

SIKKIM UNIVERSITY

(A Central University Established by an Act of Parliament of India, 2007)

LEARNING OUTCOME - BASED CURRICULUM

MA ENGLISH CURRICULUM

(With effect from Academic Session 2023-24)



DEPARTMENT OF ENGLISH

SIKKIM UNIVERSITY

6TH MILE, TADONG - 737102

GANGTOK, SIKKIM, INDIA

VICE-CHANCELLOR'S MESSAGE

Sikkim University stands at the forefront of embracing the transformative National Education Policy (NEP) 2020. In alignment with NEP 2020's vision and the guidelines of the Learning Outcomes-based Curriculum Framework (LOCF) mandated by the UGC, we have undertaken a comprehensive revision of our curriculum across all departments. This initiative ensures a holistic educational experience that transcends traditional knowledge delivery, emphasizing the practical application of knowledge in real-world scenarios. The shift towards LOCF marks a pivotal change from teacher-centric to learner-centric education, fostering a more active and participatory approach to learning. Our updated curriculum clearly defines Graduate Attributes, Programme Learning Outcomes (PLOs), and Course Learning Outcomes (CLOs), setting clear objectives for our students to achieve. This revision is designed to enable a teaching-learning environment that supports the attainment of these outcomes, with integrated assessment methods to monitor and encourage student progress comprehensively.

A key innovation in our curriculum is the mandatory integration of Massive Open Online Courses (MOOCs) through the SWAYAM platform, enhancing accessibility and the breadth of learning opportunities for students. Our approach encourages multidisciplinary studies through the curriculum while allowing for specialization. The curriculum embodies the policy's core principle of flexibility by enabling mobility for students, thereby allowing the exit and entry of students in the program.

I extend my heartfelt gratitude to our faculty, the Head of the Department, the Curriculum Development Committee members, the NEP coordinators, and the dedicated NEP Committee of Sikkim University for their relentless dedication to updating our curriculum. I appreciate Prof. Yodida Bhutia, the Chairperson, and all dedicated NEP Committee members for their thorough review and integration of LOCF and NEP components into our curriculum.

To our students, I convey my best wishes as we embark on this journey with our updated and inclusive curriculum, aiming not only to enrich their academic knowledge but also to nurture their personal growth, critical thinking, and ability to adapt and innovate in an ever-changing world.

Best wishes,



Prof. Avinash Khare
Vice Chancellor
Sikkim University

Contents

1. Preamble	1-2
2. Post-Graduate Attributes	3
3. Program Learning Outcomes	4
4. Course Structure of MA English Program	4-7
5. Course Contents	8-64

Preamble

The MA English Programme has been envisaged as a programme of liberal understanding of English literature from across the world with an emphasis on Indian knowledge systems and the region of Northeast. It aims at providing the learners a wider and a more comprehensive understanding of literature as holistic field of knowledge adding value to their perspectives and the experiences of the world.

The Programme comprises of 4 semesters with a total of 80 credits: 20 credits in each semester, 40 credits each year and a total 80 credits in the two-year PG Programme.

The two-year programme includes eight Core Courses of four credits each and will include the following courses:

Semester I: Literary Criticism

British Poetry
Indian Writing in English
Writings from Northeast India in English

Semester II: Literary Theory

British Drama
British Fiction

Semester III: Postcolonial Literary Studies

The programme will include two open courses: one in Semester II (Literature and Gender) and the other in semester III (Literature and Environment).

Semester III will include 2 elective courses to be chosen from among the following courses:

American Literature
World Literature
Postmodern Literature
Medieval European Literature

Semester IV will include 3 elective courses to be chosen from among the following courses:

Indian Literature in English Translation

Literature of the Diaspora

Cultural Studies

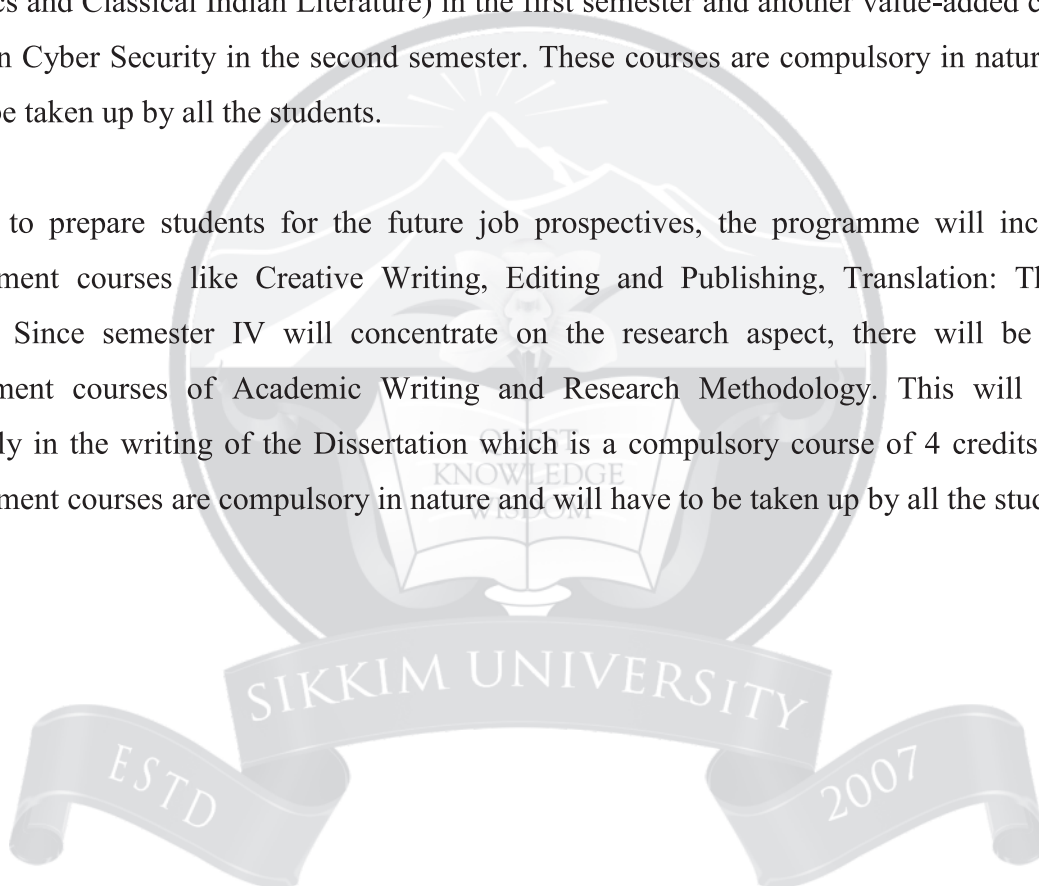
Dalit Literature

Children's Literature

Linguistics and the English Language

The Programme will include a Value-Added Course of 4 credits on Indian Knowledge System (Indian Aesthetics and Classical Indian Literature) in the first semester and another value-added course of 2 credits on Cyber Security in the second semester. These courses are compulsory in nature and will have to be taken up by all the students.

In order to prepare students for the future job perspectives, the programme will include Skill Enhancement courses like Creative Writing, Editing and Publishing, Translation: Theory and Practice. Since semester IV will concentrate on the research aspect, there will be two skill enhancement courses of Academic Writing and Research Methodology. This will contribute effectively in the writing of the Dissertation which is a compulsory course of 4 credits. All Skill Enhancement courses are compulsory in nature and will have to be taken up by all the students.



Post-Graduate Attributes

PGA1: Disciplinary Knowledge and Understanding: Comprehensive knowledge and coherent understanding of English literature as a discipline and its inter-relationship with other disciplines of literature, thereby making the approach more comparative and culture studies oriented. Appreciation and knowledge of the regional literature of the northeast India. Understand the current and emerging developments in the field of literature. Knowledge of research methods and methodology to conduct research in literary and cultural studies.

PGA2: Critical Thinking and Problem Solving: Capability to critically analyse and evaluate theories, criticisms, practices and issues related to literature and the politics of representation in literary studies by following scientific approach to knowledge development. Capacity to extrapolate one's learning and competencies by critically engaging with discourses developing in the field of literature, culture and aesthetics.

PGA3: Research Related Skills: Curiosity for new knowledge, capability for inquiry, identifying problems, formulate hypothesis, analyse, interpret, application of theories and research methodologies and draw conclusions. Ability to plan and execute research abiding by the principles of research ethics.

PGA4: Communication Skills: Listen carefully, read texts and research papers analytically and critically. Ability to express thoughts and ideas effectively in academic and creative writing and also in verbal expressions.

PGA5: Digital Literacy and Skills: Capability to use ICT in learning and research. Ability to use appropriate software for creating content and research work. Awareness regarding cyber security to practice fair and ethical means in knowledge production and research.

PGA6: Teamwork and Leadership Quality: Ability to work effectively and respectfully as an individual and also with a larger team. Assume leadership roles when working in diverse groups. Aim at effective solution to problems taking a collective consensus.

PGA7: Multicultural Competence: Ability to demonstrate and respect the knowledge, values and beliefs of different cultures by acknowledging the diversity. Capability to effectively engage in/with multicultural society by respecting diversity.

PGA8: Value Inculcation: Ability to imbibe and practice constitutional, humanistic, ethical and moral values and practices of a responsible global citizen. Adopt appropriate behaviour and participate in actions for environmental conservation, protection and sustainable development.

Program Learning Outcomes (PLOs)

PLO1: Demonstrate knowledge of literary terms, major periods, authors, genres, and theories. (Literary History)

PLO2: Produce original insights about literature in a variety of forms, styles, structures and modes in scholarly practices with compelling explanatory power. (Critical Analysis)

PLO3: Apply a number of strategies for analyzing individual examples of literature and film and for thinking synthetically about works that share a formal, generic, topical or historical impulse. (Logical Reasoning)

PLO4: Show knowledge of major literary works, periods, genres, and critical approaches to British, American, and World Literature. (History of Literature)

PLO5: Become adaptable at independent research, and locate, evaluate, organize, and incorporate information effectively. (Research Oriented)

PLO6: Articulate the relations among culture, history and texts. (Multi-Disciplinary Approach)

PLO7: Become proficient at teaching of English Language and Literature as a career option. (English Language Teaching)

PLO8: Demonstrate mastery of the discipline by characterizing, instantiating, and critiquing the dominant critical theories, methodologies, and practices in the field. (Continuous Learning)

PLO9: Produce creative writing, rhetoric and composition for diverse needs of students and community nationally and internationally. (Creative and Academic Writing)

PLO10: Conduct research that leads to a substantial original thesis, written over the course of the second year, in a subfield of the student's choice. (Conduct Research and Dissertation)

PLO11: Demonstrate skills needed for discourse in articulating own ideas clearly while listening intently to others' viewpoints. (Communication Skills)

PLO12: Appreciate literature's ability to elicit feeling, cultivate creative imagination for a life of learning as readers and writers. (Valuing Creative Imagination)

PLO13: Demonstrate ability to respect and value the cultural diversities and adopt appropriate behaviour for environmental conservation, protection and sustainable development (multicultural competence and value inculcation)

PLO14: Acquire professional skills provided through skill enhancement courses thereby making the students ready for job markets (Professional Orientation)

Course Structure of MA English Program

SEMESTER-I								
Course Code	Title of the Course	L	T	P	Total Credit	Total Marks	IA	EA
ENG-C-501	Literary Criticism	3	1	0	4	100	50	50
ENG-C-502	British Poetry	3	1	0	4	100	50	50
ENG-C-503	Indian Writing in English	3	1	0	4	100	50	50
ENG-C-504	Writings from Northeast India in English	3	1	0	4	100	50	50
ENG-V-505	Indian Aesthetics and Classical Indian Literature	3	1	0	4	100	50	50
FIRST SEMESTER TOTAL					20	500	250	250
SEMESTER-II								
ENG-C-551	Literary Theory	3	1	0	4	100	50	50
ENG-C-552	British Drama	3	1	0	4	100	50	50
ENG-C-553	British Fiction	3	1	0	4	100	50	50
ENG-O-554	Literature and Gender	3	1	0	4	100	50	50
ENG-V-555	Cyber Security	1	1	0	2	50	25	25
ENG-S-556	Editing and Publishing	0	1	1	2	50	25	25
SECOND SEMESTER TOTAL					20	500	250	250
SEMESTER-III								
ENG-O-601	Literature and Environment	3	1	0	4	100	50	50
ENG-C-602	Postcolonial Literary Studies	3	1	0	4	100	50	50
ENG-S-603	Creative Writing	0	1	1	2	50	25	25
ENG-S-604	Translation: Theory and Practice	0	1	1	2	50	25	25
Electives (Choose any two course from 606 to 609)								
ENG-E-605	American Literature	3	1	0	8	200	100	100
ENG-E-606	World Literature	3	1	0				
ENG-E-607	Postmodern Literature	3	1	0				
ENG-E-608	Medieval European Literature	3	1	0				
THIRD SEMESTER TOTAL					20	500	250	250

SEMESTER-IV								
ENG-R-651	Dissertation	0	0	8	8	100	70	30
ENG-C-652	Research Methodology	3	1	0	4	100	50	50
Electives (Choose any three course from 606 to 609)								
ENG-E-653	Indian Literature in English Translation	3	1	0	12	300	150	150
ENG-E-654	Literature of the Diaspora	3	1	0				
ENG-E-655	Cultural Studies	3	1	0				
ENG-E-656	Dalit Literature	3	1	0				
ENG-E-657	Children’s Literature	3	1	0				
ENG-E-658	Linguistics and the English Language	3	1	0				
FOURTH SEMESTER TOTAL					24	500	270	230
AGGREGATE TOTAL					84	2000	1020	980

Explanation of Course Codes

C	E	V	O	P	R	S
Core	Elective	Value Added Courses	Open	Practicum	Research	Skill Enhancement Courses

Notes:

The courses ENG-O-554 and ENG-O-601 from semester II and III respectively are offered as open courses which can be opted by students from any departments/disciplines from the university.

Students may earn up to 40 percent of the total credits of the programme from SWAYAM (Study Webs of Active-Learning for Young Aspiring Minds). The selection of the course(s) from SWAYAM is subject to the availability and the 75 percent content similarity with the existing courses in the department. The credits and grade earned by the students in the particular course will be transferred and added in their mark statement.

Assessment Framework

Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Marks:

Written Modes: Class Test, Open Book Test, SelfTest, Online Test, Article Writing, Objective Test, Class Assignment, Home Assignment, Annotated Bibliographies, Reports, Portfolios, Dissertations, Book Review, Article Review, Journal Writing

Oral Modes: Oral Test, Viva-Voce, Group Discussion, Fish Bowl Technique, Role Playing, Quiz, Think-Pair-Share, Seminar

Integrated Modes: Presentation, Seminars, Field Assignments, Poster Presentations, Portfolios

Summative Marks:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.



Name of the Programme: MA English Course Code: ENG-C-501 Name of the Course: Literary Criticism		
Semester: First Semester	Course Level: 500	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcome	Students will be: <ul style="list-style-type: none">• Acquainted with the literary premises and intellectual background related to important ages of the literary and critical theory.• Encouraged to discover their own literary and critical “theories” as they read.• Examining practical critical concepts that are influential and important at the present time.• Equipped to know how to read, comprehend, discuss, analyze, and interpret critical texts of all types. Particular emphasis will be placed on the cultivation of critical thinking.	
Unit	Unit Title	Contents
I	Classical Criticism	Plato <i>Republic</i> Book X Aristotle <i>Poetics</i> Longinus “On the Sublime”
II	Criticism from Elizabethan to Romantics	Philip Sidney <i>An Apology for Poetry</i> William Wordsworth Preface to the <i>Lyrical Ballads</i> Samuel Taylor Coleridge From <i>Biographia Literaria</i> (Chapters XIII, XIV, XVII)
III	Victorian Prose	Thomas Carlyle “On History” Matthew Arnold “The Function of Criticism at the Present Time” Walter Pater “Introduction” and “Conclusion” to <i>The Renaissance</i>

IV	Early twentieth Century Literary Criticism	T.S. Eliot	“Tradition and the Individual Talent”
		Virginia Woolf	“Modern Fiction”
		I. A. Richards	<i>Principles of Literary Criticism</i> (XXXIV, XXXV and Appendix A – “On Value”)

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Bennett, Andrew and Royle, Nicholas. *Introduction to Literature, Criticism and Theory*. New Delhi: Pearson, 2004.

Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2007.

Leitch, Vincent B et al (eds). *The Norton Anthology of Theory and Criticism*. London and New York: Norton, 2001.

Macey, David. 2000. *The Penguin Dictionary of Critical Theory*. London: Penguin, 2000. Print.

Russell, D.A. Michael Winterbottom (eds). *Classical Literary Criticism*. London. Oxford University Press. 1998.

Various, Penelope Murray, and T.S. Dorsch. *Classical Literary Criticism*. New York: Penguin, 2001.

Wimsatt Jr., William K. and Cleanth Brooks. *Literary Criticism: A Short History*. New York: Oxford & IBH, 1957.

Name of the Programme: MA English Course Code: ENG-C-502 Name of the Course: British Poetry		
Semester: First Semester	Course Level: 500	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcome		The students will be able to: <ul style="list-style-type: none">• Identify the key trends in poetry from the Renaissance and its influences on poetry thereafter.• Interpret the ideas of Renaissance Humanism as epitomized by the poetry of the time• Critically appraise different forms of British poetry like the sonnet, religious, secular, classical verse and metaphysical poetry.• Interpret poetic evolution from the Renaissance through the Neoclassical era, up to the early Romantic period.• Generate close readings of the poems to engage with ideas and ideologies embedded in the same.
Unit	Unit Title	Contents
I	Renaissance Poetry	William Shakespeare “That time of year thou mayst in me behold...” (Sonnet 73) “My mistress’ eyes are nothing like the Sun...” (Sonnet 130) John Donne “Canonization”, “Ecstasy”. George Herbert “The Pulley”, “Easter Wings” Andrew Marvell “The Garden”, “A Dialogue Between the Soul and the Body” Henry Vaughan “Retreate”, “Regeneration”
II	Neo Classical Poetry	John Milton <i>Paradise Lost</i> Book IX Alexander Pope <i>The Rape of the Lock</i>

III	Romantic and Victorian Poetry	<p>William Blake From <i>The Songs of Innocence</i>: “Holy Thursday”, “The Lamb” and from <i>The Songs of Experience</i> “Holy Thursday”, “The Tyger”</p> <p>S. T. Coleridge “Rime of the Ancient Mariner”</p> <p>William Wordsworth <i>Prelude</i> (Book 9)</p> <p>P.B. Shelley “Hymn to Intellectual Beauty”</p> <p>John Keats “Ode on a Grecian Urn”</p> <p>Lord Tennyson <i>In Memoriam</i> (Prologue)</p> <p>Robert Browning “Rabbi Ben Ezra”, “The Bishop Orders His Tomb at Saint Praxed’s Church”</p>
IV	Twentieth Century Poetry	<p>Wilfred Owen “Anthem for doomed Youth”</p> <p>W.B. Yeats “Easter 1916”, “The Second Coming”</p> <p>W.H. Auden “In Memory of W.B. Yeats”</p> <p>Ezra Pound “Canto I”, “In a Station of the Metro”</p> <p>T. S. Eliot <i>The Waste Land</i></p> <p>Ted Hughes “The Thought Fox”</p>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment, Critical essay writing

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Abrams, M. H. *The Mirror and the Lamp*. New York: Oxford University Press, 1953.

Acheson, James and Huk, Romana (eds). *Contemporary British Poetry: Essays in Theory and Criticism*. New York: State University of New York Press, 1996.

- Armstrong, Isobel (ed). *The Major Victorian Poets: Reconsiderations*. London: Routledge, 1996.
- Bisson, Lillian. *Chaucer and the Late Medieval World*. New York: St. Martin's Press, 1998.
- Bloom, Harold and Trilling, Lionel, (eds). *Romantic Poetry and Prose*. New York: Oxford University Press, 1973.
- Bowra, C.M. *The Romantic Imagination*. Harvard: Harvard University Press, 1949.
- Bristow, Joseph (ed). *The Cambridge Companion to Victorian Poetry*. Cambridge, England: Cambridge University Press, 2000.
- Duncan, Andrew. *Centre and Periphery in Modern British Poetry*. Liverpool: Liverpool University Press, 2005.
- Eliot, T.S. "Metaphysical Poets" in *Selected Essays*. New York: Harcourt, Brace and Company, 1932.
- Gardner, Helen. *The Metaphysical Poets*. London: Penguin Classics, 1960.
- McLane, Maureen N. and Chandler, James. *The Cambridge Companion to British Romantic Poetry*. New York: Cambridge University Press, 2008.
- Mann, Paul de. *The Rhetoric of Romanticism*. Columbia: Columbia University Press, 1984.
- Schenfeldt, Michael. 2007. *A Companion to Shakespeare's Sonnets*. United Kingdom: Blackwell Publishing, 2007.

Name of the Programme: MA English Course Code: ENG-C-503 Name of the Course: Indian Writing in English		
Semester: First Semester	Course Level: 500	Total Marks: 100
L+T+P= 3+1+0= 4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcome	The students will be able: <ul style="list-style-type: none">• To critically analyze the use of lexicon those are peculiar to the Indian Writings in English• To identify the historical contexts that led to the development of the modern Indian literature in English• To critically analyze the difference and similarities in the writings of Indian authors of pre- and post- Independence India• To appreciate the social realities and challenges that are expressed in the writings of Indian authors writing in English• To understand the transition of themes and issues in early and late modern Indian English Writings.	

Unit	Unit Title	Contents
I	Poetry	<p>Toru Dutt “Our Casuarina Tree”, “Baugmaree”</p> <p>HLV Derozio “The Harp of India”, “To India- My Native Land”</p> <p>Nissim Ezekiel “Poet, Lover, Birdwatcher”; “Background, Casually”</p> <p>A.K. Ramanujan “Self Portrait”; “Love Poem for a Wife I”</p> <p>Kamala Das “My Grandmother’s House”; “An Introduction”</p>
II	Short Stories	<p>Khuswant Singh “The Portrait of a Lady”</p> <p>Ruskin Bond “The Eyes Have it”</p> <p>Jahnavi Barua “The Patriot”</p>
III	Novels	<p>Amitav Ghosh <i>Shadow Lines</i></p> <p>Salman Rushdie <i>Midnight’s Children</i></p>
IV	Plays	<p>Girish Karnad <i>Naga Mandala</i></p> <p>Mahesh Dattani <i>Final Solutions</i></p>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment, Critical essay writing

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

- Gopal, Priyamvada. *The Indian English Novel: Nation, History and Narration*. New York: Oxford University Press, 2009.
- Iyengar, K. R. S. *Indian Writing in English*. Bombay: Asia Publishing House, 2000.
- King, Bruce. *Modern Indian Poetry in English* (Revised Edition). New Delhi: Oxford University Press, 2004.
- Kirpal, Viney. *The New Indian Novel in English: A Study of the 1980s*. New Delhi: Allied Publishers, 1990.
- Mehrotra, Arvind Krishna (ed). *An Illustrated History of Indian Literature in English*. Delhi: Orient Longman Pvt. Ltd., 2003.
- Mukherjee, Meenaksi. *Twice Born Fiction*. New Delhi: Heinemann, 1971.
- *Perishable Empire: Essays on Indian Writing in English*. New Delhi: OUP, 2003.
- Naik, M. K. 1989. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1989.
- Prasad, GJV. *Writing India Writing English*. New Delhi: Routledge India, 2011.
- *Continuities in Indian English Poetry*. New Delhi: Pencraft International, 1999.
- Rahman, Anisur and Ameena Kazi Ansari (ed). *Indian English Women Poets*. New Delhi: Creative Book, 2009.
- Chatterjee, Partha. *Nationalist Thought and the Colonial World: A Derivative Discourse*. London: OUP, 1996.
- Cronin, Richard. *Imagining India*. New York: St. Martin's Press, 1989.
- Iyengar, K. R. Srinivas. *Indian Writing in English*. New Delhi: Sterling Publishers, 2001.
- Kachru, Braj B, ed. *The Indianization of English: The English Language in India*. Delhi: OUP, 1983.

Name of the Programme: MA English		
Course Code: ENG-C-504		
Name of the Course: Writings from Northeast India in English		
Semester: First Semester	Course Level: 500	Total Marks: 100
L+T+P= 3+1+0= 4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcome	The students will be able to: <ul style="list-style-type: none">• Identify key themes and narrative techniques wedded with the rich oral culture of Northeast India in the texts.• Carry out nuanced readings of the text to uncover the socio-cultural milieu of Northeast India.• Interpret the Northeast as a heterogeneous space enriched with multiple social, linguistic and cultural categories.	

		<ul style="list-style-type: none"> Critically appraise different texts from different states of the Northeast and engage with issues of gender, ethnicity, indigeneity, identity that pertain to them.
Unit	Unit Title	Contents
I	Poetry	<p>Kynpham Singh Nongkynrih “When the Prime Minister Visits Shillong the Bamboos Watch in Silence”, “Hiraeth”</p> <p>Robin Ngangom “When you do Not Return”, “During Easter”</p> <p>Mona Zote “Anti-Love Poem”, “What poetry means to Ernestina in peril”</p> <p>Nini Lungalang “Going Home”, “Dust”</p>
II	Novels	<p>Chetan Raj Shrestha <i>The Light of His Clan</i></p> <p>Mamang Dai <i>Escaping the Land</i></p>
III	Short Stories	<p>Janice Pariat “Boats on Land”</p> <p>TemsulaAo “The Curfew Man”</p> <p>Aruni Kashyap “Skylark Girl”</p>
IV	Folktales	<p>Uddipana Goswami Selections from <i>Where We Come From, Where We Go: Tales from the Seven Sister</i> “Over the Waters, One World to the Next” “Dying to celebrate”</p> <p>Folktales From Sikkim Selections</p>
<p>Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50</p> <p>Formative Assessment:</p> <p>Written Modes: Class Test, Class Assignment, Home Assignment, Critical essay writing</p> <p>Oral Modes: Oral presentation, Group Discussion, Q & A Sessions</p> <p>Summative Assessment:</p>		

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Hazarika, Sanjoy. *Strangers of the Mist: Tales of War and Peace from India's Northeast*. New Delhi: Viking, 1994.

Misra, Tilottoma. *The Oxford Anthology of Writings from North-East India - Poetry and Essays: 2 Vols*. New Delhi: Oxford University Press, 2010.

Ngangom, Robin and Kynpham Singh Nongkynrih (eds). *Dancing Earth: An Anthology of Poetry from North-East India*. New Delhi: Penguin, 2009.

Nongkynrih, Kynpham Singh. *The Yearning of Seeds*. New Delhi: Harper Collins, 2011.

Parajuly, Prajwal. *The Gurkha's Daughter: Stories*. London: Quercus, 2013.

Pariat, Janice. *Boats on Land: A Collection of Short Stories*. New Delhi: Random House, 2012.

Sen, Geeti. *Where the Sun Rises when Shadows Fall: The North-East*. Oxford University Press, 2006.

Zama, Margaret Ch. Ed. *Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity*. New Delhi: Sage, 2013.

Name of the Programme: MA English Course Code: ENG-V-505 Name of the Course: Indian Aesthetics and Classical Indian Literature		
Semester: First Semester	Course Level: 500	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcome	The students will be able to: <ul style="list-style-type: none">• Understand the depth and relevance of traditional knowledge.• Appreciate the rich heritage of Indian literary traditions and its various aspects.• Generate relevant readings of traditional knowledge and its dynamism in the IKS landscape.• Apply traditional knowledge as reflected in these texts in their research work.	

		<ul style="list-style-type: none"> Understand the need to safeguard and uphold Indian aesthetics and traditional knowledge for the future generation.
Unit	Unit Title	Contents
I	Indian Literary Theory RB & SS	<p>Different schools of Indian Aesthetics:</p> <p>Students are expected to know only the main ideas behind the following school of Indian aesthetics and the major texts/ theoreticians belonging to each of these schools. Selections will be made from the following sections by the concerned teacher:</p> <ol style="list-style-type: none"> <u>Rasa school</u> – Bharata – Natyasastra <u>Alamkara school</u> of <u>Bhamaha</u> – Dandin, Udbhara and Rudrata (almost an independent branch of Alamkarasastra) <u>Dhvani school</u> of <u>Anandavardhana</u> (poetry enters the philosophical domain) Anandavardhana, Abhinavagupta,
II	Plays	<p>Kalidasa <i>Abhijnana Sakuntalam</i> (translation by C.R. Devadhara)</p> <p>Sudraka <i>Mrchhakatikam</i> (Translation by MR Kale)</p>
III	Verses	<p><i>Cillapatikaram</i> – Book III - The Book of Vanci (Translated by R. Parthasarathy)</p> <p><i>Mahabharata</i> – The Book of the Assembly Hall – Sabha Parva</p>
IV	Prose	<p>Banabhatta's <i>Kadambari</i> (Book I and Book II)</p> <p><i>Panchatantra</i> – Book I (The Loss of Friends) – Stories 1 – 5</p>
<p>Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50</p> <p>Formative Assessment:</p> <p>Written Modes: Class Test, Class Assignment, Home Assignment, Critical essay writing</p> <p>Oral Modes: Oral presentation, Group Discussion, Q & A Sessions</p> <p>Summative Assessment:</p> <p>Semester-end examinations conducted by the university will be considered the mode of summative assessment.</p> <p>Note: Teachers can choose any mode of formative assessment as per nature of the CLO.</p>		

Suggested Readings:

Bhatta, Mammata. *The Kavya Prakasa, or A Treatise on Sanskrita Rhetori*. New Delhi: Kavya Prakasa Press, 1866.

Cahill, Timothy. *An Annotated Bibliography of the Ala kārāśāstra*. Vol. 14. Brill, 2021.

Chandran, Mini, and V. S. Sreenath. *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*. UK: Bloomsbury Publishing, 2021.

Devadhar, Chintaman Ramchandra. *Works of Kālidāsa: Abhijñāna Śākuntalam. Vikramorvaśiyam. Mālavikāgnimitram*. Vol. 1. New Delhi: Motilal Banarsidass Publications. 1981.

Kadambari. New Delhi: Penguin Books India, 2010.

Kale, M. R. *The Mrichchhakatika of Sudraka: New Delhi*: Motilal Banarsidass Publications 2019.

Kale, M. R. *The Abhijnanasakuntalam of Kalidasa*. New Delhi: Motilal Banarsidass, 2010.

Kavirāja, Viśvanātha. *The Sāhitya-Darpa a Or Mirror of Composition of Viśvanātha: A Treatise on Poetical Criticism*. New Delhi: Motilal Banarsidass Publications. 1994.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. New York. Columbia University Press, 2016.

Prasad, Guptaeshwar. *IA Richards and Indian Theory of Rasa*. New Delhi: Sarup & Sons, 1994.

Szatkowski, Janek. *A Theory of Dramaturgy*. UK: Routledge, 2019.



Name of the Programme: MA English**Course Code: ENG-C-551****Name of the Course: Literary Theory****Semester: Second
Semester****Course Level: 500****Total Marks: 100****L+T+P= 3+1+0=4
credits****Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours****Teaching-Learning Strategies:** Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises**Course Learning Outcome**

Students will be able to

- Understand current literary issues and critical theories.
- Explore possible applications of critical theory to various literary texts.
- Develop knowledge of the terms used in the criticism of literature.
- Demonstrate in-depth knowledge of foundational critical texts.
- Historicize and contextualize foundational theoretical and critical texts.
- Employ critical methodologies appropriate to the practice of critical disciplines.

Unit**Unit Title****Contents****I****Structuralism
and
Poststructuralism**

Ferdinand de Saussure “The Object of Linguistics”
and “Nature of the Linguistic Signs”

Mikhail Bakhtin “The Dialogic Imagination”

Jacques Derrida “Structure, Sign and Play in the
Discourse of the Human Sciences”

II**Marxist
Literary
Criticism**

Antonio Gramsci “Hegemony (Civil Society) and
Separation of Powers”

Louis Althusser “Ideology and Ideological State
Apparatuses”

Terry Eagleton “Literature and History”

III	Modernism and Postmodernism	Sigmund Freud	“Uncanny”
		Michel Foucault	“The Order of Discourse”
		Jean-Francois Lyotard	“Answering the Question: What is Postmodernism”
IV	New Historicism and Cultural Materialism	Walter Benjamin	“The Work of Art in the Age of Mechanical Reproduction”
		Raymond Williams	“Culture is Ordinary”
		Stephen Greenblatt	“Towards a Poetics of Culture”

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Belsey, Catherine. *Critical Practice*. Second Edition, London and New York: Routledge, 2002.

Bennett, Andrew and Royle, Nicholas. *Introduction to Literature, Criticism and Theory*. New Delhi: Pearson, 2008.

Buttler, Christopher. *Interpretation, Deconstruction and ideology: An Introduction to some Current Issues in Literary Theory*. New York: Oxford University Press, 1984.

Eagleton, Terry. *Marxism and Literary Criticism*. New Delhi: Oxford University Press, 1998.

Harold Bloom et. al. *Deconstruction and Criticism*. London: Routledge Kegan Paul, 1979.

Leitch, Vincent B. et al (eds.) *The Norton Anthology of Theory and Criticism*. London and New York: Norton, 2001.

Selden, R. *Practicing Theory and Reading Literature: An Introduction*. London: Cambridge University Press, 2002.

Selden, R. *A Reader's Guide to Contemporary Literary Theory*. New Delhi: Oxford University Press, 2002.

Name of the Programme: MA English		
Course Code: ENG-C-552		
Name of the Course: British Drama		
Semester: Second Semester	Course Level: 500	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Outcomes	Learning	<p>The students will be able:</p> <ul style="list-style-type: none">• To evaluate the significance of Elizabethan literature and the writers and gauge their contribution to drama in general.• To appraise the various play writers’ contribution to English drama.• To assess the significance of the socio-political and historical events which gave shape to the methods and content of the Elizabethan stage performances.• To construct a connection between the various dramatists from the time of Elizabeth I’s reign and the Jacobean writers who followed them.• To gain an insight into the workings of these play writers by appreciating the rhetorical and poetic art of the dramatists of this period, particularly Shakespeare.• To assess the different aspects of drama, and trace its development through the earlier periods. Leading to an understanding of the radical changes one finds in the drama of the twentieth century.• To formulate insights into the workings of these genres by understanding both the conventions and experimentations carried out by the play writers.• To display a nuanced understanding of Modern English Drama, along with a clear perspective of its historical, cultural and socio-political trends and development

Unit	Unit Title	Contents
I	Marlowe and Shakespeare	Christopher Marlowe <i>Doctor Faustus</i> William Shakespeare <i>Hamlet</i>
II	Johnson and Congreve	Ben Jonson <i>Volpone</i> William Congreve <i>The Way of the World</i>
III	Shaw and Eliot	G. B. Shaw <i>Saint Joan</i> T.S. Eliot <i>Murder in the Cathedral</i>
IV	Beckett and Churchill	Samuel Beckett <i>Waiting for Godot</i> Caryl Churchill <i>Top Girls</i>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Bentley, Eric. *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*. New York: Penguin, 1976.

Bevington, David. *English Renaissance Drama: A Norton Anthology*. New York: Norton, 1998.

Brater, Enoch and Ruby Cohn, (eds). *Around the Absurd: Essays on Modern and Postmodern Drama*. Ann Arbor: University of Michigan Press, 1990.

Cave, Richard, Elizabeth Schafer and Brian Woolland (ed.). *Ben Jonson and Theatre: Performance, Practice and Theory*. London: Routledge, 1999.

Challinor, A.M. *The Alternative Shakespeare: A Modern Introduction*. Michigan: Book Guild Ltd, 1996.

Dollimore, Jonathan. *Political Shakespeare: New essays in Cultural Materialism*. United State: Cornell University Press, 1985.

Esslin, Martin. *The Theatre of the Absurd*. New York: Overlook, 1983.

Greenblatt, Stephen. *Renaissance Self-fashioning: From More to Shakespeare*. Chicago: University of Chicago Press, 2005.

Gurr, Andrew. 1992. *The Shakespearean Stage, 1574-1642*. New York: Cambridge University Press, 1992.

Lindsay, Alexander and Howard Erskine-Hill (ed.). *William Congreve: The Critical Heritage*. London: Routledge, 1989.

Nicoll, Allardyce. 2009. *A History of English Drama, 1660-1900*. England: Cambridge University Press, 2009.

Styan, J. L. *The Elements of Drama*. London: Cambridge University Press, 1960.

Szondi, P. *The Theory of Modern Drama*. (trans. M. Hayes 1987) – Minneapolis: University of Minnesota, 1965.

Name of the Programme: MA English		
Course Code: ENG-C-553		
Name of the Course: British Fiction		
Semester: Second Semester	Course Level: 500	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcomes	Students will be able to	
	<ul style="list-style-type: none">• Identify various key terms associated with fiction• Trace the evolution of fiction as a literary genre• Investigate texts in the contexts of social, cultural and political transformation• Comprehend the nuances of fiction by identifying the socio-political and economic conditions of the period that found its expression in literature.• Understand the culture and society of that period and the societal conflicts which shaped the character of personality in the novel.• Recognize the general temperament and philosophy which made up the society of a particular era.	

Unit	Unit Title	Contents
I	Beginnings	Samuel Richardson <i>Pamela</i> Laurence Sterne <i>The Life and Opinions of Tristram Shandy, Gentleman</i>
II	Romantic Novel	Jane Austen <i>Sense and Sensibility</i> Mary Shelley <i>Frankenstein</i>
III	Victorian Novel	Charlotte Bronte <i>Jane Eyre</i> Charles Dickens <i>Great Expectations</i>
IV	Modern Novel	James Joyce <i>A Portrait of the Artist as a Young Man</i> Virginia Woolf <i>To the Lighthouse</i>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Allott, Miriam. 1974. *The Brontes-The Critical Heritage*. New York: Routledge & Kegan Paul, 1974.

Brooks and Warren. *Understanding Fiction*. New York: Prentice Hall, 1959.

Buckley, J.H. *The Victorian Temper: A Study in Literary Culture*. New York: Oxford University Press, 1998.

Deming, Robert H. *James Joyce: The Critical Heritage*. London: Routledge, 1997.

Eagleton, Terry. 1975. *Myths of Power-A Marxist Study of the Brontes*. New York: Oxford University, 1975.

Ellmann, Richard. *James Joyce*. London: Oxford University Press, 1959.

Forster, E. M. *Aspects of the Novel*. London: Penguin, 1949.

Sambrook, James. *The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789*. New York: Oxford University Press, 1993.

Watt, Ian. *The Rise of the Novel*. New York: Penguin, 1957.

Williams, Raymond. *The English Novel from Dickens to Lawrence*. London: The Hogarth Press, 1998.

Name of the Programme: MA English		
Course Code: ENG-O-554		
Name of the Course: Literature and Gender		
Semester: Second Semester	Course Level: 500	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcomes	The students will be able to: <ul style="list-style-type: none">• Articulate issues related to gender as a social category vis-à-vis their reading of the texts.• Outline key concepts put forward by theorists and scholars in Gender Studies that argue for a gender-equal world.• Deconstruct myths surrounding gender through a close reading of the texts prescribed in the syllabus, and beyond.• Generate critical readings of texts to better understand gender and the problems therein, and to develop a more sensitive and sensitized approach to the question of gender.	
Unit	Unit Title	Contents
I	Selections from Feminist Thought	Mary Wollstonecraft <i>A Vindication of the Rights of Woman</i> (Chapters I, II, III) Simone de Beauvoir Introduction to <i>The Second Sex</i> Alice Walker “In Search of Our Mothers’ Gardens”

		Chandra Talpade Mohanty “Under Western Eyes: Feminist Scholarship and Colonial Discourses”
II	Problematizing Gender	Adrienne Rich “Compulsory Heterosexuality and Lesbian Existence” Eve Kosofsky Sedgwick “Epistemology of the Closet” Judith Butler “Critically Queer” from <i>Bodies that Matter: On The Discursive Limits of Sex</i> Raewyn Connell “The Social Organization of Masculinity”
III	Poetry	Maya Angelou “Phenomenal Woman”, “Still I Rise” Sylvia Plath “Mad Girl’s Love Song”, “Daddy” Amrita Pritam “A Letter”, “Me” Jacinta Kerketta “Angor”, “Jamuni, Who are you after all”
IV	Fiction	Suniti Namjoshi <i>Feminist Fables</i> (Selections) Shyam Selvadurai <i>Funny Boy</i> Ismat Chughtai “The Quilt” MahaswetaDevi “Draupadi”

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Abe love, Henry, et al. (ed.) *The Lesbian and Gay Studies Reader*. New York and London: Routledge, 1993.

Adams, Rachel and David Savran (eds). *The Masculinity Studies Reader*. New York: Wiley, 2002.

Alexander and Mohanty (eds). *Feminist Genealogies, Colonial Legacies, Democratic Futures*. New York: Routledge, 2012.

Duberman, Martin B. et al (ed). *Hidden from History: Reclaiming the Gay and Lesbian Past. Vol I*. New York: New American Library, 1989.

Hall, Donald E. et al. (ed.). *The Routledge Queer Studies Reader*. New York and London: Routledge, 2013.

Lionnet, Francoise. *Postcolonial Representations: Women, Literature, Identity. Ithaca*. New York: Cornell University Press, 1995.

Mohanty, Chandra. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. Durham and London: Duke University Press, 2003.

Nardi, Peter M. and Beth E. Schneider (ed.) *Social Perspectives in Lesbian and Gay Studies: A Reader*. London and New York: Routledge, 1998.

Sunder Rajan. Rajeswari. *Signposts*. USA: Rutgers University Press, 2001.

Stryker, Susan and Stephen Whittle (eds). *The Transgender Studies Reader*. New York and London: Routledge, 2006.

Tharu, Susie and K. Lalitha (eds). *Women Writing in India, Vol 1*. Delhi: Oxford University Press, 1997.

Name of the Programme: MA English

Course Code: ENG-V-555

Name of the Course: Cyber Security

**Semester: Second
Semester**

Course Level: 500

Total Marks: 50

L+T+P=1+1+0=2 credits

Lecture: 10 hours+ Tutorial: 10 hours+ Practical: 0 hours= 20hours

Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises

**Course
Outcomes**

Learning

The students will be able to:

- Identify cyber security terminologies and the mechanics of cyber space
- Develop a sound understanding of the nature of cyber-crime.
- Understand policies and laws surrounding cyber space.
- Apply strategies to protect themselves and their community from cyber-crime.
- Learn critical cyber security management skills to make cyber space safer.

Unit	Unit Title	Contents
I	Cyber security & Cyber Crimes: An Overview	<p>Cyber security terminologies- Cyberspace, attack, threat, risk, vulnerability, exploitation, hacker, Cyber terrorism, Protection of end user machine</p> <p>Cybercrimes- Cyber-crimes targeting Computer systems and Mobiles- data diddling attacks, spyware, virus, Trojans, data breach, Online scams and frauds- email scams, Phishing, Online job fraud, Online sextortion, Debit/ credit card fraud, Online payment fraud, Cyberbullying, website defacement, Social Media Scams & Frauds- impersonation, identity theft, job scams, misinformation.</p>
II	Data Privacy, Data Security & Cyber Security Management	<p>Defining data, meta-data, big data, nonpersonal data. Data protection, Data privacy and data security, Social media- data privacy and security issues.</p> <p>Cyber security Plan- cyber security policy, cyber crises management plan, Types of security controls and their goals, National cyber security policy and strategy.</p>

Assessment Framework: Assessment: a) Formative Marks: 25; b) Summative Marks: 25

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Brotby, W. Krag. *Information Security Governance: Guidance for Information Security Managers*. Illinois: ISACA, 2007.

Denning, Dorothy Elizabeth Robling. *Information Warfare and Security*. Vol. 4. New York: Addison-Wesley, 1999.

Kernighan, Brian W. *Understanding the Digital World: What You Need to Know About Computers, the Internet, Privacy, and Security*. Princeton: Princeton University Press, 2021.

Maiwald, Eric. *Fundamentals of Network Security*. New Delhi: Dreamtech Press, 2003.

Mishra, Ramesh Chandra. *Cyber Crime: Impact in the New Millennium*. New Delhi: Author Press, 2010.

Sunit, B., and G. Nina. *Cyber Security: Understanding Cybercrimes, Computer Forensics and Legal Perspectives*. New Delhi: Wiley India, 2011.

Venkataramanan, Nataraj, and Ashwin Shriram. *Data Privacy: Principles and Practice*. Florida: CRC Press, 2016.

Name of the Programme: MA English		
Course Code: ENG-S-556		
Name of the Course: Editing and Publishing		
Semester: Second Semester	Course Level: 500	Total Marks: 50
L+T+P= 0+1+1=2credits	Lecture: 0 hours+ Tutorial: 15 hours+ Practical: 30 hours= 45 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcomes	The students will be able to <ul style="list-style-type: none">• Mark grammar, mechanics, punctuation, and spelling problems in hard-copy documents using the established symbols and conventions.• Learn to make decisions about editing issues.• Use software for electronic editing.• Copy edit and proofread for correctness of verbal and visual aspects of a document.• Edit for style, organization, and effective visual design.• Collaborate with writers and other members of document development teams.	
Unit	Unit Title	Contents
I	Editing and Proof Reading	Copy Editing and Proof Reading Proof Reading and Copy Marking Introduction to Layout Types Various Printing Processes

II	Use of New Technologies	Use of New Technologies Word Processing Programs (Quark Xpress, PageMaker)/ Design Programmes (Corel DRAW, Photoshop)
-----------	--------------------------------	---

Assessment Framework: Assessment: a) Formative Marks: 25; b) Summative Marks: 25
Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Bell, Susan. *The Artful Edit: On the Practice of Editing Yourself*. W. W. Norton & Company: New York. 2007

Einsohn, Amy. *The Copyeditor's Handbook*. University of California Press. 2019

Ginna, Peter. *What Editors Do*. University of Chicago Press. 2017

Lederer, Richard and John Shore. *Comma Sense*. St. Martin's Griffin: New York. 2007

Norton, Scott. *Developmental Editing – A Handbook for Freelancers, Authors, and Publishers*. University of Chicago Press. 2011.

Name of the Programme: MA English Course Code: ENG-O-601 Name of the Course: Literature and Environment		
Semester: Third Semester	Course Level: 600	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises, field visit and documentation		
Course Learning Outcomes	The students will be able to:	

		<ul style="list-style-type: none"> • Understand Man-Nature relationship that will bring about an eco-consciousness and sense of responsibility for our planet and nature. • Discuss literary consequences of environmental damage raised by pollution, wildlife extinction and urban development • Demonstrate an ability to read and analyse texts about the environment from a variety of points of view. • Demonstrate a sense of the history of approaches to studying environmental writings. • Articulate own ideas about how and why we should write about the Environment.
Unit	Unit Title	Contents
I	Defining Ecocriticism	<p>Cheryll Glotfelty et al “Introduction” in <i>The Ecocriticism Reader</i>.</p> <p>Raymond Williams The Green language</p> <p>Lawrence Buell The Future of Environmental Criticism</p> <p>Kate Soper The Discourses of Nature</p> <p>Swarnalatha Rangarajan “Engaging with Prakriti: A Survey of Ecocritical Praxis in India”</p>
II	Eco texts: Poetry and Short Stories	<p>Rachel Carson <i>The Silent Spring</i> (First Chapter “A Fable for Tomorrow”)</p> <p>Aldo Leopold <i>A Sand County Almanac: And Sketches Here and There</i></p> <p>Vinita Agarwal (Ed.) <i>Count Every Breath: Selections</i></p>
III	Ecotexts: Fiction and Memoir	<p>Henry David Thoreau <i>Walden</i></p> <p>Amitav Ghosh <i>The Living Mountain</i></p> <p>Ruskin Bond <i>Book of Nature</i></p>

IV	Field Study	An empirical study of an environmentally fragile conditions beyond classroom teaching. The students will write an report/ assignment on the visit.
<p>Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50</p> <p>Formative Assessment:</p> <p>Written Modes: Class Test, Class Assignment, Home Assignment,</p> <p>Oral Modes: Oral presentation, Group Discussion, Q & A Sessions</p> <p>Summative Assessment:</p> <p>Semester-end examinations conducted by the university will be considered the mode of summative assessment.</p> <p>Note: Teachers can choose any mode of formative assessment as per nature of the CLO.</p>		
<p>Suggested Readings:</p> <p>Armbruster, Karla and Kathleen Wallace (eds). <i>Beyond Nature Writing</i>. Charlottesville, VA: University of Virginia Press, 2000.</p> <p>Bate, Jonathan. <i>Romantic Ecology: Wordsworth and the Environmental Tradition</i>. London and New York: Routledge, 1991.</p> <p>Berleant, Arnold. <i>The Aesthetics of Environment</i>. Philadelphia, PA: Temple University Press, 1992.</p> <p>Buell, Laurence. <i>The Environmental Imagination: Thoreau, Nature writing and the Formation of American Culture</i>. Cambridge, England: Harvard University Press, 1995.</p> <p>Cobb, John B. 1972. <i>Is it too Late? A Theology of Ecology</i>. Beverley Hills, CA: Bruce Press, 1972.</p> <p>Danby, John F. <i>Shakespeare's Doctrine of Nature: A Study of King Lear</i>. London: Faber & Faber, 1975.</p> <p>Dobson, See Andrew. <i>Green Political Thought</i>. London and New York: Routledge, 1995.</p> <p>Glottfelty, Cheryl and Fromm Harold (eds). <i>The Ecocritical Reader: Landmarks in Literary Ecology</i>. London: University of Georgia Press, 1996.</p> <p>Kroeber, Karl. <i>Ecological Literary Criticism: Romantic Imagining and the Biology of Mind</i>. New York: Columbia University Press, 1994.</p> <p>Williams, Raymond. <i>Keywords: A Vocabulary of Culture and Society</i>. London: Fontana University Press, 1983.</p>		

Name of the Programme: MA English		
Course Code: ENG-C-602		
Name of the Course: Postcolonial Literary Studies		
Semester: Third Semester	Course Level: 600	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Outcomes	Learning	Students will be able to <ul style="list-style-type: none">• Comprehend the multiple and varied experiences of colonial encounters shared by the postcolonial societies;• Develop the taste of postcolonial reading which involves deconstructive reading of works emanating from both the coloniser and the colonised;• Re-vision and reconstruct literary texts and to decipher the underlying mixed experiences, cultural marginalisation and the battered psyche of the post-colonised nations embedded in the texts;• Assess the role post-colonial writers played in shaping and restoring the lost dignity of the postcolonised nations.
Unit	Unit Title	Contents
I	Theorising Postcolonialism	Edward Said Orientalism (Introduction) Ngugiwa Thiongi'o Decolonizing the Mind ("Introduction: Towards the Universal Language of Struggle") Frantz Fanon "The Fact of Blackness" Gayatri Chakravorty Spivak "Can the Subaltern Speak?" Homi Bhabha "Of Mimicry and Man"
II	Fiction	Chinua Achebe Arrow of God Jean Rhyss Wide Sargasso Sea J. M. Coetzee Foe

III	Postcolonial Drama	Ama Ata Aidoo	<i>Anowa</i>
		Derek Walcott	<i>Pantomime</i>
		Jack Davis	<i>No Sugar</i>
IV	Short Stories	Henry Lawson	“The Loaded Dog”
		Nadine Gordimer	“Once Upon a Time”
		Alice Munro	“The Love of a Good Woman”
		Jamaica Kincaid	“Girl”

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Bhabha, Homi. *The Location of Culture*. London: Routledge, 2004.

Ahmad, Aijaz. *In Theory: Nations, Classes, Literature*. New Delhi: OUP, 1991.

Ashcroft et. al. *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*. London: Routledge, 1989.

Bhabha, Homi. *Nation and Narration*. London: Routledge, 1990. P

Leonine, Kramer (ed). *The Oxford History of Australian Literature*. New York: Oxford University Press, 1981.

Mukherjee, Meenakshi and Harish Trivedi (eds). *Interrogating Postcolonialism: Theory, Text and Context*. Shimla, India: Shimla Advanced Study Publication, 1996.

Palmer, Eustace. *An Introduction to the African Novel*. Heinemann, London: Cambridge University Press, 1972.

Ramchand, Kenneth. *The West Indian Novel and Its Background*. London. Faber and Faber, 1970.

Sangari, Kumkum. *Politics of the Possible: Essays on Gender, History, Narratives and Colonial English*. New Delhi: Anthem Press, 2002.

Thiongo, Ngugi wa. *Decolonising the Mind: The Politics of Language in African Literature*. New Delhi: Worldview Publications, 2007.

Name of the Programme: MA English		
Course Code: ENG-S-603		
Name of the Course: Creative Writing		
Semester: Third Semester	Course Level: 600	Total Marks: 50
L+T+P= 0+1+1=2 credits	Lecture: 0 hours+ Tutorial: 15 hours+ Practical: 30 hours= 45 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, creative writing exercises, workshops		
Course Learning Outcomes	The students will be able to: <ul style="list-style-type: none">• Identify different types and genres of creative writing and distinguish them from academic and technical writing.• Appreciate the relevance of reading and research that goes into creative writing.• Demonstrate the ability to hone their writing skills and craft.• Appreciate the creative work that goes into translation and learn about or practice translation as creative writing.• Critique the creative work of peers and give and receive wholesome feedback.• Generate meaningful creative works in a supportive environment of learning and collaboration.	
Unit	Unit Title	Contents
I	Introduction to Creative Writing	Types of Creative Writing Reading and Writing (Why Read to Write?) Creative Writing and Critical Evaluation

II	Creative Writing in Practice	<p>The Craft of Poetry</p> <p>The Art of Fiction</p> <p>Nonfiction Writing</p> <p>Translation as/and Creative Writing</p>
----	-------------------------------------	---

Assessment Framework: Assessment: a) Formative Marks: 25; b) Summative Marks: 25

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Abrams, M.H. *Glossary of Literary Terms*. Boston: Wadsworth Publishing Company, 2005.

Atwood, Margaret. *Dead: A Writer on Writing*. Cambridge: CUP, 2002.

Bell, Julia and Magrs, Paul. *The Creative Writing Course-Book*. London: Macmillan, 2001.

David, Morley and Philip Neilsen. *The Cambridge Companion to Creative Writing*. Cambridge: Cambridge University Press, 2012.

Gardner, John. *The Art of Fiction*. New York: Vintage, 1991.

King, Stephen. *On Writing: A Memoir of the Craft*. London: Hodder and Stoughton, 2000.

Lahiri, Jhumpa. *Translating Myself and Others*. New Jersey: Princeton University Press, 2022.

Lal, Purushottama. *Transcreation*. Kolkata: Writers Workshop, 1996.

Sartre, Jean-Paul. *What Is Literature and Other Essays*. Harvard: Harvard Univ. Press, 1988.

Zinsser, William. *On Writing Well*. New York: Harper Collins, 2006.

Name of the Programme: MA English**Course Code: ENG-S-604****Name of the Course: Translation: Theory and Practice**

Semester: Third Semester	Course Level: 600	Total Marks: 50
L+T+P= 0+1+1=2 credits	Lecture: 0 hours+ Tutorial: 15 hours+ Practical: 30 hours= 45 hours	

Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, practical translation exercises

Course Learning Outcomes		<p>The students will be able to:</p> <ul style="list-style-type: none"> • Understand the techniques and practical aspects of translation • Apply knowledge/competence over two separate languages • Critically evaluate how cultures determine meaning and impact the politics of translation • Understand and skillfully apply the methodologies of translation • Critically understand the problems of literary and professional translation • Comprehend significance of translation in a multilingual and multicultural society like India. • Compare the differences between Western concepts and Indian notions about the translational practices. • Assess, evaluate, compare, and review translations. • Develop practical aspects of translation, especially skills for future careers in translation in literary and non-literary fields. • Translate texts using different methodologies.
Unit	Unit Title	Contents
I	Translation Theory: Western Theories and Indian Approaches: (Any six texts)	<p>John Dryden “On Translation”</p> <p>Friedrich Schleiermacher “On the Different Methods of Translating”</p> <p>Walter Benjamin “The Task of the Translator”</p>

		<p>Hans J. Vermeer “Skopos and Commission in Translational Action”</p> <p>Itamar Even-Zohar “The Position of Translated Literature within the Literary Polysystem”</p> <p>P. Lal “Myth, Literature, and Transcreation”</p> <p>Sujit Mukherjee “Translation as New Writing”</p> <p>Harish Trivedi “The Politics of Postcolonial Translation”, “In Our Own Times, On Our Own Terms”</p> <p>Ganesh N. Devy “Translation and Literary History- An Indian View”</p>
II	Practical Translation	<p>In this unit the students will be introduced to the difference of Literary and Professional Translation through hands-on experience of practical translation. Students will be asked to translate texts of their choice implementing discussions on translation methodologies included in Unit I.</p>
<p>Assessment Framework: Assessment: a) Formative Marks: 25; b) Summative Marks: 25</p> <p>Formative Assessment:</p> <p>Written Modes: Class Test, Class Assignment, Home Assignment,</p> <p>Oral Modes: Oral presentation, Group Discussion, Q & A Sessions</p> <p>Summative Assessment:</p> <p>Semester-end examinations conducted by the university will be considered the mode of summative assessment.</p> <p>Note: Teachers can choose any mode of formative assessment as per nature of the CLO.</p>		

Suggested Readings:

- Bassnett, Susan. *Translation Studies*. New Delhi: Oxford University Press, 2004.
- Bassnett, Susan and Harish Trivedi. *Postcolonial Translation: Theory and Practice*. London and New York: Routledge, 1999.
- Basnett, Susan and Andre Lefevere. *Constructing Cultures: Essays on Literary Translation*. Multilingual Matter, 1998.
- Dingwaney, Anuradha and Carol Maier (ed). *Between Languages and Cultures: Translation and Cross-Cultural Texts*. Pittsburgh: University of Pittsburgh, 1996.
- Gentzler, Edwin. *Contemporary Translation Theory*. Great Britain: Cromwell Press, 2001.
- Khan, Tariq. *History of Translation in India*. Mysore: National Translation Mission, 2017.
- Kothari, Rita and Judy Wakabayashi. *Decentering Translation Studies: India and Beyond*. John Benjamins Publishing Company, 2009.
- Lal, P. *Transcreation: Two Essays*. Calcutta, Writers Workshop, 1972.
- Lefevere, Andre. *Translation History Culture: A Sourcebook*. London and New York: Routledge, 1992.
- Mukherjee, Sujit. *Translation as Discovery*. New Delhi, Allied Publishers, 1991.
- Mukherjee, Tutun. *Translation: From Periphery to Centre Stage*. New Delhi: Prestige Books, 1998.
- Nida, Eugene. 1964. *Towards a Science of Translating*. London: Bill Archive, 1964.
- Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism and the Colonial Context*. Berkeley and Los Angeles: University of California Press, 1992.
- Venuti, Lawrence. *Translation Studies Reader*. London and New York: Routledge, 2021.

Name of the Programme: MA English

Course Code: ENG-E-605

Name of the Course: American Literature

Semester: Third Semester	Course Level: 600	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises.		
Course Outcomes	Learning	<p>Students will be able to</p> <ul style="list-style-type: none">• Understand the system of the globalised world and the forces powering this system• Critically appreciate American literature and decipher its uniqueness and its place among the literatures in English• Critically interact with American literature from different contexts: social, political, economic and historical• Identify interdisciplinary nature of contemporary criticism and will develop skills for literary criticism

Unit	Unit Title	Contents
I	Poetry	Emily Dickinson “A Narrow Fellow in the Grass”, ““Nature” is what we See”, ““Why do I Love” You, Sir?”
		Langston Hughes “A Dream Deferred”, “The Negro Speaks of Rivers”, “As I Grew Older”
		Sylvia Plath “Lady Lazarus”
II	Novels	F. Scott Fitzgerald <i>The Great Gatsby</i>
		Ursula K. Le Guin <i>The Left Hand of Darkness</i>
		Toni Morrison <i>The Bluest Eye</i>
III	Plays	Eugene O’ Neill <i>Mourning Becomes Electra</i>
		Arthur Miller <i>The Crucible</i>
		Tennessee Williams <i>A Streetcar Named Desire</i>
IV	Short Stories	Edgar Allen Poe “The Purloined Letter”
		Ernest Hemingway “The Short Happy Life of Francis Macomber”
		Maya Angelou “Steady Going up”

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Baker, Carlos. *Hemingway*. Princeton: Princeton University Press, 1963. Print.

Barbour, Brian M. (ed). *American Transcendentalism: An Anthology of Criticism*. London: University of Notre Dame Press, 1973. Print.

Buell, Lawrence. *Literary Transcendentalism*. Ithaca: Cornell University Press, 1973. Print.

Gray, Richard. *A History of American Literature*. Mulden: Blackwell, 2007. Print.

Lawrence, D H. *Studies in Classic American Literature*. New York: Penguin Books, 1990. Print.

Pease, Donald. *Visionary Compacts: American Renaissance Writings in Cultural Contexts*. Madison: University of Wisconsin Press, 1987. Print.

Spanos, William. *The Errant Art of Moby Dick: The Canon, the Cold War and the Struggle for American Studies*. Durham and London: Duke University Press, 1995. Print.

Spiller, Robert E. *The Cycle of American Literature: An Essay in Historical Criticism*. New York: Macmillan, 1955. Print.

Todorov, Tzvetan. *The Conquest of America: The Question of the Other*. Trans Richard Howard. New York: Harper, 1984. Print.

Name of the Programme: MA English

Course Code: ENG-E-606

Name of the Course: World Literature

**Semester: Third
Semester**

Course Level: 600

Total Marks: 100

**L+T+P= 3+1+0=4
credits**

Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours

Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises

**Course
Outcomes**

Learning

Students will be able to

- Use critical thinking skills to gain insight into the cultural, historical, and literary contexts of major Western and non-Western works.
- Understand major Western and non-Western literary forms of written and oral traditions, including poetry, oratory, comic and tragic drama, and short stories.
- Explain the diversity of cultures and the commonalities of human experience reflected in the literature of the world.
- Examine oneself and one's culture through multiple frames of reference, including the perception of others from around the world.

Unit

Unit Title

Contents

I

Theory

Tagore

“Viswa-Sahitya”

		Goethe	“Conversations with Eckermann”
		David Damrosch	“From the Old World to the Whole World” from <i>What is World Literature</i>
		Emily Apter	“Thou Shalt not Translate Me” from <i>Against World Literature</i>
II	Poetry	Pablo Neruda	“Walking Around”, “I am Explaining a few things”
		Jorge Luis Borges	“Two English Poems to a Woman”, “The Labyrinth”
		Mahmoud Darwish	“I Have a Seat in the Abandoned Theatre”, “The Cypress Broke”
III	Plays	Molière	<i>The School for Wives</i>
		Henrik Ibsen	<i>Hedda Gabler</i>
		Luigi Pirandello	<i>Six Characters in Search of an Author</i>
IV	Novels	Naguib Mahfouz	<i>Midaq Alley</i>
		Franz Kafka	<i>The Trial</i>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Apter, Emily. *Against World Literature: On the Politics of Untranslatability*. Verso: London. 2013.

D’haen, Theo, David Damrosch and Djelal Kadir (eds). *The Routledge Companion to World Literature*. Routledge: New York. 2013

D’haen, Theo. *The Routledge Concise History of World Literature*. Routledge: New York. 2011.

Damrosch, David (ed.). *World Literature in Theory*. John Wiley & Sons: West Sussex. 2014.

Damrosch, David. *What is World Literature?*. Princeton University Press: Princeton. 2003.

Prendergast, Christopher. *Debating World Literature*. Verso: London. 2004.

Name of the Programme: MA English		
Course Code: ENG-E-607		
Name of the Course: Postmodern Literature		
Semester: Third Semester	Course Level: 600	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Outcomes	Learning	Students will be able to <ul style="list-style-type: none">• Review the contemporary trends in the postmodern fiction• Apply the Postmodern theories• Infer the main themes of the postmodern fiction• Explore the impacts of postmodernism on people and their culture• Investigate the role of Ideology and Ideological State Apparatuses on the mind and sensibility• Examine the understanding of Postmodern theories• Apply the concepts of Jean-François Lyotard and later postmodernists in the prescribed texts
Unit	Unit Title	Contents
I	Theorising Postmodernism 1	Roland Barthes “The Death of the Author” Ihab Hassan “The Dismemberment of Orpheus: Reflections on Modern Culture, Language and Literature” (from <i>The American Scholar</i>) Jean-François Lyotard <i>The Postmodern Condition</i> , Chapter 1-4 Jean Baudrillard “The Divine Irrelevance of Images” and “Hyperreal and Imaginary” (from <i>Simulacra and Simulations</i> Translated by Sheila Faria Glaser)
II	Theorising Postmodernism 2	Julia Kristeva “The Bounded Text” (from <i>Desire in Language</i>) Homi K. Bhabha “The Postcolonial and Postmodern: The Question of Agency” (from <i>The Location of Culture</i>) Kwame Anthony Appiah “Is the Post- in Postmodernism the Post- in Postcolonial”

		John Barth	"The Literature of Exhaustion." (from <i>Atlantic</i>)
III	Postmodernist Fiction	John Fowles	<i>The French Lieutenant's Woman</i>
		Umberto Eco	<i>The Name of the Rose</i>
IV	Postmodernist Plays	Tom Stoppard	<i>Rosencrantz & Guildenstern Are Dead</i>
		Peter Shepherd	<i>Echoes</i>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Barth, John. "The Literature of Exhaustion." *The Atlantic Monthly*, August 1967.

Baudrillard, Jean. "Simulacra and Simulations." In: *Jean Baudrillard Selected Writings*. Stanford University Press 1988.

Bertens, Hans, *The Idea of the Postmodern: A History*. Routledge, 1995.

Brater, Enoch and Ruby Cohn, (eds). *Around the Absurd: Essays on Modern and Postmodern Drama*. Ann Arbor: University of Michigan Press, 1990. Print.

Foucault, Michel, *The History of Sexuality : An Introduction*, 1984.

Foucault, Michel, "What is an Author", *Screen*, Volume 20, Issue 1, 1979, pp. 13–34.

Hutcheon, Linda, *The Politics of Postmodernism*, Routledge, 2002.

Jameson, Fredric, *Postmodernism, or, The Cultural Logic of Late Capitalism*. Duke University Press, 1991.

Lévi-Strauss, Claude. *Structural Anthropology*, Basic Books. 1963.

Lyotard, Jean-Francois. "Answering the Question: What is Postmodernism" in Christopher Want (ed.), *Philosophers on Art From Kant to the Postmodernists: A Critical Reader*, Columbia University Press, 2010.

Lyotard, Jean-François, *The Postmodern Condition: A Report on Knowledge*, Minneapolis: University of Minneapolis Press, 1984.

Name of the Programme: MA English Course Code: ENG-E-608 Name of the Course: Medieval European Literature		
Semester: Third Semester	Course Level: 600	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcomes	Students will be able to <ul style="list-style-type: none">• Acquire basic knowledge of the Medieval European society in general.• Acquire more advanced skills of reading and interpreting texts from the various periods and genres of the Medieval European literature,• Relate to the literary, cultural and historical contexts of the medieval period• Become informed, open-minded, and responsible people who are attentive to diversity across the spectrum of differences.	
Unit	Unit Title	Contents
I	Lyrics	‘Sumer is icumen in’ ‘Foweles in the frith’ /, ‘I sing of a maiden’ Andreas Capellanus, ‘The Art of Courtly Love’ (excerpts) Guilhem IX/ Arnaut Daniel, Selection of troubadour lyrics Petrarch sonnet: 6,12, 19, 131
II	Writings in Verse	Dante: The Inferno (The Divine Comedy) Chaucer: The Franklin’s Tale (From the Canterbury Tales) Sir Gawain and the Green Knight.
III	Women writers	Julian of Norwich: Selections from <i>Revelations of Divine Love</i> . Margery Kempe: Selections from <i>The Book of Margery Kempe</i> . Catherine de Pizan: Selections from <i>The Book of the City Ladies</i>
IV	Medieval Sagas	<i>Laxadela Saga</i> <i>Nibelungenlied</i>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Archibald, Elizabeth and Ad Putter (ed). *The Cambridge Companion to the Arthurian Legend*. Cambridge: Cambridge University Press, 2009.

Beadle, Richard and Alan J. Fletcher (ed). *Cambridge Companion to Medieval English Theatre*. Cambridge: Cambridge University Press, 2011.

Brewer, Derek. *The World of Chaucer*. Oxford: Boydell and Brewer, 2000.

Boitani, Piero and Jill Mann (ed). *The Cambridge Companion to Chaucer*. Cambridge: Cambridge University Press, 2003.

Brown, Peter (ed). *A Companion to Chaucer*. Oxford: Blackwell Publishers, 2000.

Brown, Peter (ed). *A Companion to Medieval English Literature and Culture 1350-1500*. UK: Blackwell Publishing Ltd., 2007.

Brewer, Elisabeth. *Sir Gawain and the Green Knight: Sources and Analogues*. Woodbridge: Boydell and Brewer, 1992.

Happe, Peter. *English Drama Before Shakespeare*. London: Longman, 1999.

Putter, Ad. *Sir Gawain and the Green Knight and the French Arthurian Romance*. Oxford: Clarendon Press, 1995.

Scanlon, Larry (ed). *The Cambridge Companion to Medieval English Literature 1100-1500*. Cambridge: Cambridge University Press, 2009.

Name of the Programme: MA English		
Course Code: ENG-R-651		
Name of the Course: Dissertation		
Semester: Fourth Semester	Course Level: 600	Total Marks: 100
L+T+P= 0+0+8=8 credits	Lecture: 0 hours+ Tutorial: 0 hours+ Practical: 240 hours= 240 hours	
Teaching-Learning Strategies: Interaction with supervisor, Discussion, Analysis of topic of Research, Guidance on Research Writing Techniques and Style		
Course Outcomes	Learning	Students will be able to <ul style="list-style-type: none">• Identify the role and importance of research in the humanities and social sciences.• Understand the issues and concepts salient to the research process.• Learn the complex issues inherent in selecting a research problem, selecting an appropriate research design, and implementing a research project, identify and discuss the concepts and procedures of sampling, data collection, analysis and reporting.• Understand the idea of plagiarism and methods to avoid it and will understand various nuances of formatting in academic writings• Write a dissertation with knowledge of proper formatting, citations and successfully defend their research during viva-voce
The students shall work on their dissertation topics under the supervision of a faculty member. They shall submit and defend their findings and methodology before the entire faculty and at least one external examiner at the end of the semester IV. The average marks given by the internal faculty members will be counted out of 70% and the external examiner should assess the defense of the students and mark out of the remaining 30 %.		
Assessment Framework: Assessment: a) Formative Marks: 70; b) Summative Marks: 30		
Formative Assessment: Interaction with the supervisor, Choice of research topic, following proper Research ethics, Writing of Dissertation following proper methodology and stylistics		
Summative Assessment: A viva-voce interaction with the entire faculty and at least one external examiner where the student will defend the dissertation, its findings and methodologies.		

Name of the Programme: MA English**Course Code: ENG-C-652****Name of the Course: Research Methodology****Semester: Fourth
Semester****Course Level: 600****Total Marks: 100****L+T+P= 3+1+0=4
credits****Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours****Teaching-Learning Strategies:** Classroom lecture, class interactions, group discussion, written exercises.**Course
Outcomes****Learning**

Students will be able to

- Identify and discuss the role and importance of research in the humanities and social sciences.
- Understand the issues and concepts salient to the research process.
- Learn the complex issues inherent in selecting a research problem, selecting an appropriate research design, and implementing a research project, identify and discuss the concepts and procedures of sampling, data collection, analysis and reporting.
- Understand the idea of plagiarism and methods to avoid it and will understand various nuances of formatting in academic writings

Unit**Unit Title****Contents****I****Understanding
Research**

Meaning and Definition of Research

Kinds of Research

Research: Scope and Gaps

II**Writing
Research
Proposal/Research
Paper/Dissertation**

Topic Statement, Abstract, Keywords for Research Paper, Aims and Objectives,

Hypothesis, Rationale for the Project, Methodology, Key Issues and Arguments,

A Brief Literature Review/ Review of Scholarships in the area, Work Plan, Chapter Division, Notes and Works Cited. Citation format for print and non-print sources.

III**Materials and
Tools of
Research**

Print: Books, Journals

Audio-visual resources

Interviewing

Field Studies

		Web resources
IV	Writing Research & Research Ethics	<p>Format: Citation format for print and non-print sources, MLA, Chicago, APA Style Manual</p> <p>Style Format: Spelling, Punctuation, italics, abbreviation</p> <p>Debt to Previous Scholarships, Socio-legal issues, Originality, Integrity, Plagiarism</p>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Allison, B. The Students' Guide to Preparing Dissertations and Theses. London: Kogan Page, 1997.

Altick, Richard D. and John J. Fenstermaker. The Art of Literary Research. 4th ed. New York: Norton, 1993.

Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 7th ed. New Delhi: East-West Press, 2009.

Kothari, C.R. Research Methodology: Methods and Techniques. New Delhi: New Age International Ltd, 1985.

Wayne C. Booth, Gregory G. Colombo, Joseph M. Williams and William C. Booth. The Craft of Research: From Planning to Reporting. Chicago: Chicago UP, 2008.

Name of the Programme: MA English**Course Code: ENG-E-653****Name of the Course: Indian Literature in English Translation****Semester: Fourth
Semester****Course Level: 600****Total Marks: 100****L+T+P= 3+1+0=4
credits****Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours****Teaching-Learning Strategies:** Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises**Course Learning Outcomes**

The students will be able to

- Understand the colonial impact in the translation practices in India
- Critically analyze why Indian texts need to be translated
- Appreciate the diversity and vibrancy of modern India reflected through the translation.
- Evaluate the socio-political realities expressed in regional literature
- Demonstrate the ability to capture the essence of a dynamic India including the conflict between tradition and modernity
- Demonstrate how India's traditional culture expressed in regional literature negotiates with modernity and the world at large

Unit**Unit Title****Contents****I****Novels**

Indra Bahadur Rai

There is a Carnival Today

Munshi Premchand

Godaan

Fakir Mohan Senapati

*Six Acres and a Third***II****Short Stories**

Sadat Hassan Manto

“Toba tek Singh”

Indira Goswami

“The Empty Chest”

Manik Bandyopadhyay

“The Final Solution”

III	Poetry	Rabindranath Tagore	Selections from <i>Gitanjali: Song Offerings</i>
			“Thou hast made me endless, such is thy pleasure” (Verse 1)
			“When the heart is hard and parched up...” (Verse 39)
			“I had gone a-begging from door to door...” (Verse 50)
IV	Plays	Manprasad Subba	“The Primitive Village”
		Thangjam Ibopishak Singh	“Dali, Hussain, or Odour of Dream, Colour of Wind”, “The Land of the Half Humans”
		Rajendra Bhandari	“From the Market”, “Father and my Birthday”
IV	Plays	Dharamveer Bharati	<i>Andhayug</i>
		Badal Sircar	<i>Evam Indrajit</i>
		Vijay Tendulkar	<i>Ghasiram Kotwal</i>

Assessment: Term Paper, Seminar Presentation, Assignments, Written tests, Classroom Participation

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

- Ansari, AmeenaKazi and Anisur Rahman (ed). *Translation/Representation*. New Delhi: Creative Books, 2007.
- Bassnett, Susan. *Translation Studies*. New Delhi: Oxford University Press, 2004.
- Bassnett, Susan and Harish Trivedi. *Postcolonial Translation: Theory and Practice*. London and New York: Routledge, 1999.
- Devy, G.N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Hyderabad: Orient Longman, 1992.
- Dingwaney, Anuradha and Carol Maier (ed). *Between Languages and Cultures: Translation and Cross-Cultural Texts*. Pittsburgh: University of Pittsburgh, 1996.
- Gentzler, Edwin. *Contemporary Translation Theory*. Great Britain: Cromwell Press, 2001.
- Kothari, Rita. *Translating India*. Delhi: Foundation Books, 2006.
- Lal, P. *Transcreation: Two Essays*. Calcutta, Writers Workshop, 1972.
- Lal, P. (ed). *Great Sanskrit Plays in Modern Translation*. New Delhi: New Directions Publishing Corporation, 1964.
- Lefevere, Andre. *Translation History Culture: A Sourcebook*. London and New York: Routledge, 1992.
- Mukherjee, Sujit. *Translation as Discovery*. New Delhi, Allied Publishers, 1991.
- Nida, Eugene. 1964. *Towards a Science of Translating*. London: Bill Archive, 1964.

Name of the Programme: MA English

Course Code: ENG-E-654

Name of the Course: Literatures of the Diaspora

Semester: Fourth Semester	Course Level: 600	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom Lectures, Class Interactions, Presentations, Group Discussions, Written exercises.		
Course Outcomes	Learning	Students will be able to <ul style="list-style-type: none">• Gain a thorough knowledge of different approaches to Diaspora• Explain the theoretical backgrounds of international migration, race, and ethnicity.• Identify the sources of literature on Indian diaspora.• Understand and compare global diaspora literature with that of Indian diaspora literature.

		<ul style="list-style-type: none"> Apply different methodologies and approaches employed by scholars of diaspora studies in a variety of contexts, focused on the modern period.
Unit	Unit Title	Contents
I	Introducing Diaspora Studies	<p>Avtar Brah <i>Cartographies of Diaspora: Contesting Identities</i> (Selection)</p> <p>Robin Cohen “Four Phases of Diaspora Studies”</p> <p>Stuart Hall “Cultural Identity and Diaspora”</p> <p>Uma Parameswaran “Writing the Diaspora”</p> <p>Vijay Mishra “The Diasporic Imaginary and the Indian Diaspora”</p>
II	Novels	<p>Jhumpa Lahiri <i>Namesake</i></p> <p>Khaled Hosseini <i>The Kite Runner</i></p> <p>Abdulrazak Gurnah <i>Afterlives</i></p>
III	Poetry	<p>Khalil Gibran “The Prophet”</p> <p>Joseph Brodsky “Moscow Carol”, “May 24, 1980”</p> <p>Aga Shahid Ali “The Country without a Post Office”</p>
IV	Fiction	<p>Rohinton Mistry “Squatter”</p> <p>Bharati Mukherjee “The Middleman”</p> <p>Hanif Kureishi “My Son the Fanatic”</p> <p>Manjushree Thapa “Tilled Earth”</p>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50**Formative Assessment:**

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Ali, Agha Shahid. *The Veiled Suite: The Collected Poems by Agha Shahid Ali*. New York: Norton, 2009.

Blunt, Alison. *Domicile and Diaspora: Anglo Indian Women and The Spatial Politics of Home*. USA: Blackwell Publishing, 2005.

Bochner, Stephen. (ed). *Cultures in Contact: Studies in Cross-cultural Interaction*. England: Pergamon Press Ltd, 1982.

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.

Chandra, Bipan and Mahajan, Sucheta (eds). *Composite Culture in a Multicultural Society*. New Delhi: Oxford University Press, 2007.

Cohen, Robin. *Global Diasporas: An Introduction*. London: Routledge, 2008.

Gibran, Khalil. *Great Works of Khalil Gibran*. New Delhi: Ramesh Publishing House, 2012.

Jonathan Rutherford, Jonathan (ed). *Identity: Community, Culture, Difference*. London: Lawrence and Wishart, 1990.

Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. London: Routledge, 2007.

Parameswaran, Uma. *Writing the Diaspora: Essays on Culture and Identity*. Jaipur: Rawat, 2007.

Paranjape, Makarand. *In Diaspora: Theories, Histories, And Texts*. New Delhi: Oxford University Press, 2000.

Thapa, Manjushree. *Tilled Earth: Stories*. New Delhi: Aleph, 2012.

Name of the Programme: MA English		
Course Code: ENG-E-655		
Name of the Course: Cultural Studies		
Semester: Fourth Semester	Course Level: 600	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom Lectures, Class Interactions, Presentations, Group Discussions, Written exercises.		
Course Learning Outcomes	Students will be able to <ul style="list-style-type: none">• Gain a basic understanding of cultural studies as an interdisciplinary field and will be acquainted with some of its key thinkers and theories.• Apply theoretical concepts and methodological perspectives in the interdisciplinary domain of cultural studies.• Develop critical thinking and critical understanding of cultural texts and contexts like gender, caste, class, and nation.• Appreciate the rich cultural heritage of India including tribal cultures	
Unit	Unit Title	Contents
I	Cultural Studies	Raymond Williams “Cultural is Ordinary” Simon During “Introduction” in <i>Cultural Studies: Theory and Practice</i> Stuart Hall “Notes on Deconstructing ‘The Popular’” in <i>Cultural Theory and Popular Culture: A Reader</i> Michel Foucault “Space, Power and Knowledge” Benedict Anderson “Imagined Communities: Nationalism’s Cultural Roots”
II	Folklore Studies	Definition, Meaning and Scope of Folklore Introduction to Narrative Genres Myths/ Legends/ Tales/ Ballad Folk and Material Culture Folktales: Selections Field Work and Documentation

III	Popular Literature	Arthur Conan Doyle	<i>The Hound of the Baskervilles</i>
		Amish Tripathi	<i>Sita-The warrior of Mithila</i>
		Durgabai Vyam and Subash Vyam	<i>Bhimayana: Experiences of Untouchability</i>
IV	Cross Cultural Studies	Arjun Appadurai	“Disjunctures and Differance in the Global Cultural Economy”
		Tejaswini Niranjana	“Feminism and Cultural Studies in Asia”
		Vinay Lal	“Introduction” in <i>South Asian Cultural Studies: A Bibliography</i> .
		Dipesh Chakrabarty	“Subaltern Studies in Retrospect and Reminiscence.”
		Raka Shome	“Thinking Culture and Cultural Studies—From/of the Global South.”

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Appadurai, Arjun, Frank J. Korom and Margaret A. Mills. *Gender, Genre, and Power in South Asian Expressive Traditions*. Philadelphia: University of Pennsylvania Press, 2015.

Althusser, Louis. *On Ideology*. London: Verso Books, 2008.

Barker, Chris. *Cultural Studies: Theory and Practice*. London: Thousand Oaks, 2003.

Barthes, Roland. *Mythologies*. London: Vintage, 1993.

Claus, Peter J. and Frank J. Korom. *Folkloristics and Indian Folklore*. Udupi: Regional

Resources Centre for Folk Performing Arts, Mahatma Gandhi Memorial College, 1991.

Dorson, Richard M. *Folklore and Folklife*. Chicago: Chicago University Press, 1972.

Dundes, Alan. *Interpreting Folklore*. Bloomington: Indiana University, 1980

Dundes, Alan, ed. *The Study of Folklore*. London: Prentice Hall, 1965.

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

Grossberg, Lawrence. *Cultural Studies in the Future Tense*. Durham: Duke University Press, 2010.

Handoo, Jawaharlal. *Folklore: An Introduction*. Mysore: CIIL, 1989.

Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva Books, 2008.

Rampley, Matthew. *Exploring Visual Culture: Definitions, Concepts, Contexts*. Edinburgh: Edinburgh University Press, 2005.

Toelken, Barre. *The Dynamics of Folklore*. Logan, UT: Utah State University Press, 1996.

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 2014.

Name of the Programme: MA English

Course Code: ENG-E-656

Name of the Course: Dalit Literature

**Semester: Fourth
Semester**

Course Level: 600

Total Marks: 100

**L+T+P= 3+1+0=4
credits**

Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours

Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises

**Course
Outcomes**

Learning

Students will be able to

- Understand the systematic discrimination, brutality and ostracizations faced by Dalit community in India.
- Develop the knowledge of Dalit consciousness and community's historical and political marginalisation.
- Equipped to know various forms of dominant ideological nuances embedded in cultural formulations

		<ul style="list-style-type: none"> Counter different hegemonic patterns within constitutional provisions.
Unit	Unit Title	Contents
I	Introducing Dalit Studies	Dalit Discourse: Past, Present and Future, Dalit Aesthetics, Dalit literature and Marxism, Dalit literature and Ambedkarism, Dalit Feminism
II	Dalit Autobiography	Sharan Kumar Limbale <i>Outcaste</i> Om Prakash Valmiki <i>Joothan</i>
III	Poetry and Plays	M. N. Javaraiah "Clamour of the Sin of Merit" K. C. Kattakkada "Blacksmith" Mohan Das Nemishaya "Death of God" J V Pawar "Birds in Prison", Arun Kamble "Which Language I Should Speak?" Namdeo Dhasal "Hunger" Vijay Tendulkar <i>Kanyadaan</i> A Santha Kumar <i>Dream Hunt</i>
IV	Novels and Short Stories	Bama <i>Sangati</i> Kancha Illaih <i>Untouchable God</i> Bandhumadhav "The Poisoned Bread" Davanaur Mahadev "Sold Ones"
Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50 Formative Assessment: Written Modes: Class Test, Class Assignment, Home Assignment, Oral Modes: Oral presentation, Group Discussion, Q & A Sessions Summative Assessment:		

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

AnanthaMurthy, U.R. Samskara: A Rite for Dead Man. New Delhi: Oxford University Press, 1977.

Ambedkar, Bhim Rao. The Annihilation of Caste. New Delhi: Oxford University Press, 1990.

Dangle, Arjun. Poisoned Bread: Translations from Marathi Dalit Literature. New Delhi: Orient Blackswan, 2009.

Dasan M., Pratibha V. et al (ed). The Oxford India Anthology of Malyalam Dalit Writing. New Delhi: Oxford University Press, 2012.

Devi, Mahasweta. Five Plays. Trans. by Samik Bandhopadhyay. Calcutta: Seagull, 1997.

Gunasesekaran, G. A. The Scar. (Trans from Tamil by V. Kadambari). New Delhi: Orient Backswan, 2009.

Illaih, Kancha. Untouchable God. Kolkata: Samya, 2013. Print. Karnad, Girish. Tale Danda. New Delhi: Oxford University Press, 1993.

Kumar, R .Dalit Personal Narratives. New Delhi: Orient Blackswan, 2004.

Limbale, Sharan Kumar. Towards an Aesthetic of Dalit Literature. (Trans from Marathi: Alok Mukherjee). New Delhi: Orient Longman, 2004.

Rege, Sharmila. Writing Caste: Writing Gender. Delhi: Zubaan, 2006.

Satyanarayana, K& Susie Tharu (ed). No Alphabet in Sight: New Dalit Writing from South India. New Delhi: Penguin Books. 2011.

Name of the Programme: MA English		
Course Code: ENG-E-657		
Name of the Course: Children’s Literature		
Semester: Fourth Semester	Course Level: 600	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcomes	Students will be able to <ul style="list-style-type: none">• Select developmentally appropriate literature, both fiction and informational for use in the classroom.• Engage with literature that reflects and embraces diversity.• Develop and implement literacy instruction using the content areas of language arts and other content areas.• Support novice readers in becoming active members of the literate community and be able to work with children from diverse cultural and socio-economic backgrounds.	
Unit	Unit Title	Contents
I	Fables and Fairy tales	Stories from <i>Panchatantra</i> “The monkey and the Crocodile”, “The Four Friends”, “Little Red Riding Hood”, “Cinderella”, “Sleeping Beauty”, “Hansel and Gretel”
II	Graphic Novels and Picture Books	Herge <i>Tintin in Tibet</i> <i>Amar Chitra Katha: Raman the Matchless Wit</i> Anushka Ravi Shanker and Anita Leutwiter: <i>Excuse me, is this India?</i> Maurice Sendak: <i>Where the Wild Things Are</i>
III	Novels	Lewis Carroll <i>Alice’s Adventures in Wonderland</i> Rudyard Kipling <i>The Jungle Book</i> Salman Rushdie <i>Haroun and the Sea of Stories</i>
IV	Cinematic Adaptations	<i>Harry Potter and the Philosopher’s Stone</i> <i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe</i>

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Griffith, PE. "Graphic Novels in the Secondary Classroom and School Libraries", *Journal of Adolescent & Adult Literacy*, 54(3): 181-189, New York: Oxford University Press, 2010.

Gubar, M. "Reciprocal aggression", in *Artful Dodgers: Reconceiving the golden age of children's literature* (pp. 112-124). New York: Oxford University Press, 2009.

Lerer, S. "Ill-Tempered and queer", in *Children's Literature: A reader's History from Aesop to Harry Potter* (pp. 190-208), Chicago: Chicago University Press, 2008.

Mollet, T. "With a Smile and a Song"...Walt Disney and the Birth of the American Fairy Tale', *Marvels & Tales* 27(1), 109-124, 2013.

Murnaghan, S. "Classics for Cool Kids: Popular and Unpopular Versions of Antiquity for Children", *Classical World* 104(3), 339-353, 2011.

Nyman, J "Re-Reading Rudyard Kipling's "English" Heroism: Narrating Nation in *The Jungle Book*' *Orbis Litterarum* 56(3):205-220. New York: Oxford University Press, 2001.

Powers, JM. "Teaching war literature, teaching peace", *Journal of Peace Education*, 4(2): 181-191, England: Oxford University Press, 2007.

Tatar, M. "Why Fairy Tales Matter: the Performative and the Transformative", *Western Folklore* 69 (1). 55-64, 2010.

Zipes, J. "Who's Afraid of the Brothers Grimm? Socialization and Politicization through Fairy Tales". *The Lion and the Unicorn*, 3(2): 4-41., 1980.

Name of the Programme: MA English		
Course Code: ENG-E-658		
Name of the Course: Linguistics and the English Language		
Semester: Fourth Semester	Course Level: 600	Total Marks: 100
L+T+P= 3+1+0=4 credits	Lecture: 45 hours+ Tutorial: 15 hours+ Practical: 0 hours= 60 hours	
Teaching-Learning Strategies: Classroom lectures, class interactions, group discussions, Q&A sessions, critical writing exercises		
Course Learning Outcomes	The students will be able to: <ul style="list-style-type: none">• Understand the difficulty of language as a system of communication formed by cognitive, biological, cultural, and social factors.• Get familiarised with the basic concepts, theories, and methodologies used by linguists in the subject in general ways.• Learn language change and variation, the play of language in reflecting and constructing social identities, and the distinctive properties of human language.• Acquire the technical vocabulary and theoretical tools of the field, necessary for the students of literature.	
Unit	Unit Title	Contents
I	Language and Linguistics	What is Language? Key properties of Language, Language Variation: Language Styles, Idiolects and Language Dialects The Spread and Rise of English/es Linguistics: Its Definition, Scope and Branches: Historical Linguistics, Sociolinguistics, Psycholinguistics; Descriptive Linguistics, Clinical Linguistics, Computational Linguistics; Applied Linguistics, Sign Linguistics, Neurolinguistics Saussure, Bloomfield, Chomsky: major concepts and ideas
II	English Phonetics and Phonology	The Human Speech Mechanism and Articulation of Speech Sounds Introduction to the Vowels and Consonants of English and their Description Allaphonic Variations of the Consonants of English the

		Syllable and the English Stress System, The Suprasegmental Phonology of English
III	English Morphology and Syntax	Introduction to Morphology, Morphemes and their types, Allomorphs Processes of Word Formation, Morphological Typology and Morphological Analysis Syntax: Analysis of the Structure of the Modern English Language: syntactic categories and IC Analysis Deep Structure and Syntactic Analysis: NP and VP Structures, Phrase Structure, Surface Structure, Transformational Generative Grammar.
IV	Stylistics and Semantics Linguistics	Literary Criticism and Stylistics Style and Register Stylistic Analysis of a Poem or a Prose Piece Semantics: Sense and Reference, Conceptual and Associative Meaning, Lexical Semantic relations and Semantic Change

Assessment Framework: Assessment: a) Formative Marks: 50; b) Summative Marks: 50

Formative Assessment:

Written Modes: Class Test, Class Assignment, Home Assignment,

Oral Modes: Oral presentation, Group Discussion, Q & A Sessions

Summative Assessment:

Semester-end examinations conducted by the university will be considered the mode of summative assessment.

Note: Teachers can choose any mode of formative assessment as per nature of the CLO.

Suggested Readings:

Bennett, Andrew and Royle, Nicholas. *Introduction to Literature, Criticism and Theory*. New Delhi: Pearson, 2004.

Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2007.

Leitch, Vincent B et al (eds). *The Norton Anthology of Theory and Criticism*. London and New York: Norton, 2001.

Macey, David. 2000. *The Penguin Dictionary of Critical Theory*. London: Penguin, 2000. Print.

Russell, D.A. Michael Winterbottom (eds). *Classical Literary Criticism*. London. Oxford University Press. 1998.

Various, Penelope Murray, and T.S. Dorsch. *Classical Literary Criticism*. New York: Penguin, 2001.

Wimsatt Jr., William K. and Cleanth Brooks. *Literary Criticism: A Short History*. New York: Oxford & IBH, 1957.

