



ਪੰਜਾਬ ਕੇਂਦਰੀਯ ਵਿਸ਼ਵਵਿਦਯਾਲਯ/ਪੰਜਾਬ ਕੇਂਦਰੀ ਯੂਨੀਵਰਸਿਟੀ
Central University of Punjab

A Central University established by an Act of Parliament

MA English

Course Structure and Detailed Syllabus

Batch: 2026-28

Department of English
School of Languages, Literature and Culture

Graduate Attributes

Graduates pursuing postgraduate studies in English at the Department of English, CU of Punjab will be able to demonstrate the acquisition of:

- a comprehensive knowledge and coherent understanding of the discipline of English in broad interdisciplinary and multidisciplinary contexts.
- a capacity to extrapolate from what has been learnt, translate concepts to real-life situations and apply acquired competencies in new/unfamiliar contexts to generate solutions to specific problems of life.

Moreover, the graduates will be able to demonstrate the ability to:

- listen carefully, read texts and research papers analytically, and present complex information in a clear and concise manner to different groups/audiences.
- acquire broad outlook, enhanced sensibility and aesthetic and intellectual faculties.
- create, perform, or think in different and diverse ways about the same objects or scenarios.
- use ICT in a variety of learning and work situations, and access, evaluate, and use a variety of relevant information sources.
- acquire and apply new knowledge and skills, including ‘learning how to learn’ skills and work independently.
- acquire and enhance gender sensitivity and adopt gender-neutral approach, and empathy to the less advantaged.
- the ability to problematize, synthesize, evaluate and articulate issues and design research proposals, and execute and report the results of an experiment or critical investigation.
- communicate, in a well-structured manner, technical information and explanations, and the findings/results of the research studies undertaken in the chosen field of study.
- exercise responsibility and demonstrate accountability in applying knowledge and/or skills in work and/or learning contexts.
- understand, embrace and evaluate humanistic, ethical, and moral values in life, including universal human values.
- recognize environmental and sustainability issues, and participate in actions to promote environmental awareness and sustainable development.
- identify with or understand the perspective, experiences, or points of view of another individual or group in a given situation.
- pursue self-paced and self-directed learning to upgrade knowledge and skills, including research-related skills, required to pursue doctoral research.

MA English Course Structure 2026-28

Category-I:

2-Year PG with Coursework in all the Four Semesters

Semester-I

<u>DSC</u>	<u>DSE</u>	<u>SEC</u>	<u>AEC</u>	<u>IDC</u>	<u>VAC</u>	<u>EC</u>	<u>I/F V</u>	<u>Disse</u>	<u>Total</u>
<u>12</u>	<u>3</u>	<u>4</u>	=	<u>0</u>	=	<u>2</u>	=	=	<u>21</u>

Sr. No.	Course Code	Course Title	Course Type				Cr
				L	T	P	
1	MENG.401	Introduction to the Study of Literature	DSC	4	0	0	4
2	MENG.402	Introduction to Language and Linguistics	DSC	3	1	0	4
3	MENG.403	British Poetry	DSC	3	1	0	4
4	MENG.404	Literary Criticism	SEC	3	1	0	4
	<i>Discipline Elective Course (any one of the following):</i>						
5.1	MENG.405	Literature and Gender	DSE	3	0	0	3
5.2	MENG.406	Children's Literature	DSE	3	0	0	3
5.3	MENG.407	English Language in India	DSE	3	0	0	3
5.4	MENG.408	Cultural Studies: Texts and Interpretations	DSE	3	0	0	3
5.5	MENG.409	Indian English Literature	DSE	3	0	0	3
6	MENG.410	Entrepreneurship	EC	2	0	0	2
	-	*Individualised Educational Program	-	0	2	0	0
	Total Credits			18	03	0	21

Semester-II

<u>DSC</u>	<u>DSE</u>	<u>SEC</u>	<u>AEC</u>	<u>IDC</u>	<u>VAC</u>	<u>EC</u>	<u>I/F V</u>	<u>Disse</u>	<u>Total</u>
<u>8</u>	<u>3</u>	<u>4</u>	<u>2</u>	<u>02</u>	<u>2</u>	=	=	=	<u>21</u>

Sr. No.	Course Code	Course Title	Course Type				Cr
				L	T	P	
1	MENG. 411	British Fiction	DSC	3	1	0	4
2	MENG.516	American Literature	DSC	3	1	0	4

3	MENG.517	Literary Theory	SEC	3	1	0	4
Discipline Elective Course (any one of the following):							
4.1	MENG.518	Applied Linguistics	DSE	3	0	0	3
4.2	MENG.519	Literature and Allied Arts: Cinema	DSE	3	0	0	3
4.3	MENG.520	Critical and Cultural Theory	DSE	3	0	0	3
4.4	MENG.521	American Fiction	DSE	3	0	0	3
4.5	MENG.522	Posthumanism: Literary and Filmic Representation	DSE	3	0	0	3
4.6	MENG.523	Dalit Aesthetics: Literature and Visual Culture	DSE	3	0	0	3

	Ability Enhancement Course		AEC	2	0	0	2
5	MENG.503	Professional Communication in English	AEC	2	0	0	2

	*Value-added Course (choose a Course from the Value Added Courses offered in the University)		VAC	2	0	0	2
	Value Added Courses (for other departments):						
6	MENG.504	Humanism: An Indian Perspective	VAC	2	0	0	2
-	-	*Individualised Educational Program	-	0	02	0	0

		*Interdisciplinary Course (choose a course from the Interdisciplinary courses offered in the University)	IDC	2	0	0	2
7.1	MENG.501	Literature and Science	IDC	2	0	0	2
7.2	MENG.502	Comics and Visual Culture	IDC	2	0	0	2
		Total Credits		18	03	0	21

Semester-III

<u>DSC</u>	<u>DSE</u>	<u>SEC</u>	<u>AEC</u>	<u>IDC</u>	<u>VAC</u>	<u>EC</u>	<u>I/F V</u>	<u>Disse</u>	<u>Total</u>
<u>8</u>	<u>3</u>	<u>7</u>	<u>2</u>	<u>=</u>	<u>=</u>	<u>=</u>	<u>=</u>	<u>=</u>	<u>20</u>

Sr. No.	Course Code	Course Title	Course Type		
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				L	T	P	C r
1	MENG.535	British Drama	DSC	3	1	0	4
2	MENG.536	Indian Literature in English and in Translation	DSC	3	1	0	4
3	MENG.537	Research Methodology, Academic Writing, and Computer Applications	SEC	3	0	2	4
4	MENG.543	Practical Criticism	SEC	0	0	6	3
		<i>Elective course (any one of the following):</i>					
5.1	MENG.538	African American Literature	DSE	3	0	0	3
5.2	MENG.539	Folklore and Literary Practices	DSE	3	0	0	3
5.3	MENG.540	Colonial Discourse and Postcolonial Studies	DSE	3	0	0	3
5.4	MENG. 541	Migration and Diaspora Studies	DSE	3	0	0	3
5.5	MENG. 542	Health Humanities in Literature	DSE	3	0	0	3
5.6	MENG. 543	Environmental Humanities	DSE	3	0	0	3

	<i>Ability Enhancement course for those who opt for course work in the fourth semester)</i>						
6.1	MENG.506	Basics of Academic Writing	AEC	2	0	0	2
-	-	*Individualised Educational Program	-	0	02	0	0
	Total Credits			14	02	8	20

Semester-IV

<u>DSC</u>	<u>DSE</u>	<u>SEC</u>	<u>AEC</u>	<u>IDC</u>	<u>VAC</u>	<u>EC</u>	<u>I/F V</u>	<u>Disse</u>	<u>Total</u>
8	3	7	=	=	=	=	2	=	20

	Course Code	Course Title	Course Type				Cr
				L	T	P	
1	MENG.561	New Literatures	DSC	3	1	0	4
2	MENG.562	Classics of World Literature	DSC	3	1	0	4
3.1	MENG.563	American Poetry	DSE	3	0	0	3
3.2	MENG.564	Shakespeare across Cultures	DSE	3	0	0	3
3.3	MENG. 565	Indian Literary Theories	DSE	3	0	0	3

4.1	MENG 566	Creative Writing	SEC	2	0	4	4
4.2	MENG.567	Translation Theory and Practice	SEC	2	0	4	4
5.1	MENG.568	Discourse Analysis	SEC	2	0	2	3
5.2	MENG.569	English Language Teaching	SEC	2	0	2	3
6	MENG.596	Industrial/Field Visit (Content writing/editing)	I/FV	0	0	4	2
-	-	*Individualised Educational Program	-	0	02	0	0
Total Credits				13	02	10	20

Category-II:

2-Year PG with Coursework in Three Semesters and Research in the Fourth Semester

Semester-I

<u>DSC</u>	<u>DSE</u>	<u>SEC</u>	<u>AEC</u>	<u>IDC</u>	<u>VAC</u>	<u>EC</u>	<u>I/F V</u>	<u>Disse</u>	<u>Total</u>
<u>12</u>	<u>3</u>	<u>4</u>	<u>=</u>	<u>=</u>	<u>=</u>	<u>2</u>	<u>=</u>	<u>=</u>	<u>21</u>

Sr. No.	Course Code	Course Title	Course Type				Cr
				L	T	P	
1	MENG.401	Introduction to the Study of Literature	DSC	4	0	0	4
2	MENG.402	Introduction to Language and Linguistics	DSC	3	1	0	4
3	MENG.403	British Poetry	DSC	3	1	0	4
4	MENG.404	Literary Criticism	SEC	3	1	0	4
<i>Discipline Elective Course (any one of the following):</i>							
5.1	MENG.405	Literature and Gender	DSE	3	0	0	3
5.2	MENG.406	Children's Literature	DSE	3	0	0	3
5.3	MENG.407	English Language in India	DSE	3	0	0	3
5.4	MENG.408	Cultural Studies: Texts and Interpretations	DSE	3	0	0	3

5.5	MENG.409	Indian English Literature	DSE	3	0	0	3
6	MENG.410	Entrepreneurship	EC	2	0	0	2
	-	*Individualised Educational Program	-	0	2	0	0
	Total Credits			19	02	0	21

Semester-II

<u>DSC</u>	<u>DSE</u>	<u>SEC</u>	<u>AEC</u>	<u>IDC</u>	<u>VAC</u>	<u>EC</u>	<u>I/F V</u>	<u>Disse</u>	<u>Total</u>
<u>8</u>	<u>3</u>	<u>4</u>	<u>2</u>	<u>02</u>	<u>2</u>	=	=	=	<u>21</u>

Sr. No.	Course Code	Course Title	Course Type				C r
				L	T	P	
1	MENG.411	British Fiction	DSC	3	1	0	4
2	MENG.516	American Literature	DSC	3	1	0	4
3	MENG.517	Literary Theory	SEC	3	1	0	4
	<i>Discipline Elective Course (any one of the following):</i>						
4.1	MENG.518	Applied Linguistics	DSE	3	0	0	3
4.2	MENG.519	Literature and Allied Arts: Cinema	DSE	3	0	0	3
4.3	MENG.520	Critical and Cultural Theory	DSE	3	0	0	3
4.4	MENG.521	American Fiction	DSE	3	0	0	3
4.5	MENG.522	Posthumanism: Literary and Filmic Representation	DSE	3	0	0	3
4.6	MENG.523	Dalit Aesthetics: Literature and Visual Culture	DSE	3	0	0	3

	Ability Enhancement Course		AEC	2	0	0	2
5	MENG.503	Professional Communication in English	AEC	2	0	0	2

	*Value-added Course (choose a Course from the Value Added Courses offered in the University)		VAC	2	0	0	2
	<i>Value Added Courses (for other departments):</i>						
6.1	MENG.504	Humanism: An Indian Perspective	VAC	2	0	0	2
-		*Individualised Educational Program	-	0	02	0	0

		<i>*Interdisciplinary Course (choose a course from the Interdisciplinary courses offered in the University)</i>	IDC	2	0	0	2
7.1	MENG.501	Literature and Science	IDC	2	0	0	2
7.2	MENG.502	Comics and Visual Culture	IDC	2	0	0	2

	Total Credits	18	03	0	21
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Semester-III

<u>DSC</u>	<u>DSE</u>	<u>SEC</u>	<u>AEC</u>	<u>IDC</u>	<u>VAC</u>	<u>EC</u>	<u>I/F V</u>	<u>Disse</u>	<u>Total</u>
8	3	7	=	=	2	=	=	=	20

Sr. No.	Course Code	Course Title	Course Type				C r
				L	T	P	
1	MENG.535	British Drama	DSC	3	1	0	4
2	MENG.536	Indian Literature in English and in Translation	DSC	3	1	0	4
3	MENG.537	Research Methodology, Academic Writing, and Computer Applications	SEC	3	0	2	4
4	MENG.599-1	Dissertation- Part I	SEC	0	0	6	3
		<i>Elective course (any one of the following):</i>					
5.1	MENG.538	African American Literature	DSE	3	0	0	3
5.2	MENG.539	Folklore and Literary Practices	DSE	3	0	0	3
5.3	MENG.540	Colonial Discourse and Postcolonial Studies	DSE	3	0	0	3
5.4	MENG. 541	Migration and Diaspora Studies	DSE	3	0	0	3
5.5	MENG. 542	Health Humanities in Literature	DSE	3	0	0	3
5.6	MENG. 543	Environmental Humanities	DSE	3	0	0	3

	<i>*Value-added Course (choose a Course from the Value Added Courses offered in the University)</i>		VAC	2	0	0	2
	<i>Value Added Courses (for those students who opt for dissertation in the fourth semester)</i>						
6	MENG.505	Natyashastra	VAC	2	0	0	2
-	-	*Individualised Educational Program	-	0	02	0	0

	Total Credits	14	02	8	20
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Semester-IV

<u>DSC</u>	<u>DSE</u>	<u>SEC</u>	<u>AEC</u>	<u>IDC</u>	<u>VAC</u>	<u>EC</u>	<u>I/F V</u>	<u>Disse</u>	<u>Total</u>
=	=	=	=	=	=	=		<u>20</u>	<u>20</u>

	Course Code	Course Title	Course Type				Cr
				L	T	P	
1	MENG.599-2	Dissertation- Part II	SDC	0	0	40	20
	Total Credits			0	0	20	20

**Individualised Educational Program:* Each semester, one non-credit hour (two-contact hours) has been kept in the timetable for Individualized Education Plan/Tutorial for remedial teaching. During this time, faculty and research scholars of the department will be available for one-to-one interaction/tutorial sessions to facilitate students' understanding of the concepts better, and absorb and assimilate the content more effectively.

Examination Pattern and Evaluation for Master's Students

Formative Evaluation: Internal assessment shall be 25 marks using any two or more of the given methods: tests, open-book examinations, assignments, term papers, etc. The mid-semester test shall be of a descriptive type, with 25 marks, including short answers and essay types. The number of questions and distribution of marks shall be decided by the teachers.

Summative Evaluation: The End-semester examination (50 marks) with 70% descriptive type and 30% objective type shall be conducted at the end of the semester. The objective type shall include one-word/sentence answers, fill-in-the-blanks, MCQs', and matching. The descriptive type shall include short answer and essay-type questions. The number of questions and distribution of marks shall be decided by the teachers. **Questions for exams and tests shall be designed to assess course learning outcomes along with a focus on knowledge, understanding, application, analysis, synthesis, and evaluation.**

The evaluation for IDC, VAC, and entrepreneurship, innovation, and skill development courses shall include MST (50 marks) and ESE (50 marks). The pattern of examination for both MST and ESE shall be the same as the ESE described above for other courses.

Evaluation of dissertation proposals in the third semester shall include 50% weightage by supervisor and 50% by HoD and senior-most faculty of the department. The evaluation of the dissertation in the fourth semester shall include 50% weightage for continuous evaluation by the supervisor for regularity in work, mid-term evaluation, report of dissertation, presentation, and final viva-voce; 50% weightage based on average assessment scores by an external expert, HoD and senior-most faculty of the department. The distribution of marks is based on the report of the dissertation (30%), presentation (10%), and final viva voce (10%). The external expert may attend the final viva-voce through offline or online mode.

Examination Pattern

<i>Core, Discipline Elective, and Compulsory Foundation Courses</i>			<i>IDC, VAC, and Entrepreneurship, Innovation and Skill Development Courses</i>	
	<i>Marks</i>	<i>Evaluation</i>	<i>Marks</i>	<i>Evaluation</i>
Internal Assessment	25	Various methods	-	-
Mid-semester Test (MST)	25	Descriptive	50	Descriptive (70%) Objective (30%)
End-semester Exam (ESE)	50	Descriptive (70%) Objective (30%)	50	Descriptive (70%) Objective (30%)

<i>Dissertation Proposal (Third Semester)</i>			<i>Dissertation (Fourth Semester)</i>		
	<i>Marks</i>	<i>Evaluation</i>		<i>Marks</i>	<i>Evaluation</i>
Supervisor	50	Dissertation proposal and presentation	Supervisor	50	Continuous assessment (regularity in work, mid term evaluation) dissertation report, presentation, final viva-voce
HoD and Other faculty of the department	50	Dissertation proposal and presentation	External Examiner/Evaluator	50	Dissertation report (30), presentation (10), final viva voce (10)

Marks for internship shall be given by the supervisor, HoD and faculty of the department.

Evaluation Parameters for Practical Criticism

<i>Parameters</i>	<i>Marks</i>
Analytical ability	20
Relevance of critical theory	20
Relationship between content and form	20

Overall assessment	20
Viva-voce	20
Total	100

Evaluation Parameters for Computer Practicals

<i>Parameters</i>	<i>Marks</i>
Implementation and analytical ability	60
Practical File	10
Viva-voce	30
Total	100

Some Guidelines for Internal Assessment

1. The components/pattern of internal assessment/evaluation should be made clear to students during the semester.
2. The results of the internal assessment must be shown to the students.
3. The question papers and answers of internal assessment should be discussed in the class.
4. The internal assessment shall be transparent and student-friendly and free from personal bias or influence.

Abbreviations and Explanations:

DSC: Discipline Specific Core Course

DSE: Discipline Specific Elective

SEC: Skill Enhancement Course

AEC: Ability Enhancement Course

IDC: Interdisciplinary Elective

EC: Entrepreneurship Course

VAC: Value Added Course

Diss.: Dissertation

I/FV: Industrial/Field Visit

L: Lectures; T: Tutorial; P: Practical; Cr: Credits

Details of the Syllabus

SEMESTER – I

L	T	P	Credits
4	0	0	4

Course Code: MENG.401

Course Title: Introduction to the Study of Literature

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Identify what literature is, what is enjoyable to read, and beneficial to learn

CLO 2: Create some basic questions in the professional study of literature in English

CLO 3: Critically analyse what makes a piece of writing literature

CLO 4: Analyze what are the major types/kinds of literature

CLO 5: Identify what unique qualities and effects they convey to readers

CLO 6: Critically appreciate and show that how we recognize the language that embodies the literary qualities and effects

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours: 15	Prose: Definitions, kinds, and examples (letter, report, commentary, diary/ journal/memoir; annals, memoranda, and documents; biography, autobiography; types of the essay); Broad division into Fiction and Non-fiction; types of each. ‘Literature’ Entry in <i>Keywords</i> by Raymond Williams (pp. 150–154.) George Orwell: Why I Write Nissim Ezekiel ‘Naipaul’s India and Mine’ Terry Eagleton: How to Read Literature George Orwell: ‘Politics and the English Language.’ Essential Reading: Abrams, M.H. <i>A Glossary of Literary Terms</i> <i>[Discussion on kinds of and divisions in Prose, and generating pertinent questions by students]</i>	CLO 1 CLO 2 CLO 3

Unit II Hours: 15	Poetry: Kinds of poetry; the language of poetry (figurative versus literal language, irony, sounds, rhythms, voices, lexical and syntactic orders, images/imagery.); verse forms and structures. Edmund Spenser, ‘One day I wrote her name upon the strand...’ G.M. Hopkins, ‘God’s Grandeur’, Robert Frost, ‘Nothing Gold Can Stay’, Denise Levertov, ‘The Secret’, Ted Hughes, ‘Thought-Fox’. Essay on Rasa: Indian Literary Theory: Kapil Kapoor Terry Eagleton: <i>How to Read a Poem</i>. Essential Reading: <i>Literature: Thinking, Reading, and Writing Critically</i>. Ed. Sylvan Barnet et al. (Section on Poetry) <i>[Discussion on poetry as a genre, and generating pertinent questions by students]</i>	CLO 4 CLO 5 CLO 6
Unit III Hours: 15	Drama: Brief introduction to the stage, and the origins of drama; basic concepts such as plot, character, action, climax, suspense, tragedy, comedy, farce, melodrama; the full length/five-act play versus the One-act; stage-set and setting; dramatic irony, the play-text, and language. Vijay Tendulkar: <i>Sakharam Binder</i> (Act 1) William Shakespeare: <i>Julius Caesar</i> (Act I Scene 1) Essential Reading: <i>G.N. Devy Reader</i> (Sections) <i>The Elements of Drama</i> by J.L. Styan <i>[Discussion on Drama as a genre, and generating pertinent questions by students]</i>	CLO 4 CLO 5 CLO 6
Unit IV Hours: 15	Definition and kinds of short and long fiction; <i>katha</i> versus tale versus story; metafiction; narrative focus/ voice(s), telling and listening, point of view, plot, character, description, setting/ background; allegory and symbolic suggestion; narrative embedding and layering (mise-en abyme); theme versus motif; text and language. A.K. Ramanujan, <i>Folktales from India</i>, (pp. 3, 4, 30 – 35). Grace Paley, ‘A Conversation with My Father’ from <i>Enormous Changes at the Last Minute: Stories</i>. R.K. Narayan, ‘The Grandmother’s Tale’ from <i>Grandmother's Tale and Selected Stories</i> Essential Reading: <i>The Art of Fiction</i> by John Gardener	CLO 4 CLO 5 CLO 6

	<i>Literature: An Introduction to Fiction, Poetry, and Drama.</i> Eds. X.J. Kennedy and Dana Gioia. (Section on Fiction) <i>[Discussion on Fiction as a genre, and generating pertinent questions by students]</i>	
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Transactional Modes:

Lecture, discussion, recitation, presentations by students, assignments, library research on topics or problems, open textbook study, drama-role play

Suggested Readings:

1. Abrams, M.H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia, 2010.
2. Barnet, Sylvan et al. *Literature: Thinking, Reading, and Writing Critically*. 5th Edition. New York: Longman, 2015.
3. Devy, G.N. *The G.N. Devy Reader*. Hyderabad: Orient Blackswan, 2009.
4. Eagleton, Terry. *How to Read a Poem*. London: Blackwell, 2017.
5. Eagleton, Terry. *How to Read Literature*. New York: Yale UP, 2019.
6. Gardener, John. *The Art of Fiction*. New Delhi: Vintage, 1985.
7. Kapoor, Kapil and Nalini M. Ratnam. *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliated East-West Press, 1998.
8. Kennedy X. J. and Dana Gioia, eds. *Literature: An Introduction to Fiction, Poetry, and Drama*. 13th Edition. New York: Pearson, 2016.
9. Lodge, David. *The Art of Fiction*. New Delhi: Vintage, 2011.
10. Narayan. R. K. *Grandmother's Tale and Selected Stories*. New York: Viking, 1999.
11. Paley, Grace. *Enormous Changes at the Last Minute: Stories*. New York: Farrar, Straus and Giroux, 1974.
12. Ramanujan, A.K. *Folktales from India*. New Delhi: Penguin, 2009.
13. Styant, J.L. *The Elements of Drama*. London: CUP, 2016.
14. Strand, Mark, and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*. New York: Norton, 2000.
15. Tyson, Hannah and Mark Beverley. *IB English A: Literature Course Companion* (Oxford IB Diploma Programme). OUP, 2012.
16. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. New York: OUP, 1986.

Online Resources:

1. Introduction to the theory of Literature. Yale University
<https://www.youtube.com/watch?v=4YY4CTSO8nY&list=PLD00D35CBC75941BD>
2. Monica Cure: How to Read Poetry
<https://www.youtube.com/watch?v=6irYRriLvgA>
3. Introduction to British Literature
<https://www.youtube.com/watch?v=C4NwTzQFXDM>
4. Introduction to modern poetry
<https://www.youtube.com/watch?v=aG9el6hOjm8&list=PLh9mgdi4rNewA25FVJ-lawQ-yr alF58z>
5. Life and Literature
https://www.youtube.com/watch?v=gtptraObMVI&list=PLNsppmbLKJ8JmLiopBwS9gV_Mgz nDPzt 5&index=122
6. Reading English Literature
https://www.youtube.com/watch?v=AitPKBlInj8&list=PLNsppmbLKJ8JmLiopBwS9gV_Mgz nDPzt 5&index=158

L	T	P	Credits
3	1	0	4

Course Code: MENG.402

Course Title: Introduction to Language and Linguistics

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Understand fundamental concepts of linguistics, including phonetics, phonology, morphology, syntax, semantics, and pragmatics.

CLO2: Evaluate different ways of explaining language and decide which explanation works best in a given context.

CLO3: Critically examine language use in society and grasp how and why language varies across speakers and over time, how individuals acquire language and how language works in the brain.

CLO4: Develop brief linguistic analyses or arguments using appropriate terminology and frameworks to interpret real-life language examples.

Course Contents:

Units/ Hours	Contents	Mapping with CLO
Unit I Hours:15	Language: Nature of language; Origin of language; Animal and human communication; Properties of human language; Innateness hypothesis* Phonetics and Phonology: Classification of speech sounds; Phonemes; Allophones. Morphology: Content and function words; Morphemes; Word formation <i>[Group discussions on nature of language and difference between animal and human communication; Individual tasks on phonetic transcription and drawing phrase structure trees]</i>	CLO1 CLO2
Unit II Hours:15	Syntax: Descriptive and prescriptive Grammar; Syntactic categories; Phrase structure trees*; Transformational analysis; Transformational grammar Semantics: Basic concepts of semantics; Truth and meaning; Compositional semantics; Lexical semantics <i>[Group discussions on the significance of descriptive and prescriptive grammar and the concept of 'meaning']</i>	CLO1 CLO2
Unit III Hours:15	Pragmatics: Context; Implicature; Presupposition; Speech act; cohesion and coherence; Cooperative principle; Context; Language,	CLO2

	meaning and power* Brain and language: Localization of language; Aphasia; Language Acquisition: Stages in language acquisition; Input; Second language acquisition, Bilingualism; Native language influence* <i>[Practice tasks on the identification of speech acts, contexts and cooperative principles in the identification of meaning]</i>	CLO3
Unit IV Hours:15	Language and Society: Regional, social and cultural variations in language; Lingua-francas; Pidgins and creoles; Styles, slangs and jargons; Sapir-Whorf hypothesis;* Linguistic classification: Language families; Language history and change* Basics of Computational linguistics: Large Language Models (LLM); Natural Language Processing and General Artificial intelligence <i>[Discussion on the relevance of Sapir- Whorf hypothesis and language change in the present times]</i>	CLO2 CLO4

*= These topics will be taken up in tutorial mode wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, audio-visual lessons, individualized instructions.

Suggested Readings:

1. Aitchison, Jean. *The Articulate Mammal: An Introduction to Psycholinguistics*. The United Kingdom, Taylor & Francis, 2011.
2. Akmajian, A., Farmer, A. K., Bickmore, L., Demers, R. A., Harnish, R. M. *Linguistics: An Introduction to Language and Communication*. United Kingdom: MIT Press, 2017.
3. Bloomfield, L. *Language*. India, Motilal Banarsidass Publishers, 1994.
4. Chomsky, N. *Language and Mind*. Cambridge: Cambridge University Press, 2006.
5. Chomsky, N. *Syntactic Structures*. Germany: De Gruyter, 2020.
6. Clark, John Ellery, Colin Yallop, and Janet Fletcher. *An Introduction to Phonetics and Phonology*. Wiley-Blackwell, 2007.
7. Crystal, David. *Words Words Words*. United Kingdom, OUP Oxford, 2007.
8. Dalai, Bata Kishor. *Studies in Indian Linguistics*. India, Bharatiya Kala Prakashan, 2007.
9. Eisenstein, J. *Introduction to Natural Language Processing*. United Kingdom: MIT Press, 2019
10. Ellis, Rod. *The Study of Second Language Acquisition*. Oxford, Oxford University Press, 2008.
11. Fromkin, V., Rodman, R., Hyams, N., Amberber, M., Cox, F., Thornton, R. . *An Introduction to Language*. Australia: Cengage Learning Australia, 2021
12. Schwieter J.W., & de Garavito J.B (eds.). *Introducing Linguistics: Theoretical and Applied Approaches*. Singapore: Cambridge University Press, 2021.
13. Halliday, M., Matthiessen, C. M., Halliday, M., Matthiessen, C. *An Introduction to Functional Grammar*. United Kingdom: Taylor & Francis, 2014.
14. Harley, Trevor A. *The Psychology of Language: From Data to Theory*. The United Kingdom, Taylor & Francis, 2013.

15. Hockett, Charles F. *Course in Modern Linguistics*. Prentice-Hall College Div, 1958.
16. Hudson, R. A. (1996). *Sociolinguistics*. United Kingdom: Cambridge University Press.
17. Jurafsky, D. and Martin, J.H. *Speech and Language Processing.*, 2000. Available at:
<https://web.stanford.edu/~jurafsky/slp3/ed3book.pdf>
18. Lyons, J. *Introduction to Theoretical Linguistics*. Cambridge UP, 1968.
19. Meyerhoff, Miriam. *Introducing Sociolinguistics*. The United Kingdom, Taylor & Francis, 2015.
20. Pinker, S. *The Language Instinct: How The Mind Creates Language*. United States: Harper Collins, 2010.
21. Reetz, Henning, Allard Jongman. *Phonetics: Transcription, Production, Acoustics, and Perception*. Blackwell, 2008.
22. Roach, Peter. *English Phonetics and Phonology: a Practical Course*. Cambridge UP, 2009.
23. Saussure, Ferdinand de. *Course in General Linguistics*. Eds. Charles Bally and Albert Sechehaye. Trans. Roy Harris. La Salle, Illinois: Open Court, 1983.
24. Stockwell, Peter. *Sociolinguistics: A Resource Book for Students*. The United Kingdom, Routledge, 2007.
25. Syal, Pushpinder. *An Introduction to Linguistics: Language, Grammar and Semantics*. PHI Learning Pvt. Ltd., 2007.
26. Wildgen, Wolfgang. *The Evolution of Human Language: Scenarios, Principles, and Cultural Dynamics*. John Benjamins Publishing Company, 2004.
27. Yule, George. *The Study of Language*. Cambridge, UK: Cambridge University Press, 2022.

Online Resources:

1. Glottopedia: <http://glottopedia.org>
2. English Language Timeline: <http://www.bl.uk/learning/langlit/timeline/index.html>
3. The Rosetta Project: <https://rosettaproject.org/>
4. Speech Accent Archive: <http://accent.gmu.edu/index.php>
5. International Phonetic Association: <https://www.internationalphoneticassociation.org/>
6. The International Corpus of English (ICE): <http://ice-corpora.net/ice/>
7. Linguist List: Online database for linguists- <https://linguistlist.org/>

L	T	P	Credits
3	1	0	4

Course Code: MENG.403

Course Title: British Poetry

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Read closely and appraise Middle and Early Modern English, from Chaucer's rhyming couplets to Shakespearean sonnets.

CLO2: Demonstrate knowledge of the style, structure, and content of the assigned literary texts.

CLO3: Identify the unique qualities of the authors studied, and compare and contrast them.

CLO4: Situate the assigned literary texts in their historical contexts and recognize the impact of major events and transitions.

Course Contents:

Units/ Hours	Contents	Mappin g with CLO
Unit I Hours: 15	Geoffrey Chaucer: "Prologue to the Canterbury Tales" Edmund Spenser: "Epithalamion"* William Shakespeare: Sonnet (selections)* John Donne: "The Flea", <i>(Discussion on various other contemporary poets)</i>	CLO 1
Unit II Hours: 15	John Milton: "On The Morning of Christ's Nativity"* Alexander Pope: "Ode to Solitude" William Blake: "The Garden of Love" William Wordsworth: Lucy Poems (selections) S. T. Coleridge: "Kubla Khan" <i>(Students will be asked to write term paper on other contemporary poets)</i>	CLO 2
Unit III Hours: 15	P B Shelley: "Ode to West Wind" John Keats: "Ode on a Grecian Urn" Robert Browning: "Porphyria's Lover" Matthew Arnold: "Dover Beach" Christina Rossetti: "Goblin Market"*	CLO 3
Unit IV Hours: 15	W B Yeats: "Leda and the Swan" Wilfred Owen: "Strange Meeting"* T S Eliot: <i>The Waste Land</i> Carol Ann Duffy "Havisham", "In Your Mind" <i>(Students will write term paper on various other contemporary poems)</i>	CLO 4

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, required term paper, open textbook study.

*= These texts will be taken up for Term Papers and Assignments wherein students' presentations and discussion are mandated.

Texts for Assignment, Term Paper and Presentation Topics:

- "Jabberwocky" by Lewis Carroll
- "Do not go gentle into that good night" by Dylan Thomas
- "The Lady of Shalott" and "Ulysses" by Alfred Tennyson
- "If—" by Rudyard Kipling
- "The Love Song of J. Alfred Prufrock" by T. S. Eliot
- "The Lake Isle of Innisfree" by W.B. Yeats

- "The Passionate Shepherd to His Love" by Christopher Marlowe
- "Procedures for Underground" and "Siren Song" by Margaret Atwood
- "God's Grandeur" by Ted Hughes

Suggested Readings:

1. Abrams, M H. et al. *The Norton Anthology of English Literature: Major Authors*. 9th edition. New York and London: W. W. Norton, 2013.
2. Bowden, Muriel: *A Commentary on the General Prologue*, Macmillan: London, 1948. 3. Bush, Douglas. *English Literature in the Earlier Seventeenth Century 1600-1660*, Clarendon Press: Oxford, 1962.
4. Carter, Ronald & MacRae, John. *The Routledge History of English Literature in English: Britain and Ireland*, New York: Routledge, 1997.
5. Coghill, N.: *The Poet Chaucer*, London, 1961.
6. Gardner, Helen, ed. John Donne: *A Collection of Critical Essays*. Prentice-Hall, 1982. 7. Geoffrey Chaucer, Wyatt-J., ed., *Chaucer, The Prologue*, University Tutorial Press, London 1997
8. Gerald, Hammond. *The Metaphysical Poets*. Macmillan 1974.
9. Julian Lovelock. *Songs & Sonnets*. Macmillan, 1973.
10. Sanders, Andrew. *The Short Oxford History of English Literature*, Oxford: Clarendon Press, 1994. 11. Berthoff, Ann E. *Resolved Soul: A Study of Marvell's Major Poems*. Princeton UP, 2015.
12. Burlinson, Christopher. *Allegory, Space and the Material World in the Writings of Edmund Spenser*. DS Brewer, 2006.
13. Hadfield, Andrew. *Edmund Spenser: A Life*. Oxford UP, USA, 2014.
14. Hughes, Ted. *Collected Animal Poems: The Iron Wolf; What is the Truth?; A March Calf; The Thought-fox*. 1995.
15. Marvell, Andrew. *The Complete Poems*. Penguin, 1985.
16. Rogers, Pat. *The Cambridge Companion to Alexander Pope*. Cambridge UP, 2007. 17. Summers, Joseph. *George Herbert: His Religion and Art*. Wipf and Stock Publishers, 2018.

Online Resources

1. Poetry Foundation:
https://www.poetryfoundation.org/poems/browse#page=1&sort_by=recently_added 2.
 - English Literature, e-Resources: <https://libguides.reading.ac.uk/english-literature/e-resources> 3.
 - Age of Chaucer & Introduction to Chaucer
<https://www.youtube.com/watch?v=7azPpgE4Q2w&list=PLZmtNST9nzOw-c6OUexg7PnMr umoxm23>
 4. Metaphysical Poetry
<https://www.youtube.com/watch?v=nH5I2Qz2hsc&list=PLZmtNST9nzOw-c6OUexg7PnMr umoxm23&index=7>
 5. The Waste Land by T.S. Eliot
<https://www.youtube.com/watch?v=S6Wf3r0nwBA&list=PLZmtNST9nzOw-c6OUexg7PnMr umoxm23&index=22>
 6. Introductory Lectures on British Poetry
<https://www.youtube.com/watch?v=l9z4jWp8U3Y>
 7. Modern British Literature Yeats's Late Poetry
<https://www.youtube.com/watch?v=UXRiWf4p7J8>
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L	T	P	Credits
3	1	0	4

Course Code: MENG.404

Course Title: Literary Criticism

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Understand the seminal texts of literary criticism with clarity.

CLO 2: In a broader historical context understanding the evolution of literary criticism including the transitions in different literary periods..

CLO 3: Developing the capacity to analyse and evaluate various critical arguments and perspectives.

CLO 4: Apply theoretical approaches to critique literary texts by using different frameworks.

Course Contents:

Units/ Hours	Contents	Mapping with CLO
Unit I Hours: 15	Plato: <i>Republic</i> (selections/Chapter 10) Aristotle: <i>Poetics</i>	CLO 1
	Philip Sidney: 'An Apology for Poetry'* <i>[Discussion on Horace "ArsPoetica", and Longinus "On the Sublime"]*</i>	
Unit II Hours: 15	John Dryden 'An Essay on Dramatic Poesy'* Dr. Johnson 'Preface' to <i>Shakespeare</i> Walter Pater: Preface to <i>Studies in the History of the Renaissance</i> <i>[Discussion on the influence of Ben Jonson, and on neo-classical criticism] *</i>	CLO 2
Unit III Hours: 15	William Wordsworth 'Preface' to <i>The Lyrical Ballads</i> (1800)* Samuel Taylor Coleridge <i>Biographia Literaria</i> , Chapters XIII, and XIV <i>[Discussion on Shelley's "A Defence of Poetry"]*</i>	CLO 3

Unit IV Hours: 15	T.S. Eliot: 'Tradition and the Individual Talent' Cleanth Brooks: 'Irony as a Principle of Structure'* F.R. Leavis: The Great Tradition (Discussion on Mathew Arnold's "The Study of Poetry.")*	CLO 4
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*= These texts will be taken up in tutorial mode wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open textbook study.

Suggested Readings:

1. Abrams, M.H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000.
2. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.
3. Daiches, David. *Critical Approaches to Literature*. 2nd ed. Hyderabad: Orient Longman, 2001.
4. David Lodge (ed.). *Modern Criticism and Theory*. London, Longman, 1988.
5. David Lodge (ed.). *Twentieth-Century Literary Criticism Reader*. London, Longman, 1972.
6. Ford, Boris (ed.). *The Pelican Guide to English Literature*, Vols.4 & 5. London: Pelican, 1980.
7. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
8. House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970.
9. Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970.
10. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.
11. Robert Con Davis (ed). *Contemporary Literary Criticism: Modernism Through Post Structuralism*. London: Longman, 1986.
12. Sethuraman, V S. (ed) *Contemporary Criticism; An Anthology*. Madras: Macmillan, 1989.
13. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.
14. Wellek, Rene. *A History of Modern Criticism: 1750-1950*, Vols. I-IV. London: Jonathan Cape, 1958.
15. Wilbur Scott (ed). *Five Approaches of Literary Criticism*. New York: Macmillan, 1978.

Online Resources:

1. Stanford Encyclopedia of Philosophy: <https://plato.stanford.edu/>

Discipline Specific Elective Courses:

L	T	P	Credits
3	0	0	3

Course Title: Literature and Gender**Total Hours: 45****Course Learning Outcomes:**

By the end of this course, students will be able to:

CLO 1: Analyse how gender perspectives influence the interpretation and understanding of literary texts.

CLO 2: Interpret the writings of major gender theorists in relation to literature and gender studies.

CLO 3: Identify and compare the distinctive thematic and stylistic features of the authors studied.

CLO 4: Analyse and contextualize literary texts within their historical and socio-cultural backgrounds, recognizing the influence of significant historical events and transitions.

CLO 5: Develop coherent critical arguments on literary texts using appropriate scholarly sources and accurate citation.

Course Contents:

Units/ Hours	Contents	Mapping with CLO
Unit I Hours: 12	Literature and Gender: Introduction to Feminism and gender construction, Heteronormativity and Masculinity, Performativity, LGBT Indian Discourse on Gender <i>[Discussion on various aspects of gender]</i>	CLO1 CLO5
Unit II Hours: 11	Simone de Beauvoir: <i>The Second Sex</i> ("Introduction") Riki Wilchins: <i>'Homosexuality: Foucault and the Politics of the Self'</i> , excerpts from <i>Queer Theory</i> , <i>Gender Theory: An Instant Primer</i> * Virginia Woolf: <i>A Room of One's Own</i> * <i>[Study and analysis of selected texts]</i>	CLO2 CLO3 CLO4
Unit III Hours: 11	Kamala Das: Selected Poetry Audre Lorde: Selected Poetry * Jamaica Kincaid: <i>Annie John</i> * <i>[Study and analysis of selected texts]</i>	CLO2 CLO3 CLO4
Unit IV Hours: 11	Mahesh Dattani: <i>A Muggy Night in Mumbai</i> Ismat Chughtai: <i>Lihaaf</i> * Samra Habib: <i>We Have Always Been Here: A Queer Muslim</i> <i>Memoir</i> * <i>[Study and analysis of selected texts]</i>	CLO2 CLO3 CLO4

*= These texts will be taken up for Term Papers and Assignments wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open textbook study.

Suggested Readings:

1. Adichie, Chimamanda N. *We Should All Be Feminists*. New Delhi: Penguin Randomhouse, 2015.
2. Deshraj, Anupama D. *Feminine Self and Feminism in Virginia Woolf*. Nagpur: Dattasons, 2010.
3. Lane, Richard J. ed. *Global Literary Theory: An Anthology*. London: Routledge, 2013.
4. Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. London: Norton, 2010.
5. Rutherford, Jonathan, ed. *Identity: Community, Culture, Difference*. London: Lawrence and Wishart, 1990.
6. Showalter, Elaine. 'Towards the Feminist Poetics'. *Twentieth-Century Literary Criticism: A Reader*. Ed. David Lodge. New York: Routledge, 2016.
7. Susie, Tharu and K. Lalitha. *Women Writing in India: 600 B.C. to the Early Twentieth Century - Vol. 1*. 1993.
8. Bhasin Kamala. *Understanding Gender*, Kali for Women, N. Delhi, 2000.
9. Chodhuri Maitreyee. *Feminism in India*, Women Unlimited, New Delhi, 2004.
10. Chakravarty Uma, *Gendering Caste through a feminist Lens*, Stree, Calcutta, 2003.
11. Davis Kathy, Evans Mary, Lorber, J (edt). *Handbook of Gender and Women's Studies*, Sage, UK, 2006.
12. Freedman Jane: *Feminism*, Viva Books, New Delhi, 2002.
13. Geetha V.: *Patriarchy*, Stree, Calcutta, 2007.
14. Geetha V.: *Gender*, Stree, Calcutta, 2002.
15. Ghadially Rehana (Edt): *Urban Women in Contemporary India*, Sage Publications, 2007.
16. Kaplan Karen, *An Introduction to Women's Studies: Gender in a Transnational World*. 2nd ed. Eds. Inderpal Grewal and New York: McGraw Hill, 2006.
17. Karat Brinda: *Survival and Emancipation*, Three essays Collective, 2005.
18. Khullar Mala(edt.): *Writing the Women's Movement- A Reader*, Zubaan, New Delhi, 2005.
19. Kimmel Michael: *The Gendered Society*, Oxford, NY, 2008.
20. Radha Kumar: *History of Doing*, Kali for Women, New Delhi, 1992.
21. Rege Sharmila: *Sociology of gender*, Sage, New Delhi, 2003.
22. Aileen S. Kraditor. *The Ideas of the Woman Suffrage Movement, 1890-1920*. Columbia, University Press: New York., 1965
23. Angela Davis. *Women, Race and Class*. Navayana Publishing: New Delhi, 2013.
24. Anupama Rao. *Sexuality and the family form*. Economic and Political Weekly. 40 (8). 2005.
25. Aparna Basu and Bharati Rao. *Women's Struggle*. Manahor, New Delhi, 1996.
26. Aparna Rayaprol. *Feminist research: Redefining methodology in social sciences*, Contributions to Indian Sociology, 50, (3). 368-388. 2016.
27. Audre Lorde. 'The Master's Tools will Never Dismantle the Master's House' in *Sister Outsider: Essays and Speeches*. U.S.A.: The Crossing Press, 1984.
28. Asha Moodley. Defining Reproductive Rights. *Agenda: Empowering Women for Gender Equity*. 27. 8-14. 1995.
29. Ashild Kolas. *Mothers and Activists in the Hills of Assam*. Economic and Political Weekly. 49 (43/44). 41-48. 2014.
30. Betty Friedman. *The Feminine Mystique*. New York, 1963.
31. bell hooks. *Feminist Theory from Margin to Centre*. South end Press: US, 1984.
32. Chandra Talpade Mohanty. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. Duke University Press, 2003.
33. Chakravathy, R. *Feminism and Contemporary Women Writers: Rethinking Subjectivity*. Routledge, India, 2007.
34. Falvia Agnes. *Law and Gender Inequality: the politics of Women's rights in India*. Oxford

- University Press, 2001.
35. Gayathri Chakraborty Spivak. *Can the Subaltern Speak*. In C. Nelson and L. Crossberg, Eds. "Marxism and the Interpretation of Culture." University of Illinois, 1988.
 36. J.C. Nash. *Re-thinking Intersectionality*. Feminist Review. 89. 1-15, 2008.
 37. Indrani Chatterjee. *Gender, Slavery and Law in Colonial India*, Oxford University Press, 1999.
 38. Kalpana Kannabiran. *The Violence of Normal Times: Essays on Women's Lived Realities*. Women Unlimited, an associate with Kali for Women, New Delhi, 2005.
 39. Kamala Visweswaran. *Fictions of feminist ethnography*. Oxford University Press: New Delhi, 1996.
 40. Margaret Atwood. *The Handmaid's Tale*. McClelland and Stewart, 1985.
 41. Mary Wollstonecraft. *A Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects*, 1792.
 42. Malla, Kalyan. *Ananga Rang* (Chapter 1: Of the Four Orders of Women Chapter 2: Of Various Sorts of Passion in Women). Archive.org, <https://archive.org/details/dli.venugopal.724>
 43. Michel Foucault. *The History of Sexuality: An Introduction*. Vol-1, Trans. Hurley Robert, New York.
 44. Elaine Showalter. *A Literature of Their Own*. Princeton University Press, 1978.
 45. Susan Gubar and Sandra Gilbert. *The Mad Woman in the Attic*. The Woman Writer and the 19th Century Literary Imagination. Yale University Press, 1979.
 46. Vatsyayana. *Kama Sutra* (Chapter I: Salutation to Dharma, Artha, and Kama & Chapter II: Observations on the three worldly attainments of Virtue, Wealth, and Love). Project Gutenberg, <https://www.gutenberg.org/files/27827/27827-h/27827-h.htm>
 47. Virginia Woolf. *A Room of One's Own*. Broadview Press: North America, 1929.

Online Resources:

1. Michel Foucault and Queer Theory
<https://www.youtube.com/watch?v=ma7JkSr8BXY>
 2. [Annamarie Jagose] Queer Theory an Introduction
https://drive.google.com/file/d/1wV34KtHsbZuHi_QWRVeT1mxMuGSG7bo/view?usp=drive_web&authuser=1
 3. Simone de Beauvoir, The Second Sex
https://www.youtube.com/watch?v=9UZriC_nRoA
 4. The Second Sex, Simone de Beauvoir, Introduction
https://drive.google.com/file/d/1CgOv-A-Ey50d9tmSLbO2DUKDz_NhIPw/view?usp=drive_web&authuser=1
 5. Simone de Beauvoir and The Second Sex
<https://literariness.org/2016/05/06/simone-de-beauvoir-and-the-second-sex/>
 6. Introduction to Simone de Beauvoir's 'The Second Sex'
<https://www.nytimes.com/2010/05/30/books/excerpt-introduction-second-sex.html>
 7. The feminine sensibility of Kamala Das
<https://www.thehindu.com/books/the-feminine-sensibility-of-kamala-das/article13666032.ece>
 8. *On A Muggy Night In Mumbai* Mahesh Dattani Director K S Rajendran
<https://www.youtube.com/watch?v=zki6HXJ-HcE>
 9. Social Realism in the Plays of Mahesh Dattani
https://drive.google.com/file/d/1Oj4vp9ongrVpUxCng91IdLa1Nioyour/view?usp=drive_web&authuser=1
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L	T	P	Credits
3	0	0	3

Course Code: MENG.406

Course Title: Children's Literature

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Criticize the development of Children's literature

CLO2: Relate children's literature to socio-political and cultural facets

CLO3: Seriously engage with aesthetics of children's literature

CLO4: Correlate cultural issues to children's literature

Course Contents:

Unit/ Hours	Content	Mapping with CLO
Unit I Hours: 12	A brief introduction to children's literature Bell Hooks: <i>Happy to be Nappy</i> Oscar Wilde: <i>The Happy Prince and Other Tales</i> <i>[Discussion on children's habits and cognition]</i>	CLO1
Unit II Hours: 11	Vishnu Sharma Selected Stories from Panchatantra Upendrakishore Ray Chowdhury: <i>Goopy Gyne Bagha Byne</i> <i>[Discussion on what are the salient features of Indian children's literature]</i>	CLO2
Unit III Hours 11	Chinua Achebe: <i>Chike and the River</i> Sulaiman Ahmed Amar Ayyar: <i>King of Tricksters</i> <i>[Notes making on cultural aspects of the above texts]</i>	CLO3
Unit IV	Antoine de Saint-Exupéry: <i>The Little Prince</i>	CLO3

Hours 11	Tetsuko Kuroyanagi: <i>Totto-Chan</i> [Discussion on political consciousness and children]	CLO4
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Transactional Modes:

Lectures by the faculty, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open textbook study, drama-role playing etc.

Suggested Readings:

1. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.
2. Perry Nodelman, "Defining Children's Literature" in *The Hidden Adult: Defining Children's Literature*. Baltimore: John Hopkins University Press, 2008. (pp. 133-137)
3. John Holt, *Escape from Childhood*. Available online at-https://canopy.uc.edu/bbcswebdav/pid14529539-dt-content-rid39705338_1/courses/16SS_EDST1001005/16SS_EDST1001005_ImportedContent_20151117021819/Course%20Readings/Escape%20from%20Childhood.pdf
4. Rachel Falconer, "Young Adult Fiction and the Crossover Phenomena" in *The Routledge Companion to Children's Literature*. Ed David Rudd. New York: Routledge. 2010 (pgs. 87-97).

Online Resources:

1. Representation Matters: Diversity in Children's Literature | Shyno Chacko | TEDxUnionCity
<https://www.youtube.com/watch?v=RKTCLUjzvVs>
2. Children's Literature | The Very Short Introductions Podcast
<https://www.youtube.com/watch?v=Xvmvbra7dxg>
3. The Importance of Children's Literature | Michael Morpurgo
<https://www.youtube.com/watch?v=oezoYBR6YF0>

L	T	P	Credits
3	0	0	3

Course Code: MENG.407

Course Title: English Language in India

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Identify several diverse phenomena related to the historical and current day spread of English.

CLO2: Examine key perspectives and theories from the field of Indian English studies.

CLO3: Analyse the spread of Indian English to other areas of academic inquiry, including writing studies and the teaching of English.

CLO4: Analyse and evaluate specific linguistic processes related to language change and variation.

Course Contents:

Unit Hours	Contents	Mapping with CLO
Unit I Hours: 12	Origins and spread of English in India: Background to and debates on Macauley's Minute; implications of Early efforts to promote English on Indian languages and society of the early 19th century <i>[Students present their understanding of the origins and development of English in India]</i>	CLO1
Unit II Hours: 11	English in India and Indian English: English as an international language; English imperialism and globalization; debates on World Englishes; Kachru's Concentric Circle model; English and multilingual India <i>[A discussion on the varieties of Englishes in India]</i>	CLO2
Unit III Hours: 11	Language planning and language policy: Pre and Post-independence legal status of English; Socio-cultural and political aspects of language policies English as a subject and medium of instruction; methods of teaching, curriculum design and development, & textbooks. English and NEP-2020 <i>[Students' analysis of the implications of English as a medium of instruction is put forth in the class]</i>	CLO3
Unit IV Hours: 11	English and communication; Literary traditions in Indian English; Indian English and print/digital media; The Changing Shape of English in India; Future of English in India. <i>[Students predict the future role and place of English in India]</i>	CLO4

Suggested Readings:

1. Canagarajah, Suresh. *Translingual Practice: Global Englishes and Cosmopolitan Relations*. Oxon: Routledge, 2013.
2. Central Institute of English and Foreign Languages. *A Bibliography of Indian English*. India, Hyderabad, India, 1972.
3. Crystal, D. *English as a Global Language*. 2nd ed. Cambridge: Cambridge University Press, 2003.
4. Eades, D., et al. "Pidgin, Local Identity, and Schooling in Hawai'i." *Dialects, Englishes, Creoles, and Education*. Shondel J. Nero. Mahwah, N.J: Lawrence Erlbaum, pp.139- 163, 2006
5. Forey, Gail. "The Impact of Call Centre Employment on Women in India." *World Englishes*. 32(4), pp.503-520, 2013.
6. Higgins, C. "From Da Bomb to Bomba: Global Hip Hop Nation Language in Tanzania." *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*. Eds. H. S. Alim, Awad Ibrahim, and Alastair Pennycook. New York, NY: Routledge, pp.96-112, 2009.
7. Jenkins, J. *World Englishes: A Resource Book for Students*. 2nd ed. New York: Routledge, 2009.
8. Kachru, Braj B. *The Indianization of English: the English language in India*. India, Oxford, 1983.
9. Kachru, Y. *World Englishes in Asian Contexts*. (Larry E. Smith Eds.) Hong Kong: Hong Kong

- University Press, 2006.
10. Kachru, Braj B., et al. *The Handbook of World Englishes*. United Kingdom, Wiley, 2009.
 11. Kachru, Braj B. *The Other Tongue: English across cultures*. University of Illinois Press, 1992.
 12. Kachru, Braj B. *World Englishes: Approaches, issues, and resources*. *Language Teaching*, 25: 1-14. Cambridge UP, 1992.
 13. Krishnaswamy, N., and Krishnaswamy, Lalitha. *The Story of English in India*. Foundation Books, 2006.
 14. Paranjape, Makarand R., & Prasad, G.J.V. *Indian English and "vernacular" India*. India, Longman, 2010.
 15. Pennycook, Alastair. *The Cultural Politics of English as an International Language*. Taylor & Francis, 2017.
 16. Phillipson, Robert. *Linguistic Imperialism*. Hong Kong, OUP Oxford, 1992.
 17. Prasad, G.J.V. *Writing India, Writing English: Literature, Language, Location*, Taylor & Francis, 2014.
 18. Ramanathan, V. *The English-Vernacular Divide: Postcolonial Language Politics and Practice*. Clevedon: Multilingual Matters, 2005.
 19. Mehrotra, Arvind Krishna. *A History of Indian Literature in English*. Hurst & Company, 2003.
 20. Melchers, Gunnel, Philip Shaw, and Peter Sundkvist. *World Englishes*. The United Kingdom, Taylor & Francis, 2019.
 21. Mohan, Kalpana. *An English Made in India: How a Foreign Language Became Local*. India, Aleph Book Company, 2019.
 22. Nelson, Cecil L., Daniel R. Davis and Zoya G. Proshina (Eds). *The Handbook of World Englishes*. The United Kingdom, Wiley, 2020.
 23. Pingali, Sailaja. *Indian English*. Edinburgh University Press, 2009.
 24. Trivedi, Harish. *Colonial Transactions: English Literature and India*. The United Kingdom, Manchester University Press, 1995.
 25. Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. India, Columbia University Press, 2015.

Online Resources:

1. Center for English as a Lingua Franca (CELF), Tamagawa University's
<https://www.tamagawa.ac.jp/celf/eng/>
2. English Project and the English Language in India:
<http://www.englishproject.org/resources/english-project-and-english-language-india>
3. Centre for Global Englishes, University of Southampton
<https://www.southampton.ac.uk/research/groups/centre-for-global-englishes>
4. Investigating English for Academic Purposes provision in South Asian Higher Education
<https://www.teachingenglish.org.uk/publications/case-studies-insights-and-research/investigating-english-academic-purposes-provision>
5. The Arrival and Development of the English Language in India
<https://core.ac.uk/download/pdf/326229904.pdf>
6. The Future of English? https://www.teachingenglish.org.uk/sites/teacheng/files/pub_learning-elt-future.pdf

L	T	P	Credits
3	0	0	3

Course Code: MENG.408

Course Title: Cultural Studies: Texts and Interpretations

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Discover the discourse on the concept of culture

CLO2: Theoretically interpret the development of cultural studies in other disciplines like cultural sociology, cultural anthropology, folkloristics, and literary studies

CLO3: Value the emergence of subculture and popular culture

CLO4: Develop and apply contemporary interpretations of cultural texts and/or practices like music, advertising, women's magazines, shopping and sports.

Course Contents:

Unit/ Hours	Content	Mapping with CLO
Unit 1 Hours:12	Jenks, Chris. "Introduction." <i>Culture</i> . London and New York: Routledge, 2005. 6-24.	CLO1

	Malinowski, Bronislaw. "What is Culture?" <i>A Scientific Theory of Culture and Other Essays</i>. London: Routledge, 2004a. 36-51. Tylor, Edward B. "The Science of Culture" <i>Primitive Culture</i>. Vol. I. London: John Murray, 1920. 1- 22. <i>[Group discussion on how a new discipline emerges]</i>	
Unit II Hours:11	Hall, Stuart. "Culture Studies and its Theoretical Legacies." <i>Cultural Studies Reader</i>. Ed. Simon During. New York: Routledge, 1999. 97-109. J Hillis Miller: "Cultural Studies and Reading" Williams, Raymond. "Advertising: The Magic System." <i>The Cultural Studies Reader</i>. Ed. Simon During. Chapter 29. London and New York: Routledge, 1999. 410-23. McLuhan, Marshall. "Television." <i>Understanding Media: The Extensions of Man</i>. Chapter 31. London: Routledge and Kegan Paul, 1964. 308-37. <i>[Discussion on how media works in our own culture]</i>	CLO2

Unit III Hours:11	Lyotard, Jean-François. "Defining the Post-Modern"." <i>Cultural Studies Reader</i>. Ed. Simon During. New York: Routledge, 1999. 141-44. Richard Hoggart: <i>Contemporary Cultural Studies: An Approach to the Study of Literature and Society</i> (Selections) Adorno, Theodor and Max Horkheimer. <i>Dialectics of Enlightenment</i>. (Selections) Spivak, Gayatri Chakravorty. "Scattered Speculations on the Question of Cultural Studies". Ed. Simon During. New York: Routledge, 1999. 169-188. (Discussion on how the above thinkers critique enlightenment)	CLO3
Unit IV Hours:11	Hebdige, Dick. "Subculture: The Meaning of Style." <i>Culture: Critical Concepts in Sociology</i>. Ed. Chris Jenks. Vol. III. London and New York: Routledge, 2003. 221- 34. Cohen, Albert K. "A General Theory of Subcultures." <i>Culture: Critical Concepts in Sociology</i>. Ed. Chris Jenks. Vol. III. London and New York: Routledge, 2003. 259-69. Schiach, Morag. "A History of the Changing Definitions of the Popular." <i>Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present</i>. Chapter I. London: Polity Press, 1989. 19-34. [Tracing sub-cultural texts in Indian popular culture]	CLO4

Transactional Modes:

Lecture, presentations by students, multi-media viewing, screening of cultural texts like movies, advertisements and music, assignments, term paper, analysis and interpretation of visual cultural texts

Suggested Readings:

1. Barker, Charis & Jane, Emma A. *Cultural Studies Theory and practice*. Sage, 2016.
2. David, Oswell. *Culture and Society: An Introduction to Cultural Studies*. New Delhi: Sage Publications India Pvt. Ltd., 2006.
3. During, Simon. *Cultural Studies Reader*. Routledge, 1999.
4. Frow, John. *Cultural Studies and Cultural Value*. Oxford: Clarendon, 1995.
5. Gray, Ann. *Research Practice for Culture Studies*. London: Sage, 2003.
6. Grossberg, L., Nelson, C., & Treichler, Paula. *Cultural Studies*. Routledge, 2013.
7. Hall, Stuart. "Cultural Studies: Two Paradigms." *Media, Culture and Society* 3 (1980): 57-72.
8. Hoggart, Richard. *Contemporary Cultural Studies: An Approach to the Study of Literature and Society*. University of Birmingham, 1969.
9. Horkheimer, Max, and Theodor W. Adorno. *The Dialectic of Enlightenment*. New York: Herder & Herder, 1972. Horn, Pierre L., ed. *Handbook of French Popular Culture*. New York: Greenwood P, 1991.
10. Jordin, Martin. "Contemporary Futures: The Analysis of Science Fiction." *Popular Fiction and Social Change*. Ed. Christopher Pawling. London: Macmillan, 1984. 50-75.
11. Smith, Philip. *Cultural Theory: An Introduction*. Oxford: Blackwell Publishers Ltd., 2001.
12. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Rev. ed. London:

Fontana, 1988.

13. Williams, Raymond. *Television: Technology and Cultural Form*. London: Collins, 1974. 14.
Williams, Raymond. *The Sociology of Culture*. New York: Schockenbooks, 1982.
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L	T	P	Credits
3	0	0	3

Course Code: MENG.409

Course Title: Indian English Literature

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Analyse the style, structure, and content of the assigned literary texts, from Indian English literature.

CLO2: Identify the unique qualities of the authors studied, and compare and contrast them.

CLO3: Situate the assigned seminal texts in the Indian writing in English and create literary sensibility and emotional response to the Indian literary texts

CLO4: Understand the questions of identity, history and race in the texts

CLO5: Develop a well-written argument about one or more literary texts or authors, and accurately cite literary and other sources.

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours:12	Introduction to Indian English Poetry: Major phases, forms, and thematic concerns Nissim Ezekiel: “Night of the Scorpion,” “Background, Casually” Temsüla Ao: “The Old Story Teller,” “Stone-People from Lungterok” Agha Shahid Ali: “Farewell,” “Ghazal,” “The Country without a Post Office” Tishani Doshi: “Girls Are Coming Out of the Woods,” “The Deliverance of Doubting Thomas” <i>[Discussion on various texts]</i>	CLO1 CLO5
Unit II Hours:11	A brief introduction to Indian English Literature (Drama) Manjula Padmanabhan: <i>Lights Out</i> Mahesh Dattani: <i>Final Solutions</i>* <i>[Study and analysis of selected texts]</i>	CLO2 CLO3 CLO4

Unit III Hours:11	A brief introduction to Indian English Literature (Fiction) R.K. Narayan: <i>The Guide</i>* Anita Desai, <i>Clear Light of Day</i>* Amitav Ghosh: <i>The Hungry Tide</i>* <i>[Study and analysis of selected texts]</i>	CLO2 CLO3 CLO4
Unit IV Hours:11	A brief introduction to Indian English Literature (Non-Fiction) Jawaharlal Nehru: <i>Discovery of India</i>, Chapter 3 Zeyad Masroor Khan: <i>City on Fire: A Boyhood in Aligarh</i>* <i>[Discussion of selected texts]</i>	CLO2 CLO3 CLO4

*= These texts will be taken up for Term Papers and Assignments wherein students' presentations and discussion are mandated.

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open text-book study.

Suggested Readings:

1. Iyenger, K.R. Srinivasa. *Indian Writing in English*. Sterling Publishers Pvt. Ltd, 2012.
2. King, Bruce. *Modern Indian Poetry in English*. OUP India, 2005.
3. Mehrotra, A.K. *A Concise History of Indian Literature in English*. Palgrave Macmillan, 2009.
4. Naik, M.E. Ed. *Aspects of Indian Writing in English*. Macmillan Publishers India, 2007.
5. Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 2009.
6. Naik, M.K. *Indian English Literature: 1980-2000: A Critical Survey*. Pencraft International, 2007.
7. Walsh, William. *Indian Literature in English*. Longman, 1990.
8. Williams, H.M. *Indo-Anglian Literature: 1800-1970: A Survey*. Sangam Books Ltd., 1979.
9. Deshmane, Chetan, ed. *Muses India: Essays on English-Language Writers from Mahomet to Rushdie*. Jefferson, NC, and London: McFarland & Co., 2013.
10. Naik, M. K. *A History of Indian English Literature*. Delhi: Sahitya Akademi, 1992.
11. Devy, G. N. *After Amnesia: Tradition and Changes in Indian Literary Criticism*. Hyderabad: Orient Longman and Sangam Books, 1992.
12. Mukherji, Minakshi. *The Twice Born Fiction*. New Delhi: Heinemann, 1971.
13. Nandy, A. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. Delhi, OUP, 1983.
14. Radhakrishnan, N. *Indo Anglian Fiction: Major Trends and Themes*. Madras: Emerald. 1984.
15. Rao, Krishna. *The Indo-Anglian Novels and the Changing Tradition*. Mysore: Rao and Raghavan, 1973.

16. Vishwanathan, G. *Masks of Conquest: Literary Study and British Role in India*. New York: Colombia University Press, 1989.
17. Iyenger, K R S. *Indian Writing in English*. New Delhi. Sterling Publisher, 1984.
18. Olney, James, (Ed.) *Autobiography Essays-Theoretical and Critical*. New Jersey: Princeton U P.1980.
19. Anderson, Linda. *Autobiography*. Landon: Rontledge,2001.
20. Pradeep Trikha, Ajmar. *Multiple Celebration, Celebrating Multiplicity: Girish Karnad*. Madras:ARAW LII publication,2009.
21. Ansani, Shyam M. *New Dimensions of Indian English Novels*, Delhi: Doaba House,1987.
22. Devy, G.N. *An Another Tongue: Essays on Indian English Literature*, Madras: Macmillan India Ltd. 1995.
23. Gandhi, Leela. *Post-Colonialism*, Oxford University Press, 2002.
24. Gokak, V K *Indian and World Culture*, Delhi: Sahitya Akademi, 1989.
25. Gupta, Balram G S. (Ed.) *Studies in Indian Fiction in English*, Gulbarga: JIWE Publications, 1987.
26. Jain, Jasbir. *Beyond Postcolonialism: Dreams and Realities of a Nation*, Jaipur: Rawat Publications, 2006.
27. Jha, Gauri Shankar. *Current Perspectives in Indian English Literature*. New Delhi, Atlantic Publishers, 2006.
28. Kumar, Gajendra and Uday Shankar Ojha. *The Post Modern Agony and Ecstasy of Indian English Literature*, New Delhi: Sarup Book Publishers, 2009.
29. Mehrotra, Arvind Krishna (Ed.) *A Concise History of Indian Literature in English*, Ranikhet: Permanent Black, 2010.
30. Narasimhaiah, C D. (Ed.) *Makers of Indian English Literature*, Delhi: Pencraft International, 2000.
31. Mehrotra, A. K. (Ed.) *Twelve Modern Indian Poets*. Calcutta: OUP, 1992.
32. Nandy Pritish. *Indian Poetry in English Today*, Delhi: OUP, 1976.
33. Sarang, Vilas. (Ed.) *Indian English Poetry since 1950*, Anthology. Hyderabad: Disha Books, 1990.
34. Ameeruddin, Syed (ed.) *Indian Verse in English*, Madras: Poet Press India, 1977.
35. Deshpande Gauri. (Ed.) *An Anthology of Indian English Poetry*, Delhi: Hind Pocket Books, n.d.
36. Dwivedi, A.N. (Ed.) *Indian Poetry in English*, New Delhi: Arnold Heinemann, 1980.
37. King, Bruce. *Modern Indian Poetry in English*, Delhi: OUP,1987.
38. Kharat, S. *Cheating & Deception Motif in the Plays of Girish Karnad*, Sahitya Manthan, Kanpur,2012
39. Parthasarathy, R. (Ed.) *Ten Twentieth-Century Indian Poets*, Delhi: Oxford University Press, 1976.
40. Peeradina, S. (ed.) *Contemporary Indian Poetry in English*, Bombay: The Macmillan Co., 1972.
41. Sett, A.K. (ed.) *An Anthology of Modern Indian Poetry*, London: John Murray, 1929.
42. Singh, R.P.N. (ed.) *A Book of English Verse on Indian Soil*, Bombay: Orient Longmans, 1967.
43. Jain R. S. *Dalit Autobiography*. Nagar, Ritu Publications. 2010
44. Pandey Sudhakar, Raj Rao (Ed.). *Image of India in Indian Novel in English*, Orient Blackswan, 1991
45. Iyengar, K. R. Srinivasa. *Indian Writing in English*. Revised edition, Sterling
46. King, Bruce: *Modern Indian Poetry in English*. Oxford University Press, 2005.
47. M. K., Naik. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 2009.
48. Mehrotra, A. K. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.
49. Singh Umeed, Sharma Pankaj ed. *Reading a Novel: Kanthapura & An Exercise in Language*

Use, Macmillan, 2016.

Online Sources:

1. Amitav Ghosh
<https://www.amitavghosh.com/aghashahidali.html>
 2. Shahid Ali Agha lecture
<https://www.youtube.com/watch?v=6Iu3pkJQJOw>
 3. How the legendary Begum Akhtar influenced the life and poetry of Agha Shahid Ali
<https://scroll.in/article/923025/how-the-legendary-begum-akhtar-influenced-the-life-and-poetry-of-gha-shahid-ali>
 4. Agha Shahid Ali: "Tonight"
<https://www.poetryfoundation.org/articles/69597/gha-shahid-ali-tonight>
https://medium.com/aghashahidali/tonight-ghazal-by-gha-shahid-ali-a-brief-summary_d4ed1065f902
 5. The Refrains of Kashmir
<https://arcade.stanford.edu/content/refrains-kashmir-gha-shahid-alis-canzones-and-forms-exile>
 6. Lights Out GNLU Theatre Club
<https://www.youtube.com/watch?v=6PEYhb9hVus>
 7. MTWCC Lecture Manjula Padmanabha
<https://www.youtube.com/watch?v=hsJ2LMtVI9I>
 8. NPTEL: Indian Fiction in English
<https://nptel.ac.in/courses/109106135/>
 9. Indian Writing in English: Literary Texts – Introduction
<https://www.youtube.com/watch?v=yYAMk6akP5I>
 10. Significance of Salman Rushdie's *The Midnight's Children*
https://www.ted.com/talks/iseult_gillespie_why_should_you_read_midnight_s_childre_n
 11. Significance of Arundhati Roy's *The God of Small Things*
https://www.ted.com/talks/laura_wright_why_should_you_read_the_god_of_small_things_by_arundhati_roy
- A. K. Ramanujan, "Is There an Indian Way of Thinking? An Informal Essay,"
<https://profcohen.net/reli113/uploads/texts/ramanujan.pdf>
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Entrepreneurship Course

L	T	P	Credits
2	0	0	2

Course Code: MENG.410

Course Title: Entrepreneurship

Total Hours: 30

Course Learning Outcomes:

On the completion of this course, the learners will be able to:

CLO1: Understand the basic concepts of entrepreneur, entrepreneurship and its

importance. CLO2: Evaluate the issues, challenges and opportunities in entrepreneurship.

CLO3: Evaluate various institutional supports for making a new start-up.

CLO4: Create structured proposals for starting small businesses.

CLO5: Explore and develop entrepreneurial ideas and opportunities in the context of English language

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours: 8	Introduction to entrepreneur and entrepreneurship; enterprise and society in Indian context; self-employment-oriented schemes; importance of women entrepreneurship; legal, financial, regulatory and documentary requirements; project report preparation <i>[Student-led discussion on entrepreneurship in India]</i>	CLO1 CLO2 CLO3
Unit II Hours: 8	English for business and business of English; Promotion of a venture – Why and how to start a small business; opportunity analysis, external environmental analysis; starting training centres and educational institutions <i>[Students explore various aspects of business of English for the promotion of entrepreneurship]</i>	CLO4 CLO5
Unit III Hours: 7	Entrepreneurship opportunities in media (newspapers, radio, television, social media), script writing and screenplay writing. <i>[Students discuss various aspects of entrepreneurship in media]</i>	CLO4 CLO5
Unit IV Hours: 7	Entrepreneurship opportunities in translation, interpretation, content writing and publishing industry.. <i>[Students carry out internet-based search on enterprises related to translation and publication, and discuss their findings]</i>	CLO4 CLO5

Suggested Readings:

1. Arora, Renu (2008). *Entrepreneurship and Small Business*, Dhanpat Rai & Sons
2. Publications. 2. Chandra, Prasanna (2018). *Project Preparation, Appraisal, Implementation*, Tata Mc-Graw Hills.
3. Desai, Vasant (2019). *Management of a Small-Scale Industry*, Himalaya Publishing House.
4. Jain, P.C. (2015). *Handbook of New Entrepreneurs*, Oxford University Press.
5. Robinson, Anthony. *An Introduction to Entrepreneurship*. Indy Pub, 2020.
6. Srivastava, S.B. (2009). *A Practical Guide to Industrial Entrepreneurs*, Sultan Chan Sons.

Online Resources:

1. Introduction to Entrepreneurship <https://kpu.pressbooks.pub/introtoentrepreneurship/>
 2. Entrepreneurship Development institute of India: <https://www.ediindia.org/>
 3. Startup India: <https://www.startupindia.gov.in/content/sih/en/reources.html>
 4. Think Entrepreneurship:
<https://www.thinkentrepreneurship.com/top-16-entrepreneurpodcasts-for-2013/>
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SEMESTER– II

L	T	P	Credits
3	1	0	4

Course Code: MENG.411

Course Title: British Fiction

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Analyse and contextualize British fiction within their historical, social, and cultural backgrounds, recognizing the influence of major literary movements and historical developments.

CLO 2: Critical interpretation of British fiction to understand its thematic concerns, narrative techniques, and aesthetic qualities.

CLO 3: Examine and explain the style, structure, narrative strategies, and thematic content of selected works by early and modern British novelists.

CLO 4: Compare and evaluate the distinctive literary qualities, thematic concerns, and narrative approaches of different British novelists.

CLO 5: Develop and present well-structured critical arguments on selected literary texts or authors using appropriate scholarly sources and accurate citation practices.

Course Contents:

Unit/ Hours	Contents	Mappin g with CLO
Unit I Hours: 15	A brief introduction to the emergence of fiction as a genre in English literature Henry Fielding: <i>The History of Tom Jones, A Foundling</i> (1749) * <i>[Discussion on the emergence of British Fiction, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2
Unit II Hours: 15	Jane Austen: <i>Pride and Prejudice</i> (1813)* Emily Bronte: <i>Wuthering Heights</i> (1847) <i>[Discussion on British Fiction by Women, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2 CLO 3 CLO 4
Unit III Hours: 15	Charles Dickens: <i>Great Expectations</i> (1861)* Thomas Hardy: <i>Jude the Obscure</i> (1895) <i>[Discussion on British Fiction in the Victorian period, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2 CLO 3 CLO 4

Unit IV Hours:1 5	Joseph Conrad: <i>The Heart of Darkness</i> (1902)* James Joyce: <i>A Portrait of the Artist as a Young Man</i> (1916) Virginia Woolf: <i>Mrs. Dalloway</i> (1925)* <i>[Discussion on Modern British Fiction, and generating pertinent questions on the features by students]</i>	CLO 2 CLO 3 CLO 4 CLO 5
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*= These texts will be taken up in tutorial mode wherein students' presentations and discussion are mandated.

Transactional Modes:

Lecture by the faculty, class discussion, presentations by students, assignments, library research on topics or problems, open textbook study.

Texts for Assignment and Term Paper Topics:

- Daniel Defoe's *Robinson Crusoe*
- Richardson's *Pamela*
- Henry Fielding's *Joseph Andrews*
- Horace Walpole's *The Castle of Otranto*
- Ann Radcliff's *The Mysteries of Udolpho*
- Mary Shelley's *Frankenstein*
- Arthur Conan Doyle's *The Hound of the Baskervilles*
- Walter Scott's *Ivanhoe*
- Wilkie Collins's *The Woman in White*
- Charlotte Bronte's *Jane Eyre*
- George Eliot's *The Mill on the Floss*
- George Eliot's *Middlemarch*
- Charles Dickens's *Hard Times*
- Charles Dickens' *David Copperfield*
- Thomas Hardy's *Tess of the D'Urbervilles*
- D.H. Lawrence's *Sons and Lovers*
- Virginia Woolf's *To the Lighthouse*
- Graham Greene's *The Power and the Glory*
- William Golding's *The Lord of the Flies*
- Graham Greene's *Brighton Rock*

Suggested Readings:

1. Altick, Richard D. *The English Common Reader: A Social History of the Mass Reading Public, 1800–1900*. Chicago: Chicago University Press, 2000.
2. Backscheider, Paula R., and John J. Richetti. *Popular Fiction by Women 1660–1730*. Oxford: Clarendon Press, 2016.
3. Beasley, Jerry C. *English Fiction, 1660–1800: A Guide to Information Sources*. Detroit: Gale, 2012.
4. Bowers, Toni. *The Columbia History of the British Novel*. New York: Columbia University Press, 2014.
5. Bradbury, Malkolm. *The Modern British Novel*. New York: Secker and Warburg, 2014.
6. Brantlinger, Patrick. *Rule of Darkness: British Literature and Imperialism, 1830–1914*. Ithaca: Cornell University Press, 2017.

7. Burgess, Anthony. *The Novel Now*. London: Faber & Faber, 2010.
8. Burke, Jerome H. *The Victorian Temper: A Study in Literary Culture*. New York: Vintage Books, 2016.
9. Coslet, Tess. *The "Scientific Movement" and Victorian Literature*. London: St. Martin's, 1982.
10. Demaria, Robert, Jr. *British Literature 1640–1789: An Anthology*. London: Blackwell, 2001.
11. Dyson, A. E. *The English Novel*. London: Oxford University Press, 1974.
12. Foster, E. M. *Aspects of the Novel*. New York: Harcourt, Brace & Company, 2019.
13. Gilbert, Sandra M., and Susan Gubar, eds. *The Norton Anthology of Literature by Women: The Traditions in English*. 2nd ed. New York: W.W. Norton, 1996.
14. Halperin, John. *The Theory of the Novel: New Essays*. New York: Oxford University Press, 2015.
15. Lodge, David. *The Art of Fiction: Illustrated from Classic and Modern Texts*. New York: Viking, 2012.
16. Lubbock, Percy. *The Craft of Fiction*. New York: J. Cape, 1924.
17. Phelps, Gilbert. *An Introduction to Fifty British Novels 1600–1900*. London: Pan Books, 1979.
18. Rogers, Katherine M., and William McCarthy, eds. *The Meridian Anthology of Early Women Writers: British Literary Women from Aphra Behn to Maria Edgeworth, 1660–1800*. New York: New American Library, 1987.
19. Stevenson, Lionel. *The English Novel: A Panorama*. Boston: Houghton Mifflin, 2019.

Online Resources:

1. Walter Scott's Historical Novel
https://www.youtube.com/watch?v=J_TCmalhFOU&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=40
2. 20th Century English Literature
https://www.youtube.com/watch?v=Gb64YGsiD8M&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=151
3. Early 20th Century English Literature - Part 1
https://www.youtube.com/watch?v=8yNQ5iSVIjY&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=153
4. Early 20th Century English Literature - Part 2
https://www.youtube.com/watch?v=9ErWGHKhEc8&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=152
5. 20th Century English Literature
https://www.youtube.com/watch?v=Gb64YGsiD8M&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=151
6. Early Modern English Literature - Part 1
https://www.youtube.com/watch?v=otdkCqvodAo&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=95
7. Early Modern English Literature – Part 2
https://www.youtube.com/watch?v=U_FASw40L8Y&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=161
8. Early Modern English Literature - Part 3
https://www.youtube.com/watch?v=0nb00qMdSc0&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=160
9. Early Modern English Literature – Part 4

https://www.youtube.com/watch?v=wH-WCKJORg&list=PLNspmbLKJ8JmLiopBwS9gV_MgzndPzt5&index=159

L	T	P	Credits
3	1	0	4

Course Code: MENG.516

Course Title: American Literature

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Develop their understanding of the history and cultural progress of the United States of America through literature conveying the perceptions and experiences of American authors. CLO 2: Critically analyse the multiple, complex and internally antagonistic realities of the American people.

CLO 3: Situate the assigned literary texts in their historical contexts and recognize the impact of major events and transitions.

CLO 4: Critically appreciate the diversity in American literature and thought CLO 5: Develop a well-written argument about the seminal texts which depict the regional, cultural, ethnic and racial tensions, diversities and issues in America.

Course Contents:

Unit/ Hours	Contents	Mappin g with CLO
Unit I Hours:15	A brief introduction to the historical background Hector St John de Crevecoeur ‘What is an American? (Letter III). ‘The American Declaration of Independence’* Ralph W, Emerson: ‘The American Scholar.’ H.D. Thoreau: ‘Civil Disobedience’* <i>[Discussion on American prose writings, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2
Unit II Hours:15	Walt Whitman: <i>Song of Myself</i> (select poems) Emily Dickinson: (selections) Robert Frost: (selections)* Langston Hughes: ‘The Negro Speaks of Rivers’ * Wallace Stevens: ‘Peter Quince at the Clavier’ <i>[Discussion on American poetry, and generating pertinent questions on the features by students]</i>	CLO 3 CLO 4

Unit III Hours:15	Herman Melville: 'Bartleby the Scrivener' Nathaniel Hawthorne: "Young Goodman Brown"* Charlotte Perkins Gilman: 'The Yellow Wallpaper'* Ernest Hemingway: <i>The Old man and the Sea</i> <i>[Discussion on American Fiction, and generating pertinent questions on the features by students]</i>	CLO 2 CLO 3 CLO 4
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Unit IV Hours:15	Toni Morrison: <i>Playing in the Dark: Whiteness and the Literary Imagination</i> (Chapter 1) Paule Marshall: 'The Making of a Writer: From the Poets in the Kitchen'* Edward Albee: <i>Who's Afraid of Virginia Woolf?</i> Adrienne Cecile Rich: 'Compulsory Heterosexuality and Lesbian Existence'* <i>[Discussion on American Drama and essays, and generating pertinent questions on the features by students]</i>	CLO 3 CLO 4 CLO: 5
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*= These texts will be taken up in tutorial mode wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open textbook study, reading assignments in supplementary texts, drama-role playing.

Suggested Readings:

1. Bercovitch, Sacvan. Gen. Ed. *The Cambridge History of American Literature*. Cambridge Mass.: CUP, 2010.
2. Brooks, Jr., Cleanth and Robert Penn Warren. *Understanding Poetry: An Anthology for College Students*. New York: Henry Holt, 2010.
3. Deborah Nelson. *Pursuing Privacy in Cold War America*. New York: Columbia UP, 2002.
4. Elaine Tyler May. *Homeward Bound: American Families in the Cold War*. New York: Basic Books, 2008.
5. Elliott, Emory. Gen. Ed. *Columbia Literary History of the United States*. Columbia: Columbia UP, 2019.
6. Ferguson, Margaret W. Mary Jo Salter, and Tim Kendall, eds. *The Norton Anthology of Poetry*. New York: Norton, 2018.
7. Gray, Richard. *A History of American Literature*. New York: Blackwell, 2014.
8. Lehman, David and John Brehm, eds. *The Oxford Book of American Poetry*. Oxford UP, 2006.
9. Lauter, Paul, et al. ed. *The Heath Anthology of American Literature*. Volume 1 & 2. New York: Heath, 2020.
10. Matterson, Stephen. *American Literature: The Essential Glossary*. New York: Arnold, 2003.
11. Puissant, Susanne Christine. *Irony and the Poetry of the First World War*. New York: Palgrave, 2009. Wolosky, Shira. *The Art of Poetry: How to Read a Poem*. New York: OUP, 2011.

12. Ramazani, Jahan, Richard Ellmann and Robert O'Clair, eds. *The Norton Anthology of Modern and Contemporary Poetry*. Vol. 1 & 2. New York: Norton, 2003.

Online Resources:

1. Beginning of American Literature
https://www.youtube.com/watch?v=qibmsTdCTaI&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=142
 2. Classic American Literature
https://www.youtube.com/watch?v=zv6dJOCZbdU&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=141
 3. Later 19th Century American Literature
https://www.youtube.com/watch?v=IFXEhyNFLs&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=108
 4. Early 20th Century American Literature
https://www.youtube.com/watch?v=JuvMh_VSX4I&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=109
 5. Women Writers of America
https://www.youtube.com/watch?v=VI6t2OPBVN0&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=110
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L	T	P	Credits
3	1	0	4

Course Code: MENG.517

Course Title: Literary Theory

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Understanding the broad developments of literary theory from the early twentieth century to the present.

CLO 2: Historicise and contextualise foundational theoretical and critical texts.

CLO 3: Enhance ability to critically read and contextualise the seminal texts by different theorists.

CLO 4: Ability to apply literary theory when analysing the texts.

Course Contents:

Unit/ Hours	Content	Mapping with CLO
Unit I Hours:15	Formalism, Structuralism and Post-Structuralism W.K. Wimsatt and Munroe & C. Beardsley: 'The Intentional Fallacy' Jacques Derrida: 'Structure, Sign and Play in the 'Discourse of the Human Sciences' <i>[Showing the relevance and appropriateness of theoretical models in the study of literature. Demonstrating an understanding of important theoretical methodologies by summarizing key concepts and arguments.]</i>	CLO 1
Unit II Hours:15	Marxism, Feminisms and Gender Studies, Reader oriented theories Elaine Showalter: 'Feminist Criticism in the Wilderness' Terry Eagleton "Literature and History" (1st chapter from <i>Marxism and Literary Criticism</i>) <i>[Showing the relevance and appropriateness of theoretical models in the study of literature. Demonstrating an understanding of important theoretical methodologies by summarizing key concepts and arguments.]</i>	CLO 2
Unit III Hours:15	Psychoanalysis, Modernism and Post-Modernism Lionel Trilling: 'Freud and Literature' Jurgen Habermas: 'Modernity versus Postmodernity' Michel Foucault 'What is an Author' <i>[Showing the relevance and appropriateness of theoretical models in the study of literature. Demonstrating an understanding of important theoretical methodologies by summarizing key concepts and arguments.]</i>	CLO 3
Unit IV Hours:15	Post-Colonialism, New Historicism and Cultural Studies Edward Said: 'The Scope of Orientalism' from <i>Orientalism</i> Stuart Hall: 'Cultural Studies and its Theoretical Legacies' <i>[Showing the relevance and appropriateness of theoretical models in the study of literature. Demonstrating an understanding of important theoretical methodologies by summarizing key concepts and arguments.]</i>	CLO 4

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open textbook study.

Suggested Readings:

1. Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000.
2. Ashcroft, Griffiths and Tiffin (eds), *The Post-colonial Studies Reader*. London Routledge 1995
- Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.
3. Barry, Peter. *Beginning Theory*. Manchester: Manchester UP, 2002.
4. Daiches, David. *Critical Approaches to Literature*. 2nd ed. Hyderabad: Orient Longman, 2001.
5. Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed. Minneapolis: U of Minnesota, 1999.
6. Ford, Boris. ed. *The Pelican Guide to English Literature*, Vols.4 & 5. London: Pelican, 1980.
7. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
8. Homi K. Bhabha: 'How Newness Enters the World: Postmodern space, postcolonial times and the trials of cultural translation', in *The Location of Culture* (London: Routledge, 1994), pp. 212- 35.
9. Leitch, V.B. ed. *The Norton Anthology of Theory and Criticism*, New York: W.W. Norton, 2001
10. Lodge, David ed. *Modern Criticism and Theory*, London: Longman, 1988.
11. Mikhail Bakhtin: 'Epic and Novel', trs. Caryl Emerson and Michael Holquist, in M. M. Bakhtin, *The Dialogic Imagination*, ed, Michael Holquist (Austin, Texas: University of Texas Press, 1981), pp. 3- 40.
12. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.
13. Nayar, Pramod K. *Contemporary Literary and Cultural Theory*. New Delhi: Pearson, 2010.
14. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.
15. Wellek, Rene. *A History of Modern Criticism: 1750-1950*, Vols. I-IV. London: Jonathan Cape, 1958.
16. Wolfreys, Julian. *Literary Theories: A Reader and Guide*. Edinburgh, Edinburgh UP, 1999.

Online Resources:

1. Introduction to Theory of Literature: <https://oyc.yale.edu/english/engl-300>
 2. Introduction to Literary Theory: <https://ocw.mit.edu/courses/21l-451-introduction-to-literary-theory-fall-2014/>
 3. Introduction to Theory of Literature with Paul H. Fry
[Introduction to Theory of Literature with Paul H. Fry - YouTube](#)
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Discipline Specific Elective Courses:

L	T	P	Credits
3	0	0	3

Course Code: MENG.518

Course Title: Applied Linguistics

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Examine the major areas within the field of Applied Linguistics.

CLO2: Assess the role of linguistics in society, culture, communication, and technology.

CLO3: Critique emerging research areas in Applied Linguistics.

CLO4: Design and conduct basic linguistic analysis by collecting and organizing language data.

CLO5: Investigate and justify factors influencing language development in multilingual societies.

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours:12	Applied linguistics: Disciplines, theories, models, descriptions; Interdisciplinary nature of applied linguistics*; Relation between theoretical linguistics and applied linguistics. Scope of applied linguistics <i>[Student-led discussions on the 'applied' nature of applied linguistics]</i>	CLO1
Unit II Hours:11	Theories of behaviourism, competence and cognitivism; First and second language acquisition (SLA); Factors related to SLA*; Bilingualism; psycholinguistics: Process of perception, comprehension, assessment and production; Language cognition* <i>[Students discuss different aspects of bilingualism in India]</i>	CLO1 CLO2
Unit III Hours:11	Sociolinguistics; language diversity and contact; language in interaction; intercultural communication; language, identity and culture; language, ideology and power relations; language planning and policy* <i>[Students explore different facets of language policy in the Indian contexts and their implications through official documents]</i>	CLO1 CLO2 CLO3 CLO5
Unit IV Hours:11	Language use: pragmatics, discourse analysis and stylistics; translation and interpretation; language education and assessment; corpus and computational linguistics*. <i>[Students compile corpora of various kinds to practice corpus analysis using various tools]</i>	CLO1 CLO2 CLO4 CLO5

*= These topics will be taken up for Term Papers and Assignments wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open textbook study, use of audio-visual aids.

Suggested Readings:

1. Berns, M., & Matsuda, P.K. *Applied linguistics: Overview and history*. In K. Brown (Ed.), *The Encyclopedia of language and linguistics* (2nd ed.; pp. 394–405). Elsevier, 2006

2. Cook, Guy. *Applied Linguistics*. Oxford University Press, 2003.
3. Cutting, Joan. *Pragmatics: A Resource Book for Students*. United Kingdom, Routledge, 2014.
4. Davies, A. & Elder, C. (Eds.) *Handbook of Applied Linguistics*. Blackwell, 2004.
5. Dörnyei, Zoltan. *Research Methods in Applied Linguistics: Quantitative, Qualitative, and Mixed Methodologies*. Spain, OUP Oxford, 2007.
6. Fairclough, Norman. *Critical Discourse Analysis: The Critical Study of Language*. London: Longman, 2010.
7. Groom, Nicholas, and Littlemore, Jeannette. *Doing Applied Linguistics: A Guide for Students*. Taylor & Francis, 2012.
8. Hall, C.J., Smith, P. H. & Wicaksono, R. *Mapping Applied Linguistics: A Guide for Students and Practitioners*. United Kingdom, Taylor & Francis, 2015.
9. Hartig, Alissa, et.al (eds.) *The Cambridge Introduction to Applied Linguistics*. Cambridge University Press, 2020.
10. Johnson, Keith & Johnson, Helen. *Encyclopedic Dictionary of Applied Linguistics*, Oxford/Malden. Blackwell, 1999.
11. Kaplan, Robert B. *The Oxford Handbook of Applied Linguistics*. Italy, OUP USA, 2010.
12. Leech, G. and Short, M., [1981] 2007. *Style in fiction. A linguistic introduction to English fictional prose*. Harlow: Pearson Education.
13. Levinson, Stephen C. *Pragmatics*, Cambridge: Cambridge University Press, 1993.
14. McCarthy, Michael. *Issues in Applied Linguistics*, Cambridge University Press, 2001.
15. McIntyre, Daniel, and Jeffries, Lesley. *Stylistics*. United Kingdom, Cambridge University Press, 2010.
16. Phakiti, Aek, et al. (eds.). *The Palgrave Handbook of Applied Linguistics Research Methodology*. United Kingdom, Palgrave Macmillan UK, 2020.
17. Pennycook, Alastair. *Critical Applied Linguistics: A Critical Introduction*. Lawrence Erlbaum Associates, 2001.
18. Rose, Heath, & McKinley, Jim (eds.). *Doing Research in Applied Linguistics: Realities, Dilemmas, and Solutions*. Taylor & Francis, 2016.
19. Semino, Elena & Demjén, Zsófia. *The Routledge Handbook of Metaphor and Language*. Routledge, Taylor & Francis Group, 2020.
20. Schmitt, Norbert. *An Introduction to Applied Linguistics*. Arnold, 2020.
21. Wei, Li. *Applied Linguistics*, Wiley, 2019.
22. Widdowson, Henry G. *Discourse Analysis*. Spain, OUP Oxford, 2007.

Online Resources:

1. Ethnologue: <https://www.ethnologue.com/>
 2. British Association of Applied Linguistics: <https://www.baal.org.uk>
 3. Corpus Resouces: <https://wp.lancs.ac.uk/corpussummerschools/online-resources/>
 4. International Association for World Englishes: <https://www.aila.info/>
 5. International Association for World Englishes: <https://www.iaweworks.org/>
 6. LanguageLog: <https://languagelog ldc.upenn.edu/nll/>
 7. Modern Language Association: <https://www.mla.org/>
 8. Oxford University Language Center: <https://www.lang.ox.ac.uk/>
 9. Resources for Working with Corpora: <https://guides.lib.utexas.edu/c.php?g=494168&p=5876230>
 10. SIL International: <https://www.sil.org/>
 11. Language and Style: <https://www.lancaster.ac.uk/fass/projects/stylistics/index.htm>
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L	T	P	Credits
3	0	0	3

Course Code: MENG.519

Course Title: Literature and Allied Arts: Cinema

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Describe major concepts in cinema.

CLO2: Take apart Indian and Western traditions of art and culture with a special focus on cinema.

CLO3: Critically analyse key films from Indian and Western tradition

Course Contents:

Unit/ Hours	Content	Mappin g with CLO
Unit I Hours:12	Major Concepts in Cinema Indian and Western traditions, Documentaries Mise-en-scene, Montage, Types of Shot, Film Genres <i>[Comprehending why technique and technology matter in film making]</i>	CLO1
Unit II Hours:11	The Formation of Genres like Melodrama, Family and Gender as well as an overview of the Development of Indian Popular Cinema, OTT and Documentaries Teachers will be free to choose the texts of films dependent on availability. <i>[Discussion on how films carry discourses and cultural messages]</i>	CLO2
Unit III Hours:11	Indian Films suggested for teaching are: 'Mother India'; 'Kaghaz ke Phool', 'Pather Panchali', 'Ankur', Jaane Bhi Do Yaaro*', 'Maqbool*', 'Gangs of Wasseypur*' 'Masaan' 'Anne Ghode da Daan' <i>[Notes making on how Indian films are culturally rooted in Indian reality]</i>	CLO3
Unit IV Hours:11	World Cinema Suggested: Hitchcock's 'Psycho', Vittoria De Sica's 'Bicycle Thieves', Bergman's 'Autumn Sonata*', Rashomon (Akira Kurosawa, 1950), Oldboy*, Amelia <i>[Group discussion on psychology and cinema]</i>	CLO3

*= These texts/films will be taken up for Term Papers and Assignments wherein students' presentations and discussion are mandated.

Transactional Modes

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study, use of motion pictures, educational films, videotapes, theatre motion pictures, film strips.

Suggested Readings:

1. Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 1979.
2. *Contemporary Readings* (Boston and New York: Bedford/St. Martin's, 2011)
3. Corrigan, Timothy, Patricia White, and Meta Mazaj, eds. *Critical Visions in Film Theory: Classic and Contemporary Readings*. New York: Macmillan, 2011.
4. Hill, John and Pamela Church Gibson, eds. *The Oxford Guide to Film Studies*. Oxford and New York: Oxford University Press, 1998.
5. Lal, Vinay and Ashis Nandy (Ed.). *Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Cinema*. New Delhi: Oxford University Press, 2007.
6. Mazumdar, Ranjani. *Bombay Cinema*. New Delhi: Orient BlackSwan Pvt. Ltd., 2009.
7. Nandy, Ashish "An Intelligent Critic's Guide to Indian Cinema." *Reinventing Film Studies*. Ed. Christine Gledhill and Linda Williams. London: Arnold, 2000.
8. Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. New Delhi: Oxford University Press, 2000.
9. R. Dwyer and C. Pinney (Ed.). *Pleasure and the Nation: History, Politics and Consumption of Public Culture in India*. Oxford: Oxford University Press, 2001.
10. Ray, Satyajit. *Our Films Their Films*. New Delhi: Orient Blackswan Pvt. Ltd., 1992.
11. Smith, Geoffrey Nowell, ed. *The Oxford History of World Cinema*. Oxford and New York: Oxford University, 1997.
12. Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Feminist Film Theory: A Reader*, edited by Sue Thornham, NYU Press, 1999

Online Resources:

1. Film Studies
<https://www.youtube.com/watch?v=ahHlfcFyqk>
2. Film Studies
https://www.youtube.com/watch?v=iFqsqrJgeo&list=PLbMVogVj5nJQsaj5p_MRYLGhUtmpaEDB0
3. Montage
<https://www.youtube.com/watch?v=bXx99Oh9Hoo>
4. Cinema and Semiotics
<https://www.youtube.com/watch?v=4N6nGHORsyI&list=PLyqSpQzTE6M8Kc98tUrpYAE DP R8rqSkrf>
5. Shot Composition
https://www.youtube.com/watch?v=O2AUPvoGwKI&list=PLzVsCmg62ZDD5iS5d8vFBJ Dr_WvCOZd-w
6. Film Studies
<https://www.youtube.com/watch?v=g3qFVVjzQFA>
7. History of Cinema
<https://www.youtube.com/watch?v=VDkXl7Nk74&pp=ygURSGlzdG9yeSBvZiBjaW5lbWE%3D>

8. Indian Cinema

<https://www.youtube.com/watch?v=CzzNUkupcCc&pp=ygUYSGlzdG9yeSBvZiBJbmRpYW4gY2luZW1h>

L	T	P	Cr
3	0	0	3

Course Code: MENG.520

Course Title: Critical and Cultural Theory

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Critically engage with the latest theoretical questions through reading and discussion of a variety of critical perspectives and approaches.

CLO 2: Identify the unique qualities of the authors studied, and compare and contrast them. CLO 3: Situate the assigned texts in their historical contexts and recognize the impact of major events and transitions.

CLO 4: Develop a well-written argument about one or more texts or authors, and accurately cite literary and other sources.

Course Contents:

Unit/ Hours	Contents	Mappin g with CLO
Unit I Hours:12	Unit I: Foundations of Theory, Culture, and Representation Jonathan Culler: “<i>What Is Theory?</i>” (from <i>Literary Theory: A Very Short Introduction</i>) Raymond Williams: “<i>Culture is Ordinary</i>” Stuart Hall: “<i>The Work of Representation</i>” (from <i>Representation: Cultural Representations and Signifying Practices</i>, ed. Hall) <i>[Exploring the links of critical theory with the cultural sphere, developing students’ knowledge of major themes, concepts and terms and demonstration of the in-depth understanding of foundational critical texts.]</i>	CLO 1
Unit II Hours:11	Unit II: Public Culture, Cultural Capital, and Marginality Jürgen Habermas: “<i>The Public Sphere: An Encyclopedia Article</i>” Pierre Bourdieu: “<i>The Forms of Capital</i>” (selected extract; focus on cultural capital and symbolic power) bell hooks: “<i>Choosing the Margin as a Space of Radical</i>	CLO 2

	<i>Openness”</i> <i>[Exploring the links of critical theory with the cultural sphere, developing students’ knowledge of major themes, concepts and terms and demonstration of the in-depth understanding of foundational critical texts.]</i>	
Unit III Hours:11	<i>Unit-III: Ideology, Hegemony, and Disciplinary Power</i> <i>Karl Marx: Base and Superstructure</i> <i>Althusser: “Ideology and Ideological State Apparatuses”</i> <i>Gramsci: Hegemony (from Prison Notebooks – selected extracts)</i> <i>Foucault: “Panopticism” (from Discipline and Punish)</i> <i>[Exploring the links of critical theory with the cultural sphere, developing students’ knowledge of major themes, concepts and terms and demonstration</i>	CLO 3
	<i>of the in-depth understanding of foundational critical texts.]</i>	
Unit IV Hours:11	<i>Unit IV: Global Cultural Flows, Media, and Digital Subjectivity</i> <i>Arjun Appadurai: “Disjuncture and Difference in the Global Cultural Economy”</i> <i>Douglas Kellner: “Television, Advertising, and the Construction of Postmodern Identities” (from Media Culture)</i> <i>Shoshana Zuboff: Surveillance Capitalism (short extract)</i> <i>[Exploring the links of critical theory with the cultural sphere, developing students’ knowledge of major themes, concepts and terms and demonstration of the in-depth understanding of foundational critical texts.]</i>	CLO 4

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open text-book study.

Suggested Readings:

1. Appiah, Kwame A. "Is the Post- in Postmodernism the Post- in Postcolonial?" *Critical Inquiry*, vol. 17, no. 2, 1991, pp. 336-357.
2. Arendt, Hannah. *The Origins of Totalitarianism*. Penguin, 2017.
3. Balibar, Étienne. *We, the People of Europe?: Reflections on Transnational Citizenship*. Princeton UP, 2009.
4. Benjamin, Walter. *Illuminations: Essays and Reflections*. Mariner Books, 2019.
5. Fromm, Erich. *The Sane Society*. Routledge, 2012.
6. Habermas, Jürgen. "The Public Sphere: An Encyclopedia Article." *Critical Theory and Society A Reader*, 2020, pp. 136-142.

7. Hall, Stuart. *Essential Essays, Volume 2: Identity and Diaspora*. Duke UP, 2018.
8. Horkheimer, Max, et al. *Dialectic of Enlightenment*. Stanford UP, 2002.
9. Kellner, Douglas. *Media Culture: Cultural Studies, Identity and Politics in the Contemporary Moment*. Routledge, 2020.
10. Marcuse, Herbert. *The Essential Marcuse: Selected Writings of Philosopher and Social Critic Herbert Marcuse*. Beacon P, 2007.
11. Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard UP, 2011.
12. Zima, Peter V. *What Is Theory? Cultural Theory as Discourse and Dialogue*. Bloomsbury Academic, 2018.
13. Žižek, Slavoj. *The Sublime Object of Ideology*. Verso, 1989.
14. Varoufakis, Yanis. *Technofeudalism: What Killed Capitalism*. Bodley Head, 2023.

Online Resources:

1. Theodor W. Adorno: <https://plato.stanford.edu/entries/adorno/>
2. Global Social Theory: <https://globalsocialtheory.org/>

L	T	P	Credits
3	0	0	3

Course Code: MENG.521

Course Title: American Fiction

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Demonstrate knowledge of the style, structure, and content of the assigned literary texts from the early as well as the modern American novelists.

CLO 2: Identify the unique qualities of the authors studied, and compare and contrast them.

CLO 3: Situate the assigned literary texts in their historical contexts and recognize the impact of major events and transitions.

CLO 4: Develop a well-written argument about the seminal texts that depict the regional, cultural, ethnic and racial tensions, diversities and issues in America.

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
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Unit I Hours:12	Mark Twain: <i>The Adventures of Huckleberry Finn</i> Harriet Beecher Stowe: <i>Uncle Tom's Cabin</i> * [Discussion on early American Fiction, and generating pertinent questions on the features by students]	CLO 1 CLO 2 CLO 3
Unit II Hours:1 1	Nathaniel Hawthorne: <i>The Scarlet Letter</i> * Herman Melville: <i>Moby Dick or the Whale</i> [Discussion on American Fiction, and generating pertinent questions on the features by students]	CLO 1 CLO 2 CLO 3
Unit III Hours:1 1	William Faulkner: <i>The Sound and the Fury</i> Ralph Ellison: <i>Invisible Man</i> * [Discussion on Modern American Fiction, and generating pertinent questions on the features by students]	CLO 1 CLO 2 CLO 3
Unit IV Hours:1 1	Leslie Marmon Silko: <i>Ceremony</i> F. Scott Fitzgerald: <i>The Great Gatsby</i> * [Discussion on American Fiction, and generating pertinent questions on the features by students]	CLO 1 CLO 2 CLO 3 CLO 4

*= These texts will be taken up for seminar and discussion mode or for Term Papers and Assignments wherein students' presentations and discussion are mandated.

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study.

Texts for Assignment and Term Paper Topics:

- James Fenimore Cooper, *The Last of the Mohicans* (1826)
- Henry James, *The Portrait of a Lady* (1881)
- Stephen Crane's *The Red Badge of Courage* (1895)
- Kate Chopin, *The Awakening* (1899)
- Edith Wharton, *The House of Mirth* (1905)
- Ernest Hemingway's *The Sun Also Rises* (1926)
- John Steinbeck, *The Grapes of Wrath* (1939)
- Saul Bellow, *The Adventures of Augie March* (1953)
- James Baldwin, *Go Tell It on the Mountain* (1953)
- E.L. Doctorow, *Welcome to Hard Times* (1960)
- Harper Lee, *To Kill a Mockingbird* (1960)
- Joseph Heller *Catch-22* (1961)
- Philip Roth, *The Great American Novel* (1973)
- Alice Walker, *The Color Purple* (1982)
- Toni Morrison, *Beloved* (1987)
- Julia Alvarez, *In the Time of the Butterflies* (1994)

- Michael Cunningham, *The Hours* (1998)
- Cormac McCarthy, *The Road* (2006)

Suggested Readings:

1. Bercovitch, Sacvan. Gen. Ed. *The Cambridge History of American Literature*. Cambridge Mass.: CUP, 1999.
2. Elliott, Emory. Gen. Ed. *Columbia Literary History of the United States*. Columbia: Columbia UP, 2018.
3. Fiedler, Leslie. *Love and Death in the American Novel*. New York: Dalkey Archive, 1998.
4. Gates (Jr.), Henry Louis and Valerie Smith, Eds. *The Norton Anthology of African American Literature*. Vol. 1 & 2. New York: Norton, 2014.
5. Gray, Richard. *A History of American Literature*. New York: Blackwell, 2014.
6. Gray, Richard. *A History of American Literature*. New York: Blackwell, 2014.
7. Lauter, Paul, et al. ed. *The Heath Anthology of American Literature*. Volume 1 & 2. New York: Heath, 2020.
8. Matterson, Stephen. *American Literature: The Essential Glossary*. New York: Arnold, 2003.
9. Thompson, G. R. and Robert Paul Lamb, Eds. *A Companion to American Fiction: 1865-1914*. New York: Willey, 2008.
10. Duvall, John N. *The Cambridge Companion to American Literature After 1945*. Cambridge: CUP, 2013.

Online Resources:

1. Classics of American Fiction
https://www.youtube.com/watch?v=Ln87Xg2aAJs&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=79
2. Classics of American Fiction-2
https://www.youtube.com/watch?v=xF9DVyWkzE&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=78
3. Black American Literature: Fiction
https://www.youtube.com/watch?v=oo19jLSrte4&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=129

L	T	P	Credits
2	1	0	3

Course Code: MENG.522

Course Title: Posthumanism: Literary and Filmic Representations

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Analyse science fiction texts by applying key concepts and theoretical perspectives from posthumanist studies.

CLO 2: Interpret the style, narrative structure, thematic concerns, and ideological frameworks of the prescribed literary texts.

CLO 3: Critically analyse selected films in relation to posthumanist ideas such as artificial intelligence, cyborg identity, technological transformation, and the human–nonhuman relationship.

CLO 4: Contextualise and assess literary and filmic works within posthumanist discourse, recognizing the influence of technological, philosophical, and cultural developments.

CLO 5: Develop and present critical arguments that integrate theoretical perspectives with literary and film analysis to demonstrate an advanced understanding of posthumanist thought and human experience.

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours 12	Ihab Hassan - “Prometheus as Performer: Toward a Posthumanist Culture?” Andy Miah: A Critical History of Posthumanism Neil Badmington - “Theorizing Posthumanism” (Group discussion on various interrelated concepts)	CLO 2 CLO 5
Unit II Hours 11	Rosi Braidotti - Post-Humanism: Life beyond the Self Fancis Fukuyama – <i>Our Posthuman Future*</i> (Selected Sections) N. Katherine Hayles - <i>How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics</i> (Chapter- 1) Cary Wolfe - <i>What is Posthumanism?*</i> (Selected Sections) (Students will be asked to write term papers)	CLO 2 CLO 5
Unit III Hours 11	(Based on theoretical reading in the unit I & II the following texts would be explicated) Mary Shelley – <i>Frankenstein*</i> George Orwell - <i>Nineteen Eighty-Four</i> Kazuo Ishiguro - <i>Never Let Me Go</i> Manjula Padmanabhan: <i>Harvest</i> (Study and analysis of selected texts)	CLO 1 CLO 2 CLO 4 CLO 5
Unit IV Hours 11	(Based on theoretical reading in the unit I & II the following movies would be explicated) Stanley Kubrick - <i>2001: A Space Odyssey*</i> (1968) Ridley Scott - <i>Blade Runner</i> (1982) Alex Garland- <i>Ex-Machina</i> (2015) Lana Wachowski and Lilly Wachowski: <i>The Matrix*</i> (1999) Sujoy Ghosh: <i>Anukul</i> (2017) (Group discussion and film review writing)	CLO 2 CLO 3 CLO 4 CLO 5

*= These texts will be taken up in tutorial mode wherein students’ presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments,

library research on topics or problems, open text-book study, use of audio-visual aids.

Suggested Readings:

1. Badmington, Neil. "Theorizing Posthumanism." *Posthumanism and the Other Within*. Routledge, 2004.
2. Braidotti, Rosi. *The Posthuman*. Polity Press, 2013.
3. Callus, Ivan and Stefan Herbrechter. *Posthumanism: The Routledge Companion to Critical and Cultural Theory*. Routledge, 2013.
4. Ferrando, Francesca. "Towards a Posthumanist Methodology: A Statement." *Frame Journal of Literary Studies*, vol. 25, 2012, pp. 9-18.
5. Fukuyama, Francis. *Our Posthuman Future: Consequences of Biotechnology Revolution*. Farrar, Straus and Giroux, 2002.
6. Hassan, Ihab. "Prometheus as Performer: Towards a Posthumanist Culture?" *The Georgio Review*, vol. 31, no. 4, 1977, pp. 830-50. *JSTOR*, www.jstor.org/stable/41397536. Accessed 21 Apr. 2018.
7. Hayles, N. Katherine. *How We Became Posthuman*. U of Chicago P, 1999.
8. Ishiguro, Kazuo. *Never Let Me Go*. Faber and Faber, 2005.
9. Heidegger, Martin. *The Question Concerning Technology and Other Essays*. Garland Publishing, 1953.
10. Nietzsche, Friedrich. *Thus Spoke Zarathustra*. Cambridge University Press, 2006.
11. Padmanabhan, Manjula. *Harvest*. Kali for Women, 1998.
12. Pepperell, Robert. *The Posthuman Condition: Consciousness Beyond the Brain*. Cromwell, 2003.
13. Orwell, George. *Nineteen Eighty-Four*. Penguin UK, 2013.
14. Shelley, Mary. *Frankenstein*. Penguin Classics, 2003.
15. Wolfe, Cary. *What is Posthumanism?* U of Minnesota P, 2010.

Online Resources

1. Course on Posthumanism: <https://www.posthumans.org/course-the-posthuman.html> 2.
 - Posthumanism as a Research Methodology: <https://www.youtube.com/watch?v=4HTKC716BhA>
 3. Slavoj Zizek — Why I'm not a Humanist: <https://www.youtube.com/watch?v=PrWS5cXFJzQ>
 4. N. Katherine Hayles • Why We Are (Still) Posthuman: <https://www.youtube.com/watch?v=CtZxiOYcXDc>
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L	T	P	Credits
3	0	0	3

Course Code: MENG. 523

Course Title: Dalit Aesthetics: Literature and Visual Culture

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Identify and explain the historical and socio-political background of Dalit literature in India.

CLO 2: Interpret themes of marginalisation, caste oppression, resistance, and identity in Dalit literary texts and films using relevant theoretical perspectives.

CLO 3: Analyse literary techniques and narrative strategies used in Dalit literary texts and films.

CLO 4: Produce critical arguments connecting Dalit literature and cinema with broader debates on social justice, identity, and cultural politics.

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours:12	Sharan Kumar Limbale: <i>Towards an Aesthetic of Dalit Literature</i> [Selections] Sharmila Rege: <i>Writing Caste Writing Gender: Narrating Dalit Women's Testimonios</i> [Selections] Gopal Guru: <i>Humiliation: Claims and Context</i> [Selections] B. R. Ambedkar: <i>Annihilation of Caste</i> [Selections]* [Discussion on Dalit Aesthetics and Representation]	CLO1
Unit II Hours:11	Hira Bansode: Selected poems Namdeo Dhasal: Selected poems Aruna Gogulamanda: Selected poems* Chandramohan S: <i>Love After Babel & Other Poems</i> * [Discussion on issues and trends in Dalit poetry]	CLO2 CLO3 CLO4
Unit III Hours:11	Munshi Premchand: "Kafan" (The Shroud) Ajay Navaria: <i>Unclaimed Terrain</i> U. R. Ananthamurthy: <i>Samskara</i> * S. Anand, et al.: <i>Bhimayana</i> * <i>Fandry, Masaan, Pariyerum Perumal, Geeli Pucchi, Dahaad,</i> [Discussion on Dalit Fiction, Visual art and Films]	CLO2 CLO3 CLO4

Unit IV	Omprakash Valmiki: <i>Joothan: A Dalit Life Story</i>	CLO2
Hours:11	Yashica Dutt: <i>Coming Out as Dalit</i>	CLO3
	Urmila Pawar: <i>The Weave of My Life*</i>	CLO4
	Bama: <i>Karukku*</i>	
	Madhopuri, Balbir: <i>Changiya Rukh: Against the Night</i> [Discussion on Dalit Life Writings]	

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open text-book study.

*= These texts will be taken up in tutorial mode wherein students' presentations and discussion are mandated.

Suggested Readings:

1. Ambedkar, B.R. *Annihilation of Caste*. Navayana, 2014
2. Bama. *Sangati: Events*. Translated by Lakshmi Holmström, Oxford UP, 2005.
3. Charmakar, Rudra Bahadur. "Towards Aesthetics of Dalit Literature and Its Foundation and Characteristics." *Pursuits: A Journal of English Studies*, vol. 9, no. 1, 2025, pp. 101–112.
4. Jangam, Chinnaiah. *Dalits and the Making of Modern India*. Oxford UP, 2017.
5. Kalyani, Kalyani. "Aesthetics and Politics of Dalit Women's Writings within Indian Pedagogic Practices." *Sage Open*, vol. 15, 2022.
6. Kamble, Baby. *The Prisons We Broke*. Translated by Maya Pandit, Orient BlackSwan, 2008.
7. Nayar, Pramod K. "Dalit Poetry and the Aesthetics of Traumatic Materialism." *Journal of Postcolonial Writing*, vol. 22, no. 1, 2015, pp. 1–15.
8. Omvedt, Gail. *Dalits and the Democratic Revolution: Dr Ambedkar and the Dalit Movement in Colonial India*. Sage, 1994.
9. Pawar, Daya. *Baluta*. Translated by Jerry Pinto, Speaking Tiger Books, 2015.
10. Pawar, Urmila. *The Weave of My Life: A Dalit Woman's Memoirs*. Translated by Maya Pandit, Columbia UP, 2008.
11. Satyanarayana, K. "Dalit Literary Theory: A Brief Survey." *Indian Literature*, vol. 50, no. 4, 2006, pp. 45–55.
12. Satyanarayana, K., and Susie Tharu, editors. *The Exercise of Freedom: An Introduction to Dalit Writing*. Navayana, 2013.
13. Simon, Surya. "Transformation from Aesthetics to Activism: An Analysis of Select Dalit Women Personal Narratives." *Sage Open*, vol. 15, no. 1, 2021.
14. Valmiki, Omprakash. *Joothan: A Dalit's Life*. Translated by Arun Prabha Mukherjee, Columbia UP, 2003.
15. Yadav, Laxman. "Dalit Aesthetic in Sharan Kumar Limbale's Works." *International Journal of Research Culture Society*, vol. 9, no. 12, 2025, pp. 111–116.
16. Yengde, Suraj. *Caste Matters*. Penguin Random House India, 2019.
17. Madhopuri, Balbir. *Changiya Rukh: Against the Night*. Translated by Tripti Jain. Oxford University Press, 2010
18. Dil, Lal Singh. *Poet of the Revolution: The Memoir of Lal Singh Dil*. Translated by Nirupama Dutt. Penguin Books, 2019
19. Bala, Jatin. *A Life Uprooted: A Bengali Dalit Refugee Remembers*. Translated by Jaydeep Sarangi. Sahitya Akademi, 2022

20. Byapari, Manoranjan. *Interrogating My Chandal Life: An Autobiography of a Dalit*. Translated by Sipra Mukherjee. Sage Publications, 2025
 21. Biswas, Manohar Mouli. *Surviving in My World: Growing Up Dalit in Bengal*. Trans. Jaydeep Sarangi. Samya, 2020
 22. Rawat, Ramnarayan S., and K. Satyanarayana, editors. *The Routledge Handbook of Dalit Studies*. Routledge, 2022.
 23. Muktibodh, Sharatchandra. "What is Dalit Literature?" In Arujun Dangle's *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, Orient Longman. Hyderabad, 1992.
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***Interdisciplinary course offered by Department Faculty for students of other Departments:**

L	T	P	Credits
2	0	0	2

Ability Enhancement Course

Course Code: MENG.503

Course Title: Professional Communication in English (IDC)

Total Hours: 30

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Demonstrate and apply appropriate English language skills for effective academic and professional communication.

CLO 2: Organize and present ideas and arguments clearly and coherently in written form.

CLO 3: Develop and produce professional documents such as letters, emails, resumes, and reports using appropriate format, structure, and language.

CLO 4: Design and deliver effective oral presentations using appropriate verbal, non-verbal, and visual communication strategies in professional contexts.

Course Contents:

Unit/ Hours	Contents	Mappin g with CLO
Unit I Hours: 7	Professional Letter and Email writing: nature and types of letters and emails; process and procedure of letters and email writing; requirements for effective letters and email writing; preparing drafts of letters and emails. [Students write various drafts of letters and emails]	CLO1 CLO2 CLO3

Unit II Hours: 7	Resume writing: nature and types of resumes; process and procedure of resume writing; requirements for an effective resume; preparing a draft of resume <i>[Students write various drafts of their resume]</i>	CLO1 CLO2 CLO3
Unit III Hours: 8	Report writing: nature and types of report; process and procedure of report writing; requirements for effective report writing; structure and language of a report <i>[Students write various drafts of professional reports]</i>	CLO1 CLO2 CLO3
Unit IV Hours: 8	Presentation Skills: nature and types of resumes; process and procedure of formal presentation; requirements for an effective presentation; preparing and delivering an effective presentation. <i>[Students prepare. ppts and make presentations]</i>	CLO1 CLO2 CLO4

Transactional Modes:

Lecture, class discussion, debate, presentations by students, assignments, library research on topics or problems, role-playing.

Suggested Readings:

1. Andrews, Deborah C., and Tham, Jason C. K. Designing Technical and Professional Communication: Strategies for the Global Community. United Kingdom, Taylor & Francis, 2021.
2. Bhardwaj, Kumkum. Professional Communication. India, I.K. International Publishing House Pvt. Limited, 2013.
3. Chesebro, Joseph L. Professional Communication at Work: Interpersonal Strategies for Career Success. United Kingdom, Taylor & Francis, 2014.
4. Gutbrod, Hans. Handbook for Professional Communication: How to Get Your Ideas Across, Every Single Time. n.p., XinXii, 2017.
5. Jain, A. K., and Bhatia, Pravin S. R. Professional Communication Skills. India, S. Chand Limited, 2006.
6. Martinet, A V & Thomson A J. *Practical English Grammar* (4th Edition). Oxford University Press, 2014.
7. Raman & Sharma. *Technical Communication*. Oxford University Press, 2005.
8. Rizvi, Ashraf. *Effective Technical Communication*. Tata McGraw Hill, 2006.
9. Yule, George. *Oxford Practice Grammar*. OUP, 2011.

Online Resources:

1. Business English for Success: <https://open.umn.edu/opentextbooks/textbooks/652>.
2. Effective communications skills for business: <https://www.udemy.com/course/effective-communications-skills-for-business/>
3. How to Detect Cultural Differences: <http://cnx.org/content/m14686/latest/>
4. How to Conduct an Effective Business Presentation: <https://www.toastmasters.org/mainmenucategories/freeresources/needhelpgivingaspeech/businesspresentations.aspx>

5. Open Mind: Digital communication skills:

www.macmillanenglish.com/courses/open-mind/ 6. Plan your Presentation in Just 3 Minutes:

<https://communicationprogram.wharton.upenn.edu/library/planning-your-presentation/>

7. TED Talks - Communication: <https://www.ted.com/topics/communication>

Value-added Course

L	T	P	Cr
2	0	0	2

Course Code: ENG. 504

Course Title: Humanism: An Indian Perspective

Total Hours: 30

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Explain and analyse the philosophical foundations of humanism in Indian intellectual and spiritual traditions.

CLO 2: Critically analyse and interpret selected Indian literary and philosophical texts through the lens of human dignity and ethics.

CLO 3: Evaluate and synthesize insights from the Indian Knowledge System (IKS) to understand and reinterpret contemporary perspectives on humanism.

CLO 4: Examine and assess the relationship between Indian humanistic traditions and ideas of social reform, pluralism, and harmony.

Course Contents:

Unit/Hours	Contents	Mapping with CLO
Unit I Hours: 8	<i>Annihilation of Caste</i> by Dr. B.R. Ambedkar <i>Tirukkural</i> by Thiruvalluvar*	CLO 3
Unit II Hours: 8	<i>The Discovery of India</i> by Jawaharlal Nehru <i>The Story of My Experiments with Truth*</i> by Mahatma Gandhi Select Poems by Namdeo Dhasal	CLO 2
Unit III Hours: 6	<i>Synthesis of Yoga</i> by Sri Aurobindo* <i>The Book of Life</i> by Jiddu Krishnamurti	CLO 1

Unit IV Hours: 8	<i>The Argumentative Indian</i> by Amartya Sen (Select Essays) <i>Kanthapura</i> by Raja Rao * <i>Untouchable</i> by Mulk Raj Anand	CLO 2

Transactional Modes:

Lectures, discussions, recitation, presentations by students, group discussions, assignments, library research on topics or problems, open textbook study, etc

Suggested Readings:

1. Tiruvalluvar. *Tirukkural*. Translated by P.S. Sundaram, Penguin Classics, 1990.
2. Ambedkar, B. R. *Annihilation of Caste*. Navayana, 2014.
3. Gandhi, M. K. *Hind Swaraj and Other Writings*. Edited by Anthony Parel, Cambridge UP, 1997.
4. Krishnamurti, Jiddu. *Education and the Significance of Life*. HarperCollins, 1992.
5. Radhakrishnan, S. *The Hindu View of Life*. HarperCollins, 1993.
6. Tagore, Rabindranath. *The Religion of Man*. Macmillan, 1931
7. Anand, Mulk Raj. *Untouchable*. Penguin Modern Classics, 2001.
8. Premchand, Munshi. *Godan: A Novel of Peasant India*. Translated by Gordon C. Roadarmel, Permanent Black, 2002.
9. Tagore, Rabindranath. *Gora*. Translated by Radha Chakravarty, Penguin Books, 2010.
10. Rao, Raja. *Kanthapura*. Oxford UP, 2008.
11. Valmiki, Omprakash. *Joothan: A Dalit's Life*. Translated by Arun Prabha Mukherjee, Columbia UP, 2003.
12. Ananthamurthy, U. R. *Samskara: A Rite for a Dead Man*. Translated by A. K. Ramanujan, NYRB Classics, 2006.
13. Kapoor, Kapil. *Dimensions of Indian Thought*. D. K. Printworld, 2014.

Interdisciplinary Courses

<i>L</i>	<i>T</i>	<i>P</i>	<i>Credits</i>
2	0	0	2

Course Code: MENG. 501

Course Title: Literature and Science (IDC)

Total Hours: 30

Course Learning Outcomes:

Upon completing the course, the student should be able to:

CLO 1: Knowledge of a wide range of literary and non-literary texts dealing with scientific and cultural issues.

CLO 2: Understanding the historical contexts of scientific knowledge.

CLO 3: Ability to synthesize perspectives from both humanities and sciences by linking literature with scientific philosophy.

CLO 4: Identifying and evaluating the moral and social implications of scientific advancements as portrayed in literature.

Course Contents:

Units/ Hours	Contents	Mapping with CLO
Unit I Hours: 7	Matthew Arnold: "Literature and Science"	CLO 1

	[Chronological and thematic understanding of Science Fiction, examining the concepts such as utopias, time travel, superhuman and other worlds and the way these issues have been reflected in the evolving conceptions of literature and science.]	
Unit II Hours: 7	T.S. Kuhn: "The Nature and Necessity of Scientific Revolution" [Chronological and thematic understanding of Science Fiction, examining the concepts such as utopias, time travel, superhuman and other worlds and the way these issues have been reflected in the evolving conceptions of literature and science.]	CLO 2
Unit III Hours: 9	Kazuo Ishiguro: Never Let me Go [Chronological and thematic understanding of Science Fiction, examining the concepts such as utopias, time travel, superhuman and other worlds and the way these issues have been	CLO 3

	reflected in the evolving conceptions of literature and science.]	
Unit IV Hours: 7	Edgar Allan Poe: "To Science" [Chronological and thematic understanding of Science Fiction, examining the concepts such as utopias, time travel, superhuman and other worlds and the way these issues have been reflected in the evolving conceptions of literature and science.]	CLO 4

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open textbook study, writing exercises.

Suggested Readings:

1. Kuhn, Thomas S. The Structure of Scientific Revolutions. U of Chicago P, 1969.
2. Osserman, Robert. Poetry of the Universe. Anchor, 2011.
3. Poe, Edgar A. Poe: Poems. Everyman's Library, 2014.
4. Snow, C. P. The Two Cultures. Cambridge UP, 1993.
5. White, Paul. Thomas Huxley: Making the 'Man of Science'. Cambridge UP, 2003.
6. Willis, Connie. Bellwether. Hachette UK, 2013.
7. Willis, Martin. Literature and Science. Macmillan International, 2014.

Online Resources:

1. Science Teaching Literature:
<https://crscience.org/educators/scienceliterature/>

L	T	P	Credits
2	0	0	2

Course Code: MENG.502

Course Title: Comics and Visual Culture

Total Hours: 30

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Identify how comics are a part of dominant visual culture

CLO2: Describe its politics, sociology and aesthetics

CLO3 Critique the role played by comics in formation of cultural consciousness

Unit/ Hours	Content	Mapping with CLO
Unit I Hours:15	Black Panther Wonder Woman: The Challenge of Artemis Archie <i>[Discussion on how graphic art is different from other forms of writing]</i>	CLO 1
Unit II Hours:15	Chacha Chaudhary and Corona Virus Nagraj Amar Chitrakatha <i>[Notes on cultural aspects of Indian Comics]</i>	CLO2 CLO3

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study.

Suggested Readings:

1. Aldama, Frederick Luis. *Comics Studies Here and Now*. Taylor & Francis, 2018. Ebook.
 2. Hague, Ian. *Comics and the Senses: A Multisensory Approach to Comics and Graphic Novels*. Taylor & Francis, 2014 Ebook.
 3. Kaur, Raminder and Saif Eqbal. *Adventure Comics and Youth Cultures in India*. Taylor & Francis, 2018. Ebook.
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SEMESTER-III

L	T	P	Credits
3	1	0	4

Course Code: MENG.535

Course Title: British Drama

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Understand the growth of the genre of drama.

CLO2: Demonstrate knowledge of the style, structure, and content of the assigned literary texts.

CLO3: Identify the unique qualities of the authors studied, and compare and contrast them. CLO4: Situate the assigned literary texts in their historical contexts and recognize the impact of significant events and transitions.

CLO5: Develop a well-written argument about one or more literary texts or authors, and accurately cite literary and other sources.

Course Contents:

Units/ Hours	Contents	Mapping with CLO
Unit I Hours:15	A brief introduction to the historical background of the genre and its literary history including popular styles and sub-genres <i>[Discussion on various aspects about drama]</i>	CLO1 CLO5
Unit II Hours:15	Christopher Marlowe <i>Doctor Faustus</i> * William Shakespeare <i>Hamlet</i> Aphra Behn <i>The Rover</i> * <i>[Study and analysis of selected texts]</i>	CLO2 CLO3 CLO4
Unit III Hours:15	George Bernard Shaw <i>Pygmalion</i> T. S. Eliot <i>Murder in the Cathedral</i> * Caryl Churchill <i>Top Girls</i> * <i>[Study and analysis of selected texts]</i>	CLO2 CLO3 CLO4
Unit IV Hours:15	Samuel Beckett <i>Waiting for Godot</i> John Osborne <i>Look Back in Anger</i> * Rebecca Lenkiewicz <i>Her Naked Skin</i> * <i>[Discussion of selected texts]</i>	CLO2 CLO3 CLO4

*= These texts will be taken up in tutorial mode wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open textbook study, drama-role playing.

Suggested Readings:

1. Abel, Lionel. *Tragedy and Metatheatre: Essays on Dramatic Form*. New York: Holmes y Meier Publishers, 2003.
2. Beckett, Samuel. *Waiting for Godot*. Ed. G.J.V. Prasad. Delhi: Faber and Faber, 2012. Print. 3.
- Bloom, Harold. *Shakespeare: The Invention of the Human*. New York: Riverhead Books; 1998. 4.
- Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, and Macbeth*. New York and London: Penguin, 1991.
5. Brooks, Cleanth & Heilman, Robert B. *Understanding Drama*. New York: Henry Holt And Company, 1945.
6. Douglas Bruster. *To Be or Not To Be*. New York: Continuum, 2007.
7. Eliot, T.S. *Selected Prose of T.S. Eliot*. Ed. Frank Kermode. New York: Harvest Books, 1975. 8.
- Erne, Lukas. *Shakespeare as Literary Dramatist*. Cambridge: Cambridge University Press, 2008. 9.
- Harold Bloom. *Hamlet: Poem Unlimited*. New York: Riverhead Trade, 2004. 10. Johnson, Samuel. *The Works of Samuel Johnson, Vols. 7-8: Johnson on Shakespeare (The Yale Edition of the Works of Samuel Johnson)*. Ed. Arthur Sherbo. New Haven: Yale University Press, 1968. 11.
- Justman, Stewart. *Shakespeare: The Drama of Generations*. New Delhi: Macmillan India, 2007. 12. Leavis, F.R. *The Common Pursuit*. 1952. London: Penguin Books, 1993
13. Shakespeare, William. *Hamlet* (Norton Critical Editions). Ed. Cyrus Hoy. New York: Norton, 1992.
14. Shakespeare, William. *Hamlet* (The Pelican Shakespeare). Ed. A.R. Braunmuller. New York: Pelican, 2001.
15. Toropov, Brandon. *Shakespeare for Beginners*. Hyderabad: Orient Longman, 1999. 16. Wilson Knight, G. *The Wheel of Fire*. London: Methuen, 1930.
17. Esslin, Martin. "Modernist Drama: Wedekind to Brecht." *Modernism: A Guide to European Literature 1890-1930*, edited by Malcolm Bradbury and James McFarlane, Penguin Books, 1991.
18. Fletcher, John, and James McFarlane. "Modernist Drama: Origin and Patterns." *Modernism: A Guide to European Literature 1890-1930*, edited by Malcolm Bradbury and James 37McFarlane, Penguin Books, 1991.
19. Heath, Malcolm. *Introduction. Poetics by Aristotle*, Penguin Books, 1996.
20. Leech, Clifford. *Tragedy*, Routledge, 2002.
21. McFarlane, James. "Intimate Theater: Maeterlinck to Strindberg." *Modernism :A Guide to European Literature 1890-1930*, edited by Malcolm Bradbury and James McFarlane, Penguin Books, 1991. 22. Orr, John. *Tragic Drama and Modern Society: A Sociology of Dramatic Form from 1880 to the Present*. 2nd ed., The Macmillan Press Ltd, 1989.
23. Brecht, B. *The Street Scene in Theory of the Modern Stage*, (Ed. Bentley, E.), Penguin, 1968. 24. Boal, A. *Theatre of the Oppressed*. Pluto Press: London, 1976.
25. Neelands, J. *Beginning Drama* 11-14 2nd edition Fulton; London, 2004.
26. Winston J and Tandy M. *Beginning Drama* 4-11, David Fulton, London, 2001. 27. Aston, E. & Savona, G. *Theatre as Sign System*. Routledge: London. (esp. Semiotics of Performance), 1992.
28. Balme, C. *The Cambridge Introduction to Theatre Studies*, Cambridge; Cambridge University Press, 2008.
29. Braun, E. *The Director and the Stage*. Methuen; London, 1982.
30. Brook, P. *The Empty Space*. Penguin; Harmondsworth, 1972.
31. Carlson, M. *Performance*, Routledge London, 1996.

32. Counsell, C. *Signs of Performance*. Routledge, 1996.
33. Esslin, M. *The Field of Drama*. London; Methuen, 1987.
34. Freshwater, H. (2009) *Theatre & Audience*, London: Palgrave MacMillan
35. Leach, R. *Theatre Studies: The Basics*, Routledge: London, 2013.
36. Wilson M. (2006) *Storytelling and Theatre*, Palgrave, 2006.

Online Sources:

1. Hamlet
https://shakespeare.folger.edu/downloads/pdf/hamlet_PDF_FolgerShakespeare.pdf
2. Pygmalion
<http://www.gutenberg.org/ebooks/3825>
3. Waiting for Godot
<https://srgm.org.in/English%20121%20Samuel%20Beckett%20Waiting%20for%20Godot.pdf>
4. Look Back in Anger
https://acikders.ankara.edu.tr/pluginfile.php/182726/mod_resource/content/1/LOOK%20BACK%20IN%20ANGER_ACT1%20%281%29.pdf
5. Murder in the Cathedral
https://archive.org/stream/in.ernet.dli.2015.86641/2015.86641.Murder-In-The-Cathedral_djvu.txt
6. Doctor Faustus
https://mthoyibi.files.wordpress.com/2011/03/doctor-faustus_christopher-marlowe.pdf

L	T	P	Credits
3	1	0	4

Course Code: MENG.536

Course Title: Indian Literature in English and in Translation

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Analyse and interpret the style, structure, themes, and narrative techniques of selected texts from Indian literature in English and translation.

CLO 2: Compare and evaluate the distinctive literary features, thematic concerns, and stylistic approaches of the authors studied.

CLO 3: Contextualise and examine seminal works of Indian writing in English and translation within their historical, cultural, and socio-political frameworks.

CLO 4: Develop and present well-structured critical arguments on selected literary texts or authors using appropriate scholarly sources and accurate citation practices.

Course Contents:

Units/ Hours	Contents	Mapping with CLO
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Unit I Hours 15	A Brief Introduction to Indian English Literature Mamang Dai: <i>The Legends of Pensam</i> (Selected short stories) Arundhati Roy: <i>The Ministry of Utmost Happiness</i>* Meena Kandasamy (Selected Poems) <i>[Study and analysis of selected texts]</i>	CLO1 CLO2
Unit II Hours 15	Jeet Thayil: <i>Collected Poems</i> (2015) Ruth Vanita: <i>Memory of Light</i>* Chitra Banerjee Divakaruni: <i>The Palace of Illusions</i>* <i>[Study and analysis of selected texts]</i>	CLO3
Unit III Hours 15	A brief introduction to Indian Literature in English Translation Vijay Tendulkar: <i>Silence! The Court Is in Session</i> Mahasweta Devi: <i>The Mother of 1084 (Hajar Churashir Maa)</i> Sarat Chandra Chattopadhyay: <i>Devdas</i>* (Translated into English by Sreejata Guha, 2002) <i>[Study and analysis of selected texts]</i>	CLO4
Unit IV Hours 15	Geetanjali Shree: <i>Tomb of Sand</i> (Translator Daisy Rockwell)* Amrita Pritam: <i>Rasidi Ticket</i>* (The Revenue Stamp: An Autobiography by Amrita Pritam; Translated by Krishna Gorowara; Published by Wide Canvas) <i>[Study and analysis of selected texts]</i>	CLO3 CLO4

*= These texts will be taken up in tutorial mode wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open textbook study

Topics for term papers

1. Girish Karnad *Hayavadana*
2. Vijay Tendulkar *Sakharam Binder*
3. Dom Moraes Selected Poetry
4. Avtar Singh Paash Selected Poetry
5. Githa Hariharan *Thousand Faces of Night*
6. Sachin Kundalkar *Cobalt Blue*

Suggested Readings:

1. Agarwal, Smita, ed. *Marginalized: Indian Poetry in English*. New York: Rodopi,

2014. 2. Agrawal, Anju Bala. *Post-Independence Indian Writing in English (Vols. I and II)*. Delhi: Authorspress, 2010.
3. Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Delhi: Oxford University Press, 1996.
4. Amrita Pritam "The Creative Process" (Punjabi Tr. By Arlene Zide and Amrita Pritam)
5. Arjun Dangle, "Dalit Literature: Past, Present and Future" from *Poisoned Bread*. Hyderabad: Orient Longman Ltd., 1992.
6. Basu, Tapan, ed. *Translating Caste*. New Delhi: Katha, 2002.
7. Bose, Brinda, ed. *Translating Desire: The Politics of Gender and Culture in India*. New Delhi: Katha, 2002.
8. Daruwalla, Keki, ed. *Two Decades of Indian Poetry 1960-1980*. Delhi: Vikas Publishing, 1980.
9. Dharwadkar, Vinay and A.K. Ramanujan, eds. *The Oxford Anthology of Modern Indian Poetry*. Delhi: Oxford University Press, 1994.
10. Gopal, Priyamvada. *The Indian English Novel: Nation, History, and Narration*. United Kingdom, Oxford University Press, 2009.
11. Iyengar, Srinivasa. *Indian Writing in English*, 5th ed. New Delhi: Sterling Publishers, 1985.
12. Joshi, Priya. *In Another Country: Colonialism, Culture and the English Novel in India*. New Delhi: Oxford University Press, 2003.
13. Kambar, Chandrasekhar. *Modern Indian Plays. Vols. 1 & 2*. New Delhi: National School of Drama, 2000.
14. Karnad, Girish. "Author's Introduction" in *Three Plays*. Delhi: OUP, 1995.
15. King, Bruce. *Modern Indian Poetry in English*. Revised Edition. Oxford University Press, 2001.
16. Makarand Paranjape: Introductory essay to *Indian Poetry in English*. Madras: Macmillan India Press, 1993.
17. Mc Cutchion, David. *Indian Writing in English*. Calcutta: Writers Workshop, 1973.
18. Mehrotra, Arvind, ed. *A Concise History of Indian Literature in English*. New Delhi: Permanent Black, 2010.
19. Mishra, V. *Literature of the Indian Diaspora*. London: Routledge, 2008.
20. Mittapalli, Rajeshwar and Piciucco, Pier Paolo. *Studies in Indian Writing in English, Vol. 1*. New Delhi: Atlantic Publishers and Distributors, 2000.
21. Mouli, T. Sai Chandra. *Multicultural Theatre and Drama*. New Delhi: Authorspress, 2011.
22. Mukherjee, Meenakshi. *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English*. University of Michigan: Heineman Educational Books, 1971.
23. Mukherjee, Meenakshi. *Realism and reality: The Novel and Society in India*. New Delhi: Oxford University Press, 1994.
24. Naik, M. K. A History of Indian English Literature. India, Sahitya Akademi, 1982.
25. Natarajan, Nalini. "Introduction: Regional Literature of India: Paradigms and Contexts." *Handbook of Twentieth Century Literature of India*. Ed. Nalini Natarajan. London: Greenwood, 1996. 1 - 20. Print.
26. Nayar, Pramod. *Postcolonial Literature: An Introduction*. New Delhi: Pearson Education, 2008.
27. Panikker, K. Ayyappa. *Indian English Literature since Independence: Golden Jubilee Vol. 1940- 1990*. New Delhi: The Indian Association for English Studies, 1991.
28. Paranjape, Makarand. *Indian Poetry in English*. Macmillan India Ltd., 1993.
29. Ramakrishnan, E V. *Locating Indian Literature: Texts, Traditions, Translations*. Hyderabad: Orient Blackswan, 2017.
30. Walsh, William. *Indian Literature in English*. London: Longman, 1990.

Online sources:

1. Lit for Life 2015: Art of the Tale
<https://www.youtube.com/watch?v=cvBNzvVIZlc>
2. Writers Are Readers First

- <https://www.youtube.com/watch?v=tpibUVAAbCDU>
3. Aadhe Adhure Sawitri Theatre Group
<https://www.youtube.com/watch?v=hAxmbthIxw>
 4. Discussion on classic Hindi Play "Aadhe Adhure"
<https://www.youtube.com/watch?v=jCFVA4uqVcs>
 5. Partition Literature
<https://www.youtube.com/watch?v=u1-ekBseASw>
 6. Partition Experiences in South Asia
<https://www.youtube.com/watch?v=7kYwnqGB48E>
 7. The Pity of Partition
<https://www.youtube.com/watch?v=UHC1Clrlglw>
 8. Dalit Writing and Issues of Marginalization
https://www.youtube.com/watch?v=NKjvBv_ndL8
 9. Dalit Literature & Historiography
<https://www.youtube.com/watch?v=A-vFqNWYmm0>
 10. Crossing the Boundaries of Genre
https://www.youtube.com/watch?v=PKpV_I0Q3oQ
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L	T	P	Credits
3	0	2	4

Course Code: MENG.537

Course Title: Research Methodology, Academic Writing, and Computer Applications

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Examine research practices and methodologies in language and literary studies.

CLO2: Critique existing research and formulate alternative directions for further study.

CLO3: Analyze complex research problems and articulate findings clearly for academic and peer review contexts.

CLO4: Interpret and integrate basic statistical tools in data presentation, literature review, and analysis of research trends.

CLO5: Design and produce well-structured research documentation following academic conventions.

Course Contents:

Unit/ Hours	Contents	Mapping With CLO
Unit I Hours:15	General principles of research: Meaning and importance of research; philosophical foundations of research; types of research; formulating hypothesis and development of research plan; review of literature; interpretation of results and discussion. <i>[Discussion of selected topics]</i>	CLO1 CLO2

Unit II Hours:15	Research methods in English Studies: archival, personal narratives, oral history, visual methodologies, discourse analysis, ethnographic methods, textual analysis, creative writing. Research and Academic Integrity: Copyright issues; conduct of ethical research; plagiarism in research. <i>[Discussion of selected topics]</i>	CLO2 CLO3 CLO4
Unit III Hours:15	Mechanics of academic writing: Sentence structure, cohesion and coherence. Format, language and style in research publications (MLA and APA format); Research proposal and dissertation writing, formats and requirements. Editing and proofreading; manual and digital; use of Grammarly <i>[Practical usage of selected tools]</i>	CLO4 CLO5
Unit IV Hours:15	Library: Classification systems; e-Library; reference management tools; web-based literature search engines; university level access to reading material and databases. Digital resources for research: Reference management tools; web-based literature search engines; university level digital access to reading material and databases, Shodhganga, Science Direct, ShodhSindhu, JSTOR. Citation management tools, Mendeley, Zotero, Endnote; Plagiarism and AI detection tools. <i>[Practical usage of selected tools]</i>	CLO4 CLO5

Following is an indicative list of practicals; more can be added as per requirement:

- Using internet for literary and linguistics research
- Creating bibliography using MLA and APA stylesheets
- Using library and its various facilities
- Creating table of contents, index, citations

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, term paper

Evaluation Criteria for Lab Practicals:

The evaluation of lab practicals will be based on the following parameters:

Evaluation Parameters Marks
Implementation and analytical ability 60
Practical File 10
Viva-voce 30
Total 100

Suggested Readings:

1. Ahuja, Ram. *Research Methods*. Jaipur: Rawat Publications, 2009.
2. Anderson, Jonathan and Millicent Poole, *Assignment and Thesis Writing*, New Delhi: Wiley India Pvt. Ltd., 2019.
3. Audi, Robert. *Epistemology: A Contemporary Introduction to the Theory of Knowledge*, Routledge, 2002.
4. Chindhade, Shirish, and Ashok Thorat. *An Introduction to Research: The Rudiments of Literary Research*, New Delhi: Foundation Books, 2009.
5. Correa, Delia Da Sousa and W.R. Owens, eds. *The Handbook to Literary Research*, Oxon: Routledge, 1998.
6. Eliot, Simon and W.R. Owens, eds. *A Handbook to Literary Research*, 2nd ed. Oxon: Routledge, 2009.
7. Ember, Carol R., and Melvin Ember, *Cross-Cultural Research Methods*, 2nd ed. Lanham: Altamira, 2009.
8. Goddard, Wayne, and Stuart Melville, *Research Methodology – An Introduction*, 2nd ed. Lansdowne: JUTA, 2004.
9. Griffin, Gabriele. *Research Methods in English Studies*. Edinburgh University Press, 2013.
10. Harner, James L., *Literary Research Guide*, 5th ed. New York: MLA, 1989.
11. Kothari, C.R., *Research Methodology: Methods and Techniques*, 2nd ed. New Delhi: New Age International (P) Ltd. Publishers, 2004.
12. Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. SAGE Publications, 2018.
13. The Modern Language Association of America. *MLA Handbook* (9thEd). United States, Modern Language Association of America, 2021.
14. Seale, Clive, ed. *Social Research Methods: A Reader*. London: Routledge, 2003. 15. Wayne Booth, et.al. *The Craft of Research*. University of Chicago Press; Fourth edition, 2016.

Online Resources:

1. Avoiding Plagiarism: <https://avoidingplagiarism.uts.edu.au/>
2. Digital Commons Network: <https://network.bepress.com/>
3. Google Scholar: <https://scholar.google.com/>
4. Internet Sources for Research: <https://udc.libguides.com/az.php>
5. JSOTR: <https://www.jstor.org/>
6. Purdue Online Writing Lab: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guides/mla_formatting_and_style_guide.html
7. ProQuest: <https://www.proquest.com/>
8. The Writing Center, University of North Carolina: <https://writingcenter.unc.edu/>
9. Harvard College Writing Center Developing A Thesis | Harvard College Writing Center [bg_writing_english.pdf \(harvard.edu\)](https://www.harvard.edu/bgs/writing/english.pdf)

Discipline Specific Elective Courses:

L	T	P	Credits
3	0	0	3

Course Code: MENG.538

Course Title: African American Literature

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Analyse the contributions of African Americans to the history and cultural progress of the United States of America

CLO 2: Situate the assigned literary texts in their historical contexts and recognize the impact of major events and transitions.

CLO3: Demonstrate knowledge of the style, structure, and content of the assigned literary texts, from African American literature.

CLO 4: Identify the unique qualities of the authors studied, and compare and contrast them. CLO 5: Develop a well-written argument about one or more African American texts or authors, and accurately cite literary and other sources.

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours:12	A brief introduction to the historical background Phillis Wheatley: 'On Being Brought from Africa to America' Lucy Terry: 'Bars Fight' * Maya Angelou: 'I know why the caged bird sings' Gwendolyn Brooks: 'A song in the Front Yard' Langston Hughes: 'The Negro Speaks of Rivers' / 'Dream'* <i>[Discussion on African American poetry, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2 CLO 3
Unit II Hours:11	Frederick Douglass: <i>Narrative of the Life of Frederick Douglass, an American Slave</i>, Written by Himself * Frances E.W. Harper: <i>Iola Leroy</i> <i>[Discussion on African American Narratives, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2 CLO 3 CLO 4
Unit III Hours:11	Richard Wright: <i>Native Son</i> Zora Neale Hurston: <i>Their Eyes Were Watching God</i>* <i>[Discussion on African American Fiction, and generating pertinent questions on the features by students]</i>	CLO 3 CLO 4
Unit IV Hours:11	W. E.B. DuBois. <i>The Souls of Black Folk: Essays and Sketches</i>. (Selections) C.L. Franklin: 'The Eagle Stirreth Her Nest'* Martin Luther King Jr. 'I Have a Dream' * Lorraine Hansberry: <i>A Raisin' in the Sun</i>	CLO 3 CLO 4 CLO 5

	<i>[Discussion on African American Plays and Sermons, and generating pertinent questions on the features by students]</i>	
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*= These texts will be taken up for seminar and discussion mode or for Term Papers and Assignments wherein students' presentations and discussion are mandated.

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open text-book study, drama-role playing, use of audio-visual aids.

Suggested Readings:

1. DuBois, W. E.B. *The Souls of Black Folk: Essays and Sketches*. Chicago: A.C. MaClurg, 1903.
2. Gates (Jr.), Henry Louis and Valerie Smith, Eds. *The Norton Anthology of African American Literature*. Vol. 1 & 2. New York: Norton, 2014.
3. Gates (Jr.), Henry Louis. *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: OUP, 2014.
4. Houston Baker, Jr. *Blues, Ideology, and Afro-American Literature*. Chicago: Chicago Univ. Press, 2015.
5. Hubbard, Doland. *The Sermon and the African American Literary Imagination*. Missouri: Uni. of Missouri P., 2011.
6. Jarrett, Gene Andrew, Eds. *A Companion to African American Literature*. New York: Willey, 2013.
7. Lawrence Levine, *Black Culture and Black Consciousness*. Oxford: OUP, 2017.
8. Lerone Bennett. *Before Mayflower: A History of the Negro in America, 1619-1964*. Baltimore: Penguin Books. 2016.
9. Richard Barksdale. Ed. *Black Writers of America: A Comprehensive Anthology*. New York: Macmillan, 2019.

Online Resources:

1. Black American Literature
2. https://www.youtube.com/watch?v=YeBkgFxfJM4&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznD Pzt5&index=112
3. Black American Literature: Poetry
4. https://www.youtube.com/watch?v=T5qVbBdcI44&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznD Pzt5&index=127
5. Black American Literature: Fiction
6. https://www.youtube.com/watch?v=oo19jLSrte4&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=129
7. Black Drama
8. https://www.youtube.com/watch?v=946GuTteHac&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=125
9. Black Drama-2
10. https://www.youtube.com/watch?v=_GUic7K4jdY&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=125

[gznD Pzt5&index=124](#)

L	T	P	Credits
3	0	0	3

Course Code: MENG.539

Course Title: Folklore and Literary Practices

Total Hours: 45

Course Learning Outcomes:

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

CLO 1: Recognize the relationships between folklore, oral narratives, and culture.

CLO 2: Develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behaviour.

CLO 3: Examine and interpret how the human condition and human values explore through works of art and expressive culture

CLO 4: Develop an appreciation of folklore that keeps alive the psychological patterns, instincts, or archetypes of the collective mind of a community

Course Contents:

Units/ Hours	Content	Mappin g with CLO
Unit I Hours: 12	Definition, meaning and scope of folklore; Common Ground of both Folklore and Literature; Relationship between orality and literacy; Key Areas of Differences between Folklore and Literature; Folk narratives Jacob Grimm and Wilhelm <i>Grimm's Fairy Tales</i> Marcia R. Lieberman: "Some Day My Prince Will Come": Female Acculturation through the Fairy Tale* <i>[Discussion on how gender construction takes place in India]</i>	CLO1
Unit II Hours: 11	Folklore theory and research; Psychoanalytical theory and folklore; Comparative and cultural theories Rabindranath Tagore: <i>Lokashahitya: The Oral Tradition in Bengali Children's Rhymes</i> Ong, Walter, J.: <i>Orality and Literacy</i> Routledge, 2002: Chapter 1* <i>[Practical application on vernacular folklores]</i>	CLO2

Unit III Hours: 11	Cultural studies related to folklore and literature; Folklore approach to the study of gender and literature; Study of folklore and literature based on community and social background of a text K. Ramanujan: <i>Folktales from India</i> Dan Ben-Amos: Toward a Definition of Folklore in Context'* [<i>Notes on the process of discipline formation</i>]	CLO3
Unit IV Hours: 11	Folk narratives of India; Case studies from the West and India; Folklore and Indian English literature Sohinder Singh Bedi <i>Folklore of the Punjab</i> Sadhana Naithani 'The Colonizer-Folklorist' [<i>Tracing variations in Punjabi folktales</i>]	CLO4

*= These texts will be taken up for Term Papers and Assignments wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open text-book study, drama-role playing, use of audio-visual aids

Suggested Readings:

1. Amirthalingam, M. "Folklore of Sacred Groves". *Indian Folklife*. 1.3, 2000, pp. 1-22.
2. Ben-Amos, D. "Toward a Definition of Folklore in Context". *The Journal of American Folklore*. 84.331, 1971, pp. 3-15.
3. Blackburn, Stuart H. *Another Harmony, New Essays and the Folklore of India*, Berkeley. Ed. A.K. Ramanujan. California: University of California Press, 1986.
4. Brown, W. Norman. "The Pañcatantra in Modern Indian Folklore." *Journal of the American Oriental Society*, vol. 39, 1919, pp. 1-54. *JSTOR*, <https://doi.org/10.2307/592712>. Accessed 9 Apr. 2024.
5. Dundes, Alan. "Fairy Tales from a Folklorist Perspective." *Folk and Fairy Tales*. 4th ed. Eds. Martin Hallett and Barbara Karasek. Peterborough: Broadview Press, 2009. 335-342.
6. Handoo, Jawaharlal. *Folklore in Modern India*. Mysore: CIIL Press, 1998.
7. Jan de Vries, 'Theories concerning Nature Myths'. *Sacred Narrative: Readings in the Theory of Myth*. Ed. Alan Dundes. California: University of California Press, 1984.
8. Lieberman, Marcia R. "'Some Day My Prince Will Come': Female Acculturation through the Fairy Tale." *College English* 34.3 (1972): 383-95. Web.
9. Muthukumaraswamy, M. D. 'Finding ecological citizenship inside the archives of pain: Famine Folklore.' *Indian Folklife* 3, 2000.
10. Naithani, S. "The Colonizer-Folklorist." *Journal of Folklore Research*, 34.1, 1997, pp. 1-14. Retrieved from <http://www.jstor.org/stable/3814697>.
11. Pillai, Jagadeesh. *The Indian Folktales: An Exploration of India's Oral Folklore Traditions*. Notion Press, 2023.
12. Ramanujan, A. K. *Folktales From India*. Penguin India, 2009.
13. Sakthivel, S. *Folklore Literature in India*. Meena Pathippagam, Madurai, 1976
14. Wilson, William. 'Herder, Folklore and Romantic Nationalism'. *Folk Groups and Folklore*

Genres: a Reader. Ed. Elliott Oring. Utah: Utah State University Press, 1989.

L	T	P	Credits
3	0	0	3

Course Code: MENG.540

Course Title: Colonial Discourse and Postcolonial Studies

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Develop critical thinking regarding the issues of identity, representation, power dynamics and the impacts of colonialism.

CLO 2: Analyse literature by using postcolonial theories and apply postcolonial methodologies to interpret literary and cultural texts.

CLO 3: Exploring the concepts and issues such as the nature of the colonized cultures and anti-colonial resistance, constructions of Western subjectivity.

CLO 4: Understand the consequences of colonialism and how these shape contemporary global power relations.

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours:12	Introduction to postcolonial studies: Concepts of In-betweenness, Mimicry, Identity, Subaltern. <i>[Exploring the concepts and issues such as the nature of the colonized cultures and anti-colonial resistance, constructions of Western subjectivity, Subaltern historiography, etc. In-depth introduction to the debates within postcolonial theory and criticism.]</i>	CLO 1
Unit II Hours:11	Gayatri Chakravorty Spivak 'Can the Subaltern Speak' Frantz Fanon 'On National Culture' from <i>The Wretched of the Earth</i> (Harmondsworth: Penguin, 1967): 166-99. <i>[Exploring the concepts and issues such as the nature of the colonized cultures and anti-colonial resistance, constructions of Western subjectivity, Subaltern historiography, etc. In-depth introduction to the debates within postcolonial theory and criticism.]</i>	CLO 2
Unit III Hours:11	Stuart Hall 'Cultural Identity and Diaspora' Homi Bhabha 'Of Mimicry and Man' <i>[Exploring the concepts and issues such as the nature of the colonized cultures and anti-colonial resistance, constructions of Western subjectivity, Subaltern historiography, etc. In-depth introduction to the debates within postcolonial theory and criticism.]</i>	CLO 3

Unit IV Hours:12	Arundhati Roy 'God of Small Things*' Mahasweta Devi 'Draupadi' [Exploring the concepts and issues such as the nature of the colonized cultures and anti-colonial resistance, constructions of Western subjectivity, Subaltern historiography, etc. In-depth introduction to the debates within postcolonial theory and criticism.]	CLO 4
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*= These texts will be taken up for Term Papers and Assignments wherein students' presentations and discussion are mandated.

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study, use of audio-visual aids.

Suggested Readings:

1. Anderson, Benedict. *Imagined Communities*. London: Verso, 1983.
 2. Bhabha, Homi K. *The Location of Culture*. London and New York: Routledge, 1994.
 3. Leela Gandhi, *Postcolonial Theory*. Oxford: Oxford UP, 1988).
 4. Loomba, Ania. *Colonialism/Postcolonialism*. London and New York: Routledge, 1998.
 5. McLeod, John. *Beginning Postcolonialism*. Manchester and New York: Manchester UP, 2000.
 6. Rajan, Rajeswari Sunde (ed.). *The Lie of the Land: English Literary Studies in India*. Delhi: Oxford UP, 1992.
 7. Sangari, Kumkum and Sudesh Vaid (eds.). *Recasting Women*. New Delhi: Kali, 1989.
 8. Sethi, Rumina. *Myths of the Nation: National Identity and Literary Representation*. Oxford: Clarendon, 1999.
 9. Sethi, Rumina. *The Politics of Postcolonialism*. London: Pluto, 2011.
 10. Young, Robert J. C. *Postcolonialism: A Very Short Introduction*. Oxford: Oxford UP, 2003.
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Elective Course

L	T	P	Cr
3	0	0	3

Course Code: MENG. 541

Course Title: Migration and Diaspora Studies

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Understand key concepts like migration, diaspora, exile, and refugeehood in the context of pre-partition India.

CLO2: Analyze gender, trauma, and memory in partition literature.

CLO3: Explore fluidic identities in diaspora narratives.

CLO4: Apply insights from thinkers like Avtar Brah, Stuart Hall, and Homi Bhabha.

Unit/Hours	Contents	Mapping with CLO
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Unit I Hours: 12	Key concepts/terms: Migration, diaspora, refugee, exile, and expatriate; the impacts of migration, such as cultural dislocation, identity formation, and spatial negotiation; the politics of space, place, and temporality; and an introduction to transnationalism and globalization. Core Texts: - Stephen Castles and Mark J. Miller, <i>The Age of Migration</i> (selected chapters) - Robin Cohen, <i>Global Diasporas: An Introduction</i> (Selected chapters)	CLO 1 & 3
Unit II Hours: 11	Concepts of identity, hybridity, and the “Third Space”; border consciousness and cultural translation; and application of theory to literature. Core Readings: - Stuart Hall, “Cultural Identity and Diaspora” - Homi Bhabha, “The Third Space” (interview) - Avtar Brah, “Diaspora, Border, and Transnational Identities”	CLO 4 & 3
Unit III Hours: 11	Cultural hybridity, assimilation, and alienation; gender and domesticity in diasporic narratives; and nostalgia, exoticism, and double displacement. Core Texts: - Jhumpa Lahiri, <i>Interpreter of Maladies</i> (selected stories) - Poetry by Meena Alexander (selected poems)	CLO 3 & 2
Unit IV Hours: 11	Trauma and displacement in Partition literature, gendered violence, memory and nostalgia, and migration as rupture and reconstitution. Core Texts: - Bapsi Sidhwa, <i>Ice Candy Man</i> - Saadat Hasan Manto, “Toba Tek Singh”	CLO 2 & 3

Transactional Modes:

Lectures by the faculty, class discussions, recitation, presentations by students, interaction with diaspora writers, group discussions, assignments, library research on topics or problems, open textbook study, etc.

Recommended Texts for Assignment and Term Paper Topics

1. Amrita Pritam, “Aj Aakhaan Waris Shah Nu” (translated poem)
2. Anita Desai, *Bye-Bye Blackbird*
3. Ato Quayson and Girish Deswani. *A Companion to Diaspora and Transnationalism*.
4. Avtar Brah, *Cartographies of Diaspora* (Introduction)
5. Badami, A. R. *Can you hear the nightbird call?*
6. Balli Kaur Jaswal, *Inheritance*
7. Bharati Mukherjee, *Jasmine*
8. Celina Baljeet Basra. *Happy*.
9. Chitra Banerjee Divakaruni. *Arranged Marriage*.
10. GS Nakshdeep Panjkoha. *The Collateral Minds*.
11. Jasvinder Sanghera. *Shame*.
12. Kapur, M. *The Immigrant*.
13. Mishra, V. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge. 1996.
14. Monica Ali. *Brick Lane*, 2003.

15. Nirpal Singh Dhaliwal. *Tourism*.
16. Sanjeev Sahota, *The Year of the Runaways*
17. Sunetra Gupta. *Memories of Rain*.

Suggested Readings:

1. Anthias, Floya. *Migration and Gender in the Globalized World*. Routledge, 2013.
 2. Bhabha, Homi K. "The Third Space: Interview with Homi Bhabha." *Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence & Wishart, 1990, pp. 207-221.
 3. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.
 4. Castles, Stephen, and Mark J. Miller. *The Age of Migration: International Population Movements in the Modern World*. 6th ed., Palgrave Macmillan, 2020.
 5. Cohen, Robin. *Global Diasporas: An Introduction*. 2nd ed., Routledge, 2008.
 6. E. Qasimiyeh, G. Loescher, K. Long, and N. Sigona. *The Oxford Handbook of Refugee and Forced Migration Studies*. Oxford University Press, 2014.
 7. Faist, Thomas. *The Migration-Security Nexus: International Migration and Security*. Palgrave Macmillan, 2007.
 8. Gottfrid Schweiger. *Migration, Recognition, and Critical Theory*. Springer, 2021.
 9. Hall, Stuart. "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence & Wishart, 1990, pp. 222-237.
 10. Jigna Desai. *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*. Routledge, 2003.
 11. *New Perspectives on the Indian Diaspora*. Ed. Ruben Gowricharn. Routledge, 2021.
 12. Rafael, Vicente L. *Discrepant Histories: Translocal Essays on Filipino Cultures*. Temple University Press, 1995.
 13. Raghuram, Parvati, et al., *Migration and Development: A Theoretical Perspective*. Sage Publications, 2010.
 14. Skrbiš, Zlatko, and Georgi A. Daskalovski, eds. *Diaspora and Transnationalism: Concepts, Theories, and Methods*. Ashgate Publishing, 2007.
 15. Vertovec, Steven. *Transnationalism*. Routledge, 2009.
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Elective Course

L	T	P	Cr
3	0	0	3

Course Code: MENG. 542

Course Title: Health Humanities in Literature

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Explain and analyse major issues in global health, medicine, and bioethics with particular attention to human rights, inequality, and social justice.

CLO 2: Demonstrate and apply interdisciplinary perspectives by integrating insights from literature, philosophy, and cultural theory.

CLO 3: Interpret and critically analyse literary and cultural representations of illness, healing, and well-being, including narratives related to bioethics and mental health.

CLO 4: Examine and evaluate how medical narratives and discourses are shaped by historical contexts, political structures, gender dynamics, and power relations.

Course Content

Unit/Hours	Contents	Mapping with CLO
Unit I Hours: 12	Theoretical and Conceptual Foundations Core Texts: · Michel Foucault: <i>The Birth of the Clinic</i> (selections) · Susan Sontag: <i>Illness as Metaphor</i> (selections)* · Paul Farmer: "An Anthropology of Structural Violence"	CLO 1
Unit II Hours: 11	Narratives of Illness and Care Core Texts: · Margaret Edson: <i>Wit</i>* · Jerry Pinto: <i>Em and the Big Hoom</i> · Sandra Gilbert and Susan Gubar: <i>The Mad Woman in the Attic</i>* · Kazuo Ishiguro: <i>Never Let Me Go</i>	CLO 2
Unit III Hours: 11	Poetic Bodies and Mental Health Core Texts: · Sylvia Plath: "Tulips" · Anne Sexton: "The Operation" · Selections from <i>Another Dysfunctional Cancer Poem Anthology</i>, ed. Priscila Uppal and Meaghan Strimas · Charlotte Perkins Gilman: "The Yellow Wallpaper"	CLO 3

Unit IV	Mortality, Philosophy, and End-of-Life Ethics	CLO 4
Hours: 11	Core Texts: · Albert Camus: <i>The Plague</i>* · Leo Tolstoy: "The Death of Ivan Ilyich" · Atul Gawande: "Letting Go" (<i>The New Yorker</i>, 2010)	

Transactional Modes:

Lectures, discussions, recitation, presentations by students, group discussions, assignments, library research on topics or problems, open textbook study, etc.

* Texts will be taken for group discussion and presentations.

Suggested Readings:

1. Skloot, Rebecca. *The Immortal Life of Henrietta Lacks*
 2. Another Dysfunctional Cancer Poem Anthology, edited by Priscila Uppal (editor) and Meaghan Strimas (editor), Mansfield Press, 2018.
 3. Rita Charon, *Narrative Medicine: Honoring the Stories of Illness*
 4. Arthur Frank, *The Wounded Storyteller*
 5. Susan Sontag, *AIDS and Its Metaphors*
 6. Selections from *Being Mortal* by Atul Gawande
 7. *The Routledge Companion to Health Humanities* (selections) by Paul Crawford, Brian Brown, and Andrea Charise
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L	T	P	Credits
3	0	0	3

Course Code: MENG. 543

Course Title: Environmental Humanities

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Understand the genealogy and the development of the discipline of Environmental Humanities and its relationship with the issues of racism, violence, colonialism, and global extractive practices.

CLO 2: Analysis of environmental issues through the lens of humanities, including ecocriticism and

environmental ethics.

CLO 4: Evaluate ethical frameworks and develop new perspectives for addressing challenges in the Anthropocene.

CLO 5: Acknowledge indigenous cosmologies of knowing and local ecological knowledge to rethink modern environmental concepts.

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours: 12	Robert S. Emmett and David E. Nye: <i>The Environmental Humanities: A Critical Introduction</i> Robin Wall Kimmerer: "Learning the Grammar of Animacy," * <i>[Discussion on the emergence of Environmental Humanities, and generating pertinent questions on the features by students]</i>	CLO 1
Unit II Hours: 11	Amitav Ghosh: <i>The Great Derangement</i> [Study and analysis of selected texts] "Why Ecopoetry? There's no Planet B," John Shoptaw*	CLO 2
Unit III Hours: 11	"Environmental Ethics" - Stanford Encyclopedia of Philosophy Dipesh Chakrabarty: "The Climate of History: Four Theses" Craig Santos Perez: "Age of Plastic," * <i>[Discussion on the emergence of Environmental Humanities, and generating pertinent questions on the features by students]</i>	CLO 3
Unit IV Hours: 11	Hiroko Oyamada: <i>Factory</i> David Abram: "Creaturely Migrations on a Breathing Planet," Emergence Magazine* <i>[Showing the relevance and appropriateness of important indigenous theoretical perspectives by summarizing key concepts and arguments.]</i>	CLO 4

*= These texts will be taken up in tutorial mode wherein students' presentations and discussion are mandated.

Transactional Modes:

Lecture by the faculty, class discussion, presentations by students, assignments, library research on topics or problems, open textbook study.

Suggested Readings:

- Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University Press, 2010.
- Carson, Rachel. *Silent Spring*. 2002.
- Cohen, Jeffrey, and Stephanie Foote. *The Cambridge Companion to Environmental Humanities*. Cambridge University Press, 2021.
- Gaard, Greta. *Ecofeminism*. Temple University Press, 2010.
- Heise, Ursula K., et al. *The Routledge Companion to the Environmental Humanities*. Taylor and Francis, 2016.
- Morton, Timothy. *Ecology without Nature: Rethinking Environmental Aesthetics*. Harvard University Press, 2007.
- Robin Wall Kimmerer. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Milkweed Editions, 2013, pp. 3–10.
- Williams, Raymond. *The Country and the City*. Vintage, 1973.

Online Resources:

1. DEH: Digital Environmental Humanities:
<https://www.environmentandsociety.org/mml/deh-digital-environmental-humanities>
2. Environmental Humanities is a peer-reviewed, international, open-access journal:
<https://read.dukeupress.edu/environmental-humanities>
3. Environment & Society Portal: <https://www.environmentandsociety.org/exhibitions>

Ability Enhancement Course

L	T	P	Credits
2	0	0	2

Course Code: MENG.506

Course Title: Basics of Academic Writing

Total Hours: 30

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Demonstrate and apply grammatical accuracy, clarity, and coherence in academic writing.

CLO 2: Organise and communicate ideas effectively and logically in a way academic writing is done.

CLO 3: Identify, analyse, and apply rhetorical strategies and models of academic writing in practical writing tasks.

Course contents:

Unit/ Hours	Contents	Mapping with CLO
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Unit I Hours: 8	Introduction to academic writing; Writing process (pre-writing, writing, re-writing); Paragraph structure; Parts of an argument <i>[Students discuss their pre-writing, rewriting and post-writing strategies]</i>	CLO1 CLO2 CLO3
Unit II Hours: 8	Writing Vocabulary and language; precision, clarity, conciseness, academic vocabulary, word choice; grammar & mechanics <i>[Students practice using precise vocabulary and grammatical structure using worksheets.]</i>	CLO1 CLO2
Unit III Hours: 7	Avoiding plagiarism; effective use of quotation, paraphrase and summary <i>[Students use practice quoting, paraphrasing and summarising strategies using worksheets]</i>	CLO2 CLO3
Unit IV Hours: 7	Structure of research paper; organising the document, transition, data implementation and display <i>[Using worksheets, students practice organization and presentation of data]</i>	CLO2 CLO3

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study, use of audio-visual aids.

Suggested Readings:

1. Cohen, R. F., & Miller, J. L. *Longman Academic Reading Series 4*. White Plains, NY: Pearson Education, 2014.
2. Swales, J. M., & Feak, C.B. *Academic Writing for Graduate Students: Essential Tasks and Skills* (3rd ed.). Ann Arbor, MI: University of Michigan, 2012.

Online Resources:

1. Grammar and Style Resources: <https://www.student.unsw.edu.au/grammar>
 2. The Academic Word List: <https://www.oxfordlearnersdictionaries.com/about/academic>
 3. The Purdue Writing Lab” <https://owl.purdue.edu/>
 4. Using English for Academic Purposes: <http://www.uefap.net/>
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Value Added Course

L	T	P	Credits
2	0	0	2

Course Code: MENG.505

Course Title: Natyashastra

Total Hours: 30

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Recognise nuances of ancient Indian dramatic tradition

CLO2; Analyse and classify various concepts from Indian dramaturgy

CLO3: Conceptualise the significance of *Natyashastra* in contemporary Indian culture

CLO4: Reframe Indian dramaturgy for contemporary times

Course Contents:

Unit/ Hours	Content	Mapping with CLO
Unit I Hours:12	Natyashastra Tr. M.M. Ghosh from Chapter 1 to Chapter 7 Origin of drama, theatre house, types of dance, preliminaries, Rasas <i>[Continuous discussion on influence of Natyashastra on Indian arts and culture]</i>	CLO1
Unit II Hours:11	Natyashastra Tr. M.M. Ghosh from Chapter 8 to Chapter 20 Different types of gestures and body movement, zones, metrical pattern, use of language, types of plays <i>[Continuous discussion on influence of Natyashastra on Indian arts and culture]</i>	CLO2
Unit III Hours:11	Natyashastra Tr. M.M. Ghosh from Chapter 21 to Chapter 28 Plot, Style, Costume, space and time in drama, <i>[Continuous discussion on influence of Natyashastra on Indian arts and culture]</i>	CLO3
Unit IV Hours:11	Natyashastra Tr. M.M. Ghosh from Chapter 29 to Chapter 36 types of character, preparation of roles, performance of the play <i>[Continuous discussion on influence of Natyashastra on Indian arts and culture]</i>	CLO4

Transactional Modes:

Lecture by the faculty, class discussion, recitation, presentations by students, assignments, library research on topics or problems.

Suggested Readings:

1. Abhinavagupta. *Abhinavabharati (Adhyaya VI)*. Translated by Raniero Gnoli as *The Aesthetic Experience According to Abhinavagupta*. Varanasi: Chowkhamba Sanskrit Series Office, 1985.
 2. Byrski, Christopher. *Methodology of the Analysis of Sanskrit Drama*. Delhi: Bharatiya Vidya Prakashan, 1997.
 3. Gupta, Bharat. *Dramatic Concepts: Greek and Indian: A Study of Poetics & Natyashastra*. New Delhi: D.K. Printworld (P) Ltd., 2006.
 4. Panchal, Goverdhan. *The Theatre of Bharata and Some Aspects of Sanskrit Play-Production*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1996.
 5. Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia: Columbia University Press. 2016.
 6. Singh, Dhananjay. "Bhayanaka: Horror and the Horrific in Indian Aesthetics." *The Palgrave Handbook to Literary Horror*, edited by Kevin Corstorphine and Laura R. Kremmel. London: Palgrave Macmillan, 2018.pp. 21-32.
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L	T	P	Credits
0	0	6	3

Skill Enhancement Course

Course Code: MENG. 543

Course Title: Practical Criticism

Total Hours: 30

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Understand the practical aspects of literary criticism

CLO2: Acquaint themselves with the basics of literary criticism

CLO3: Practice textual criticism

Course Contents:

Unit/ Hours	Contents	Mappin g with CLO
Unit I Hours:15	Prose: contemplatives; constatives; performatives and perlocutionary sentences; demotic style; hieratic style; paratactic style; hypotactic style etc. <i>[Selected excerpts/pieces of prose will be taken up by each student for practical criticism]</i>	CLO 1 CLO 2 CLO 3

Unit II Hours:15	Poetry: Imagery; Figures of speech, chiasmus; antithesis ; parallelism; zeugma; meiosis; irony; paradox etc. <i>[Selected excerpts/poetry will be taken up by each student for practical criticism]</i>	CLO 1 CLO 2 CLO 3
Unit III Hours:15	Drama: plot, character, thought, diction, spectacle and song, dramatic conventions etc. Exposition, rising action, climax, falling action, and resolution--conflict and theme <i>[Selected excerpts/drama will be taken up by each student for practical criticism]</i>	CLO 1 CLO 2 CLO 3
Unit IV Hours:15	Fiction: Fable; fabliau; novelette; frame-story; narration and narrative voice; story and plot; flat character; round character; symbolic figure; stock character etc. Characterisation; setting, irony etc. <i>[Selected excerpts/fictions will be taken up by each student for practical criticism]</i>	CLO 1 CLO 2 CLO 3

Suggested Readings:

1. Baldick, Chris. *The Social Mission of English Criticism 1848-1932*, Oxford, 1987
2. Croft, Steven. *Success in English Literature*. United Kingdom, OUP Oxford, 2000.
3. Empson, William. *Seven Types of Ambiguity*, London, 1930)
4. Lennard, John. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*, Oxford, 1996.
5. Miller, Lindy. *Mastering practical criticism*. Palgrave, 2001.
6. Peck, John, and Martin Coyle. *Practical Criticism*. Palgrave, London, 1995.
7. Richards, I. A. *Practical Criticism*. London, 1929.
8. Ricks, Christopher. *The Force of Poetry*, Oxford, 1995.
9. Lodge, David. *The Art of Fiction: Illustrated From Classic and Modern Texts* First American edition., Viking :, 1993.
10. Balme, C. *The Cambridge Introduction to Theatre Studies*, Cambridge; Cambridge University Press, 2008.
11. Brook, P. *The Empty Space*. Penguin; Harmondsworth, 1972.
12. Esslin, M. *The Field of Drama*. London; Methuen, 1987.
13. Freshwater, H. (2009) *Theatre & Audience*, London: Palgrave MacMillan
14. Leach, R. *Theatre Studies: the Basics*, Routledge: London, 2013.

Online Resources:

1. Gale Literary Criticism:
<https://comlib.idm.oclc.org/login?url=https://link.gale.com/apps/LCO?u=txshracd2496>

For Students taking Category-II:
2-Year PG with Coursework in Three Semesters and Research
in the Fourth Semester

L	T	P	Credits
0	0	6	3

Course Code: MENG.599-1

Course Title: Dissertation Part-I

Total Hours: 120

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Focus on a particular research question coming under the purview of English literary and language studies

CLO2: Write an effective dissertation proposal

CLO3: Develop skills necessary for an oral presentation

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Hours: 120	The student will write a research proposal on an approved topic focusing on a particular research question coming under the purview of English literary studies and give an oral presentation.	CLO1 CLO2 CLO3

Transactional Modes:

Scheduled weekly meetings with the assigned supervisors for discussion of research problems, research questions, literature review, research methodology as well as annotated bibliography will be held to check work progress. Additionally, mid-semester and end semester proposal presentations will be conducted to assess the quality of ongoing research work.

Evaluation Criteria:

The evaluation of dissertation in the fourth semester will be as follows:

<i>Dissertation Proposal (Third Semester)</i>		
	Marks	Evaluation
Supervisor	50	Dissertation proposal and presentation
HoD and senior-most faculty of the department	50	Dissertation proposal and presentation

Suggested Readings:

1. Chindhade, S. and A. Thorat (2009), *An Introduction to Research*, Mumbai: Cambridge University Press.
2. Eliot, Simon and W. R. Owens (4th edn. 1998), *A Handbook to Literary Research*,
3. London: Routledge & Open University.
4. MLA Handbook for Writers of Research Papers (7th edn. 2009), New York: MLA Association.
5. Oliver, Paul (2005), *Writing Your Thesis*, New Delhi: Vistaar Publications.
6. Sinha, M.P. (2004), *Research Methods in English*, New Delhi: Atlantic.
7. Brown, James Dean (2006), *Understanding Research in Second Language Learning*, New York: Cambridge University Press.
8. Adam Sirjohn (2004), *Research Methodology: Methods & Techniques*, Delhi: New Age International.
9. Miller, R. H. (1995), *Handbook of Literary Research*, Methuen.
10. Seliger (2001), *Second Language Research Methods*, Oxford: Oxford University Press.
11. Lenburg, Jeff (2007), *Guide to Research*, Viva Books.
12. Abdul Rahim, F. (2005), *Thesis Writing: A Manual for Researchers*, New Delhi: New Age International.
13. Hunt, Andy (2005), *Your Research Project*, New Delhi: Foundation Books.
14. Punch, K.E. (1998), *Introduction to Social Research*, London: Sage.
15. Brause, R.S. (2000), *Writing your Doctoral Dissertation: Invisible Rules for Success*, London: Falmer.
16. Renu Gupta. *A Course in Academic Writing*. New Delhi: Orient Black Swan, 2010. Print.
17. Lin Ham-Lyons and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purpose*. Cambridge: CUP, 2006. Print.
18. Iiona Leki. *Academic Writing: Exploring Processes and Strategies*. 2nd Edition. New York: CUP, 1998. Print.
19. Gerald Graff and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009. Print.
20. Liz Hamp-Lyons and Ben Heasley, *Study Writing: A course in Writing Skills for Academic Purposes*, Cambridge, 2006.

Online Resources:

1. Avoiding Plagiarism: <https://avoidingplagiarism.uts.edu.au/>
 2. Digital Commons Network: <https://network.bepress.com/>
 3. Google Scholar: <https://scholar.google.com/>
 4. Internet Sources for Research: <https://udc.libguides.com/az.php>
 5. JSOTR: <https://www.jstor.org/>
 6. Purdue Online Writing Lab:
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html
 7. ProQuest: <https://www.proquest.com/>
 8. The Writing Center, University of North Carolina: <https://writingcenter.unc.edu/> 9.
Harvard College Writing Center Developing A Thesis | Harvard College Writing Center
[bg_writing_english.pdf \(harvard.edu\)](https://www.harvard.edu/bgs/bgs_writing_english.pdf)
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Semester- IV

L	T	P	Credits
3	0	0	3

Course Code: MENG.561

Course Title: New Literatures

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Analyse some of the seminal texts of the 20th and 21st century.

CLO2: Demonstrate knowledge of the style, structure, and content of the assigned literary texts.

CLO3: Identify the unique qualities of the authors studied, and compare and contrast them.

CLO4: Situate the assigned literary texts in their historical contexts and recognize the impact of major events and transitions.

CLO5: Develop a well-written argument about one or more literary texts or authors, and accurately cite literary and other sources.

Unit/Hours	Contents	Mapping with CLO
Unit I Hours:15	Gabriel Garcia Marquez <i>One Hundred Years of Solitude</i>. On the Beach', in <i>Too Soon, Too Late: History in Popular Culture</i> (Bloomington: Indiana University Press, 1988), pp. 93-119. * <i>[Discussion of key concepts, trends and thematic concerns related to the prescribed texts and involving the learners to critically engage with these issues.]</i>	CLO1 CLO2

Unit II Hours:15	Michael Ondaatje ‘The Cinnamon Peeler’; ‘The Time Around Scars’; ‘Letters and Other Worlds’; ‘Billboards’, in <i>The Cinnamon Peeler: Selected Poems</i> (London: Picador, 1989). * Margaret Atwood <i>Surfacing</i> [Discussion on what is the difference between a native and diaspora writer]	CLO3
Unit III Hours:15	Jean Rhys: <i>Wide Sargasso Sea</i> Naguib Mahfouz <i>Search</i> * [Discussion of key concepts, trends and thematic concerns related to the prescribed texts and involving the learners to critically engage with these issues.]	CLO4
Unit IV Hours:15	Stieg Larsson: <i>The Girl with the Dragon Tattoo</i> ‘The Drover’s Wife’, in <i>The Arnold Anthology of Post-Colonial Literatures in English</i> , ed. John Thieme (London: Arnold, 2000).pp. 162-67. * [Group discussion on how landscape influences literature]	CLO5

*= These texts will be taken up in tutorial mode wherein students’ presentations and discussion are mandated.

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open text-book study, drama-role playing.

Suggested Readings:

1. Anderson, Benedict. *Imagined Communities: Reflections on the Origins and Spread of Nationalism*. New York: Verso, 1991.
2. Atwood, M.: *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi, 1972.
3. Ashcroft, Bill, et al. eds.: *The Post-Colonial Studies Reader*. London and New York: Routledge, 2003.
4. Bartels, Anke and Dirk Wiemann, eds. *Global Fragments: (Dis)Orientation in the New World Order*. New York: Rodopi, 2007.
5. Goldie, Terry. *Fear and Temptation: The Image of the Indigene in Canadian, Australian, and New Zealand Literatures*. Kingston: McGill-Queen's UP, 1989.
6. Lee, Julia H. *Interracial Encounters: Reciprocal representations in African American and Asian American Literatures, 1896–1937*. New York: New York UP, 2011.
7. Mohaghegh, Jason Bahbak. *New Literature and Philosophy of the Middle East: The Chaotic Imagination*. New York: Palgrave, 2010.
8. Mohr, Dunja M. ed. *Embracing the Other: Addressing Xenophobia in the New Literatures in English*. New York: Rodopi, 2008.
9. Robbins, Timothy R. and José Eduardo González, eds. *New Trends in Contemporary Latin American*

Narrative: Post-National Literatures and the Canon. New York: Palgrave, 2014.

10. Volkmann, Laurenz, et al. *Local Natures, Global Responsibilities and Ecocritical Perspectives on the New English Literatures*. New York: Rodopi, 2010.

Elective Course:

L	T	P	Credits
3	0	0	3

Course Code: MENG.562

Course Title: Classics of World Literature

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO 1: Analyse and interpret major works of world literature through close reading and critical engagement.

CLO 2: Examine and explain the style, structure, themes, and narrative techniques of the prescribed literary texts.

CLO 3: Compare and evaluate the distinctive literary qualities, thematic concerns, and stylistic approaches of the authors studied.

CLO 4: Contextualise and analyse literary texts within their historical, cultural, and intellectual backgrounds, recognizing the impact of major historical events and transitions.

CLO 5: Synthesise insights from world literary texts to demonstrate an understanding of diverse cultural perspectives and the depth of human experience.

Course Contents:

Unit/ Hours	Content	Mappin g with CLO
Unit I Hours:12	Italo Calvino: <i>Why Read the Classics</i> Saadat Hasan Manto: Selected stories Guy de Maupassant: Selected stories <i>[Thought experiment on what the salient features of classics are]</i>	CLO1
Unit II Hours:11	Sappho: Ode to Aphrodite Pablo Neruda: Select poems Mirza Ghalib: Select poems Rabindranath Tagore: <i>Gitanjali</i> (Selections)* <i>[Discussion on whether Indian classics are different or not]</i>	CLO2

Unit III Hours:11	Chinua Achebe: <i>Things Fall Apart</i> * Franz Kafka: <i>Trial</i> [Discussion on contemporary world classics]	CLO3
Unit IV Hours:11	Sophocles: <i>Oedipus Rex</i> * Luigi Pirandello: <i>Six Characters in Search of an Author</i> * Bertolt Brecht: <i>Mother Courage and Children</i> [Discussion on Epic theater and drama]	CLO4 CLO5

*= These texts/films will be taken up for Term Papers and Assignments wherein students' presentations and discussion are mandated.

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open text-book study, use of audio-visual aids.

Texts for Assignments, Term Papers and Presentations

1. Homer: *Iliad*
2. Sri Aurobindo: *Savitri*
3. Wole Soyienka: *Death and the King's Horseman*
4. Clara Anderson: *The Steps a Young Woman Must Take*
5. Haruki Murakami: *Kafka on the Shore*

Suggested Readings:

1. Apfel, L.J. *The Advent of Pluralism: Diversity and Conflict in the Age of Sophocles*. Oxford: Oxford University Press, 2011.
2. Austin, Norman. *Sophocles' Philoctetes and the Great Soul Robbery* Madison: University of Wisconsin Press, 2011.
3. David, Damrosch. *What Is World Literature?* Princeton: Princeton U. P., 2003.
4. DeBevoise, M.B. trans. *The World Republic of Letters*, Harvard U.P., 2004.
5. --, *How to Read World Literature*. New York and London: Blackwell, 2009.
6. David et al., Damrosch eds., *The Longman Anthology of World Literature*. New York: Pearson Longman, 6 vols. 2d ed. 2009.
7. Davis, Paul, et al., eds., *The Bedford Anthology of World Literature*. New York: Bedford/St. Martin's, 6 vols., 2004.
8. D'haen et al., Theo eds., *The Routledge Companion to World Literature*. London: Routledge, 2011.
9. ----, *World Literature: A Reader*. London: Routledge, 2012.
10. Moss, Joyce & Valestuk, Lorraine, eds., *World Literature and Its Times*, New York: Gale Group, 2001
11. Storey, Ian Christopher and Arlene Allan. *A Guide to Ancient Greek Drama*. Malden: Blackwell. 2005.
12. Whitman, C. H. *Sophocles: A Study of Heroic Humanism*. Cambridge: Harvard University Press. 1951

Online Resources:

1. Martin Puchner 1: The Challenge of World Literature
<https://www.youtube.com/watch?v=OrzKuFWHhEE>
 2. Postmodern English Literature
https://www.youtube.com/watch?v=VCgbkk2P_TY
 3. Twentieth Century Literary Trends—2
https://www.youtube.com/watch?v=TyF02m28zsz&list=PLNsppmbLKJ8LHhgN_VNbWjUFWz8SxEHTM&index=4
 4. 21st Century English Literature
https://www.youtube.com/watch?v=Mad_xnTt5hY&list=PLNsppmbLKJ8LHhgN_VNbWjUFWz8SxEHTM&index=96
 5. Marquez as a Fiction Writer
https://www.youtube.com/watch?v=rJid2y5fR8o&list=PLNsppmbLKJ8LHhgN_VNbWjUFWz8SxEHTM&index=15
 6. Egyptian Writer : Naguib Mahfouz
https://www.youtube.com/watch?v=iEKSS3sf5fY&list=PLNsppmbLKJ8LHhgN_VNbWjUFWz8SxEHTM&index=27
 7. South African Literature
https://www.youtube.com/watch?v=W1dlzznqp9k&list=PLNsppmbLKJ8LHhgN_VNbWjUFWz8SxEHTM&index=9
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Discipline Specific Elective Courses:

L	T	P	Credits
3	0	0	3

Course Code: MENG.563**Course Title: American Poetry****Total Hours: 45****Course Learning Outcomes:**

By the end of this course, students will be able to:

CLO 1: Read closely and analyse American Poetry.

CLO 2: Demonstrate knowledge of the style, structure, and content of the assigned literary texts.

CLO 3: Identify the unique qualities of some of the seminal American poems which depict American perceptions and concerns and poetic styles

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
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Unit I Hours: 12	Anne Bradstreet: 'To My Dear and Loving Husband' * Walt Whitman: 'A passage to India' Allan Poe: 'The Raven' Emily Dickinson: (select poems)* <i>[Discussion on American poetry, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2 CLO 3
Unit II Hours: 11	Robert Frost: 'Birches'; 'Home Burial'* Wallace Stevens: 'Anecdote of the Jar' / 'The Emperor of Ice Cream'* Edwin Arlington Robinson: 'Richard Cory' Hart Crane: 'Poem: To Brooklyn Bridge' <i>[Discussion on American poetry, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2 CLO 3
Unit III Hours: 11	Sylvia Plath: 'Lady Lazarus' , 'Daddy' Audre Lorde: 'Martha'* Robert Lowell: 'For the Union Dead' Sonia Sanchez: 'Homecoming'* <i>[Discussion on American poetry, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2 CLO 3
Unit IV Hours: 11	Ezra Pound: 'Hugh Selwyn Mauberley' Allen Ginsberg: 'America' H. D.: 'The Garden'* E.E. Cummings 'Anyone Lived in a Pretty How Town/ Buffalo Bill'* <i>[Discussion on American poetry, and generating pertinent questions on the features by students]</i>	CLO 1 CLO 2 CLO 3

*= These texts will be taken up for seminar and discussion mode or Term Papers and Assignments wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open textbook study.

Suggested Readings:

1. Alan Nadel. *Containment Culture: American Narratives, Postmodernism, and the Atomic Age*. New York: Duke UP, 1995.
2. Axelrod, Steven Gould, Thomas J. Travisano, and Camille Roman, eds. *The New Anthology of American Poetry: Postmodernisms: 1950-Present*. New York: Rutgers UP, 2012.
3. Brooks, Jr., Cleanth and Robert Penn Warren. *Understanding Poetry: An Anthology for College Students*. New York: Henry Holt, 2010.
4. Deborah Nelson. *Pursuing Privacy in Cold War America*. New York: Columbia UP, 2002.
5. Elaine Tyler May. *Homeward Bound: American Families in the Cold War*. New York: Basic Books,

2008.

6. Ferguson, Margaret W. Mary Jo Salter, and Tim Kendall, eds. *The Norton Anthology of Poetry*. New York: Norton, 2018.
7. Lehman, David and John Brehm, eds. *The Oxford Book of American Poetry*. Oxford UP, 2006.
8. Matterson, Stephen. *American Literature: The Essential Glossary*. New York: Arnold, 2003.
9. Puissant, Susanne Christine. *Irony and the Poetry of the First World War*. New York: Palgrave, 2009.
10. Wolosky, Shira. *The Art of Poetry: How to Read a Poem*. New York: OUP, 2011.
11. Ramazani, Jahan, Richard Ellmann and Robert O'Clair, eds. *The Norton Anthology of Modern and Contemporary Poetry*. Vol. 1 & 2. New York: Norton, 2003.

Online Resources:

1. Classics of American Literature: Poetry
https://www.youtube.com/watch?v=xzFkOwx862A&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=89
 2. Classics of American Literature -2: Poetry
https://www.youtube.com/watch?v=bWFK74fwbls&list=PLNsppmbLKJ8JmLiopBwS9gV_MgznDPzt5&index=90
 3. The poetry of Robert Frost
<https://www.youtube.com/watch?v=YET4mC5IWRA>
 4. Poetry and Codependency: The Poetry of Sylvia Plath
<https://www.youtube.com/watch?v=hmArLszft3w>
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L	T	P	Credits
3	0	0	3

Course Code: MENG.564

Course Title: Shakespeare Across Cultures

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

- CLO1: Analyse Shakespeare by using discourses of language, race, gender, identity, and geopolitics.
 CLO2: Demonstrate how cultures transfigure Shakespeare in their literary and cultural terrain. CLO3: Illustrate the reasons for reworking and adapting Shakespeare in various cultures CLO4: Demonstrate how contemporary viewers critically respond to the reworking of Shakespeare CLO5: Find alternative frameworks to rework the essentially Eurocentric Shakespeare

Course Contents:

Units/ Hours	Contents	Mapping with CLO

Unit I Hours: 12	Shakespeare across Cultures: Introduction, Canon and Culture: Universality of Shakespeare, Global Shakespeare, Colonialism and Shakespeare, Shakespeare and the Imperialism of the English Language <i>[Discussion on various aspects about Shakespeare]</i>	CLO1 CLO5
Unit II Hours: 11	Shakespeare and Modern Culture, Shakespeare on Stage, Shakespeare on Screen, Discussion on various Shakespeare screen adaptations (BBC adaptations, Akira Kurosawa, Vishal Bhardwaj) Shakespeare in New Media, Shakespearean Semiotics, Shakespeare Translations, Shakespeare and the Language of Translation, Rewriting and Adapting Shakespeare <i>[Study and analysis of selected topics]</i>	CLO2 CLO3 CLO4
Unit III Hours: 11	Shakespeare as Children's Literature, Shakespeare and Literary Polysystems, Cross-Cultural and Transcultural Shakespeare, Political Shakespeare, Shakespeare and Gender, Shakespeare and Race, Shakespeare and Popular Culture <i>[Study and analysis of selected topics]</i>	CLO2 CLO3 CLO4
Unit IV Hours: 11	Shakespeare and Critical Theory, Shakespeare in Indian Language Translations, Shakespeare in Indian Language Adaptations, Shakespeare in India: Films, Shakespeare and India: Theatre, Shakespeare Scholarship in India <i>[Discussion of selected topics]</i>	CLO2 CLO3 CLO4

Shakespeare's Texts for Assignment and Term Paper Topics:

Merchant of Venice, Henry IV, Henry V, Julius Caesar, Much Ado About Nothing, As You Like It, Twelfth Night, Hamlet, All's Well That Ends Well, Measure for Measure, Othello, Macbeth, King Lear, Cymbeline, The Winter's Tale, The Tempest, Sonnets

Films: *Kaliyatam* (Jayaraj), *Joji*, *Hunger*, *Omkara*, *Haider*, *Maqbool*, *Bhranti Bilas*, *Angoor*, *10ml Love*, *Arivaali*, *Ophelia*, *Goliyon Ki Raasleela Ram Leela*

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open text-book study, drama-role playing

Suggested Readings:

1. Bevington, David. *Shakespeare and Biography*. Oxford, 2010.
2. Bloom, Harold. *Hamlet: Poem Unlimited*. New York: Riverhead Trade, 2004.
3. Bloom, Harold. *Shakespeare: The Invention of the Human*. New York: Riverhead Books, 1998.
4. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, and Macbeth*.

New York and London: Penguin, 1991.

5. British Film Institute. *Shakespeare*, [16+ Source Guide](#) (essay and bibliography).
6. Bruster, Douglas. *To Be or Not To Be*. New York: Continuum, 2007.
7. Burrow, Colin (ed.). *The Complete Sonnets and Poems*. The Oxford Shakespeare, 2002.
8. Duncan-Jones Katherine (ed). *Shakespeare's Sonnets*. Arden Shakespeare, 2010.
9. *Shakespeare: An Ungentle Life*. Arden, 2010.
10. Edmondson, Paul and Stanley Wells. *Shakespeare's Sonnets*. Oxford, 2004.
11. Erne, Lukas. *Shakespeare as Literary Dramatist*. Cambridge: Cambridge University Press, 2008.
12. Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: University of Chicago Press, 2005.
13. Gurr, Andrew and Mariko Ichikawa. *Staging in Shakespeare's Theatres*. Oxford, 2000.
14. Gurr, Andrew. *The Shakespearean Stage, 1574-1642*, 4th ed. Cambridge, 2009.
15. Justman, Stewart. *Shakespeare: The Drama of Generations*. New Delhi: Macmillan India, 2007.
16. Lanier, Douglas. *Shakespeare and Modern Popular Culture*. Oxford, 2002.
17. Loomba, Ania. *Shakespeare, Race and Colonialism*. Oxford, 2002.
18. Mannoni, Octave. *Prospero and Caliban: The Psychology of Colonization*. New York: Frederick A. Praeger, 1964.
19. Mowat, Barbara and Paul Werstine, eds. *Shakespeare's Sonnets and Poems*. New Folger Library, 2006.
20. Potter, Lois. *Life of William Shakespeare: A Critical Biography*. Wiley-Blackwell, 2012.
21. Rothwell, Kenneth. *A History of Shakespeare on Screen: a Century of Film and Television*, 2nd ed. Cambridge, 2009.
22. Schoenbaum, S. *William Shakespeare: A Documentary Life*. Oxford, 1975.
23. *William Shakespeare, Records and Images*. Oxford, 1981.
24. Shapiro James. *Year in the Life of William Shakespeare, 1599*. Simon & Schuster, 2010.
25. Stern, Tiffany. *Documents of Performance in Early Modern England*. Cambridge, 2009.
26. Sturges, Kim C.. *Shakespeare and the American Nation*. Cambridge, 2007.
27. Taylor, Gary. *Reinventing Shakespeare: a Cultural History from the Restoration to the Present*. Vintage, 1991.
28. Toropov, Brandon. *Shakespeare for Beginners*. Hyderabad: Orient Longman, 1999.
29. Vaughan, Alden T. and Virginia Mason Vaughan. *Shakespeare in America*. Oxford, 2012.
30. Vendler, Helen. *The Art of Shakespeare's Sonnets*. Harvard, 1997.
31. Shakespeare, William, *The Complete Works of William Shakespeare* (The Oxford Shakespeare), ed. with a glossary by W.J. Craig M.A. Oxford University Press, 1916.

Online Sources:

1. Shakespeare Criticism

<https://dspace.gipe.ac.in/xmlui/bitstream/handle/10973/33061/GIPE-011322.pdf?sequence=3>

2. The Complete Works of William Shakespeare

<https://www.gutenberg.org/ebooks/100>

3. The philosophy of William Shakespeare

<https://archive.org/details/delineatinginsev00shakuoft/page/n5/mode/2up>

4. Shakespearean Criticism through the Ages

<https://www.youtube.com/watch?v=tGIU12yabdk>

5. Shakespearean Theatre

<https://www.youtube.com/watch?v=-PVIQcbwRWg>

L	T	P	Credits
3	0	0	3

Course Code: MENG.565

Course Title: Indian Literary Theories

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Understand classical foundational texts of Indian Literary Theories.

CLO2: Apply Indian aesthetic concepts to read literary texts.

CLO3: Develop the skill to compare and contrast the Indian theoretical perspectives with Western literary criticism and have a comprehensive and comparative approach towards literature.

CLO4: Foster research ability by encouraging students to analyse the philosophical, cultural and historical contexts of Indian literary concepts.

Course Contents:

Units/ Hours	Contents	Mapping with CLO
Unit I i) Hours: 11	Conceptualisation of Literary Theory Composer and sources of composition; Literary composition and literariness; Objectives of literary composition; Genres of literary composition Key concepts: Rasa, Alamkara, Riti, Dhvani, Vakrokti, Guna/Dosa, Aucitya, Mahavakya, Yukti and Tantra	CLO 1
Unit II i) Hours: 11	Literature and Literary Theory Origins of literary compositions; Literary compositions and composer; Formation of Poetics Anandvardhan: 'Dhavanī: Structure of Poetic Meaning' (Translated by K. Krishnamoorthy)	CLO 2

Unit III i) Hours: 11	Literature as Discourse of Knowledge: India Perspectives Three-fold structure of knowledge in literature; Sources and types of literary meaning; Literary conventions Kuntaka: 'Language of Poetry and Metaphor' (Translated by George G. O. Hass)	CLO 3
Unit IV i) Hours: 12 ii)	Indian Aesthetics: Literary Experience Indian literary aesthetics; Structure of literary experience Linguistic meaning and referentiality; Context, perspective and intention in meaning Bharatmuni: 'On Natya and Rasa: Aesthetics of Dramatic Experience' (Translated by G. K. Bhatt)	CLO 4

Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, required term paper, open textbook study.

Suggested Readings:

1. Bhartrihari: Vakyapadiya, Trans. By K. A. Subramania Iyer. New Delhi: MLBD, 1971.
2. Bhartrihari's Discussions of the Nature of the Sphota. 272-286. By K. Raja
3. Devy, G. N. *Indian Literary Criticism: Theory and Interpretation*. Orient Blackswan, 2002.
4. Gupta, Neerja A. *A Student's Handbook of Indian Aesthetics*. Cambridge Scholars Publishing, 2017.
5. Kapoor, Kapil, and Nalini M. Ratnam. *Literary Theory: Indian Conceptual Framework*. 1998.
6. Kapoor, Kapil: *Literary theory: Indian Conceptual Framework*. Delhi: Affiliated East-West Press Pvt. Ltd, 2012.
7. Kapoor, Kapil: *Text and Interpretation: The Indian Tradition* (pp 97-150). Delhi: D.K. Print World Ltd, 2005.
8. Krishnamoorthy, Keralapura. *New Bearings of Indian Literary Theory and Criticism: (4 Lectures)*. 1982.
9. Matilal, B. K. "Perception. An Essay on Classical Indian Theories of Knowledge" (Oxford University Press, 1986.
10. Padia, Chandrakala: "Feminism, Tradition and Modernity: An Essay in Relation to Manusmriti." (pp 231-39). Shimla: IAS, 2002 & 2015.
11. Pandey, M.S., et al. *Theory and Praxis: Indian and Western*. Cambridge Scholars Publishing, 2015.
12. Phillips, Stephen. *Epistemology in Classical India: The Knowledge Sources of the Nyaya School*, Routledge, 2014, ISBN 978-1138008816
13. Potter, Karl. *The Encyclopedia of Indian Philosophies: Indian Metaphysics and Epistemology*. Motilal Banarsidass, 2004, ISBN 978-8120803091
14. Rajan, P. K. *Indian Literary Criticism in English: Critics, Texts, Issues*. 2004.
15. Ramachandra, Ragini. *Indian Literary Criticism: An Enquiry into Its Vitality and Continuity*. 1989.
16. Ray, Mohit K. *Studies in Literary Criticism*. Atlantic Publishers & Dist, 2001.
17. Sethuraman, V.S. *Indian Aesthetics: An Introduction*. Bangalore: Trinity Press, 2014.

Elective Course

L	T	P	Cr
3	0	2	4

Course Code: MENG.566**Course Title: Creative Writing: Forms, Practice, and Reflection****Total Hours: 60****Course Learning Outcomes:**

By the end of this course, students will be able to:

CLO1: Understand key elements and forms of creative writing across genres.

CLO2: Build skills in reading, analyzing, and critiquing creative texts.

CLO3: Do original writing through guided practice and experimentation.

CLO4: Develop and present polished creative content.

Unit/Hours	Contents	Mapping with CLO
Unit I Hours: 15	Introduction to Creative Writing What is creative writing? Distinction from academic writing; Imagination, observation, and memory; Tone, Imagery, and Voice; Descriptive writing and Sensory detail. Practice Exercises: Freewriting, memory triggers, visual prompts; Writing and sharing short descriptive paragraphs.	CLO 1
Unit II Hours: 15	Poetry and Its Possibilities Poetic forms: free verse, sonnet, haiku, ghazal; Devices: rhythm, repetition, enjambment, alliteration; Emotion and metaphor in verse; The politics of voice in poetry. Practice Exercises: Compose poems in multiple styles, group discussion, and critique of poems.	CLO 2
Unit III Hours: 15	Fiction and Storytelling Plot structure and narrative arc; Characterization, setting, point of view; Dialogue, pacing, and internal monologue; Reading and analyzing selected short stories. Practice Exercises: Write and revise a 1000-word short story.	CLO 3

Unit IV Hours: 15	Creative Workshops & Practice Activities · Workshop 1: Peer critique of a poem · Workshop 2: Fiction feedback roundtables · Workshop 3: Non-fiction reflection and revisions · Workshop 4: Public reading of one original piece (in class) Additional Practice Activities: · Relays: Collaborative editing exercise where students revise part of a peer's draft. · Swaps: Transforming a piece from one form to another (e.g., turning a poem into a monologue or a story into a dramatic scene). · Random Writing: Quick, timed writing based on a randomly chosen theme to encourage spontaneity and conceptual depth. · Sensory Prompts: Writing inspired by physical objects to strengthen descriptive writing through sensory engagement. · Silence: A reflective freewriting session focused on expressing thoughts or stories never previously shared. · Dialogue Circles: Group activity where students collectively build a dialogue-driven scene, enhancing spontaneity and voice. *Portfolio and Reflection As the culminating activity of the course, students will submit a creative portfolio consisting of 3–5 revised pieces across genres (poetry, fiction, nonfiction, or hybrid forms).	CLO 4
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Transactional Modes:

Lectures by the faculty, class discussions, group activities, recitations, presentations, assignments, workshops, competitions, etc.

Suggested Readings:

1. Ali, Agha Shahid. *The Beloved Witness: Selected Poems*. Penguin, 1992.
2. Bell, Julia, and Paul Magrs, editors. *The Creative Writing Coursebook*. 2nd ed., Macmillan, 2019.
3. Boulter, Amanda. *Writing Fiction: Creative and Critical Approaches*. Palgrave Macmillan, 2007.
4. Carver, Raymond. *What We Talk About When We Talk About Love*. Vintage, 1989.
5. Churchill, Caryl. *Love and Information*. Theatre Communications Group, 2013.
6. Das, Kamala. *Summer in Calcutta*. Everest Press, 1965.
7. Dillard, Annie. *The Writing Life*. Harper Perennial, 1990.
8. Hugo, Richard. *The Triggering Town: Lectures and Essays on Poetry and Writing*. W. W. Norton, 1992.
9. Kandasamy, Meena. *Ms. Militancy*. Navayana, 2010.
10. King, Stephen. *On Writing: A Memoir of the Craft*. Scribner, 2000.
11. Lahiri, Jhumpa. *Interpreter of Maladies*. Mariner Books, 1999.
12. Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. Anchor Books, 1995.
13. Lopate, Phillip, editor. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor Books, 1994.

14. Manto, Saadat Hasan. *Kingdom's End and Other Stories*. Translated by Khalid Hasan, Penguin, 2007.
 15. Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. Translated by W. S. Merwin, Penguin Classics, 2004.
 16. Oliver, Mary. *A Poetry Handbook*. Harcourt, 1994.
 17. Olds, Sharon. *Stag's Leap*. Alfred A. Knopf, 2012.
 18. Sharma, Vikas. *Novel as an Art Form*. Atlantic, 2024.
 19. Roy, Arundhati. *The Algebra of Infinite Justice*. Penguin, 2002.
 20. Leech, Geoffrey N., and Mick Short. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. 2nd ed., Pearson Education, 2007.
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L	T	P	Credits
2	0	1	3

Course Code: MENG.567

Course Title: Translation Theory and Practice

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Examine the scope and objectives of Translation.

CLO2: Examine various theories of translation

CLO3: Illustrate the cultural contexts of translation

CLO4: Learn how to evaluate a translation

CLO5: Learn to be able to engage with translation

Course Contents:

Units/ Hours	Contents	Mapping with CLO
Unit I Hours:12	Theories of translation, scope and objectives, nature of translation, task of a translator, equivalence - spirit and truth, addition and deletion, faithfulness in interpretation, translation as writing, reading and criticism <i>[Discussion on various aspects of Translation]</i>	CLO1 CLO2
Unit II Hours:11	Contexts of translation, translation and multi-culturalism, politics of translation, gender in translation, subjectivity and ideology in translation, translating subaltern texts <i>[Discussion on selected topics]</i>	CLO3

Unit III Hours:11	Study and analysis of translated texts with the help of insights of Units I and II [Study and analysis of selected texts]	CLO4
Unit IV Hours:11	Translation Practical – translation of selected texts by students [Practical Translation]	CLO5

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study, translation

Suggested Readings:

1. Richards, I.A. *On Translation*. Harvard University Press, Cambridge, 1959.
2. Toury, G. . *Translation across Cultures*. New Delhi: Bahri Publications, 1984.
3. Nord, Christiane. *Translating as a Purposeful Activity. Functionalist Approaches Explained*. Manchester: St. Jerome, 1997.
4. Bassnett, Susan & Harish Trivedi (eds.). *Post-colonial Translation: Theory and Practice*. London: Routledge 1999.
5. Wolf, Michaela “Culture as Translation - and Beyond. Ethnographic Models of Representation in Translation Studies”, in: Hermans, Theo (ed.) *Crosscultural Transgressions*. Manchester: St. Jerome, 2002.
6. Benjamin, Walter. “The Task of a Translator” in *Translation Studies Reader*. Routledge: London, 2004.
7. Spivak, Gayatri Chakravorty. “The Politics of Translation” in *Translation Studies Reader*. Routledge: London, 2004.
8. Wolf, Michaela “The female state of the art: Women in the ‘translation field’”, in: Pym, Anthony/Shlesinger, Miriam/Jettmarová, Zuzana (eds.) *Sociocultural aspects of translating and interpreting*. Amsterdam-Philadelphia: Benjamins, 2006.
9. G.J.V. Prasad, ed. *India in Translation, Translation in India*. New Delhi: Bloomsbury India, 2019.
10. Venuti, Lawrence, ed. *The Translation Studies Reader*. 4th ed., Routledge, 2021.
11. Bassnet, Susan. *Translation, History, and Culture*. Pinter Publisher, 1990..
12. Bassnett, Susan. *Translation Studies*. New York and London: Routledge, 2002.
13. Simon, Sherry. *Gender in Translation*. Routledge, 1996.
14. Camus, C Carmen; Castro, G Cristina; and Julia T. Williams Camus,ed. *Translation, Ideology and Gender*. United Kingdom: Cambridge Scholars publishing.2017.
15. Nida, Eugene A and Charles R. Taber. *The Theory and Practice of Translation*. Brill Academic Pub, 2003.
16. Khan, Tariq, ed. *History of Translation in India*. Mysuru: National Translation Mission. 2017.

Online Sources:

1. Susan Bassnett on Translation
<https://www.youtube.com/watch?v=Ih6wBl-n9qw>
2. An Introduction to Translation Studies
<https://www.youtube.com/watch?v=iffkVwa9lno>
3. Issues of Translation of Children's Literature
<https://www.youtube.com/watch?v=qnLBS6d2RvM>
4. Translation Today: Why & How
<https://www.youtube.com/watch?v=Uk1IYMW2bH0>
5. The Space of Translation: An Indian View

<https://www.youtube.com/watch?v=DMHM0zMr9OQ>

L	T	P	Credits
3	0	0	3

Course Code: MENG.568

Course Title: Discourse Analysis

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Understand and apply the key principles of Discourse Analysis to naturally occurring language data.

CLO2: Investigate and interpret spoken and written language in linguistic and non-linguistic contexts, identifying patterns in extended texts.

CLO3: Examine and evaluate selected language elements in relation to discourse features.

CLO4: Assess and critique theoretical and practical issues within Discourse Analysis.

CLO5: Differentiate, interpret, and justify variations across text types, discourse styles, and registers.

Course Contents:

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours:12	Discourse analysis: Introduction, Definition and Approaches; Theoretical traditions; Characteristics of Discourse /Speech; Intention and interpretation <i>[Discussion on differences between Discourse and discourse]</i>	CLO1 CLO2 CLO4
Unit II Hours:11	Written Discourse Analysis: Coherence: Definition and its Contributing Factors: Cohesion: Definition and its Contributing factors; Speech Act theory <i>[Students practice identification of discourse features in written discourse]</i>	CLO2 CLO3
Unit III Hours:11	The spoken discourse; The cooperative principle; The politeness principles; Conversation analysis and negotiation of meaning; Implicatures <i>[Students identify aspects of cooperative principle and its violation in spoken discourse]</i>	CLO2 CLO3

Unit IV Hours:11	Genre analysis; Corpus-based approaches; Critical discourse analysis; multimodality <i>[Students compile corpora of different kinds, practice discourse analysis and discuss their finding]</i>	CLO1 CLO5
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Transactional Modes:

Lecture, class discussion, recitation, presentations by students, assignments, library research on topics or problems, open text-book study.

Suggested Readings:

1. Austin J.L. *How to Do Things with Words*. Oxford: Clarendon Press, 1962.
2. Blakemore D. *Understanding Utterances: An introduction to pragmatics*. Oxford: Blackwell, 1992.
3. Brown P. and S. Levinson. *Politeness. Some Universals in Language Usage*. Cambridge: Cambridge University Press, 1987.
4. Cook, Guy. *Discourse*. Oxford: Oxford University Press, 1989.
5. Coulthard, M. *An introduction to Discourse Analysis*. Routledge, New York, 2014.
6. Cutting, Joan. *Pragmatics: A Resource Book for Students*. United Kingdom, Routledge, 2014.
7. Fairclough, N. *Critical Discourse Analysis: The Critical Study of Language*. London: Longman, 2010.
8. Flowerdew, J. *Discourse in English Language Education*. London: Routledge, 2013.
9. Gee, James Paul. *An Introduction to Discourse Analysis: Theory and Method* (4th ed). New York: Routledge, 2010.
10. Gee, James Paul. *How to Do Discourse Analysis: A Toolkit*. Routledge, 2014.
11. Grice, H.P. "Logic and conversation". Peter Cole and Jerry L. Morgan, (Eds.) *Syntax and Semantics*, 3. New York, NY: Academic Press, 1975, pp. 41-58.
12. Halliday, M.A.K. and Ruqaiya Hasan. *Cohesion in English*. Longman: London, 1976.
13. Hatch, Evelyn, *Discourse and language education*. Cambridge & New York: Cambridge University Press, 1992
14. Jones, Rodney H. *Discourse Analysis: A Resource Book for Students*. Oxford: Blackwell, 2012.
15. Leech, G. *Principles of Pragmatics*. London; New York: Longman, 2016.
16. Leech, G. and Short, M. *Style in fiction. A linguistic introduction to English fictional prose*. Harlow: Pearson Education, [1981] 2007.
17. Levinson, Stephen C. *Pragmatics*, Cambridge: Cambridge University Press, 1993.
18. McCarthy, M. *Discourse Analysis for Language Teachers*. Cambridge: Cambridge University Press, 1991.
19. Schiffrin, D. *Approaches to Discourse*. Malden, Mass.: Blackwell, 1994.
20. Searle, J.R. *Speech Acts: An Essay in the Philosophy Of Language*. Cambridge University Press, Cambridge, 1969.
21. Short, M.. *Exploring the language of poems, plays and prose*. Routledge, (2018)
22. Sutherland, Sean. *A Beginner's Guide to Discourse Analysis*, Palgrave, 2016.
23. Widdowson, Henry G. *Discourse Analysis*. Spain, OUP Oxford, 2007.
24. Widdowson, Henry G. *Text, Context, Pretext: Critical Issues in Discourse Analysis*. Germany, Wiley, 2008.

Online Resources:

1. Center for Applied Linguistics: <http://www.cal.org/>
2. Centre for Information on Language Teaching: <http://www.cilt.org.uk/>
3. CORPORA: <http://www.hit.uib.no/corpora/>
4. Linguist List: <http://www.linguistlist.org/>

5. Metadiscourses: <http://www.colorado.edu/communication/meta-discourses/index.htm>
 6. The Media and Communications Studies Site: <http://www.aber.ac.uk/media/Sections/textan02.html>
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L	T	P	Credits
3	0	0	3

Course Code: MENG.569

Course Title: English Language Teaching

Total Hours: 45

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Analyze the historical development of the English language and ELT in India.

CLO2: Critically examine factors influencing successful second language acquisition.

CLO3: Compare and assess different teaching and testing methods in English Language Teaching (ELT).

Course Contents

Unit/ Hours	Contents	Mapping with CLO
Unit I Hours: 12	English language learning and teaching in India; Second language acquisition (SLA); Theories of SLA; non-linguistic factors in SLA* <i>[Students discuss the status of ELT in India]</i>	CLO1
Unit II Hours: 11	Approaches and methods of teaching English: grammar-translation method, direct method, structural approach, communicative approach*, recent trends <i>[Students share their experiences of being taught English using different methods]</i>	CLO2
Unit III Hours: 11	Teaching English at primary, secondary and tertiary level; Principles and techniques of Teaching of language skills: listening, speaking, reading, writing, grammar and vocabulary; Teaching of prose and poetry* <i>[Students discuss differences between ELT at school level and in higher education]</i>	CLO3
Unit IV Hours: 11	Technology, teaching aids and ICT tools for teaching/ learning English;* Curriculum design, testing and evaluation in ELT <i>[Students explore different technology-enabled tools for ELT]</i>	CLO3

*= These topics will be taken up for Term Papers and Assignments wherein students' presentations and discussions are mandated.

Transactional Modes:

Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study, use of audio-visual aids.

Suggested Readings:

1. Agnihotri, R.K. & Khanna, A.L. *English Language Teaching in India*. New Delhi: Sage Publications, 1995.
2. Baumgardner R.J., Greenbaum S., Kachru B.B. *South Asian English: Structure, Use, and Users*. University of Illinois Press, 1996.
3. Bright, J.A. and G.C. Macgreager. *Teaching English as a Second Language*. ELBS and Longman 1970.
4. Brown, H. Douglas. *Principles of Language Learning and Teaching*. Essex: Pearson Education Limited, 2014.
5. Crystal, David. *English as a Global Language*. Germany, Cambridge University Press, 2012.
6. Dhanavel, S.P. *English Language Teaching in India*. Tata McGraw Hill, 2014.
7. Ellis, Rod. *The Study of Second Language Acquisition*. Oxford, Oxford University Press, 2008.
8. Gupta, Deepti, and Wood, Alistair. *Asian English Language Classrooms: Where Theory and Practice Meet*. United Kingdom, Taylor & Francis, 2017.
9. Harmer, Jeremy. *How to Teach English*. 2nd ed. Essex: Pearson Education Limited 2007.
10. Harmer, Jeremy. *The Practice of English Language Teaching*. 5th ed. Essex: Pearson Education Limited 2015.
11. Kachru, B.B. *The Indianization of English: The English Language in India*. Oxford University Press, 1983.
12. Krishnaswamy, Lalitha, and Krishnaswamy, N. *The Story of English in India*. India, Foundation Books, 2006.
13. Larsen-Freeman, D. *Techniques and Principles in Language Teaching*. New Delhi: Oxford University Press, 2004.
14. Little Brandl, Klaus. *Communicative Language Teaching in Action: Putting Principles to Work*. United States, Cognella Academic Publishing, 2020.
15. Mahanta, Banibrata and Rajesh Babu Sharma. *English Studies in India: Contemporary and Evolving Paradigms*. Germany, Springer Singapore, 2018.
16. Nunan, David. *Practical English Language Teaching Teacher's Text Book*. United Kingdom, McGraw-Hill, 2003.
17. Nunan, David. *Teaching English to Speakers of Other Languages: An Introduction*. United Kingdom, Taylor & Francis, 2015.
18. Prabhu, N.S. *Second language pedagogy*. Oxford: Oxford University Press, 1987.
19. Raman, Meenakshi. *English Language Teaching*. Atlantic Publishers, 2004.
20. Richards, Jack C. and Theodore. S. Rogers. *Approaches and Methods in Language Teaching*. Cambridge University Press, 2014.
21. Saraswathi, V. *English Language Teaching—Principles and Practice*. Chennai, Orient Longman, 2004.
22. Scrivener, Jim. *Learning Teaching: The Essential Guide to English Language Teaching*. Germany, Macmillan Education, 2011.
23. Spolsky, Bernard and Eun Sung Park. *English Education at the Tertiary Level in Asia: From Policy to Practice*. United Kingdom, Taylor & Francis, 2017.
24. Tickoo, M.L. *Teaching and Learning English—A Sourcebook for Teachers and Teacher Trainers*. Hyderabad: Orient Longman, 2003.
25. Widdowson, H.G. *Aspects of Language Teaching*. Hong Kong, OUP Oxford, 1990.
26. Widdowson, H.G. *Stylistics and the Teaching of Literature*. United Kingdom, Taylor & Francis, 2014.

27. Widdowson, H.G., and Howatt, A.P.R. *A History of English Language Teaching*. Spain, OUP Oxford, 2004.

Online Resources:

1. An A-Z of ELT: <http://scottthornbury.wordpress.com/>
2. BBC Learning English: <http://www.bbc.co.uk/learningenglish/english/>
3. British Council Teaching English: <https://www.teachingenglish.org.uk/>
4. Cambridge English Online: <http://cambridgeenglishonline.com/>
5. ELTAI (English Language Teachers' Association of India) <http://eltai.in/>
6. One Stop English: <http://www.onestopenglish.com/>

L	T	P	Credits
0	0	4	2

Course Code: MENG.596

Course Title: Industrial/Field Visit (Content writing/editing)

Total Hours: 60

Course Learning Outcomes:

By the end of this course, students will be able to:

CLO1: Develop an understanding of the way in which publishing industry works

CLO2: Critically examine different factors responsible for effective and successful content writing and editing

CLO3: Inculcate knowledge of the different practical methods in content writing and editing

The students are supposed to get first hand experience of the way in which publishing industry like newspaper, weekly, monthly and other periodical publications works, and write a report on it and submit it to the faculty concerned and give a presentation on it, which would be evaluated by faculties of the department

For Category-II:

2-Year PG with Coursework in Three Semesters and Research in the Fourth Semester

Semester IV

L	T	P	Credits
0	0	40	20

Course Code: MENG.599-2

Course Title: Dissertation- Part II

Total Hours: 80

Course Learning Outcomes:

By the end of this course, students will be able to demonstrate:

CLO1: a keen sense of observation, inquiry, and capability for asking relevant/ appropriate questions,

CLO2:the ability to problematize, synthesize and articulate issues and design research proposals,

CLO3:the ability to define problems, formulate appropriate and relevant research questions,

CLO4:formulate hypotheses, test hypotheses using quantitative and qualitative data,

CLO5:establish hypotheses, make inferences based on the analysis and interpretation of data, and predict cause-and-effect relationships,

CLO6:the capacity to develop appropriate methodology and tools of data collection,

CLO7:the appropriate use of statistical and other analytical tools and techniques,

CLO8:the ability to plan, execute and report the results of an experiment or investigation,

CLO9:the ability to acquire the understanding of basic research ethics and skills in practicing/doing ethics in the field/ in personal research work, regardless of the funding authority or field of study.

CLO10: exercise responsibility and demonstrate accountability in applying knowledge and/or skills in work and/or learning contexts

CLO11: communicate, in a well-structured manner, technical information and explanations, and the findings/results of the research studies undertaken in the chosen field of study

Unit/ Hours	Contents	Mapping with CLO
Hours:15	The student will write a dissertation on an approved topic, the proposal of which was presented in the previous semester, focusing on particular research questions under the purview of English literary and language studies.	CLO I to CLO II

Transactional Modes:

Periodic assessment through scheduled meetings with the assigned supervisors as well as mid-semester and end semester seminar presentations

Evaluation Criteria:

The evaluation of dissertation in the fourth semester will be as follows:

Dissertation (Fourth Semester)		
	Marks	Evaluation

Supervisor	50	Continuous assessment (regularity in work, mid-term evaluation) dissertation report, presentation, final viva-voce
External expert	50	Dissertation report (30), presentation (10), final viva-voce (10)

Suggested Readings:

1. Chindhade, S. and A. Thorat (2009), An Introduction to Research, Mumbai: Cambridge University Press.
2. Eliot, Simon and W. R. Owens (4th edn. 1998), A Handbook to Literary Research, London: Routledge & Open University.
3. MLA Handbook for Writers of Research Papers (7th edn. 2009), New York: MLA Association.
4. Oliver, Paul (2005), Writing Your Thesis, New Delhi: Vistaar Publications.
5. Sinha, M.P. (2004), Research Methods in English, New Delhi: Atlantic.
6. Brown, James Dean (2006), Understanding Research in Second Language Learning, New York: Cambridge University Press.
7. Adam Sirjohn (2004), Research Methodology: Methods & Techniques, Delhi: New Age International.
8. Miller, R. H. (1995), Handbook of Literary Research, Methuen.
9. Seliger (2001), Second Language Research Methods, Oxford: Oxford University Press.
10. Lenburg, Jeff (2007), Guide to Research, Viva Books.
11. Abdul Rahim, F. (2005), Thesis Writing: A Manual for Researchers, New Delhi: New Age International.
12. Hunt, Andy (2005), Your Research Project, New Delhi: Foundation Books.
13. Punch, K.E. (1998), Introduction to Social Research, London: Sage.
14. Brause, R.S. (2000), Writing your Doctoral Dissertation: Invisible Rules for Success, London: Falmer.
15. Renu Gupta. A Course in Academic Writing. New Delhi: Orient Black Swan, 2010. Print.
16. Lin Ham-Lyons and Ben Heasley. Study Writing: A Course in Writing Skills for Academic Purpose. Cambridge: CUP, 2006. Print.
17. Iona Leki. Academic Writing: Exploring Processes and Strategies. 2nd Edition. New York: CUP, 1998. Print.
18. Gerald Graff and Cathy Birkenstein. They Say/I Say: The Moves That Matter in Academic Writing. New York: Norton, 2009. Print.
19. Liz Hamp-Lyons and Ben Heasley, Study Writing: A course in Writing Skills for Academic Purposes Cambridge, 2006.

Online Resources:

1. Avoiding Plagiarism: <https://avoidingplagiarism.uts.edu.au/>
 2. Digital Commons Network: <https://network.bepress.com/>
 3. Google Scholar: <https://scholar.google.com/>
 4. Internet Sources for Research: <https://udc.libguides.com/az.php>
 5. JSOTR: <https://www.jstor.org/>
 6. Purdue Online Writing Lab: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html
 7. ProQuest: <https://www.proquest.com/>
 8. The Writing Center, University of North Carolina: <https://writingcenter.unc.edu/>
 9. Harvard College Writing Center Developing A Thesis | Harvard College Writing Center [bg_writing_english.pdf \(harvard.edu\)](https://www.harvard.edu/bg_writing_english.pdf)
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