

केंद्रीयजनजातीय विश्वविद्यालय आंध्रप्रदेश

**CENTRAL TRIBAL UNIVERSITY OF ANDHRA PRADESH**

(A CENTRAL UNIVERSITY ESTABLISHED BY AN ACT OF PARLIAMENT)



**CURRICULUM & SYLLABUS**

**M.A. ENGLISH**

[Duration: 2 Years]

(As per National Education Policy 2020)

w.e.f. 2023-24 admitted batch

**DEPARTMENT OF ENGLISH**

**SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**

**CENTRAL TRIBAL UNIVERSITY OF ANDHRA PRADESH**

**VIZIANAGARAM – 535003, A.P. INDIA**



## **VISION, MISSION AND OBJECTIVES OF CENTRAL TRIBAL UNIVERSITY OF ANDHRA PRADESH**

The Central Tribal University of Andhra Pradesh stands as a beacon of academic excellence, dedicated to fostering a dynamic and innovative environment. Established with a profound purpose, our university is committed to creating a space where knowledge flows seamlessly, and ideas flourish. The university envisions transcends traditional boundaries as we aspire to cultivate a unique academic atmosphere a space where creativity intertwines with intellect. We are not just a center of learning; we are a hub of inspiration, encouraging the exchange of ideas that transcend the ordinary. At the heart of our mission is the holistic development of the tribal folk community. We believe in the transformative power of education to uplift, empower, and harmonize the growth of every individual. In our pursuit of excellence, we remain steadfast in upholding the ethics and values that bind us together as a diverse yet unified community. The Central Tribal University of Andhra Pradesh is not merely an institution; it is a commitment to inclusivity, where every member, regardless of background, finds a place to thrive.

### **VISION:**

- ❖ To emerge as a premier institution of higher learning, research, and innovation dedicated to the holistic development of tribal communities.
- ❖ To become a beacon of indigenous knowledge, fostering cultural preservation, social inclusion, and sustainable development.
- ❖ To generate sources of knowledge that dispels ignorance and establishes truth through teaching, learning and research.

### **MISSION:**

- ❖ To provide quality education rooted in inclusive academic ethos and values, empowering students from various backgrounds to excel in various fields.
- ❖ To engage in interdisciplinary research aimed at addressing the socio-economic, cultural, and environmental challenges of society to foster holistic development.
- ❖ To collaborate with tribal organizations, governments, and other stakeholders to promote the epistemology of the tribal's aimed at their welfare, rights, and empowerment.
- ❖ To nurture leadership, creativity, and critical thinking among students, enabling them to contribute meaningfully to bring equity among different communities towards nation-building.
- ❖ To promote a bank of human talent in diversified faculties – Management Studies, Sciences, Humanities and Social Sciences that would become an investment for a prosperous society.



## **OBJECTIVES:**

- ❖ Offer inclusive and accessible educational opportunities to students from all backgrounds, especially tribal communities, including those from marginalized and remote areas.
- ❖ Develop and implement academic programs that integrate contemporary disciplines with traditional indigenous knowledge and literature that exist about them, fostering a sense of pride and identity among students.
- ❖ Establish research centers and initiatives focused on tribal issues, such as health, education, livelihoods, language, and cultural heritage.
- ❖ Promote cultural exchange and understanding by organizing events, workshops, and seminars that celebrate tribal diversity and heritage.
- ❖ Facilitate partnerships with tribal institutions, NGOs, government agencies, and industry players to create avenues for skill development, entrepreneurship, and employment generation within tribal regions.
- ❖ Ensure sustainable campus practices that respect the environment and uphold tribal values of harmony and stewardship.
- ❖ To inspire and encourage all who would seek knowledge through higher education and research.
- ❖ To provide quality instruction and research for the advancement of science and technology.
- ❖ To promote teaching and research studies in disciplines of societal relevance.
- ❖ To bridge the gap between theory and practice of the principles of higher education.
- ❖ To develop human talent necessary for the industry.
- ❖ To open up avenues of higher education and research through non-formal means.
- ❖ To invite and implement collaborations with other institutes of higher learning on a continuous basis for mutual academic progress.
- ❖ To motivate and orient each academic department to strive for and to sustain advanced levels of teaching and research so that the university emerges as an ideal institute of higher learning.
- ❖ To focus specially on the studies involving rural economy, justifying its existence in the rural setting.

## **VISION AND MISSION OF THE SCHOOL OF HUMANITIES AND SOCIALSCIENCES**

“To be a pioneering institution in the realm of humanities and social sciences, leveraging indigenous wisdom and contemporary methodologies to address the multifaceted challenges faced by tribal communities and the broader society. Our vision is to cultivate a dynamic learning environment that fosters critical inquiry, cultural appreciation, and inclusive development, thereby empowering individuals to become catalysts for positive change”.



**VISION:**

- ❖ To be a leading center for interdisciplinary research and education in humanities and social sciences, with a focus on indigenous knowledge, tribal cultures, and sustainable development.
- ❖ To foster a vibrant academic community that values diversity, critical inquiry, and social responsibility, contributing to the advancement of tribal welfare and national progress.
- ❖ To serve as a catalyst for transformative change by promoting inclusive practices, cultural preservation, and social justice within tribal communities and beyond.

**MISSION:**

- ❖ To provide high-quality education and training in humanities and social sciences grounded in the rich heritage and traditions of tribal cultures, while embracing global perspectives and contemporary methodologies.
- ❖ To conduct innovative research that addresses pressing societal challenges, including poverty, inequality, environmental degradation, and cultural preservation, with a particular emphasis on the needs and aspirations of tribal populations.
- ❖ To engage in collaborative partnerships with tribal organizations, government agencies, NGOs, and other stakeholders to co-create knowledge, develop sustainable solutions, and promote community empowerment and resilience.
- ❖ To nurture students' intellectual curiosity, critical thinking skills, and ethical values, preparing them to become informed citizens, effective leaders, and agents of positive change in diverse professional and civic contexts.
- ❖ To promote interdisciplinary dialogue, cultural exchange, and public engagement through seminars, conferences, publications, and community outreach initiatives, fostering a deeper understanding of human experiences and societal dynamics across different cultures and historical contexts.

**VISION AND MISSION OF THE DEPARTMENT OF ENGLISH**

**VISION:**

The Department of English at Central Tribal University of Andhra Pradesh envisions providing students with a comprehensive understanding of English literature, language, and culture in a global context. The department aims to create a vibrant academic community that fosters critical thinking, interdisciplinary scholarship, and ethical engagement with diverse cultural perspectives. The department seeks to be a center of excellence in teaching, research, and service, and to prepare students to become leaders in their chosen fields.

**MISSION:**

The Department of English at Central Tribal University of Andhra Pradesh is committed to providing students with a rigorous and comprehensive education in English language, literature, and culture. The department's mission is to foster a deep understanding and appreciation of the diverse literary traditions of English and to cultivate critical thinking and analytical skills in students that can be applied in a wide range of fields.



**The department aims to achieve its mission by:**

- ❖ Offering a broad range of courses in English language, literature, and culture, that covers a diverse range of periods, genres, and cultural perspectives.
- ❖ Providing a supportive and inclusive learning environment that encourages students to explore and engage with diverse perspectives and encourages intellectual curiosity, creativity, and experimentation.
- ❖ Encouraging and supporting students to undertake independent research and produce original scholarship that contributes to the field of English studies.
- ❖ Fostering interdisciplinary approaches to the study of English literature and language, including collaborations with other departments and institutions.
- ❖ Preparing students for a wide range of careers and professional paths, including academia, publishing, journalism, public relations, and other related fields.
- ❖ Overall, the Department of English at Central Tribal University of Andhra Pradesh is dedicated to fostering a community of scholars who are passionate about the English language and its literary traditions and who are equipped with the knowledge, skills, and critical thinking abilities necessary to contribute to the global community.

**M.A. ENGLISH**

To ensure the implementation of curricular reforms envisioned in NEP-2020, the university has decided to implement various provisions in a phased manner. Therefore, the curriculum may be reviewed annually by the department so as to gradually include all relevant provisions of NEP-2020. The Department shall review the curriculum periodically to assess the relevance and feasibility of Discipline Specific / Generic Electives, and the courses may be added or dropped, accordingly. The decision taken by the department to add or drop the electives shall be reported to the BoS / School Board.

**PROGRAMME OUTCOMES**

On completing M.A. in English Programme, the students shall be able to realise following programme outcomes:

- ❖ Demonstrate holistic understanding of life in varied manifestations.
- ❖ Discuss and apply various social, political and literary trends in real life situations.
- ❖ Understand and discuss contemporary socio-political, cultural and literary context through multidisciplinary approach.
- ❖ Demonstrate an ability to use relevant theoretical concepts in real-life situations.
- ❖ Ability to integrate the traditional knowledge with latest advances in social sciences and humanities.
- ❖ Formulate valid propositions on the basis of multidisciplinary and cross-disciplinary understanding of disciplines.
- ❖ Appreciate and analyse regional, national and international scenario.



- ❖ Demonstrate the ability to interpret and analyse realities of life from social perspective.
- ❖ Propose solutions to the existing human problems as a well-informed and competent individual.

### **PROGRAMME SPECIFIC OUTCOMES**

On completing M.A. in English Programme, the students shall be able to realize following outcomes:

- ❖ Demonstrate critical understanding of English Literature in its varied forms.
- ❖ Discuss various literary genres, terms and movements with clarity.
- ❖ Develop creative and critical insights, aesthetic sensibility, and analytical skills
- ❖ Demonstrate an ability to use English language proficiently and correctly, both in speech and writing.
- ❖ Compare the literary trends in literature produced in different contexts and age.
- ❖ Locate and analyze the literary texts with appropriate theoretical framework.
- ❖ Appreciate regional and world literatures in the light of different literary and cultural traditions.
- ❖ Demonstrate the ability to interpret realities of life from literary perspective.
- ❖ Exhibit skill and competency for conducting research in literature.

### **POSTGRADUATE ATTRIBUTES**

Postgraduate attributes encompass a diverse set of skills and qualities that individuals acquire throughout their advanced education.

**Disciplinary Knowledge:** In-depth understanding and expertise in a specific field or discipline acquired through advanced study and research.

**Creative and Critical Thinking:** Ability to think innovatively and critically evaluate information, ideas, and arguments.

**Reflective Thinking:** Capacity to introspectively analyze experiences, outcomes, and personal growth, fostering continuous improvement.

**Problem Solving:** Aptitude to identify, analyze, and solve complex problems using logical and creative approaches.

**Analytical Reasoning:** Proficiency in examining and interpreting data, evidence, and patterns to draw informed conclusions.

**Effective Communication:** Students should be able to communicate complex ideas and arguments effectively in both written and oral form.



**Professional Development:** Students should have developed a range of professional skills, such as project management, collaboration, and time management, that can be applied in a variety of contexts.

**Cultural Competency:** Students should be able to demonstrate an understanding of diverse cultural perspectives and be able to engage with a range of literary texts from different cultural backgrounds.

**Advanced Research Skills:** Students should be able to formulate research questions, conduct original research using a variety of sources, and produce well-structured, well-supported arguments in their written work.

**Life Skills:** Acquisition of practical skills necessary for personal and professional success, such as time management, adaptability, and teamwork.

**Multicultural Competence:** Ability to interact respectfully and effectively with individuals from diverse cultural backgrounds, demonstrating cultural sensitivity and awareness.

**Ethical Awareness:** Students should be able to recognize ethical issues that may arise in the study and teaching of English literature and be able to navigate these issues in a thoughtful and informed way.

**Life-long Learning:** Recognition of the importance of continuous learning and self-improvement throughout one's personal and professional life.

**Global Competency:** Capacity to navigate and engage in global contexts, understanding diverse perspectives, and addressing global challenges collaboratively.

These attributes collectively contribute to the holistic development of individuals, preparing them to excel in their chosen fields and make meaningful contributions to society.



**M.A. ENGLISH**  
(w.e.f. 2023-24 admitted batch)

**1. ADMISSIONS**

Admissions into M.A. English programme shall be made only through CUET (PG) conducted by National Testing Agency (NTA).

**2. ELIGIBILITY CRITERIA**

At least 50% marks in the bachelor's degree with at least 50% marks in English as an optional Subject or at least 50% marks in the bachelor's degree with at least 55% marks in any literature / English as a Compulsory Subject.

**3. CHOICE BASED CREDIT SYSTEM (CBCS) & NEP-2020**

Choice based credit system (CBCS) & NEP-2020 are introduced based on UGC guidelines in order to promote:

- Student centered learning
- Cafeteria approach
- Inter-disciplinary learning
- Global Competency curriculum

**4. STRUCTURE OF THE PROGRAMME**

- ❖ The programme consists of:
  - Core courses
  - Discipline centric electives
  - Practicum courses
  - Project work with dissertation
- ❖ Each course is assigned a certain number of credits depending upon the number of contact hours (lectures/tutorials/practicum (Language Laboratory) per week.
- ❖ In general, credits are assigned to the courses based on the following contact hours per week per semester.
  - One credit for each lecture / tutorial hour
  - One credit for two hours of practicum (Language Laboratory)
  - Twelve credits for Research Project and Dissertation
- ❖ The curriculum of four semesters M.A. English programme is designed to have a total of 83 credits for the award of M.A. English degree.

**5. MEDIUM OF INSTRUCTION**

English shall be the medium of instruction and examination.





## PROGRAMME STRUCTURE OF M.A. ENGLISH

**Duration of the programme: Two academic years with Four Semesters**

SEMESTER	COURSE CODE	TITLE OF THE COURSE	Hours Per Week			Credits
			LECTURES	TUTORIAL	PRACTICAL	
<b>I</b>	ENG 501	Structure of Modern English	3	0	0	3
	ENG 502	Poetry and Prose	3	0	0	3
	ENG 503	Drama and Novel	3	0	0	3
	ENG 504	Communicative English	3	0	0	3
	ENG 505	History of English Literature	3	0	0	3
	ENG 511	PRACTICUM – I Language Lab for Structure of Modern English	0	0	6	3
	ENG 512	PRACTICUM – II Language Lab for Communicative English	0	0	6	3
<b>Total</b>						<b>21</b>
<b>II</b>	ENG 551	Indian Writing in English	3	0	0	3
	ENG 552	Literary Criticism	3	0	0	3
	ENG 553	Women's Writing in English	3	0	0	3
	ENG 554	Academic Writing in English	3	0	0	3
	ENG 561	PRACTICUM – III Literary Criticism	0	0	6	3
	ENG 562	PRACTICUM – IV Academic Writing in English	0	0	6	3
	ENG 571 ENG 572 ENG 573 ENG 574 ENG 575	ELECTIVE – I A: Tribal Literature – I B: Dalit Literature – I C: Gender Studies – I D: Indian Literature in English Translation – I E: Introduction to Cultural Studies	3	0	0	3
<b>Total</b>						<b>21</b>
<b>III</b>	ENG 601	Contemporary Theories of Criticism	3	0	0	3
	ENG 602	Writing Skills and Technical Communication	3	0	0	3
	ENG 603	American Literature	3	0	0	3
	ENG 604	Research Methodology	3	0	0	3
	ENG 611	PRACTICUM – V Writing Skills and Technical Communication	0	0	6	3
	ENG 612	PRACTICUM – VI Research Methodology	0	0	6	3
	ENG 621 ENG 622 ENG 623 ENG 624 ENG 625	ELECTIVE – II A: Tribal Literature – II B: Dalit Literature – II C: Gender Studies – II D: Indian Literature in English Translation – II E: Feminist Studies	3	0	0	3
<b>Total</b>						<b>21</b>



<b>IV</b>	ELECTIVE – III					
	ENG 671	A: Contemporary World Literature				
	ENG 672	B: Copy-Writing, Editing and Proof-Reading				
	ENG 673	C: Indian Folk Tales	3	0	0	3
	ENG 674	D: Canadian and Australian Literature				
	ENG 675	E: Introduction to Translation: Theory and Practice				
	ELECTIVE – IV					
ENG 681	A: English Language Teaching					
ENG 682	B: Creative Writing					
ENG 683	C: Advanced Writing Skills And Soft Skills	3	0	0	3	
ENG 684	D: Media, Culture and Technology					
ENG 685	E: English for Science and Technology					
ENG 691	Pre-Project Seminar	0	0	4	2	
ENG 692	Research Project & Dissertation	0	0	24	12	
<b>Total</b>						<b>20</b>
<b>(Credits: Core Courses: 65 Practicum: 18)</b>					<b>Grand Total</b>	<b>83</b>

### ELECTIVES (III & IV)

Students are encouraged to choose two appropriate courses (one from Elective-III and another from Elective-IV)

**Scheme of Examination and the allotment of marks in each paper shall be as under:**

#### 1. End Semester Examination: Maximum Marks : 70

- Duration of examination of each paper shall be 3 hours.

**PART – A** : Answer **ALL** questions, each question carries **1 Mark** (10X1=10) very short answer/objective type/true or false from 10 questions (S. No. 1-10)

**PART – B** : Answer any **FOUR** questions, each question carries **5 Marks** (4X5=20) Short Answer Type Questions from 6 questions (S. No. 11-16)

**PART – C** : Answer any **FOUR** questions, each question carries **10 Marks** (4X10=40) Long Answer Questions with internal choice i.e. 02 questions from each Unit and 01 to be attempted (S. No. 17-20)

#### 2. Internal/Mid Semester Examinations: Maximum Marks : 30 (20 + 10 = 30)

- (a) Internal Assessment Mid-I : Marks 20
- (b) Internal Assessment Mid-II : Marks 20
- Average : Marks 20
- (c) Assignment on the entire syllabus : Marks 10

**Total: 100 Marks**

*Department of English*



Under Internal Assessment Objective Type Questions, Quiz, Group Discussion, Seminar, Report on Recent Literary Events, Practical Criticism, Book Review or any other activity deemed fit to the subject can be undertaken.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 501	STRUCTURE OF MODERN ENGLISH	3	I

### **Course Content:**

#### **Unit 1: Sounds of English Language**

- Speech Mechanism
- Sounds in English/IPA Symbols
- Phonemes and Allophones

#### **Unit 2: Stress Pattern in English**

- Syllables, Stress, Tone, Intonation Patterns of English
- Using stress appropriately to differentiate between a Noun and a Verb (e.g. Present vs. Present)

#### **Unit 3: Formation of Words in English**

- Morphemes and Allomorphs
- Word Formation Processes in English

#### **Unit IV: Sentence Structure**

- Structure of English
- Noun Phrase and Verb Phrase

#### **Meaning Relationship**

- Homophones,
- Homonyms and Homographs

### **Reference Books:**

1. Jones, Daniel. *English Pronouncing Dictionary*. (15th edition) Roach, P. & Hartman, j. Eds. Cambridge: Cambridge University Press, 1997.
2. Katamba, F. *An introduction to Phonology*, Longman, 1989.
3. Abercrombie, D. *Elements of General Phonetics*. Edinburgh: Edinburgh University Press, 1967. Ladefoged, Peter. *A Course in Phonetics*. New York: Harcourt Brace.2001.
4. T. Balsubramanian. *A Textbook of English Phonetics for Indian Students*. Macmillan, New Delhi, 1999
5. Aronoff, M. *Word Formation in Generative Grammar*. Cambridge. Mass: MIT Press, 1976. Yule, George. *The Study of Language*, Cambridge University Press, 2014.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 502	POETRY AND PROSE	3	I

## POETRY

### Course Level Learning Outcomes:

- Understanding the origin and development of Poetry and to learn different periods in English poetry.
- Understanding different types of poetry like Epic, Mock-Epic, Augustan, etc.
- Compare and Analyze poetry of different periods from Puritan Age to Victorian Age.
- Analyze the distinguishing qualities of poetry that makes it different from other genres.
- Write poetry by deriving the best qualities of British classical poetry.

### Course Content:

#### UNIT – I

- Geoffrey Chaucer's 'The Prologue' to *The Canterbury Tales*
- John Donne: 'The Good-Morrow', 'Death Be Not Proud', 'The Canonization'
- John Milton: *The Paradise Lost* (Book-I)
- Alexander Pope: *The Rape of the Lock*
- William Shakespeare: 'Shall I Compare Thee to a Summer's Day' 'Since Brass Nor Stone'
- John Dryden: 'Absalom and Achitophel'
- William Blake: 'Tyger'
- Thomas Gray: 'The Bard'

#### UNIT – II

- William Wordsworth: 'Tintern Abbey', 'Solitary Reaper', 'To a Skylark'
- G.G. Byron: 'She Walks in Beauty'
- P.B. Shelley: 'Ode to the West Wind', 'To a Skylark'
- John Keats: 'Ode on a Grecian Urn', 'Ode to Autumn',
- Alfred Tennyson: 'Ulysses', 'Break, Break, Break', 'Crossing the Bar'
- Robert Browning: 'Porphyria's Lover', 'My Last Duchess',
- Matthew Arnold: 'Dover Beach', 'Shakespeare'

#### UNIT – III

- G.M. Hopkins: 'Pied Beauty', 'Thou Art Indeed Just Lord'
- W.B. Yeats: 'The Second Coming', 'Sailing to Byzantium'
- T.S. Eliot: 'The Waste Land'
- W.H. Auden: 'In Memory of W.B. Yeats', 'September 1939' Wilfred Owen:



‘Greater Love’

- Philip Larkin: ‘The Church Going’, ‘Want’
- Ted Huges: ‘The Thought Box’, ‘Hawk Roosting’

## **PROSE**

### **Course Objectives:**

- The students understand the different forms of Fiction and Non-Fiction.
- Learn the classics from Elizabethan Age to the Victorian Age.
- The students can analyse the key concepts and trends in British literature with reference to Fiction and Non-Fiction.
- The students would be able to identify and know the Characteristics of the different Types of Novel and Essay.
- Write prose pieces following British prose models.

### **UNIT – IV**

- Francis Bacon: ‘Of Studies’, ‘Of Regiment of Health’, ‘Of Expense’, ‘Of Travel’
- Joseph Addison: ‘Sir Roger at Home’
- Charles Lamb: ‘A Bachelor’s Complaint of the Behaviour of Married People’, ‘DreamChildren’
- William Hazlitt: ‘On Going a Journey’
- R.L. Stevenson: ‘An Apology for Idlers’
- Thomas De Quincey: ‘On the Knocking at the Gate in *Macbeth*’
- G.K. Chesterton: ‘A Defence of Nonsense’
- Robert Lynd: ‘The Pleasures of Ignorance’
- Aldous Huxley: ‘Pleasures’
- E.M. Forster: ‘On Shooting an Elephant’

### **Reference Books:**

1. Hamer, Erid. *The Metres of English Poetry*. London: Methuen & Co Ltd., 1962. Ricks, Christopher. (Ed) *The Oxford Book of English Verse*. O.U.P., 1999.
2. Fowler, Alastair. (Ed) *The New Oxford Book of Seventeenth Century Verse*. O.U.P., 2004.
3. Noel, Tod, & Hamilton, Ian. (Eds) *The Oxford Companion to Modern Poetry in English*. O.U.P., 2007.
4. Dinah, Birch. (Ed) *Oxford Companion to English Literature*. O.U.P., 2001.
5. Gill, Richard. *Mastering English Literature*. London: Macmillan Education Ltd, 1985. Hamer, Erid. *The Metres of English Poetry*. London: Methuen & Co Ltd., 1962.
6. Department of English and Modern European Languages, Lucknow University. (Ed) *The Muses’ Bower: An Anthology of Verse*. New Delhi: Orient Longman, 1989.



7. Prasad, B. *A Background to the Study of English Literature*. (Revised Edition) Macmillan India Ltd, 2006.
8. Gill, Richard. *Mastering English Literature*. London: Macmillan Education Ltd, 1985.
9. Hudson, WH. *An Introduction to the Study of Literature*. Ludhiana/New Delhi, 1988.
10. Abrams, MH. *A Glossary of Literary Terms* (Seventh Edition). Prism, 2003.
11. Beers, H. *History of English Romanticism in the 19<sup>th</sup> Century*. London: Dover Publications, 1969.
12. Crosland, TWH. *The English Sonnet*. Longman Green, 1966.
13. Entwistle, AR. *The Study of Poetry*. New York: T Nelson & Sons, 1929. Hepple, N. *Lyrical Forms in English*. Cambridge, CUP, 1911.
14. Smith, E. *Principles of English Metre*. London: Greenwood Press, 1923.
15. Day, Gary and brain Docherty. (Eds.) *British Poetry: 1900-50: Aspects of Tradition*. London: Macmillan, 1995.
16. Hamer, Erid. *The Metres of English Poetry*. London: Methuen & Co Ltd., 1962. Ricks, Christopher. (Ed) *The Oxford Book of English Verse*. O.U.P., 1999.
17. Fowler, Alastair. (Ed) *The New Oxford Book of Seventeenth Century Verse*. O.U.P., 2004.
18. Noel, Tod, & Hamilton, Ian. (Eds) *The Oxford Companion to Modern Poetry in English*. O.U.P., 2007.
19. Dinah, Birch. (Ed) *Oxford Companion to English Literature*. O.U.P., 2001.
20. Gill, Richard. *Mastering English Literature*. London: Macmillan Education Ltd, 1985. Walker, Hugh. *Literature of Victorian Era*. Delhi: S Chand & co, 1978.
21. Hudson, W.H. *An Introduction to the Study of Literature*. Ludhiana: Kalyani, Abrams, MH. *A Glossary of Literary Terms* (Seventh Edition). Prism, 2003.
22. Williams, W.E. *A Book of English Essays*. Penguin Books, 1992.
23. Walker, Hugh. *The English Essay and Essayists*. New Delhi: S. Chand & Co, 1982. Scholes, Robert & Klaus, Carl H. *Elements of the Essay*. 1969.
24. Gross, John. (Ed) *The Oxford Book of Essay*. 1991.
25. Robb, Cuthbert W. (Ed) *English Essays: A Representative Anthology*. London/Glasgow: Blackie & Son Limited, 1809.
26. Bryan, W.F. & Crane, R.S. (Eds) *The English Familiar Essay*. 1961.
27. Department of English and Modern European Languages, University of Lucknow. (Ed) *Forms of English Prose: Anthology of English Essays, Short Stories & One Act Plays*. Delhi: O.U.P., 1988.



28. Jaico Publishing House. *The World's Greatest Short Stories*. Jaico Second Impression, 1994. Deighton, K. (Ed) *Addison: Coverley Papers from Spectator*. Madras: Macmillan India Ltd,1991.
29. Hill & Hillward. (Ed) *Lamb: Essays of Elia*. Macmillan India Ltd, 1979. Upham, AH. *Typical Forms of English Literature*. Oxford, OUP, 1950.
30. Hudson, WH. *An Introduction to the Study of Literature*. Ludhiana/New Delhi, 1988. Abrams, MH. *A Glossary of Literary Terms* (Seventh Edition). Prism, 2003.





COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 503	DRAMA AND NOVEL	3	I

**Course Content:**

**UNIT – I DRAMA**

- Christopher Marlowe: *Doctor Faustus*
- William Shakespeare: *Othello*
- R.B. Sheridan: *The School for Scandal*
- William Congreve: *The Way of the World*
- George Bernard Shaw: *Candida*
- T.S. Eliot – *Murder in the Cathedral*
- John Osborne – *Look Back in Anger*
- Samuel Beckett – *Waiting for Godot*

**UNIT – II NOVEL**

- Daniel Defoe – *Moll Flanders*
- Emily Bronte – *Wuthering Heights*
- Charles Dickens – *A Tale of Two Cities*
- Thomas Hardy – *Jude the Obscure*
- D. H. Lawrence – *Sons and Lovers*
- Virginia Woolf – *Mrs Dalloway*
- Anthony Burgess – *A Clockwork Orange*
- John Fowles – *The French Lieutenant's Woman*

**UNIT – III SHORT STORY**

- Edgar Allan Poe - *The Tell-Tale Heart*
- Alice Munroe - *The Love of a Good Woman*
- Jeffrey Archer - *The Chinese Statue*

**UNIT – IV PROSE**

**Essay:**

- Tomas Henry Huxley - *Science and Culture*
- George Bernard Shaw - *The Source of Idealism*



- Philip Larkin - *The Pleasure Principle*
- Kurt Vonnegut - *Dispatch from a Man without a Country*
- Susan Sontag - *Against Interpretation*

**Biography:**

- Stephen Greenblatt -- Will in the World - How Shakespeare Became Shakespeare

**Autobiography:**

- The Autobiography of Benjamin Franklin

**Reference Books:**

1. Sophocles: *The Theban Plays*. (Translated by E.F. Watling), Penguin Classics, 1956. Kitto, H.D.F. *Greek Tragedy*. John Hopkins University Press, 1942.
2. Jebb, Richard C. *Primer of Greek Literature*. New Delhi: Atlantic, 2003.
3. Pickering, Kenneth. *Studying Modern Drama*. (Second Edition) New York: Palgrave/Macmillan, 2003.
4. Nicoll, Allardyce. *Theatre and Dramatic Theory*. London: George G. Harrap & Co. Ltd., 1962.
5. *British Drama*. New York: TC Crowell, 1933.
6. Kushwaha, M.S. (Ed.) *Dramatic Theory and Practice: Indian and Western* (Creative New Literature's Series-37) Delhi: Creative Books, 2000.
7. Granville-Barker, H. *Study of Drama*. London: Sidgwick & Jackson Ltd., 1931.
8. Ellis-Fermor, Una. *The Frontiers of Drama*. (Second Edition) New Fetter Lane: Meuthen & Co.Ltd. 1964.
9. Turner, Victor. *Dramas, Fields and Metaphors*. Ithaca: Cornell University Press, 1974. Evans, Ifor. *A Short History of English Drama*. New Delhi/Ludhiana: Kalyani, 1979.
10. Hudson, W. H. *An Introduction to the Study of Literature*. New Delhi: Kalyani Publishers, 1988. Prasad, B. *A Background Study of English Literature*. (Revised Edition) Macmillan IndiaLtd., 2006.
11. Gill, Richard. *Mastering English Literature*. Macmillan India Ltd., 1985. Bradley, A.C. *Shakespearean Tragedy*. New Delhi: Atlantic Publisers, 2005.
12. Whitfield, George. *An Introduction to Drama*. Oxford: Oxford University Press, n.d.
13. Donoghue, Denis. *The Third Voice: Modern British and American Verse Drama*: Princeton/New Jersey: Princeton University Press, 1959.
14. Cole, Toby. (Ed.) *Playwrights on Playwriting: the Meaning and Making of Modern Drama from Ibsen to Ionesco*. New York: Hill and Wang, 1964.
15. Allen, Walter. *History of English Novel*. Penguin, 1980. Forster, E.M. *Aspects of The Novel*. London: Penguin, 1949. Brooks & Warren. *Understanding Fiction*. Prentice Hall, 1959. Kermode, Frank. *Sense of an Ending*. O.U.P., 1967.
16. Lubbock, Percy. *The Craft of Fiction*. London: Jonathan Cape, 1965. Walt, Ian. *The Rise of the Novel*. Penguin, 1957.



17. Edel, Leon. *The Psychological Novel: 1900-1950*. Ludhiana: Kalyani, 1997.
18. Brandbury, Malcom. *The Novel Today*. Glasgow: F.C. Paperback, 1978/1982.
19. Matz, Jesse. *The Modern Novel: A Short Introduction*. Oxford: Blackwell, 2004.
20. Rees, R.J. *Introduction to English Literature*. London: Macmillan, 1966/1968.
21. Hudson, W.H. *An Introduction to the Study of Literature*. Ludhiana: Kalyani, Abrams, MH. *A Glossary of Literary Terms* (Seventh Edition). Prism, 2003.
22. Daiches, David. *The Novel and the Modern World*. Chicago: University of Chicago Press, 1960. Walker, Hugh. *The Literature of the Victorian Era*. Delhi: S Chand & Co, 1956.
23. Karl, Fredrick. *The Contemporary English Novel*. New York: Farrar, Straus & Cudaly, 1962. Shorer, Mark. (Ed.) *Modern British Fiction*. New York: OUP, 1961.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 504	COMMUNICATIVE ENGLISH	3	I

**Course Level Learning Outcomes:**

The Students will be able to

- Acquire knowledge of types of communication and process of communication.
- Demonstrate the synthesis of verbal and non-verbal communication to communicate effectively; and learn the functions of language use in various contexts.
- Gain knowledge of the four basic language skills and use them effectively in communication.
- Classify the different types of vocabulary and word formation processes; differentiate between the different types of meaning.
- Understand that grammar is a flexible and useful tool for effective communicative purposes; and produce error-free language by recalling various grammatical concepts wherever required

**Course Content:**

**UNIT – I**

**Language and Communication:**

- Nature & Definition of Communication
- Process of Communication - Participants, Message, Purpose/Channel, Topic, Context, Barriers in Communication.
- Types of Communication – Personal or Intra personal, Interpersonal, Organizational, Mass Communication, Social Communication, Group Communication.

**UNIT – II**

**Verbal & Non-verbal Communication:**

- Language and Communication: sign language, Body-Language.
- Language Functions: Greeting, apologizing, requesting, offering help, inviting, agreeing / disagreeing etc.

**UNIT – III**

**Language Skills:**

- Listening: Types of listening, Purpose of listening.
- Speaking: Distinguishing between problem speech sounds, stress & intonation.
- Reading: Skimming, Scanning, Inferring meaning, Predicting, Intensive and Extensive reading.
- Writing: Letters, reports, business letters, circulars, announcements, invitations, minutes, etc.



## UNIT – IV

### Vocabulary in use:

- Word formation, Idioms & Phrases, Denotative & Connotative meaning, Synonyms & Antonyms, One-word Substitutes, Spelling, Using words as different Parts of Speech, Contextual meaning.

### Functional Grammar:

- Basic sentence structures, Articles, Tenses, Prepositions, Concord, Number, Transformation of sentences Active/Passive, Direct/Reported Speech, etc.

### Reference Books:

1. N.D. Turton and J.B. Healon. 1996. *Dictionary of Common Errors*. Glasgow Longman Publishers.
2. Alan Barker. 2007. *Improve Your Communication Skills*. New Delhi: Kogan Page India Ltd.  
John Sealey. 1987. *The Oxford Guide to Effective Writing and Speaking*. London: Oxford Press.
3. Krishna Mohan and Meera Benerji. 1990. *Developing Communication Skills*. New Delhi: Mc Millan.
4. Allan, Pease. 2007. *Body Language*. London, Sheldon Press. Reprinted in India, Competition Review, New Delhi.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 505	HISTORY OF ENGLISH LITERATURE	3	I

**Course Content:**

**UNIT – I : From Chaucer to Renaissance**

- Chaucer as father of poetry
- Bible and its translation
- Elizabethan Poetry: Epic, Sonnet, Allegory
- University Wits
- Elizabethan Prose: Bacon, John Lyly, Samuel Johnson
- Elizabethan Drama: Christopher Marlow, Shakespeare
- Cavalier poets
- Metaphysical poets
- Puritan Literature: Poetry and Prose
- Renaissance criticism
- Reformation and Humanism
- Social background from Chaucer to Renaissance

**UNIT – II : Neo classical Age**

- Social, Political and religious background of the Age – age of Dryden , Age of Pope, Age of Jonson
- Restoration: Heroic Tragedy, Comedy of Manner
- Restoration Poetry
- Poetry of the age of Pope
- Emergence of Prose in 18<sup>th</sup> Century
- Periodical Essays: Beginning and Development
- Prose of the age of Dr. Johnson
- Satire of Neo classical Age
- Role of coffee Houses
- Criticism of the Age: John Dryden and Dr. Johnson
- 18<sup>th</sup> Century as an age of Prose and Reason



### **UNIT – III : Romantic Age**

- French Revolution its effect on Literature
- Pre-Romantic Poetry
- Social and political Background of the age
- Romantic Poetry
- Romantic Prose
- Romantic Drama
- Emergence of Novel: Reason and Development
- Four Wheels of the Novels
- Romantics: definition and features
- Romanticism and Renaissance of Wonder
- Romantic Criticism
- Romanticism as Revolt and Revival

### **UNIT – IV : Victorian Age**

- Social conditions and features
- Victorian Compromise
- Victorian Poetry: Tennyson, Browning and Arnold
- Victorian Novel: Dickens, Hardy, George Eliot, Bronte Sisters, etc
- Representatives of Victorian Age
- Pre- Raphaelite Poetry
- Victorian Prose
- Victorian Criticism
- Effect of Science on Victorian literature
- Victorian Morality

### **Modern and Post-Modern Age**

- What is modern and Post-modern
- Modernism and Post Modernism
- Features of the Ages and Social Conditions
- Criticism of the age; T.S. Eliot, I.A. Richard
- Dadaism, Surrealism Cubo-futurism, Existentialism
- Poetry of the Modern Age
- Poetry of the Post- Modern age
- Drama of the Modern age and Post Modern age: Problem Play, Poetic Play



- Blooms Burry Group, Psychological Novel and Stream of Consciousness
- Novel of the Post Modern age
- Novel of Modern Age
- Drama of the Post Modern Age and Absurd Theater
- War Literature: Poetry, Drama and Novel
- Georgian Literature
- Edwardian Literature

**Reference Books:**

1. Rickett, AC. *History of English Literature*. New Delhi: U.B.S., 1998.
2. Evans, Ifor. *A Short History of English Literature*. Penguin, 1996.
3. Legouis & Cazamion. *History of English Literature*. Macmillan India Ltd, 1983. Sampson, George. *Concise Cambridge History of English Literature*. C.U.P., 1976.
4. Walker, Hugh. *The Literature of the Victorian Era*. Delhi: S Chand & Co, 1956.
5. Blamires, Harry. *Twentieth Century English Literature*. London: Macmillan, 1986.
6. Bradburry, Malcom & James McFarlane. (Eds.) *Modernism: 1890-1930*. Penguin Books, 1976. Bradburry, Malcom. "What was Post-Modernism" in *International Affairs*, 71, 4 (1955) pp 763-774.
7. Childs, Peter. *The Twentieth Century in Poetry: A Critical Survey*. London/New York: Routledge, 1999.
8. Day, Gary and Brian Docherty. (Eds.) *British Poetry 1900-50: Aspects of Tradition*. London: Macmillan, 1995.
9. Barry, Peter. (Ed.) *Issues in Contemporary Critical Theory*. London: Macmillan, 1987.
10. Karl, Fredrick. *The Contemporary English Novel*. New York: Farrar, Straus & Cudaly, 1962.
11. Murray, J.M. *The Problem of Style*. London: OUP, 1922.
12. Saintsbury, G. *Short History of English Literature*. London: J.M. Dent & sons, 11928.





COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 511	Practicum – I STRUCTURE OF MODERN ENGLISH	3	I

A language laboratory tailored for the study of phonetics and phonology, as well as an introduction to linguistics, would incorporate specialized equipment and resources to facilitate understanding and practical application of these linguistic concepts. Here's how such a language laboratory might be structured:

**Audio Recording and Analysis Tools:** The lab would be equipped with audio recording devices and software for capturing and analyzing speech sounds. Students could record their own voices or samples of native speakers and analyze those using spectrograms or waveform displays to study phonetic features such as vowel quality, consonant articulation, and intonation patterns.

**IPA Pronunciation Guides:** The lab would provide access to International Phonetic Alphabet (IPA) charts and pronunciation guides to help students learn and practice phonetic transcription. Interactive IPA software or online resources could be utilized for this purpose, allowing students to hear and produce sounds represented by IPA symbols accurately.

**Phonetics and Phonology Software:** The lab might feature specialized phonetics and phonology software programs that offer interactive exercises, tutorials, and quizzes to reinforce learning objectives. These programs could cover topics such as articulatory phonetics, acoustic phonetics, phonological processes, and sound patterns in different languages.

**Linguistic Analysis Tools:** The lab could include linguistic analysis software for studying phonological rules, morphophonemic alternations, and syllable structures. Students could use these tools to analyze phonological data sets, conduct experiments, and generate hypotheses about the underlying phonological patterns of a language.

**Multimedia Resources:** The lab would provide multimedia resources such as video clips, audio recordings, and multimedia presentations illustrating phonetic phenomena and linguistic concepts. These resources could include examples of speech sounds in natural contexts, language samples from different dialects and accents, and animations demonstrating articulatory processes.

**Linguistics Reference Materials:** The lab would offer a collection of linguistics textbooks, reference books, and scholarly articles covering topics related to phonetics, phonology, and general linguistics. These resources would serve as valuable tools for students conducting research, writing papers, and exploring advanced topics in linguistic analysis.

**Group Discussion Areas:** The lab might include collaborative workspaces and discussion areas where students can engage in group activities, peer review sessions, and debates on linguistic topics. These spaces would foster intellectual exchange, critical thinking, and collaborative learning among students.

By integrating these resources and facilities, a language laboratory for phonetics and phonology, as well as an introduction to linguistics, would provide students with a comprehensive and immersive learning experience in the study of language structure and sound systems.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 512	Practicum – II COMMUNICATIVE ENGLISH	3	I

## COMMUNICATIVE ENGLISH LAB

### Course Objectives:

The main objective of introducing this course, Communicative English Laboratory, is to expose the students to a variety of self-instructional, learner friendly modes of language learning students will get trained in the basic communication skills and also make them ready to face job interviews.

### Course Level Learning Outcomes:

- Understand the different aspects of the English language proficiency with emphasis on LSRW skills.
- Apply communication skills through various language learning activities.
- Analyze the English speech sounds, stress, rhythm, intonation and syllable division for better listening and speaking comprehension.
- Evaluate and exhibit professionalism in participating in debates and group discussions.
- Create effective resonance and prepare themselves to face interviews in future.

### List of Topics:

1. Vowels & Consonants (Not rules but use of them in various syllable structures)
2. Neutralization/Accent Rules (No rules again, required more practice)
3. Communication Skills & JAM
4. Role Play or Conversational Practice
5. (This can be part of theory course) Resume Writing, Cover letter, SOP
6. Group Discussions-methods & practice
7. Debates- Methods & Practice
8. PPT Presentations/ Poster Presentation
9. Interviews Skills

### Suggested Software:

- Walden InfoTech
- Young India Films

### Reference Books:

1. Meenakshi Raman, Sangeeta-Sharma. Technical Communication. Oxford Press.2018.(This can be for theory and not for lab)
2. Samson T : Innovate with English, Foundations
3. Grant Taylor: English Conversation Practice, Tata McGraw-Hill Education India,2016



4. Jayashree, M *Let's Hear them Speak: Developing Listening-Speaking skills in English*. Sage Publications
5. Hewing's, Martin. *Cambridge Academic English (B2)*. CUP, 2012. ( That is for reading and writing and can be used in theory classes but not in Lab)
6. T. Balasubramanyam, *A Textbook of English Phonetics for Indian Students*, (3rd Ed) Trinity Press. (This is all theory and can be for MA English students.

**Web Resources:**

**Spoken English:**

1. [www.esl-lab.com](http://www.esl-lab.com)
2. [www.englishmedialab.com](http://www.englishmedialab.com)
3. [www.englishinteractive.net](http://www.englishinteractive.net)
4. <https://www.britishcouncil.in/english/online>
5. <http://www.letstalkpodcast.com/>
6. [https://www.youtube.com/c/mmmEnglish\\_Emma/featured](https://www.youtube.com/c/mmmEnglish_Emma/featured)
7. <https://www.youtube.com/c/ArnelsEverydayEnglish/featured>
8. <https://www.youtube.com/c/engvidAdam/featured>
9. <https://www.youtube.com/c/EnglishClass101/featured>
10. <https://www.youtube.com/c/SpeakEnglishWithTiffani/playlists>
11. [https://www.youtube.com/channel/UCV1h\\_cBE0Drdx19qkTM0WNw](https://www.youtube.com/channel/UCV1h_cBE0Drdx19qkTM0WNw)
12. <https://www.lingua-house.com/en-GB>
13. <https://www.ted.com/watch/ted-ed>

**Voice & Accent:**

1. <https://www.youtube.com/user/letstalkaccent/videos>
2. <https://www.youtube.com/c/EngLanguageClub/featured>
3. [https://www.youtube.com/channel/UC\\_OskgZBoS4dAnVUgJVexc](https://www.youtube.com/channel/UC_OskgZBoS4dAnVUgJVexc)
4. [https://www.youtube.com/channel/UCNfm92h83W2i2jc5Xwp\\_IA](https://www.youtube.com/channel/UCNfm92h83W2i2jc5Xwp_IA)



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 551	INDIAN WRITING IN ENGLISH	3	II

**Course Objectives:**

To introduce literary texts from a range of cultural, social, political and regional locations within India and inculcate an in-depth understanding of some of the major issues shaping this literary production.

**Course Level Learning Outcomes:**

Some of the learning outcomes of this course are listed as follows:

- Students will develop the understanding of Indian English Literature and its oeuvre through selected literary texts across genres.
- They will appreciate and analyze the texts in relation to the colonialism, nationalism and globalization.
- They will be able to approach and demonstrate the textual understanding from the perspectives of multiple Indian subjectivities.
- Students will be in position to extend the knowledge of life in literature and lived situations.

**Course Content:**

**UNIT – I**

**POETRY**

- A.K. Ramanujan’s “The Striders” and “Love Poem for a Wife, I”
- Nissim Ezekiel’s ‘Woman and Child’, ‘Goodbye Party to Miss Puspa’
- Jayanta Mahapatra’s “Hunger” and “A Rain of Rites”

**UNIT – II**

**NOVEL**

- Raja Rao’s ‘Kanthapura’

**UNIT – III**

**DRAMA**

- Mahesh Dattani’s ‘Tara’

**UNIT – IV**

**FICTION**

- Mulk Raj Anand: ‘Untouchable’, and ‘Coolie’

**SHORT STORIES**

- R.K. Narayan’s “An Astrologer’s Day” from *Malgudi Days*



- Mulk Raj Anand's "The Lost Child" from *The Lost Child and Two Lyrical Stories*
- Shashi Deshpande's "The Intrusion" from *The Intrusion and Other Stories*

**Reference Books:**

1. Iyengar, K.R.S. *Indian Writing in English*. Revised and Updated Edition. New Delhi: Sterling, 1995
2. Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, (Reprint) 2009.
3. *Studies in Indian English Literature*. New Delhi: Sterling, 1977.
4. "Cinderella Still: Recent Indian English Drama" *Littcrit*, 51&52 Vol. 27, No. 1&2, June-Dec. 2001.44-60.
5. S. Mokashi-Punekar. (Eds.) *Perspectives on Indian Drama in English*. Madras: OUP, 1977.
6. Shyamala A. Narayan. *Indian English Literature 1980-2000: A Critical Survey*. New Delhi: Pencraft International, 2001.
7. Peeradina, Saleem. (Ed) *Contemporary Indian Poetry in English*. Macmillan, 1987. Naikar, Basavaraj. *Indian English Literature*. New Delhi: Atlantic Publishers Sahay, B.N. (Ed) *New Horizons: A Verse Anthology*. Orient Longman, 1986.
8. Anantha Murthy, U.R. "A Note on Karnad's *Hayavadana*", *Literary Criterion* 12: 2-3:37-43. Gill, L.S. *Girish Karnad's Hayavadana: A Critical Study*. New Delhi: Asia Book Club, 2005. George, K.M. (Ed.) *Modern Indian Literature: An Anthology*. Vol.III Plays and Prose. New Delhi: Sahitya Akademi, 1995
9. Delhi: Sahitya Akademi, 1995
10. *Encyclopaedia of Indian Literature*. Vol. 1-6., New Delhi: Sahitya Academy



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 552	LITERARY CRITICISM	3	II

**Course Level Learning Outcomes:**

- Students should be able to identify and describe the evolution of literary criticism from classical origins to post-modern times.
- Analyze the critical works to elicit the attempts of the English critics to develop literary norms and standards of their own while retaining the classical values.
- Evaluate the critical essays to learn the historical and cultural conditions that influenced the literary criticism of various times.
- Apply the critical theories to interpret the text of various literary periods.
- Do creative writing adopting the learnt critical qualities

**Course Content:**

**UNIT – I**

- Aristotle: ‘Poetics’ (Translated by S.H. Butcher)
- Longinus: ‘On the Sublime’ (Translated by R.R. Roberts)
- Philip Sydney: ‘An Apology for Poetry’
- John Dryden: ‘An Essay on Dramatic Poesy’

**UNIT – II**

- Samuel Johnson: ‘Preface to Shakespeare’
- S.T. Coleridge: ‘Biographia Literaria’ Chapter-XIV, XVII & XVIII
- William Wordsworth: ‘Preface to Lyrical Ballads’ (Second Edition-1800)

**UNIT – III**

- P.B. Shelley: ‘A Defence of Poetry’
- Matthew Arnold: ‘The Study of Poetry’

**UNIT – IV**

- T.S. Eliot: ‘Tradition and Individual Talent’
- I.A. Richards: ‘Two Uses of Language’ Practical Criticism



**Reference Books:**

1. Wellek, Rene and Austin, Warren. *Theory of Literature*. Penguin, 1985.
2. *Discriminations: Further Concepts of Criticism*. Yale: the University Press, 1983.
3. Daiches, David. *Critical Approaches to Literature*. (2<sup>nd</sup> Edition), London/New York: Longman, 1985. Scott-James, R.A. *The Making of Literature*. London: Secker and Warburg, 1956.
4. Seturaman, V.S. (Ed) *Contemporary Criticism: An Anthology*. Macmillan India Ltd., 1989. Barry, Peter. *Beginning Theory*. Chennai: Viva Books, 2007.
5. Bertens, Hans. *Literary Theory: The Basics*. London and New York: Routledge, 2001 Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. 3rd Ed. Upper Saddle River, NJ: Prentice Hall, 2003.
6. Culler, Jonathan. *Literary Theory: A Very Short Introduction*, OUP, 2000.
7. Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*. Thomson, 2002. Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota, 1983. Klages, Mary. *Literary Theory: A Guide for the Perplexed*. Chennai: Viva Books, 2008.
8. Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: University of Kentucky, 1993.
9. Goodman, W.R. *Quintessence of Literary Essays*. Delhi: Doaba House, 1982. Abrams, M.H. *A Glossary of Literary Terms*. Banglore: Prism Books Pvt. Ltd., Hamer, Erid. *The Metres of English Poetry*. London: Methuen & Co Ltd., 1962.
10. Richards, I.A. *Practical Criticism: A Study of Literary Judgement*. New Delhi: U.B.S., 2002.
11. *The Principles of Literary Criticism*. London: Routledge & Kegan Paul Ltd., 1983. Seturaman, V.S., Indira, C.T. & Siraman T. *Practical Criticism*. Madras: Macmillan, 1995. Rawilson, D. H. *The Practice of Criticism*. Cambridge, 1968.
12. Worsfold, B. *Judgement in Literature*. London: J.M. Dent & sons Ltd., 1957.
13. *Principles of Criticism*. New York/London: Kennikat Press, 1977.
14. Cuddan, J.A. *Dictionary of Literary Terms*. (Revised by M.A.R. Habib), Penguin Group, 2014.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 553	WOMEN'S WRITING IN ENGLISH	3	II

**Course Level Learning Outcomes:**

- Students should be able to identify and describe different kinds of women writing.
- Analyze the literary text to elicit the identity of woman in the literature as constructed by women writers in their writings.
- Evaluate the literary output of women writers to decipher the challenges and solutions to women to realize their true identity
- Apply the women literary consciousness to general society to analyze the universal outcome that it can promise to the humanity.
- Analyze the history of women publication to improve the women publications.

**Course Content:**

**UNIT – I**

- Concepts of Feminism
- Gender Construction and Woman
- Womanism

**UNIT – II**

- Alice Walker: *'The Colour Purple'*

**UNIT – III**

- Some mythological feminist figures
- Draupadi
- Subhadra
- Savitri
- Surpnakha

**UNIT – IV**

- Mary Wollstonecraft: 'A Vindication of the Rights of Women' (chap.1,pp11-19; chap 2, pp.19-38)
- Pandita Ramabai: 'A Testimoni of Our Inexhaustible Treasures' (pp.295-324)
- Showalter, Elaine: 'The New Feminist Criticism'





**Reference Books:**

1. Mahashweta Devi, 'Draupadi', tr. Gayatri Chakravorty Spivak (Culcutta: Seagull, 2002)  
Pandita Ramabai Through Her Own Words: Selected Works, tr. Meera Kosambi (New Delhi: OUP, 2000).
2. 'A Vindication of the Rights of Women' ( New York: Norton, 1988 chap.1,pp11-19; chap 2, pp.19-38)
3. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chap.1 and 6. Simone de Beauvoir, *The Second Sex*, (London: Vintage, 2010).
4. Kumkum Sangari and Sudesh Vaid, eds. *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) 1-25.
5. Susie Tharu and K. Lalitha eds. *Women's Writing in English Vol.1*, (New Delhi: OUP, 1989).



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 554	ACADEMIC WRITING IN ENGLISH	3	II

**Course Objectives:**

- To help the student build their argument in their academic writing
- To enable the student to acquire the ability to use both descriptive and critical rhetorical functions in their academic writing
- To enhance the ability of the student to legitimately borrow ideas from other scholars with appropriate discipline-specific citation practices and articulate their own voice while reviewing others' works

**Learning Outcomes:**

By the end of the course the student

- Will have acquired the ability to use both descriptive and critical rhetorical functions in their academic writing.
- Will have enhanced their ability to integrate material from a range of sources.
- Will be able to develop their argument in their academic writing.

**Course Content:**

**UNIT – I**

**Rhetorical Functions in Academic Writing**

- Introduction
- Defining terms and ideas
- Describing
- Comparing and contrasting
- Classifying
- Explaining causes and effects

**Moving from Description to Analysis**

- Description Vs Analysis
- Analysis Vs Synthesis
- Process of analyzing information
- Strategies of organizing information

**UNIT – II**

**Developing Arguments**

- Making claims
- Providing evidence



- Strategies for synthesizing evidence
  - Paraphrasing
  - Summarizing
  - Direct quoting
  - Citation and its functions
  - Avoiding Plagiarism
  - Building one's voice into text

### **Developing Paragraphs in Academic Writing**

- Elements of an academic paragraph: MEAL
  - Main idea (Lead in)
  - Evidence
  - Analysis
  - Lead out
- Functions of topic stage
- Functions of body stage
- Functions of conclusion

### **UNIT – III**

#### **Information Structure**

- Theme - Rheme/Given - New/Topic - Comment
  - Elements that constitute themes
- Information packaging patterns
  - Linear theme
  - Zigzag theme
  - Multiple themes

#### **Critical Reading**

- Get the feel
- Get the big picture
- Get the details
- Evaluate the details
- Synthesize the details



## UNIT – IV

### Synthesis Evidence

- What are analysis and synthesis
- Synthesizing evidence in a paragraph
- Creating synthesis grid

### Source Use

- Evaluating different sources
- Source use strategies
  - Paraphrasing
  - Summarising
  - Direct quoting
- Functions of citation
- Use of reporting verbs
- Finding one's voice

### The Research Paper

#### Reference Books:

1. Gillett, A, Angela Hammond and Mary Martala. *Inside Track: Successful Academic Writing*. Essex: Pearson Education Limited. 2009.
2. Murray and Geraldine Hughes. *Writing up your University Assignments and Research Projects: A Practical Handbook*. New York: Open University Press. 2008.
3. Swales, J. M., and C. B. Feak. *Academic Writing for Graduate Students: A Course for Non-native Speakers of English*. Ann Arbor: University of Michigan Press. 1994.
4. Yakhontova, T. *English Academic Writing for Students and Researchers*. 2003.
5. Wall work, *English for Academic Research: Writing Exercises*. New York: Springer. (2013).



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 561	Practicum – III LITERARY CRITICISM	3	II

A Language Laboratory dedicated to the structure of Modern English grammar would provide students with resources and tools specifically tailored to enhance their understanding and mastery of grammatical concepts. Here's what such a laboratory might entail:

**Interactive Grammar Software:** The lab would feature interactive software programs designed to teach and reinforce various aspects of English grammar. These programs could include grammar tutorials, interactive exercises, quizzes, and games covering topics such as sentence structure, verb tenses, parts of speech, syntax, and punctuation.

**Grammar Practice Stations:** The lab could include dedicated workstations equipped with computers or tablets where students can access grammar practice materials and exercises. These stations might feature software applications that provide instant feedback on grammar errors and offer personalized learning pathways based on students' proficiency levels.

**Grammar Reference Materials:** The lab would provide access to a comprehensive collection of grammar reference books, dictionaries, style guides, and online resources. These materials would serve as valuable tools for students to consult when studying specific grammar rules, clarifying doubts, or exploring advanced topics in English grammar.

**Multimedia Grammar Lessons:** The lab would offer multimedia lessons and presentations covering key grammar concepts and rules. These lessons could include instructional videos, animations, and visual aids to illustrate grammar rules and usage patterns in context.

**Grammar Workshops and Tutoring Sessions:** The lab could host grammar workshops and tutoring sessions led by experienced instructors or language experts. These sessions would provide students with personalized guidance, feedback, and support to improve their grammar skills and address individual learning needs.

**Grammar Analysis Tools:** The lab might incorporate grammar analysis tools and software applications that enable students to analyze and annotate texts, identify grammatical structures, and generate linguistic insights. These tools could facilitate hands-on exploration and experimentation with English grammar principles.

**Grammar Assessment and Feedback:** The lab could include grammar assessment tools and diagnostic tests to evaluate students' grammar proficiency and track their progress over time. These assessments might include quizzes, tests, and writing assignments designed to assess students' knowledge of grammar rules and their ability to apply them accurately in written and spoken communication.

Overall, a Language Laboratory for the structure of Modern English grammar would provide students with a dynamic and interactive learning environment to deepen their understanding of grammar concepts, practice grammar skills, and improve their overall proficiency in English language usage.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 562	Practicum – IV ACADEMIC WRITING IN ENGLISH	3	II

A Language Laboratory tailored for Communicative English, with a focus on Varieties of English, Discourse, Oral Communication, Written Communication & Composition, Literary English & Rhetoric would be equipped with various resources and tools to enhance students' proficiency in these areas. Here's how such a laboratory might be structured:

**Audiovisual Materials:** The lab would provide access to a diverse range of audio and video materials showcasing different varieties of English, including accents, dialects, and regional variations. These materials would help students develop listening comprehension skills and familiarize themselves with the nuances of spoken English across different contexts.

**Multimedia Tools:** Multimedia tools such as interactive whiteboards, projectors, and screens would be used to display instructional materials, visual aids, and multimedia presentations during language lessons. These tools can facilitate dynamic presentations and enhance students' understanding of linguistic concepts, discourse patterns, and rhetorical strategies.

**Oral Communication Stations:** The lab could include dedicated stations equipped with recording and playback devices for students to practice oral communication skills. These stations might feature role-playing exercises, oral presentations, and simulated conversations to help students improve their speaking fluency, pronunciation, and interpersonal communication abilities.

**Written Communication Workstations:** The lab might include workstations equipped with computers or tablets where students can engage in writing activities and composition exercises. These workstations could be equipped with word processing software, grammar checkers, and writing tools to support students in composing and editing written texts effectively.

**Literary English Resources:** The lab would offer a selection of literary texts, poetry, essays, and speeches representing various genres and styles of literary English. These resources would serve as models for students to study literary conventions, rhetorical devices, and stylistic elements in written and spoken discourse.

**Discourse Analysis Tools:** The lab might incorporate discourse analysis tools and software applications that enable students to analyze and interpret spoken and written texts. These tools could help students identify discourse features, discourse markers, rhetorical strategies, and pragmatic elements in communicative interactions.

**Language Proficiency Assessments:** The lab could incorporate language proficiency assessments and diagnostic tools to evaluate students' communicative competence in English. These assessments might include tasks such as listening comprehension tests, oral presentations, writing assignments, and literary analysis exercises aligned with communicative language learning objectives.

Overall, a Language Laboratory focused on Communicative English for varieties of English, discourse, oral and written communication, and literary English & rhetoric would provide students with a dynamic and interactive learning environment to develop their language skills, critical thinking abilities, and cultural awareness through authentic communicative tasks and real-world applications.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 571	TRIBAL LITERATURE – I	3	II

**Course Content:**

**UNIT – I**

**Tribal literature:** Meaning and Definitions, Nature of Tribal Literature, Orality and Tribal literature, Cognitive Approach & Tribal Narratives-- Contents and Forms, Scope of Tribal Literature, Theories of Tribal Literature---Mythological, Historical- Geographical, Psychological, Structural, Contextual, Nativism, Oral Formulaic etc.

**UNIT – II**

**Tribal Myth:**

- Excerpts from *Bhilli Mahabharat* (Devy: *Painted Words: An Anthology of Tribal Literature*. London: OUP, 2002. pp11-34)
- Excerpts from *Kunkana Ramayana* (Ibid: pp35-59)

**UNIT – III**

**Tribal Epic:**

- Excerpts from *Manteswary* ( Ibid: pp64-74)
- Excerpts from *Male Madheswari* (Ibid:pp75-91)

**Tribal Legends:**

- *The Tale of a Takalong Cucumber* (Ibid: pp127-132)
- *Chhura* (Ibid: pp 133-141)

**UNIT – IV**

**Tribal Lyrics and Songs:**

**(a) Baiga Songs:**

**(i) Dadariya:**

When you have pipe between your lips how quiet you  
are. Come to the river or the bed of dried- up stream,  
And I will show you what is in my heart.

(Elwin: *The Baiga*: IV: 439)

**(ii) Karma:**

O love, come silent as a thief.  
The door is shut, come  
silently. I open it, come  
silently.

O love, you take me as a thief.

(Elwin: *The Baiga*: VIII: 446)



**(iii) Jharpat:**

O my sinner, let us spend this night  
together My mind whispers, Come, let us  
run away. But I am afraid of that long  
journey.

I look at you and long to live with you for ever.

But at least, my sinner, we will spend to-night together.

(Elwin: *The Baiga*XVI: 457-458)

**(b) Gond Songs:**

- Rina Song (Elwin. *Folk Songs of the Maikal Hills*. London: OUP, 1944: Song No 22, p30)
- Sua Song (Ibid: Song No 31, p36)
- Marriage/Sajani Song (Ibid: Song No 370, p212)
- Cradle Song (Ibid: Song No 400,p224)
- Festival/Jawara Song (Ibid: Song No 567, p 327)

**(c) Mizo Songs:**

- Oh Lord Most Supreme (Khiangle. *Mizo Songs and Folk Tales*. pp11-12)
- Thou Art My All in All (Ibid pp31-32)

**(d) Khasi Songs:**

- Krud Ksing Songs (Kharmawphalang. *Khasi Folk Songs and Tales*. 36-40)

**Reference Books:**

1. Devy, GN. (Ed.) *Painted Words: An Anthology of Tribal Literature*. (Paperback) Penguin India, 2002.
2. Elwin, Verrier. *Folk Songs of the Maikal Hills*. London: OUP, 1944.
3. *Phulmat of the Hills*. London: OUP, 1936)
4. *The Baiga*. . New Delhi: Gyan Publishing House, 2007.
5. Guha, Ramchandra. “Verrier Elwin” *A History of Indian Literature in English*. (Ed) Arvind Kishore Mehrotra, London: Hurst & Company, 2003.
6. Gupta, Ramnika.(Ed) *Adivasi Swar Aur Nai Satabdi*. New Delhi: Vani Prakashan, 2009. “Verrier Elwin” <[http://en.wikipedia.org/wiki/Verrier\\_elwin](http://en.wikipedia.org/wiki/Verrier_elwin)>12/08/2014.
7. Hutton, J.H. *Foreward* to Elwin’s *The Baiga*. New Delhi: Gyan Publishing House, 2007.
8. Kharmawphalang, Desmond L. (Documented and translated into English) *Khasi Folk Songs and Tales*. New Delhi: Sahitya Akademy, 2006.
9. Khiangle, Laltluangliana. (Ed.) *Mizo Songs and Folk Tales*. New Delhi: Sahitya Akademy, 2009.





COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 572	DALIT LITERATURE – I	3	II

### Course Content:

#### UNIT – I

What is dalit? Dalit discourse, Dalit literature: past, present and future, Dalit Literatures of India: Bengali, Gujrati, Marathi, Malayalam, Kannad, Hindi, and Udiya, Dalit literature and Marxism, Dalit Feminism, Dalit Literature and Ambedkarism, Dalit Aesthetics, Dalit Literature and BlackLiterature

#### UNIT – II

##### POETRY

- Neerav Patel’s “A Dog became a Dwij” (Gujrati),
- Praveen Gandhvi’s “Farewell to the Arms” (Gujarati)
- K. C. Kattakkada’s “Blacksmith” (Malayalam),
- Mohan Das Nemishraya’s “Death of God” (Hindi)
- JyotiLanjewar’s “Caves”,
- J V Pawar’s “Birds in Prison”,
- Arun Kamble’s “Which Language I Should Speak?”

##### SHORT STORY

- Taraknath Majhi’s “Freindship” (Bengali),
- Bandhumadhav’s “The Poisoned Bread” (Marathi) ,
- T. K. C. Vaduthala, “Take Your Rosary Back” (Malayalam),
- Jaiprakash Kardam’s “Comrade’s House” (Hindi),
- Roopnarayan Sonker’s “Ambedkar Temple” (Hindi),
- Chandraben Shrimali’s “Gimlet” (Gujarati),
- Ratan Kumar Sambhariya’s “Thunder Storm” (Rajsthani),
- Harish Maglam’s “The Craving” (Gujrati),
- Devanur Mahadev’s “Sold Ones” (Kannad),
- V. Venkatasalam’s “The Haunted” (Tamil)

#### UNIT – III

##### DRAMA

- Vijay Tendulkar’s *Kanyadaan*
- Girish Karnad’s *Tale Danda*
- Mahasweta Devi’s *Water*



## UNIT – IV

### AUTOBIOGRAPHY

- K. A. Gunasekaran's *The Scar* (Trans from Tamil by V. Kadambari),
- Om Prakash Valmiki's *Joothan* (Trans. From Hindi by Arun Prabha Mukharjee),
- Sharankumar Limbale's *Outcaste* (Trns. from Marathi by Santosh Bhoomkar)

### Reference Books:

1. A. Gunashekar K. *The Scar*. (Trans from Tamil by V Kadambari). Chennai: Orient Longman. 2009.
2. Dangle, Arjun. *Poisoned Bread: Translations from Marathi Dalit Literature*. New Delhi: Orient Blackswan, 2009.
3. Dasan M., Pratibha V. et al (ed). 2012. *The Oxford India Anthology of Malyalam Dalit Writing*.
4. New Delhi: Oxford University Press. 2012
5. K Satyanarayana & Susie Tharu (ed). *No Alphabet in Sight: New Dalit Writing from South India*. New Delhi: Penguin Books. 2011
6. Limble, Sharankumar. *Towards an Aesthetic of Dalit Literature*. (Trans from Marathi: Alok Mukherjee). New Delhi: Orient Longman
7. Kumar, Raj .*Dalit Personal Narratives*. New Delhi: Orient Blackswan Sharmila Rege. *Writing Caste: Writing Gender*. Delhi: Juban, 2006.
8. Gunasekaran, K.A. *The Scar*. Trans from Tamil by V. Kadamabari. New Delhi: Orient Black Swan, 2009.
9. Valmiki, Om Prakash. *Joothan: A Dalit's Life*. Trans from Hindi by ArunPrabha Mukherjee.
10. Kolkata: Samya, 2007.
11. Limbale, Sharan Kumar. *The Outcaste*. Trans from Marathi by Santosh Bhoomakar. New Delhi: OUP, 2003
12. Shrimali, Chandraben. *Gujrati Dalit Short Stories*. Trans by Atulkumar Parmar. Haryana: Shanti Prakashan, 2014.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 573	GENDER STUDIES – I	3	II

**Course Content:**

**UNIT – I**

- Defining the Concept, Sex and Gender, Stereotypes, Gynocriticism, Body Politics, Female Creativity,
- Social Practices: Sati, Dowry, Rape, Child marriage, Widowhood, Female Foeticide, and Prostitution.

**UNIT – II**

- Simon de Beauvoir: ‘The Second Sex’
- Kate Millett: ‘Sexual Politics’

**UNIT – III**

- Virginia Woolf: ‘A Room of One’s Own’
- Elaine Showalter: ‘Speaking of Gender’

**UNIT – IV**

- Ellen Moers: ‘Literary Women’
- Michele Barrett: ‘Women’s Oppression Today’

**Reference Books:**

1. Nayar, Pramod K. *Literary Theory Today*. New Delhi: Prestige/Asia Book Club, 2002.
2. Mies, M. *Indian Women and Patriarchy*. New Delhi: Concept Books, 1980.
3. Mill, John Stuart. *The Subjection of Women*. (First Published 1869). 12th Printing, Cambridge: The M.I.T. Press, 1989.
4. Mill, John Stuart. *The Letters of John Stuart Mill*. Edited by Hume S.R. Elliot, 2 Vols. London: Longman, Green, 1910.
5. Millett, Kate. *Sexual Politics*. New York: Doubleday, 1970.
6. Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. London/New York: Methuen, 1985.
7. Wollstone Craft, Mary. *A Vindication of the Rights of Woman*. London: Penguin Books Ltd., 1985.
7. Woolf, Virginia. *A Room of One's Own*. London: The Hogarth Press, 1929.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 574	INDIAN LITERATURE IN ENGLISH TRANSLATION – I	3	II

**Course Level Learning Outcomes:**

- The students UNDERSTAND different genres in English literature and appreciate and evaluate important literary writings.
- THE STUDENTS CAN LEARN four skills of the English Language (Listening, Speaking, Reading, and Writing).
- To improve Critical analysis of the literary works by applying critical analysis Theories.
- To improve the skills of analysing native literatures.
- To encourage translate literary works.

**Course Content:**

**UNIT – I**

- Translation - It's Meaning & Significance, Problems and Challenges, Source language and Target language, Cultural Translation, Translation in Indian Context.

**POETRY**

- A.K. Ramanujan: 'Speaking of Shiva'(Penguin)

**UNIT – II**

**DRAMA**

- Mohan Rakesh: 'One Day in Ashadha' (*Modern Indian Drama*, Sahitya Academy, New Delhi)
- Mahasweta Devi: 'Water' (Seagull, Kolkota)

**UNIT – III**

**PROSE**

- Siddhalingayya: 'Ooru Keri' (Sahitya Academy, New Delhi)
- Durga Khote: 'I, Durga Khote' (O.U.P.)

**UNIT – IV**

**SHORT STORIES**

- Premchand: 'The Shroud', 'The Panchayat is the Voice of God',
- The Thakur's Well', 'A Tale of Two Oxen'

**Reference Books:**

1. Das, B.K. *A Handbook of Translation Studies*. New Delhi: Atlantic Publishers, Mukherjee, Sujit. *Translation as Discovery*. Hyderabad: Orient Longman, 1964.
2. Munday, Jeremy. *Introducing Translation Studies*. London: Routledge, 2001.
3. Naikar, Basavaraj. *Indian Literature in English Translation*. Delhi: National Publishing House, 2004.
4. *Encyclopaedia of Indian Literature*. Vol. 1-6, New Delhi: Sahitya Academy.



<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>CREDITS</b>	<b>SEMESTER</b>
<b>ENG 575</b>	<b>INTRODUCTION TO CULTURAL STUDIES</b>	<b>3</b>	<b>II</b>

**Objective(s):** The study of the prescribed texts will inform the students of the origin, history and the paradigms of Culture and Cultural Studies. The course is divided into units on the basis of a particular focal area/theme or phase of the Cultural Studies. Students are expected to develop an understanding regarding different approaches to the discipline after reading the prescribed texts.

**Course Content:**

**UNIT – I**

**Stuart Hall**

“Cultural Studies and its Theoretical Legacies”

**UNIT – II**

**Raymond Williams**

“Culture is Ordinary”

**UNIT – III**

**Walter Benjamin**

“The Work of Art in the Age of Mechanical Reproduction”

**UNIT – IV**

**Theodore Adorno and Max Horkheimer**

“The Culture Industry: Enlightenment and Mass Deception”

**Reference Books:**

1. Adorno, Theodore and Max Horkheimer. The Dialectic of Enlightenment. USA: Stanford University Press, 2002.
2. Barker, Chris. Cultural Studies: Theory and Practice. London: Sage, 2012.
3. Benjamin, Walter. Illuminations. Trans. H. Zohn. NY: Schocken, 1969.
4. De Certeau, Michel. The Practice of Everyday Life. Trans. Steven Rendall. California: University of California Press, Berkeley, 2002
5. During, Simon. Ed. The Cultural Studies Reader. Routledge, 1999.
6. Cultural Studies: A Critical Introduction. Psychology Press, 2005.
7. Eagleton, Terry. Ideology: An introduction. London and New York: Verso, 1991.



8. Hall, Stuart. *Representation: Cultural representations and Signifying Practices*. London: Sage (ed), 1997.
9. Raymond Williams: “Culture is Ordinary”. *Resources of Hope: Culture, Democracy, Socialism*. London: Verso, 1989. Pp. 3-14.
10. Ryan, Michael. *Cultural Studies: A Practical Introduction*. John Wiley and Sons, 2010.
11. Said, Edward. *Orientalism* New York: Vintage Books/ Random House. 1978.
12. Spivak, Gayatri Chakravorty. In *Other Words: Essays in Cultural Politics*. New York: Methuen, 1988.
13. Storey, John. “Introduction: The Study of Popular Culture and Cultural Studies” in (ed) *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson Education Ltd. (2009).
14. Williams, Raymond. *Culture and Society*. London: Fontana, 1986.
15. *Keywords: A Vocabulary of Culture and Society* Rev. ed. New York: Oxford University Press, 1988. Pp. 87-93.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 601	CONTEMPORARY THEORIES OF CRITICISM	3	III

**Course Content:**

**UNIT – I**

**FORMALISM**

- Roman Jakobson: “The Dominant” (Readings in Russian Poetics: Formalist a Structuralist Views. (Eds.) Ladislav Matejka & Krystyna Pomorska, Ann Arbor, Mich., 1978, pp 82-87)

**NEW CRITICISM**

- Cleanth Brooks: “The Formalist Critic” (*Twentieth-Century Literary Theory*. (Ed.) K.M. Newton, Macmillan, 1988, pp 45-48)

**UNIT – II**

**FEMINISM**

- Elaine Showalter: “Towards a Feminist Poetics” (*Women Writing and Writing about Women*. (Ed.) Mary Jacobus, London, 1979, pp 25-40)

**MARXISM**

- Walter Benjamin: “The Author as Producer” (*Understanding Brecht*, trans. Anna Bostock, London, 1973, pp 85-101)

**UNIT – III**

**STRUCTURALISM**

- Tzvetan Todorov: “Definition of Poetics” (*Introduction to Poetics*, trans. Richard Howard, Brighton, 1981, pp 3-11)

**POST STRUCTURALISM**

- Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences” (*Twentieth-Century Literary Theory*. (Ed.) K.M. Newton, Macmillan, 1988, pp 149-154)

**UNIT – IV**

**READER RESPONSE THEORY**

- Stanley Fish: “Interpreting the Variorum” (*Critical Inquiry*, 2 (1976), pp 478-85)

**NEW HISTORICISM**

**POSTCOLONIAL STUDIES**

- Edward W. Said: “Orientalism” (*Orientalism: The Western Conception of the East*)  
 Gayatri Chakravorti Spivak: “Can the Subaltern Speak?” (Abbreviated by the author *The Post-Colonial Studies Reader*. (Eds.) Bill Ashcroft, Gareth Griffiths & Helen Tiffin, Routledge: London/New York, 2008, pp 28-37)



## ECO-CRITICISM

- Donald Worster: *Nature's Economy* (1977)
- Ram Chandra Guha: *Nature, Culture, Imperialism* (1995)

### Reference Books:

1. Wellek, Rene and Austin, Warren. *Theory of Literature*. Penguin, 1985.
2. *Discriminations: Further Concepts of Criticism*. Yale: the University Press, 1983. Daiches, David. *Critical Approaches to Literature*. (2nd Edition), London/New York: Longman, 1985.
3. Scott-James, R.A. *The Making of Literature*. London: Secker and Warburg, 1956. Seturaman, V.S. (Ed) *Contemporary Criticism: An Anthology*. Macmillan India Ltd., 1989. Barry, Peter. *Beginning Theory*. Chennai: Viva Books, 2007.
4. Bertens, Hans. *Literary Theory: The Basics*. London and New York: Routledge, 2001. Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. 3rd Ed. Upper Saddle River, NJ: Prentice Hall, 2003.
6. Culler, Jonathan. *Literary Theory: A Very Short Introduction*, OUP, 2000.
7. Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*. Thomson, 2002. Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota, 1983. Klages, Mary. *Literary Theory: A Guide for the Perplexed*. Chennai: Viva Books, 2008.
8. Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: University of Kentucky, 1993.
9. Goodman, W.R. *Quintessence of Literary Essays*. Delhi: Doaba House, 1982. Abrams, M.H. *A Glossary of Literary Terms*. Bangalore: Prism Books Pvt. Ltd., Hamer, Erid. *The Metres of English Poetry*. London: Methuen & Co Ltd., 1962.
10. Richards, I.A. *Practical Criticism: A Study of Literary Judgement*. New Delhi: U.B.S., 2002.
11. *The Principles of Literary Criticism*. London: Routledge & Kegan Paul Ltd., 1983. Seturaman, V.S., Indira, C.T. & Siraman T. *Practical Criticism*. Madras: Macmillan, 1995. Rawlson, D. H. *The Practice of Criticism*. Cambridge, 1968.
12. Worsfold, B. *Judgement in Literature*. London: J.M. Dent & sons Ltd., 1957.
13. *Principles of Criticism*. New York/London: Kennikat Press, 1977. Nayar, Pramod K. *Literary Theory Today*. New Delhi: Prestige, 2002





COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 602	WRITING SKILLS AND TECHNICAL COMMUNICATION	3	III

**Course Content:**

**UNIT – I**

**Communication Skills**

- Basic Concept, Factors
- Process and Types of Communication
- Principles of Effective Communication
- Barriers of Communication.

**UNIT – II**

**Writing Skills**

- Circulars
- Notices
- Agenda
- Minutes
- Memos
- Resume Writing
- Curriculum Vitae

**UNIT – III**

- **Copy Editing, Book Review**

**UNIT – IV**

**Group Discussion**

- (Group Discussion on topic of current affairs)

**Interview skills**

- How to conduct interviews
- Practical-Mock Interview

**Reference Books:**

1. P. Hockett. The Selection Interview, OUP, 1998. Bygate, M. Speaking. Oxford: Oxford University Press.
2. Bansal R. K. and Harrison J. B. Spoken English for India. Orient Longman, Mumbai, 2000  
Brown, Michel. How to Interview and Be Interviewed. London: Seldon Press, 1994.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 603	AMERICAN LITERATURE	3	III

**Course Level Learning Outcomes:**

- Understanding the types of poetry, literary theories, American spirit and Black Nationalism.
- Applying the power of nature in their life.
- Analyse the various genres in American literature.
- Evaluate the Truth, Illusion and Alienation.
- Create an interest to read stylistic aspects of the novels, enjoying poetry and various thematic plays.

**Course Content:**

**UNIT – I**

**POETRY**

- Walt Whitman: ‘O Captain! My Captain’
- Robert Frost: ‘Stopping by the Woods on a Snowy Evening’, ‘The Road Not Taken’
- Langston Hughes: ‘Mother to Son’, ‘The Weary Blues’

**UNIT – II**

**PROSE**

- R.W. Emerson: Self-Reliance
- H.D. Thoreau: Civil Disobedience

**UNIT – III**

**FICTION**

- Toni Morrison: ‘Sula’

**UNIT – IV**

**DRAMA**

- Eugene O’ Neil: ‘The Hairy Ape’

**Short Story/Essay:**

- Booker T Washington: ‘My Struggle for Education’
- O’ Henry: ‘After Twenty Years’



**Reference Books:**

1. Spiller, R.E. (Ed) A Literary History of the United States. New York: Macmillan, 1948.
2. The Norton Anthology of American Literature. New York: W.W. Norton Co, 1945.
3. David S. Reynolds. Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson. New York: Macmillan, 1946.
4. Sumana, K. The Novels of Toni Morrison. New Delhi: Prestige, 1998.
5. Furnam, Jan. Toni Morrison's Fiction. Columbia, SC: University of South Carolina Press, 1996. Dr. Abhilasha. Black Eve in Prison. Adhyayan Publisher: New Delhi, 2010.
6. The Collected Poems of Langston Hughes, Vintage Books, 1994. Morrison, Toni. Sula, Vintage publication, New York, 1992.
7. Baldwin Neil, The American Revelations,. New York: St. Martin's Press (2005). Washington, Booker T. Up from Slavery: An Autobiography.1901.New York.
8. O' Neil, Eugene. The Hairy Ape. OUP, 1997.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 604	RESEARCH METHODOLOGY	3	III

**Course Objectives:** The primary objective of this course is to provide the students an understanding of literary research and various methods used in it. The course also aims at introducing basic composition and writing skills for academic purposes.

**Course Level Learning Outcomes:**

Some of the learning outcomes that the students of this course are expected to demonstrate, are listed here:

- An Understanding of the basics of research and academic writing
- An ability to conduct research and use various research methods appropriately
- Skills in essay composition and research writing
- Knowledge and application of MLA style in research writing

**Course Content:**

**UNIT – I**

**Introduction to Research**

- Purpose and Uses of Literary Research
- Identifying Research Interest and Selection of Topic
- Incorporating Review of Literature and Formulating the Objective(s)/Hypothesis
- Citing the print and online sources, Bibliography and End-notes
- Plagiarism and Ethics of Research

**UNIT – II**

**Structuring the thought and Developing the Draft**

- Organizing the thought
- Quoting, Paraphrasing, & Summarizing
- Introduction, Discussion, & Conclusion
- Developing the art of argument building
- Incorporating Theoretical, Critical and Interpretive Issues

**UNIT – III**

**Research Methods, Techniques and Approaches**

- Methods and Techniques of Literary Research
- Discourse Analysis
- Textual/Intertextual Analysis: Verbal & Visual



- Multidisciplinary/Interdisciplinary Approach
- Creative Writing as Research Method

#### UNIT – IV

##### MLA Handbook and MLA Style

- Formatting Research Project
- Mechanics of Prose
- Drafting and Documenting
- Grammar and Punctuation
- Proof-reading and Editing

##### Reference Books:

1. Altick, Richard D. and John J. Fenstermaker. *The Art of Literary Research*. 4th ed., W. W. Norton & Company, 1992.
2. Altick, Richard D. *The Scholar Adventures*. Ohio State UP, 1987.
3. Bateson, F. W. *The Scholar-Critic: An Introduction to Literary Research*.
4. Booth, Wayne C., et al. *The Craft of Research*. 4th ed., U of Chicago P, 2016.
5. *Collins English Dictionary*. 13th ed., Harper Collins, 2018.
6. Correa, Delia da Sousa and W. R. Owens. *The Handbook to Literary Research*. 2nd ed.,
7. Gowers, Rebecca and Ernest Gowers. *Plain Words: A Guide to the Use of English*. Penguin, 2015.
8. Greetham, David C. *Textual Scholarship: An Introduction*. Routledge, 1994
9. Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh UP, 2013.
10. Harner, James L. *Literary Research Guide: An Annotated Listing of Reference Sources in*
11. *English Literary Studies*. 9th ed., Modern Language Association of America, 2008.
12. Huddleston, Rodney and Geoffrey Pullum. *A Student's Introduction to English Grammar*. Cambridge UP, 2005.
13. *MLA Handbook*. 9th ed., Modern Language Association of America, 2021.
14. Partridge, Eric. *Usage & Abusage*. Penguin, 2005.
15. Swan, Michael. *Practical English Usage*. 4th ed., Oxford UP, 2017.
16. *The Chambers Dictionary*. 13th ed., Chambers, 2014.
17. *The Oxford English Dictionary*. 2nd ed., Clarendon Press, 1989, 20 Vols.
18. Toulmin, Stephen, et al. *An Introduction to Reasoning*. Macmillan Publishing Company, 1984. (On 3, chapter “Arguing about the Arts”)
19. Trask, R. L. *The Penguin Guide to Punctuation*. Penguin, 1997.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 611	Practicum – V CONTEMPORARY THEORIES OF CRITICISM	3	III

**Course Description:**

This course provides an in-depth exploration of contemporary theories of literary criticism. Through the study of key theoretical frameworks and approaches, students will critically analyze literary texts from various genres and cultures. Emphasis will be placed on understanding the historical development of literary theory, its application to different literary works, and its relevance in contemporary literary studies.

**Course Objectives:**

1. To familiarize students with major contemporary theories of literary criticism.
2. To develop students' critical thinking and analytical skills in interpreting literary texts.
3. To explore the application of literary theory in analyzing diverse literary genres and cultural contexts.
4. To engage students in discussions and debates on contemporary issues and trends in literary criticism.
5. To encourage students to develop their own critical perspectives and approaches to literary analysis.

**Course Outline:**

**Week 1: Introduction to Contemporary Literary Theory**

- Overview of major theoretical movements and approaches
- Historical background and development of literary criticism

**Week 2: Structuralism and Semiotics**

- Ferdinand de Saussure and the linguistic turn
- Roland Barthes and the theory of signs
- Application of structuralism and semiotic analysis to literature

**Week 3: Post-Structuralism and Deconstruction**

- Jacques Derrida and the critique of structuralism
- Deconstructive reading and textual analysis
- Critique of binary oppositions and logocentrism



**Week 4: Psychoanalytic Criticism**

- Sigmund Freud and the theory of the unconscious
- Jacques Lacan and psychoanalytic literary theory
- Analysis of literary texts through the lens of psychoanalysis

**Week 5: Feminist Literary Theory**

- First-wave, second-wave, and third-wave feminism
- Gender, sexuality, and representation in literature
- Intersectionality and feminist approaches to literature

**Week 6: Marxist Literary Criticism**

- Karl Marx and historical materialism
- Marxist analysis of class, ideology, and power dynamics
- Marxist approaches to literature and culture

**Week 7: Cultural Studies and New Historicism**

- Raymond Williams and the emergence of cultural studies
- Michel Foucault and the archaeology of knowledge
- New historicist readings of literary texts in socio-cultural contexts

**Week 8: Postcolonial Theory**

- Edward Said and Orientalism
- Homi Bhabha and hybridity
- Postcolonial readings of literature from the Global South

**Week 9: Queer Theory**

- Judith Butler and performativity
- Queer readings of literature and sexuality
- LGBTQ+ representation in literature

**Week 10: Ecocriticism**

- Environmentalism and literature
- Ecological consciousness in literary texts
- Ecofeminism and environmental justice



**Week 11: Disability Studies**

- Disability and representation in literature
- Disability narratives and identity politics
- Disability justice and accessibility in literary criticism

**Week 12: Critical Race Theory**

- Frantz Fanon and colonialism
- W.E.B. Du Bois and double consciousness
- Race, ethnicity, and identity in literature

**Week 13: Contemporary Trends and Debates**

- Globalization and literature
- Digital humanities and new media studies
- Future directions in literary criticism

**Week 14: Case Studies and Application**

- Analysis of selected literary texts using various contemporary theoretical approaches
- Group discussions and presentations

**Week 15: Final Projects and Reflection**

- Individual or group projects applying contemporary theories of criticism to specific literary works or cultural phenomena
- Reflective essays on the course content and learning outcomes

**Assessment:**

- Participation in class discussions and activities: 20%
- Critical analysis papers on assigned readings: 30%
- Midterm exam: 20%
- Seminar presentation: 30%





COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 612	<p style="text-align: center;"><b>Practicum – VI</b></p> <p style="text-align: center;"><b>WRITING SKILLS AND TECHNICAL COMMUNICATION</b></p>	<b>3</b>	<b>III</b>

A Language Laboratory tailored for Writing Skills and Technical Communication, with a focus on Communication Skills, Writing Skills, Copy Editing, Book Review, Group Discussion, and Interview Skills, would be equipped with the following resources and tools:

**Writing Workstations:** Dedicated workstations with computers or tablets equipped with word processing software, grammar checkers, and writing tools to facilitate writing activities and technical communication practice.

**Writing Skills Resources:** Access to a variety of writing resources including style guides, writing manuals, grammar handbooks, and online writing resources to provide guidance on writing conventions and effective communication strategies.

**Copy Editing Tools:** Incorporation of copy editing tools and software applications such as spelling and grammar checkers, style checkers, and plagiarism detection software to enable students to review, revise, and proofread written texts effectively.

**Book Review Materials:** Availability of a selection of books, articles, and literary texts for students to review and analyze, serving as models to study different genres, writing styles, and narrative techniques.

**Group Discussion Areas:** Designated spaces for group discussions, collaborative writing projects, and peer review sessions, fostering productive dialogue, feedback sharing, and collaboration on communication tasks.

**Interview Skills Workshops:** Hosting workshops and training sessions focused on interview skills, including resume writing, job application strategies, and interview preparation techniques, including mock interviews and role-playing exercises.

**Communication Skills Assessment:** Incorporating communication skills assessments and performance evaluations such as writing assignments, group discussions, oral presentations, and mock interviews aligned with technical communication objectives to measure students' proficiency in written and verbal communication.

By providing these resources and tools, the Language Laboratory aims to create a supportive and interactive learning environment where students can enhance their communication skills, writing proficiency, critical thinking abilities, and professional competencies essential for success in academic, professional, and personal contexts.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 621	TRIBAL LITERATURE – II	3	III

**Course Content:**

**UNIT – I**

**AUTOBIOGRAPHY**

- Atmaram Kaniram Rathod: *Tanda (Devy: Painted Words. P*
- Laxaman Gaikwad. *The Branded: Uchalya*. Trans. By P.A. Kolharkar

**UNIT – II**

**TRIBAL PLAY**

- Dakshin Bajrange: *Budhan*. Trans by Sonal Baxi (*Devy: Painted Words: An Anthology of Tribal Literature*. Penguin India, 2002, pp 260-288)

**UNIT – III**

**TRIBAL STORIES/ TALES & FABLES**

- The Syntong Rynghang Tigers (Kharmawphlang. *Khasi Folk Songs and Tales*. pp 132-138)
- Thailungi (Khiangle. *Mizo Songs and Folk Tales*. pp 124-126)

**UNIT – IV**

**TRIBAL NOVELS**

- Elwin, Verrier. *Phulmat of the Hills*. OUP, 1936
- Meena, Hariram. *When Arrows were Heated Up*. Trans. by Atul Cowshish. New Delhi: Neobi Books, 2016.

**Ethnographic Research: Scope, Universe, Methods, Materials and Tools**

**Reference Books:**

1. Rathod, Atmaram Kaniram. *Tanda* in GN Devy's *Painted Words: An Anthology of Tribal Literature*. Penguin India, 2002.
2. Gaikwad, Laxaman. *The Branded: Uchalya*. Trans. By P.A. Kolharkar, New Delhi: Sahitya Akademy, 1998.
3. Bajrange Dakshin. *Budhan*. Trans. by Sonal Baxi in *Devy: Painted Words: An Anthology of Tribal Literature*. Penguin India, 2002.
4. Meena, Hariram. *When Arrows were Heated Up*. Trans. by Atul Cowshish. New Delhi: Neobi Books, 2016.
5. Kharmawphalang, Desmond L. (Documented and translated into English) *Khasi Folk Songs and Tales*. New Delhi: Sahitya Akademy, 2006.
6. Khiangle, Laltluangliana. (Ed.) *Mizo Songs and Folk Tales*. New Delhi: Sahitya Akademy, 2009.
7. Elwin, Verrier. *Phulmat of the Hills*. OUP, 1936.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 622	DALIT LITERATURE – II	3	III

**Course Content:**

**UNIT – I**

- Dr. Ambedkar’s “Annihilation of Caste”, “Who were the Shudras”, “Buddha or Karl Marx”, “Caste, Class and Democracy”, “Untouchability”,
- Kancha Ilaiah, *Why I am not a Hindu*

**UNIT – II**

**POETRY**

- M. R. Renukumar’s “The Silent Beast”,
- K. K. S. Das’ “The Black Dance” (Malyalam),
- P. Mathiyalagan “Manhunt”,
- S. Sukirtharani “Deft” (Tamil),
- Siddhalingaiah “My People”,
- Sukanya Maruthi “Soliloquy of a Devadasi’s Daughter” (Kannad),
- Jai Prakash Kardam “Reservation”,
- Moolchand Sonkar “Cunningness of Words”
- Kosal Panwar “Life” (Hindi),
- Pathik Parmar “Stings Me”,
- Arvind Vegda “Human Mask” (Gujrati),
- Jatin Bala “Woman”,
- Anil Sarkar “Poetry of Outcaste”

**UNIT – III**

**NOVEL**

- Bama’s Sangati
- Kancha Illaih’s Untouchable God
- P. Shivakami’s The Taming of Women

**UNIT – IV**

**DRAMA**

- Dalpat Chauhan’s Blood for the Sahstraling
- H. S. Shivprakash’s Mahachaitra
- Chandrashekhar Kambara’s Sivaratri



## AUTOBIOGRAPHY

- Arvind Malagatti's Government Brahmana (Kannad)
- Manohar Maouli Biswas's Surviving in My World: Growing up Dalit in Bengal(Bengali)
- Balbeer Madhopuri's Against the Night (Punjabi)

## Reference Books:

1. A. Gunashekar K. The Scar. (Trans from Tamil by V Kadambari). Chennai: Orient Longman. 2009.
2. Dangle, Arjun. Poisoned Bread: Translations from Marathi Dalit Literature. New Delhi: Orient Blackswan, 2009.
3. Dasan M., Pratibha V. et al (ed). 2012. The Oxford India Anthology of Malyalam Dalit Writing. New Delhi: Oxford University Press. 2012
4. K Satyanarayana & Susie Tharu (ed). No Alphabet in Sight: New Dalit Writing from South India. New Delhi: Penguin Books. 2011
5. Limble, Sharankumar. Towards an Aesthetic of Dalit Literature. (Trans from Marathi: Alok Mukherjee). New Delhi: Orient Longman
6. R. Kumar. Dalit Personal Narratives. New Delhi: Orient Blackswan Sharmila Rege. Writing Caste: Writing Gender. Delhi: Juban, 2006.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 623	GENDER STUDIES – II	3	III

**Course Content:**

**UNIT – I**

**POETRY**

- Eunice D' Souza: 'Tribute to Papa', 'Anonymous', 'Catholic Mother', 'Bequest', 'Purdah I', 'Battle Line', 'Request' (Selections from Nine Indian Women Poets)

**UNIT – II**

**SHORT STORY**

- Mahasweta Devi: 'Draupadi' (Translated by Gayatri Spivak)
- Ismat Chughtai: 'The Veil'

**UNIT – III**

**NOVEL**

- Bama: 'Sangati'
- Arundhati Roy: 'The God of Small Things'

**UNIT – IV**

**DRAMA**

- Manjula Padamnabhan: 'The Harvest'

**CRITICISM**

- Helene Cixous: 'The Newly Born Woman' (with Catherine Clement, translation in 1986)

**Reference Books:**

1. Tharu, Susie & Lalitha, K. (Eds) Women Writing in India. O.U.P., 1989. Barrett, Michele. Oppression Today: Problems in Marxist Feminist Analysis. London: Verso, 1980.
2. Priyanka Singh and Vipin K Singh, What and Why They Are: A Peep into Feminism, Author House, UK.
3. Beauvoir, Simone de. The Second Sex. Translated and edited by H.M. Parshley. New York: Alfred A. Knopf, 1949. Reprint. Bantam Books, 1961.
4. Bernard, Jessie. Women in Sexist Society. New York: New American Library, 1972.
5. Brown miller, Susan. Against Our Will: Men, Women and Rape. New York: Simon and Schuster, 1975.
6. Meyers, Diana Tietz. Feminist Social Thought: A Reader. New York: Routledge, 1997.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 624	INDIAN LITERATURE IN ENGLISH TRANSLATION – II	3	III

**Course Content:**

**UNIT – I**

**ASSAMESE**

- Indira Goswami: ‘The Man from Chinnamastika’ (Katha Pub. New Delhi)

**UNIT – II**

**GUJRATI**

- Harindranath Dave: ‘Henceforth’ (Macmillan)

**UNIT – III**

**KANNADA**

- Kuvempu: ‘The House of Kanooru’ (Sahitya Academy, New Delhi)

**UNIT – IV**

**PUNJABI**

- Gurudial Singh: ‘The Survivors’ (Katha Pub, New Delhi)

**HINDI**

- Krishna Sobti: ‘Sunflowers of the Dark’ (Katha Pub, New Delhi) Konkani: Pundalik Naik: ‘The Upheaval’ (O.U.P.)

**Reference Books:**

1. Das, B.K. A Handbook of Translation Studies. New Delhi: Atlantic Publishers, 2005. Mukherjee, Sujit. Translation as Discovery. Hyderabad: Orient Longman, 1964.
2. Munday, Jeremy. Introducing Translation Studies. London: Routledge, 2001.
3. Naikar, Basavaraj. Indian Literature in English Translation. Delhi: National Publishing House, 2004.
4. Ram Krishna, Shamtha. (Ed) Translation and Multilingualism. New Delhi: Pencraft International, 1997.
5. Encyclopaedia of Indian Literature. Vol. 1-6, New Delhi: Sahitya Academy.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 625	FEMINIST STUDIES	3	III

**Course Objectives:** The course introduces students to major writers, concepts, and debates of feminist/gender literary studies and hopes to acquaint students the way we interpret literature in relation to gender.

**Course Level Learning Outcomes:** Students will be familiar with main ideas, concepts, and concerns of feminist literatures. They will be able to analyse these authors and raise questions about them, and contextualize them within larger historical, social and cultural contexts.

**Course Content:**

**UNIT – I**

**INTRODUCTION**

- Feminism and stages of Feminism
- Feminist criticism and overview

**UNIT – II**

**POETRY**

- Christine Rosetti: Remember
- Elizabeth Barret Browning: A Dead Rose
- Emile Dickenson: Hope in the thing with Feather
- I Taste a Liquor never
- Michael Field: A Girl
- Sylvia Plath: Ariel
- Sujata Bhatt: A Different History

**UNIT – III**

**FICTION**

- Arundhati Roy: The Ministry of Utmost Happiness (Novel)
- R. Raj Rao: Hostel room 131(Novel)
- Baby Kamble: The Prison We Broke
- Chimamanda Ngogi Adichie: The Thing around your Neck
- Charlotte Perkins Guliman: ‘The Yellow Wallpaper’



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**UNIT – IV**

**DRAMA**

- Zora Neale Hurston: Color Struck
- Linde Griffiths: Jessica

**ESSAYS**

- Sundra Gilbert and Susan: Mad Women in Attic
- GayatriSpivak: Can the Subaltern Speak?

**Reference Books:**

1. The Second Sex. Simone De Beauvoir, 1949.
2. Feminism is for everybody Bell hooks.
3. Gender Trouble. Judith Butler.
4. We Should All Be Feminists by Chimamanda Ngozi Adichie.





COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 671	CONTEMPORARY WORLD LITERATURE	3	IV

**Course Content:**

**UNIT – I**

**POETRY**

- A.D. Hope (Australia): ‘Standardization’, ‘Moschus Moschiferus’
- Gabriel Okara (Africa): ‘Once Upon a Time’, ‘The Mystic Drum’
- Derek Walcott (West Indies): ‘A Far Cry from Africa’, ‘Crusoe’s Island’
- Maya Angelou: ‘Million Man March Poem’, ‘Phenmenal Woman’, ‘Alone’.

**UNIT – II**

**PROSE**

- V.S. Naipaul: ‘India: The Wounded Civilization’

**UNIT – III**

**NOVEL**

- Khalid Housseni (Afghanistan): Thousand Splendid Sun
- Tehmina Durrani(Pakistan): My Feudal Lord

**UNIT – IV**

**DRAMA**

- Wole Soyinka: ‘The Road’ (Collected Plays of Wole Soyinka)
- Ngũgĩwa Thiong’o: ‘The Trial of Dedan Kimathi’ (Worldview, Delhi)

**Reference Books:**

1. Dhavan, R.K. (Ed) Commonwealth Literature. Vol.1-4, New Delhi: Creative Books. Naikar, Basavaraj. Perspective on Commonwealth Literature. Jaipur: Book Enclave, 2003.
2. Dilip K. Basu & Sanjay Kumar *The Trial of Dedan Kimathi: A Critical Companion*, Theatre of the World Series, World View Publication, India.
3. Pieterse, Cosmo and Donald Munro (Ed) Protest and Conflict in African Literature. London: Heinman, 1969.
4. Wauthier, Claude. The Literature and Thought of Modern Africa. London: Heinman, 1978.
5. Carby, Hazel. Reconstructing Womanhood: The Emergence of the Afro-American Women Novelist. Oxford University Press, 1987.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 672	COPY-WRITING, EDITING AND PROOF-READING	3	IV

### Course Description

This paper focuses on providing an insight into copy-writing, editing and proofreading. It delves into copy-editing fiction, non-fiction and academic writing, as well as proofreading of master's or doctoral dissertations. It also focuses on the practical application of copy-writing and proofreading skills.

### Course Objectives:

1. To equip the learners with the basic skills of copy-writing, editing and proof-reading so that they can make consistent and confident decisions when correcting texts.
2. To inform the learners about various strategies of copy-writing, editing and proof-reading.
3. To make the students understand the nuances of preparing appealing Ad-copies and writing reviews for films, sports, books etc.
4. To make them aware of various legal and production aspects of book publication.
5. To understand why copy writing, editing and proof reading is important even for careful writers.

### Course Content:

#### UNIT – I

#### Copy-writing:

Preparing an Ad copy: Principles, Strategies, Model Ads - Practical Exercises Film Review, Book Review, Sports Review - Practical Exercises

#### Essential Readings

- ‘Advertising Secrets of The Written Word’ - Joseph Sugarman.
- ‘How to Write A Simple Book Review: It’s easier than you think’ by Allyson R. Abbott.
- ‘How to write a review’ by Cecilia Minden, Kate Roth.

#### UNIT – II

#### Copy-editing:

Copy-editing: Definition, Nature, Important Aspects

Copy- Editing in Practice: Maintaining a Style Sheet, Copy-editing Fiction – principles and assignment, Copy-editing Academic Writing – principles and assignment, Copy-Editing a news snippet - principles and assignment.



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Exercises: Correct, flag or query content-related errors in given texts (assessment and feedback task)

### **Essential Readings**

- ‘The Copy editor’s Handbook: A Guide for Book Publishing and Corporate Communication’ by Emy Einhsen.

### **UNIT – III**

#### **Proof-reading:**

Proof-reading: Definition, Nature, Important Aspects

Proof- reading in practice: Proof-reading Symbols, Hard-copy Proof-reading - principles And Assignment

Exercises: Correct spelling, punctuation, grammar and formatting errors in a given text (assessment and feedback task).

### **Essential Readings**

- ‘Copy editing & Proofreading for Dummies’ by Suzzane Gilad.

### **UNIT – IV**

#### **Proof-reading and editing various parts of a book:**

Running Heads, Page numbers, Headings, Footnotes and Endnotes, Tables, Appendices, Glossaries, Illustrations.

### **Essential Readings**

- ‘Butcher’s Copy-Editing: The Cambridge Handbook for Editors, Copy-editors and Proof readers’ Fourth Edition

#### **Preparing the text for the typesetter:**

Writing to the author - Various legal aspects - Copy right permissions and acknowledgements -

How much copy editing to do? - Minimising correction and costs - Complete Self-explanatory copy - A well organized and consistent book.

### **Essential Readings**

- ‘Butcher’s Copy-Editing: The Cambridge Handbook for Editors, Copy-editors and Proofreaders’ Fourth Edition.

#### **Course Outcomes:**

The students should be able to



1. Identify the crucial aspects of copy-writing, editing and proof-reading.
2. Imbibe the required skills for editing drafts.
3. Comprehend various legal aspects involved in different types of publications.
4. Recognize the benefits of copy writing, editing and proof reading for self and peers.
5. Know how to edit and proof read for issues of both mechanics and style

**Reference Books:**

1. Ascher, Allen. (2006). Think about Editing: An ESL Guide for the Harbrace Handbooks. Boston: Wadsworth Cengage Learning.
2. Lane, Janet, and Ellen Lange. (2011). Writing Clearly: Grammar for Editing. 3rd. ed. Boston: Heinle ELT.
3. Einsohn, Amy. (2011). The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications. 3rd ed. Berkeley: University of California Press. Lanham, Richard A. (2006). Revising Prose. 5th ed. New York: Longman.
4. Tarshis, Barry. (1998). How to Be Your Own Best Editor: The Toolkit for Everyone Who Writes. New York: Three Rivers Press.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 673	INDIAN FOLK TALES	3	IV

**AIM:**

This paper aims at sharing a common history, reinforcing cultural values and getting acquainted with important traditions of different regions in India. It highlights people's values, faith, and their ways of life with the aid of its themes.

**Course Objectives:**

The objective of this paper is introducing the students to the history, beliefs & religion of India in its entirety, creating a sense of unity in diversity in them and encouraging them to understand and discover various underlying aspects of the folk tales.

**Course Content:****UNIT – I****Select Tales from Eastern India**

- 'The Fortune-Teller'\* (An Assamese Folktale) Translated from Assamese by Madan Sarma and Gautam Kumar Borah
- 'The Blessing'. *Folk Tales from Orissa*. Ramendra Kumar

**UNIT – II****Select Tales from Western India**

- 'Queen Vrajkunwar Ba'\* *Folk Tales of Gujarat*. Alaka Shankar.
- 'The Magic Ring'\* *Folktales from Maharashtra*. Nanditha Chandraprakash.

**UNIT – III****Select Tales from Northern India**

- 'How Floods Were Banished From Kashmir' *Stories from Rajatarangini: Tales of Kashmir*. Devika Rangachari.
- 'The Story of PuranPansari'\* *Folk Tales of Himachal Pradesh*. Pratibha Nath.
- [https://archive.org > stream > in.ernet.dli.2015.124544](https://archive.org/stream/in.ernet.dli.2015.124544)

**UNIT – IV****Select Tales from Southern India**

- 'The Beggar and the Five Muffins' *Tales of the Sun or Folklore of Southern India*. Mrs. Howard Kingscote & Pandit Natesa Sastri. W. H. Allen & Co. 13 Waterloo Place, London & Calcutta. 1890.
- 'The Brahmarâkshas and the Hair' *Tales of the Sun or Folklore of Southern India*. Mrs. Howard Kingscote & Pandit Natesa Sastri. W. H. Allen & Co. 13 Waterloo Place, London & Calcutta. 1890



**Reference Books:**

1. Folk and Fairy Tales: A Handbook by D.L. Ashliman. Greenwood Press, 2004.
2. New Approaches to Teaching Folk and Fairy Tales by Christa Jones, Claudia Schwabe. Utah State University Press, 2016.
3. An Introduction to Folklore by Marian Roalfe Cox. LLC, 2014.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 674	CANADIAN AND AUSTRALIAN LITERATURE	3	IV

**Course Objectives:**

To understand the history and culture of Canada and Australia and the impact of the same on the literature.

**Course Level Learning Outcomes:**

Acquaintance with features of Canadian and Australian Culture and the work of significant Canadian and Australian writers of poetry, prose, fiction and drama from across a wide range of literary history.

**Course Content:**

**UNIT – I**

- Introduction to the culture, background and of Canadian and Australian literature.

**UNIT – II**

**POETRY**

- Margaret Atwood – “Notes Towards a Poem that Can Never Be Written”; “The Rest”; “Helen of Troy”
- Judith Wright – “Five Senses”; “Legend”; “Bullocky”
- C. J. Dennis – “An Old Master”
- Andrew Barton Paterson – “In defence of the bush”

**UNIT – III**

**SHORT STORY/NOVEL**

- Alice Munro – “Dear Life”
- Henry Lawson – “The Drover’s Wife”; “Shooting the Moon”
- Patrick White – The Tree of Man
- Yann Martel – Life of Pi

**UNIT – IV**

**ABORIGINAL/INDIGENOUS WRITING**

- Beatrice Mosionier – In search of April Raintree
- Sally Morgan: My Place

**DRAMA**

- George Ryga: Ecstasy of Rita Joe
- David Williamson: The Removalists



**Reference Books:**

1. Andrew Taylor. Reading Australian poetry. Queensland: 1987.
2. Bennet, Bruce. The Oxford Literary History of Australia. O.U.P.
3. Dutton, Geoffrey. The Literature of Australia. Pelicon Original.
4. Gary, Geddes. Ed. Fifteen Canadian poets. Toronto: Oxford University Press, 2001.
5. Kroller, Eva-Marie. The Cambridge Companion to Canadian Literature. C.U.P.





COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 675	INTRODUCTION TO TRANSLATION: THEORY AND PRACTICE	3	IV

### Course Objectives:

The course intends to introduce the students with Translation Studies as an emerging discipline. They will get an opportunity to be familiar with the main issues involved in the process of translation. The focus shall be on literary translation and the way it is different from other translations. The course coordinator shall demonstrate how the translation process is highly cultural specific. The course is designed as a blend of theory and practice of translation. The students will have an assignment where they have to translate a piece of prose to English.

### Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

- Appreciate the process of translation
- Begin translation from one language to another
- Learn skills of translation that may help them become translators later on
- Appreciate diverse writings and cultures which will enable them to connect with these cultures in a diverse country like India and become socially aware citizens

### Course Content:

#### UNIT – I

##### Introduction to Translation

- Language and Culture
- History of Translation
- Types of Translation
- Essential Components of Translation

#### UNIT – II

##### Translation Studies

- Emergence of the Discipline
- Theories of Translation
- Cultural Issues in Translation
- Future of Translation

#### UNIT – III

##### Literary Translation

- Literature and Translation



- Translating Poetry
- Translating Prose
- Translating Dramatic Texts
- Untranslatability and Problem of Equivalence

#### UNIT – IV

##### Translation and Indian Context

- Krishnamurthy, Ramesh. “Translation: The Indian Tradition.” Routledge Encyclopedia of Translation Studies. ed. Mona Baker. London and New York: Routledge, 1998.
- Premchand, Munshi. “Kafan” (Three different translations)
- Practice Assignments on Various Types of Translation

##### Reference Books:

1. Baker, Mona and Gabriela Saldanha. Routledge Encyclopedia of Translation Studies. Routledge, 2020.
2. Bassnet, Susan. Translation Studies. Routledge, 2002.
3. Bassnett, Susan and Harish Trivedi. Post-Colonial Translation: Theory and Practice. Routledge, 1999.
4. Choudhury, Indranath. “Towards an Indian Theory of Translation”. Indian Literature, September-October 2010, 113-123.
5. Kumar, Akshaya. “Translating Bhakti: Versions of Kabir in Colonial/Early Nationalist Period”. Indian Literature, vol. 50, no. 1 (231), January-February 2006, 149-165.
6. Malmkjær, Kirsten and Kevin Windle. The Oxford Handbook of Translation Studies. Oxford UP, 2011.
7. Millán, Carmen and Francesca Bartrina. The Routledge Handbook of Translation Studies. Routledge, 2012.
8. Munday, Jeremy. Introducing Translation Studies: Theories and Applications. Routledge, 2016.
9. Palumbo, Giuseppe. Key Terms in Translation Studies. Continuum, 2009.
10. Phukan, Shibani. “Towards an Indian Theory of Translation”. 20 August 2016.
11. <http://www.tandfonline.com/doi/pdf/10.1080/02690050308589864?needAccess=true>
12. Shuttleworth, Mark. Dictionary of Translation Studies. Routledge, 1997. Simon, Sherry. Gender in Translation: Cultural Identity and the Politics of Transmission. Routledge, 1996.
13. Spivak, Gayatri Chakravarty. “The Politics of Translation”. Outside the Teaching Machine. Routledge, 1993.
14. Venuti, Lawrence. The Translation Studies Reader. Routledge, 2000.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 681	ENGLISH LANGUAGE TEACHING	3	IV

**Course Objectives:**

The primary objective of the course is to provide the students with relevant knowledge of and training in methods and skills of English language teaching.

**Course Level Learning Outcomes:**

Some of the learning outcomes that the students of this course are expected to demonstrate, are listed here:

- Knowledge of various approaches and techniques of language teaching.
- Skills of listening, reading, speaking, and writing language.
- Skills in developing lesson plans.
- Understanding of various ways of language testing and evaluation.

**Course Content:**

**UNIT – I**

**Language Teaching Methodology**

- English Language Teaching—Present Scenario
- Traditional and Modern Approaches to ELT
- Methods and Techniques
- Innovative Strategies for Enhanced Outcomes
- Teaching Language through Literature

**UNIT – II**

**Teaching Language Systems**

- Teaching Pronunciation
- Teaching Vocabulary
- Teaching Grammar
- Teaching Usage

**UNIT – III**

**Teaching Language Skills: Receptive Skills and Productive Skills**

- Listening Skills
- Speaking Skills
- Reading Skills
- Writing Skills



## UNIT – IV

### Planning Lessons, Testing and Evaluation

- Principles of Lesson Planning
- Summative and Formative Assessment
- Qualities of a Good Test
- Types of Tests and Test-Items
- Writing and Marking Test

### Reference Books:

1. Burgess, Fally, and Katie Head. How to Teach for Exams. Pearson, 2005.
2. Dudeney, Gavin, and Nicky Hockly. How to Teach English with Technology. Pearson, 2007.
3. Harmer, Jeremy. The Practice of English Language Teaching. Pearson, 5th ed., 2015.
4. How to Teach Writing. Pearson, 2004.
5. How to Teach English. Pearson, 2007.
6. Hughes, A. Testing for Language Teachers. Cambridge UP, 2002.
7. Kelly, Gerald. How to Teach Pronunciation. Pearson, 2000.
8. Larsen-Freeman, Diane and Marti Anderson. Techniques and Principles in Language Teaching. 3rd ed., Oxford UP, 2012.
9. McNamara, T. Language Testing. Oxford UP, 2000.
10. Richards, Jack C., and Theodore Rogers. Approaches and Methods in Language Teaching. 3rd ed., Cambridge UP, 2014.
11. Richards, Jack C., and Theodore S. Rodgers. Approaches and Methods in Language Teaching. Cambridge University Press, 3rd ed., 2014.
12. Stern, H. H. Fundamental Concepts of Language Teaching. Oxford UP, 1983.
13. Thornbury, Scoott. How to Teach Speaking. Pearson, 2005.
14. Wilson, J. J. How to Teach Listening. Pearson, 2008.
15. Woodward, Tessa. Planning Lessons and Courses. Cambridge UP, 2001.
16. How to Teach Grammar. Pearson, 1999.
17. How to Teach Vocabulary. Pearson, 2002.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 682	CREATIVE WRITING	3	IV

**Course Objectives:**

This course aims to

- Apply critical and theoretical approaches to the reading and analysis of literary texts in multiple genres;
- Identify, analyze, interpret and describe critical ideas, themes, values that consist of literary texts and perceive the ways to evaluate how ideas, themes and values create an impact on societies, both in the past and present;
- Become capable of producing poems or literary non-fictional pieces that are original and engaging;
- Articulate an awareness of the relationship between the individual works and conventional literary work;
- Become capable of passing judgment whether a journal or a press is better venue for publishing literary work.

**Course Level Learning Outcomes:**

Some of the course learning outcomes that students of this course are required to demonstrate is:

- Develop creativity in writing and discern the difference between academic/non creative and creative writing;
- Develop a thorough knowledge of different aspects of language such as figures of speech, language codes and language registers so that they can both, identify as well as use these; in other words, they must learn that creative writing is as much a craft as an art
- Develop a comprehensive understanding of some specific genres such as fiction, poetry, drama and newspaper writing
- Distinguish between the sub divisions within each genre(such as in poetry, different forms like sonnets, ballads, haiku, etc)

**Course Content:**

**UNIT – I**

- What is Creative Writing?
- The Art and Craft of Writing

**UNIT – II**

- Modes of creative Writing
- Poetry
- Fiction
- Drama



### **UNIT – III**

- Writing for the Media
- Print Media
- Broadcast Media
- New Media
- Advertising

### **UNIT – IV**

- Preparing for Publication

### **Reference Books:**

1. Dev, AnjanaNeira. *Creative Writing: A Beginner's Manual*. Pearson, Delhi, 2009.
2. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge, New York, 2007.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 683	ADVANCED WRITING SKILLS AND SOFT SKILLS	3	IV

**Course Objectives:**

To help learners write effectively - both technical and creative writing.

**Course Level Learning Outcomes:**

Enablement of writing skills that are relevant and can empower in real life experiences in interview and professional fields, and in everyday life. They can interact effectively with peers, and build good relationship in all social circumstances.

**Course Content:**

**UNIT – I**

- The Use of English for Academic and practical purposes, Research Papers, Articles Writing, Essay Writing.

**UNIT – II**

- Note Making, Review Writing, Report Writing, Notices, Agenda, Minutes.

**UNIT – III**

- Body Language, Team Building, Problem Solving, Time Management.

**UNIT – IV**

**Persuasion skills**

- Negotiation skills
- Analytical skills
- Conflict Management
- Assertiveness skills

**Feedback**

- Counseling
- Presentation
- Mentoring
- Flexibility
- Self-awareness

**Reference Books:**

1. English and Soft Skills by S. P. Dhanavel (Orient Black swan).
2. Handbook of Motivation Counseling. Ed., E. Klinger & W. M. Cox.



3. Language Use in Industries by Kamlesh Sadanand – Bahri Publications, 1993.
4. McAdams, D. P. The Person: A New Introduction to Personality Psychology (4<sup>th</sup> edition). John Wiley and Sons, 2006.
5. Nitin Bhatnagar and Mamta Bhatnagar. Effective Communication and Soft Skills: Strategies for Success. Pearson Pub. 2012.





<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>CREDITS</b>	<b>SEMESTER</b>
<b>ENG 691</b>	<b>PRE-PROJECT SEMINAR</b>	<b>4</b>	<b>IV</b>

Students will be assigned Supervisors from amongst the faculty of the department basing on merit and choice of the student the head of the department. The students will give seminar on the topic of project after consultation with the respective guides. The selected topic should directly correlate with the dissertation work the student intends to undertake. Evaluation of the seminar will be divided, with the guide's assessment accounting for 50% and the remaining faculty members collectively contributing the other 50%.



COURSE CODE	TITLE OF THE COURSE	CREDITS	SEMESTER
ENG 692	RESEARCH PROJECT & DISSERTATION	24	IV

## Research Project & Dissertation

### Dissertation

**Objective(s):** To familiarize the students with the art of academic writing and exposing them to the practical understanding of research, research methodology, referencing, different types of citations and other important aspects of MLA Handbook. It will also help the students to develop their area of interest and perform a mini research on the same.

### Course Level Learning Outcomes:

Some of the learning outcomes, that the students of this course are expected to demonstrate, are listed as follows:

1. Identify the area of interest and select the topic for minor research.
2. Elaborate, analyse and appreciate the important concepts relating to the topic of dissertation.
3. Discuss and analyse the texts and authors under study.
4. Demonstrate the skill to apply appropriate research methodology and Style Manual.

Length of the Dissertation: 40 to 50 pages in 8000-10000 words.

**Supervisors:** Students will be assigned Supervisors from amongst the faculty of the department depending upon the specialization to guide them to write the dissertation.

**Evaluation and Viva-Voce:** The dissertation will be evaluated by the examiner(s) and Viva Voce shall be conducted on having the satisfactory report from the examiner(s).

**Duration:** Students will have to submit the dissertation before the commencement of end semester examinations of the fourth semester.

The following evaluation pattern will be followed

<i>Examination</i>	<b>Items</b>	<i>Marks</i>
<b>Midterm presentation</b>	M.A. dissertation three-member committee will be formed by HOD in consultation with guide (Guide + one member within the department + one member outside the department)	<b>100</b>
<b>End semester evaluation</b>	Presentation: 50 marks Viva-Voce: 50 marks Dissertation: 100 marks  (All faculties will be involved in the assessment. Guide will have 50% weightage and rest of the faculty 50%)	<b>200</b>

*Department of English*



Student should submit 2 hard copies and soft copy of the final research project along with plagiarism report in proper recommended format to HOD with all declarations and signatures. The students should follow research ethics and guidelines of the university.



## APPENDIX

### **Curricular Reforms – Extracts from National Education Policy-2020**

#### **I. National Education Policy: Vision of Higher Education:**

- Enabling the development of an enlightened, socially conscious, knowledgeable, and skilled nation
- The basis for knowledge creation and innovation thereby contributing to a growing national economy.
- The key to more vibrant, socially engaged, cooperative communities and a happier, cohesive, cultured, productive, innovative, progressive, and prosperous nation.
- Contributing towards sustainable livelihoods and economic development of the nation
- Creating holistic, thoughtful, creative and well-rounded individuals equipped with the key 21st century skills.

#### **II. NEP: Emphasis on Integrated Approach:**

- An integrated higher education system, including professional and vocational education;
- Enabling and encouraging high-quality multidisciplinary and cross-disciplinary education;
- 21st century capacities in fields across the arts, humanities, languages, sciences, social sciences, and professional, technical, and vocational fields;
- Even engineering institutions, such as IITs, to move towards more holistic and multidisciplinary education with more arts and humanities.
- Students of arts and humanities will aim to learn more science
- Efforts to incorporate more vocational subjects and soft skills in general education
- Integration of the humanities and arts with STEM for positive learning outcomes.

#### **III. NEP: Recommendation on Curricular Aspects:**

- Revamping curriculum, pedagogy, assessment, and student support for enhanced student experiences;
- Developing real understanding and learning how to learn - away from the culture of rote learning.
- Developing character, ethical and Constitutional values, intellectual curiosity, scientific temper, creativity, spirit of service
- Prepare the students for more meaningful and satisfying lives and work roles
- Identifying specific sets of skills and values across domains, while enabling the students to become economically independent.

#### **IV. NEP: Recommended Skills**

- 21st century capabilities across the range of disciplines;
- Personal accomplishment and enlightenment;



- Constructive public engagement;
- Productive contribution to the society;
- Scientific temper and evidence-based thinking;
- Creativity and innovativeness;
- Critical thinking and higher-order thinking capacities,
- Communication skills,
- Current affairs and knowledge of critical issues facing local communities, States, country and the world.
- In-depth learning and mastery of curricula across fields
- Social and moral awareness,
- Sense of aesthetics and art;
- Oral and written communication;
- Health and nutrition;
- Physical education, fitness, wellness, and sports;
- Collaboration and teamwork;
- Problem solving and logical reasoning;
- Environmental awareness, water/resource conservation, sanitation and hygiene
- In-depth learning and mastery of curricula across fields
- Social and moral awareness,
- Sense of aesthetics and art;
- Oral and written communication;
- Health and nutrition;
- Physical education, fitness, wellness, and sports;
- Collaboration and teamwork;
- Problem solving and logical reasoning;
- Environmental awareness, water/resource conservation, sanitation and hygiene

#### **V. NEP: Recommended Reforms**

- Introduction of contemporary subjects such as Artificial Intelligence, Film Studies, Summer Internship Project, Design Thinking, Holistic Health, Organic Living, Environmental Education, Global Citizenship Education (GCED), etc. to develop various important skills among students.
- Skills and values to be imbibed through engaging processes of teaching and learning
- Curriculum content to be reduced to make space for critical thinking and more holistic, inquiry-based, discovery-based, discussion-based, and analysis-based learning
- Content will focus on key concepts, ideas, applications, and problem solving
- Experiential learning including hands-on learning, arts-integrated and sports-integrated



education,

- Story-telling-based pedagogy in each subject.
- Various aspects and forms of art and culture as the basis for learning of concepts across subjects
- Imbibing the Indian ethos through integration of Indian art and culture in teaching and learning process
- Curriculum and pedagogy to be strongly rooted in the Indian and local context and ethos in terms of culture, traditions, heritage, customs, language, philosophy, geography, ancient and contemporary knowledge, societal and scientific needs, indigenous and traditional ways of learning etc.
- Empowering the students through flexibility in course choices
- Imaginative and flexible curricular structures to enable creative combinations of disciplines for study
- Offering multiple entry and exit points by removing currently prevalent rigid boundaries and creating new possibilities for life-long learning.
- Indian standards will be aligned with the International Standard Classification of Occupations maintained by the International Labour Organization.
- No hard separation among 'curricular', 'extracurricular', or 'co-curricular', among 'arts', 'humanities', and 'sciences', or between 'vocational' or 'academic' streams.
- Exposure to Indian knowledge system, cultural traditions and classical literature through promotion of multilingualism and reverence for Indian classical languages
- Weaving the cultural aspects of the languages - such as films, theatre, storytelling, poetry, and music with various relevant subjects and real-life experiences
- "Knowledge of India" to educate the students about knowledge from ancient India and its contributions to modern India
- Basic ethical reasoning, traditional Indian values and human and Constitutional values to be developed in all students.
- Credit-based courses and projects in the areas of community engagement and service, environmental education, and value-based education.
- Opportunities for internships with local industry, businesses, artists, crafts persons, etc. so that students engage with the practical side of their learning to improve their employability.
- Focus areas for vocational education will be chosen based on skills gap analysis and mapping of local opportunities.
- Focus on research and innovation through start-up incubation centers; technology development centers; and greater industry-academic linkages;
- Technical Education requires closer collaborations between industry and higher education institutions to drive innovation in curricular planning for desired outcomes.
- Technical education should have a renewed focus on opportunities to engage deeply with other disciplines for enhancing the employability of the youth.
- Continuous formative assessment to further the goals of each programme.



- Moving away from high-stakes examinations towards more continuous and comprehensive evaluation.
- Assessing the student achievement based on the learning goals for each programme, making the system fairer and outcomes more comparable.
- All programmes, courses, curricula, and pedagogy across subjects, including those in class, online, and in ODL modes to achieve global standards of quality.
- Faculty be given the freedom to design their own curricular and pedagogical approaches within the approved framework, including textbook and reading material selections, assignments, and assessments.
- Empowering the faculty to conduct innovative teaching, research, and service as they see best.
- Classroom transactions to shift towards competency-based learning and education.
- The assessment tools to be aligned with the learning outcomes, capabilities, and dispositions as specified for each subject.