaptation and list important works of adaptations
- Identify the historic, artistic, commercial and cultural factors that surround the transformation of a text and its production and reception in new form

- Interpret theoretical readings involving the issues of fidelity, textual authority, creativity, intertextuality, multimodality etc.
- Critically appraise a range of literary texts and films and differentiate the Indian and western perspectives
- Propose new parameters that could guide semiotic analysis of verbal and visual media

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	3	1	1	--
CO-2	2	3	3	2	2	--
CO-3	3	3	3	2	2	1
CO-4	1	3	3	1	3	3
CO-5	1	2	2	2	2	1

Unit 1.	Theory
1.1	"What is Adaptations?" <i>Adaptations</i> . (Critical Idiom series)
1.2	Critical Essay on Transformations.
1.3	Adaptations Across Medium: From Text to Image.
1.4	Intertextuality
1.5	Counter Discourses: J.M. Coetze's ' <i>Foe</i> OR Jean Rhys's <i>Wide Sargossa Sea</i> .
2	Myth and Newness : Across Cultures
2.1	SashiTharoor: <i>The Great Indian Novel</i> &Chitra Banerjee Divakaruni: <i>The Palace of Illusions</i>
2.2	Thomas Mann: "The Transposed Head" &GirishKarnad's <i>Hayavadana</i>
3.	Indian Reworkings: The Yayati Story
3.1	V.S. Khandekar: <i>Yayati</i>
3.2	GirishKarnad: <i>Yayati</i>
3.3	Raj Gopalachari: Some Chapters on Yayati
4.	Western Reworkings: The Hamlet Narrative
4.1	Tom Stoppard: <i>Rosencrantz and Guildenstern are dead</i>
4.2	Hamlet : The Film (BBC Production)

Suggested Readings

- Balazs, Bela. *Theory of the Film*. Trans. Edith Bone. New York: Ray, 1953.
- Bazin, Andre. :Adaptation, or the Cinema as Digest." *Film Adaptation*.Ed. James Naremare. New Brunswick: Rutgers U P. 2000.
- Beja, Morris. Ed. "Adaptation' from the Anthology".*Film and Literature*.New York: Longman, 1976.
- Bluestone, George. *Novel into Film*.Berkeley: U of California P. 1957.
- Eisenstein, Sergei. "Word and Image." *The Film Sense*.Trans. & Ed. Jan Leyda. New York: Harcourt, 1942.
- Hutcheon, Linda. *A Theory of Adaptation*. London: Taylor & Francis, 2006
- Kracauer, Siegfried. *Theory of Film*.New York: Oxford U P, 1965
- Stam, Robert. *Literature through Film: Realsim, Magic and the Art of Adaptation*. Oxford: Blackwell Publishing House, 2005.

ENG 541: Resistance Literature

Outcomes

This course will enable the students to:

- develop an understanding of different kinds of resistance in all genres
- get acquainted with texts and theory of social, political and cultural concerns of the world
- know about the different forms of writing used to express resistance
- have an understanding of literature written across the world and common concerns

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	1	3	3	3	1
CO-2	2	2	3	3	3	1
CO-3	1	1	3	3	3	1
CO-4	3	2	3	3	3	1
CO-5						

Unit 1	Understanding Resistance
1.1	J.P. Sartre: "Freedom and Responsibility"
1.2	Karl Marx: Any 05-07 pages on Resistance in his writings
Unit 2	Living Resistance
2.1	Martin Luther King: "I have a Dream" August 28 th , 1963
2.2	Bhagat Singh: "What is Revolution?"
2.3	Nelson Mandela: "I am Prepared to Die" April 20 th , 1964
Unit 3	Reflections in Literature
3.1	Rohinton Mistry: <i>Such a Long Journey</i> (1991) or Toni Morrison: <i>Beloved</i> (1987)
3.2	Sharan Kumar Limbale: <i>The Outcaste: Akkarmashi</i> (2008) or Nadine Gordimer: <i>July's People</i> (1981)
Unit 4	Resistance in Poetry
4.1	Bhakti Women Poets from <i>Manushi</i> , Special number of Bhakti Women Poets.
4.2	Claude McKay: "If We Must Die"
4.3	Langston Hughes: "Dream Deferred"

Suggested Readings

Burke, Edmund. *Reflections on the Revolution in France: And on the Proceedings in Certain Societies in London Relative to that Event*. James Dodsley, 1790.

Chandra, Sudhir. *Enslaved Daughters: Colonialism, Law and Women's Rights* OUP (1998) 2nd ed. 2008.

Chomsky, Noam. *Who Rules the World?*. Henry Holt & Company, 2016.

Crossman, Richard. ed. *The God That Failed*. Harper & Brothers, 1949.

Dickens, Charles. *A Tale of Two Cities*. Chapman & Hall, 1859.

Gopal, Priyamvada. *Insurgent Empire: Anticolonial Resistance and British Dissent*. Verso, 2019.

Hsiao, Andrew and Audrea Lim. *The Verso Book of Dissent: Revolutionary Words from the Three Millennia of Rebellion and Resistance*. Verso, 2016.

Koestler, Arthur. *Darkness at Noon*. Macmillan, 1940.

Mirza, Saeed Akhtar. *Memory in the Age of Amnesia: A Personal History of Our Times*. Context, 2018.

Nandy, Ashis. *The Illegitimacy of Nationalism*, Delhi, OUP, 1994, 1996.

Roy, Arundhati. *My Seditious Heart: Collected Nonfiction*. Haymarket Books, 2019.

ENG 542: Philosophy of Literature

Outcomes

The Course has been so designed as to enable the student to:

- Understand the foundational principles of literature
- Understand the various ingredients that go into the making of literature viz. emotion, thought, style and so on

Courses	PO-1	PO-2	PO-3	PO-4	PO-5	PO-6
CO-1	2	3	2	2	2	2
CO-2	3	2	3	2	2	2

Unit 1.	Ontology
1.1	Metaphysics of arts and literature
1.2	Fiction and Non-fiction “Forms of Literature” by Upham
1.3	“The Philosophy of Composition” by Edgar Allen Poe
Unit 2.	Epistemology
2.1	Truth in Literature : “Truth in Poetry: Particulars and Universals” by Richard Eldridge (A Companion to the Philosophy of Literature)
2.2	Literature as a form of knowledge: “Literature, Knowledge and the Aesthetic Attitude” by M.W. Rowe (The Philosophy of Literature)
2.2	“The Psycho-Epistemology of Art” or “Art and Cognition” by Ayn Rand
Unit 3.	Axiology
3.1	Intention and Interpretation
3.2	The pleasures of tragedy
3.3	“Toward a Literary Education Conducive to the Formative Use of Literature by Christina Vischer Bruns

Suggested Readings

Bakhtin, Michael. *The Dialogic Imagination*. University of Texas Press, 1983.

Carr, David. *Time, Narrative and History*. Indiana University Press, 1991.

Kristeva, Julia. *Revolution in Poetic Language*. Columbia University Press, 1984.

Lamarque, Peter. *Work and Object: Explorations In the Metaphysical Art*. Oxford, 2010.

Nussbaum, Martha C. *Love’s Knowledge: Essays on Philosophy and Literature*. Oxford, 1992.

Pettersson, Anders. *Verbal Art: A Philosophy of Literature and Literary Experience*. McGill-Queen’s University Press, 2001.

Selleri, Andrea and Philip Ed. Gaydon. *Literary Studies and the Philosophy of Literature: New Interdisciplinary Directions*. Palgrave Macmillan, 2016.

Skilleas, Ole M. *Philosophy and Literature: An Introduction*. Edinburgh University Press, 2001.