

Department of English
Programme M.A. English
Course Structure

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

Total Credits: CC (44) + Diss. (8) + DSE (24) + GE (8) + FT (2) + SO (2) + AECC (8)= 96

To earn the degree of MA in English, all students have to earn 96 credits

MA English

S. N	Sub Code	Title of the course	Type of Course (C/E)	Credits	Contact hours/week		
					L	I.L.	P
First Semester							
1	ENG401	Renaissance to Restoration	C	4	2	2	
2	ENG402	Literary Criticism	C	4	2	2	
3	ENG403	American Literature	C	4	2	2	
	DSE 1		E	4	2	2	
	DSE 2		E	4	2	2	
	ENG 431**	Reading Skills	AECC	2	1		2
	ENG 432**	Academic Writing	AECC	2	1	1	
		Fitness*					
		Societal*					
Second Semester							
4	ENG 411	Neo-classicism to Romanticism	C	4	2	2	
5	ENG 412	Contemporary Critical Theory I	C	4	2	2	
6	ENG 413	Indian English Literature	C	4	2	2	
	DSE 3		E	4	2	2	
	DSE 4		E	4	2	2	
	ENG 433**	Enhancing Spoken English Skills	AECC	2	1	1	
	ENG 434**	Content Writing	AECC	2	1		2
		Fitness*					
		Societal*					
Third Semester							
7	ENG 501	Victorian to Modern Age	C	4	2	2	
8	ENG 502	Contemporary Critical Theory II	C	4	2	2	
9	ENG 503	Postcolonial Writings	C	4	2	2	
	DSE 5		E	4	2	2	
	GE 1		E	4	2	2	
		Fitness*					
		Societal*					

S. N	Sub Code	Title of the course	Type of Course (C/E)	Credits	Contact hours/week		
					L	I.L.	P
Fourth Semester							
10	ENG 511	Post war Literature	C	4	2	2	
11	ENG 504	Indian Aesthetics	C	4	2	2	
12	ENG 521	Dissertation	C	8			
	DSE 6		E	4	2	2	
	GE 2		E	4	2	2	
		Fitness *					
		Societal*					

Elective Basket (DSE)

1	ENG 451	Culture and Society	E	4	2	2	
2	ENG 452	Structure and Use of English	E	4	2	1	2
3	ENG 453	Comparative Literature	E	4	2	2	
4	ENG 454	Writing and Editing for Media	E	4	2	1	2
5	ENG 455	Partition Literature	E	4	2	2	
6	ENG 456	Writers of the Diaspora	E	4	2	2	
7	ENG 457	Life-writing	E	4	2	2	
8	ENG 458	Semiotics of Literature	E	4	2	2	
9	ENG 459	Dalit Literature	E	4	2	2	
10	ENG 460	Teaching and Testing the Language Skills	E	4	2	2	
11	ENG 551	Gender Studies	E	4	2	2	
12	ENG 552	Film Studies	E	4	2	1	2
13	ENG 553	Translation : Theory& Practice	E	4	2	1	2
14	ENG 554	Creative Writing	E	4	2	1	2
15	ENG 555	Approaches and Methods in English Language Teaching	E	4	2	2	
16	ENG 556	Ethics and Literature	E	4	2	2	
17	ENG 557	Modern Classics in Translation	E	4	2	2	
18	ENG 558	African Writing in English	E	4	2	2	
19	ENG 559	Script Writing for Films	E	4	2	2	

20	ENG 560	Adaptations and Relocations		E	4	2	1	2
21	ENG 561	Resistance Literature		E	4	2	2	
22	ENG 562	Philosophy of Literature		E	4	2	2	
		Equivalent MOOCs as approved by SB from time to time can also be chosen as Electives						

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

L: Lectures

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

P: Practical/ Project

English

ENG 401: Renaissance to Restoration

Aims

- Knowing of 16th, 17th and 18th Century British History
- Understand the Political, Social Movements
- To familiarize the seminal writings in different genres.
- To critically understand literary development.

Objectives

- To impart knowledge of British Literature
- To help students appreciate and evaluate different genres
- To analyse and express their knowledge and thought
- To equip students with readings and critical analysis of tests.

Outcomes

This course will enable the students to:

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

Unit 1	Elizabethan Period
1.1	Christopher Marlowe: <i>Dr. Faustus</i>
1.2	William Shakespeare: <i>Hamlet</i>
Unit 2	Jacobean Period
2.1	John Milton: <i>Paradise Lost Book I</i>
2.2	Francis Bacon: "Of Studies"
Unit 3	Metaphysical Poetry
3.1	John Donne: 'A Valediction: Forbidding Mourning'
3.2	Andrew Marvell: 'To His Coy Mistress'
3.3	Herbert Spencer: 'The Collar'
3.4	William Collins: 'Ode to Evening'
Unit 4	Restoration Period
4.1	Webster: <i>The Duchess of Malfi</i>
4.2	Congreve: <i>The Way of the World</i>

Suggested Readings:

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

- Bradley, A C. *Shakespearean Tragedy*. Penguin, 2005
- Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 2001.
- Ford, Boris. Ed. *The Pelican Guide to English Literature: Age of Shakespeare. Vol. 2*. Penguin Books, 1957.
- Ford, Boris. Ed. *The Pelican Guide to English Literature: From Donne to Marvell. Vol. 3*. Penguin Books, 1957.
- Ford, Boris. Ed. *The Pelican Guide to English Literature: From Dryden to Johnson. Vol. 4*. Penguin Books, 1957.
- Wiley, Basil. *Seventeenth Century Background*. Doubleday, 1953
- Eighteenth Century Background. Augustan Age*. Chatto and Windus, 1957

ENG 402: Literary Criticism

Aims

To enable the student to:

- Develop critical thinking and better reading skills
- Understand the paradigms of critical thought in Greco-Roman and English aesthetic traditions
- Become familiar with the fundamental principles of art criticism
- Get introduced to the critical traditions across cultures and temporalities

Objectives

To enable the student to:

- Have a first-hand experience with the critical formulations of the ancient art thinkers
- Get acquainted with the philosophico-political frameworks in which specific arguments are embedded
- Develop reading competence that can help them see a thought from various stand-points

Learning Outcomes

At completion, the student will be able to:

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

Unit 1.	Classic Literary Criticism
1.1	Aristotle: <i>Poetics</i> (with particular reference to tragedy)
1.2	Longinus: On the Sublime (Extracts)
Unit 2.	Early English Literary Criticism
2.1	Philip Sidney: An Apology for Poetry (Excerpts)
2.2	Alexander Pope: Essay on Criticism
2.2	Samuel Johnson: Preface to Shakespeare

Unit 3.	Eighteenth and Nineteenth Century English Criticism
3.1	Coleridge: Biographia Literaria (Chapter IV/ the ones on Imagination)
3.2	P.B. Shelley: A Defence of Poetry (Extracts)
3.3	Mathew Arnold: The Function of Criticism at the Present Time
Unit 4.	Modern English Literary Criticism
4.1	T.S. Eliot: Tradition and Individual Talent
4.2	I.A. Richards: Practical Criticism (Four Kinds of Meaning/ Two Uses of Language)

Suggested Readings

Blamires, Harry. *A History of Literary Criticism*. Palgrave Macmillan, 1991.

Brooks, Cleanth and W.K. Wimsatt. *A Short History of Literary Criticism*. Vintage Books, 1957.

Elam, Kier. *Semiotics of Drama*. Routledge, 2002.

Ford, Andrew. *The Origins of Criticism*. Princeton University Press, 2004.

Murray, Penelope and T.S. Dorsch. *Classical. Literary Criticism*. Penguin, 2004.

Prasad, B. *An Introduction to Classic Criticism*. Macmillan, 2011.

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

Watson, George. *The Literary Critics: A Study of English Descriptive Criticism*. Woburn press, 1973

Wellek, Rene. *A History of Literary Criticism* (6 Vols.). Jonathan Cape Ltd, 1966.

ENG 403: American Literature

This course traces the shift of American Literature from its British moorings, towards an attempt at carving an identity for itself and works through transcendentalism, fictional theory and its location in modernity. It covers both the nineteenth and twentieth centuries.

Aims

- Know the American literary tradition
- Understand the connection between American socio-political and intellectual history
- Be familiar with major American literary texts
- To give students an introduction to American literary and cultural concepts

Objectives

- To give students an understanding of American literary history
- To ensure that students know the characteristics of various literary genres and forms practiced in American literary tradition
- To familiarize the students with a range of American writers and their works
- To help students develop the knowledge and pedagogical skills to teach American literature
- To give students a critical understanding of American poetry, prose, fiction and drama

Outcomes

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

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

Unit 1	Prose
1.1	Ralph Emerson: "The American Scholar"
1.2	Henry James: "The Art of Fiction"
Unit 2	Fiction

2.1	F. Scott Fitzgerald: <i>The Great Gatsby</i> OR Ernest Hemingway: <i>A Farewell to Arms</i>
Unit 3	Poetry
3.1	Walt Whitman: "Passage to India"
3.2	Emily Dickenson: "This is My Letter to the World"
3.3	Wallace Stevens: "Of Modern Poetry"
3.4	Langston Hughes: "Harlem"
Unit 4	Drama
4.1	Tennessee Williams: <i>A Streetcar Named Desire</i> OR Lorraine Hansberry: <i>A Raisin in the Sun</i>

Suggested Readings

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

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

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

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

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

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

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

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

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

ENG 431** Reading Skills

The aims of the course are to let the students:

- know the importance of reading and reading for comprehension
- understand the difference between intensive and extensive reading
- be familiar with ways of reading rapidly
- get introduced to reading and comprehending challenging passages

The objectives of the course are to:

- give students an understanding of reading comprehension
- ensure that students know some characteristics of note taking
- familiarize the students with a range of reading material and how to handle comprehending it
- give students a critical understanding of academic reading
- provide students with the opportunity to develop their reading skills
- assist students to develop an understanding of topical sentences, paragraphing and question types in different reading passages

On completion of the course the students will be able to

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

Unit 1	Essentials of Reading
	Reading Analysis
	Fundamentals of Reading Comprehension (time taken; identifying important parts; difficulty in comprehension)
	Academic Reading and Note Taking
	Extracting Relevant Information (editorial, financial news, education, culture, science, art, literature, history, politics, environment)
Unit 2	Practical Aspects of Reading
	Reading Comprehension for International Tests (IELTS, TOEFL, SAT, GRE, GMAT, CAT)
	Effective Reading Strategies (Skimming, Scanning)
	Understanding Questions Types
	Understanding Paragraphing

Suggested Readings

- Bahar, Ilk. *Improving English Reading Skills*. Grim Publishing, 2016
- Castles, A, K Rastle and R Nation. *Ending the Reading Wars: Reading Acquisition from Novice to Expert*, 2018.
- Lewis, Norman. *How to Get More Out of your Reading*, 2011.
- Li, Adrain. *LSAT Reading Comprehension- The Ultimate Improvement Guide*, Kindle Ed., 2015
- Mokhatari, Kouider (Ed.). *Improving Reading Comprehension through Metacognitive Reading Strategies Instruction*. Rowman and Littlefield, 2017.
- Oakhill, Jane and C Elbro. *Understanding and Teaching Reading Comprehension: A Handbook*, Routledge, 2014
- Wilhelm, Jeffrey D. *Improving Comprehension with Think-Aloud Strategies*, Scholastic, 2001

ENGLISH

ENG 432** Academic Writing

The aims of the course are to let the students:

- know the formal and professional ways of writing
- understand the technicalities of academic writing
- be familiar with the different fields of professional writing
- to give students an introduction to referencing and documentation
- get into a self-analysis in terms of their writing skills

The objectives of the course are to:

- give students an understanding of formal letter and e-mail writing
- ensure that students know some features of professional CV and Resume writing
- familiarize the students with a range of structures in formal writing
- help students develop the knowledge and professional skills to write at the formal and academic level
- provide students with the opportunity to develop their writing skills
- assist students to develop as practitioners of referencing and documentation

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

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

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

Suggested Readings

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

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

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

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

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

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

English

ENG 411: Neo-Classicism to Romanticism

Aims

- To familiarize with the changing trends in writing
- To understand the environment and its impact on literature
- To know the now literary forms and theory
- To sharpen critical thinking and writing

Objectives

- Gain of complete understanding of the characteristics of writings
- Understanding of the social, political, psychological changes
- Analyse the expressions and changed formats
- Theoretical and practical approach of literature to be understood

Outcomes

This course will enable the students to:

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

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

Suggested Readings

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

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

English

412: Contemporary Critical Theory I

Aims:

To enable the student to:

- Understand the paradigms of modern critical thought within Euro-American traditions
- Become familiar with the major theoretical formulations and analytical tools developed for better and different reading experience
- Become equipped to apply modern critical repertoire to texts

Objectives:

To enable the student to:

- Get familiarized with modern critical trends and their methodologies
- Develop skills of alternative readings
- Get a grip on application of analytical tools and theories to various kinds of texts

Learning Outcomes

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

Unit 1.	Formalisms
1.1	Viktor Shklovsky: ‘Art as Technique’
1.2	Cleanth Brooks: ‘The Language of Paradox’
1.3	Roman Jakobson ‘On theory of Literature’
Unit 2.	Structuralism
2.1	Sassure: ‘On Linguistic Sign’
2.2	Roland Barthes: ‘From Image to Text’
Unit 3.	Myth Criticism
3.1	Carl Gustov Jung :The Concept of Collective Unconscious

3.2	Northrope Frye: Excepts from <i>The Anatomy of Criticism</i>
Unit 4.	Marxism
4.1	Georg Lukacs: Small excerpts from <i>The Theory of Novel</i>
4.2	Elaine Showalter: Relationship between Marxism and Feminism
4.3	Louis Althusser: Relationship between Ideology and Society and Art

Suggested Readings

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

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

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

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

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

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

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

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

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

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

ENG 413: Indian English Literature

Aims

- Know the Indian English literary tradition
- Understand the Indian English literature in its colonial and postcolonial context
- Be familiar with Major Indian English writers and their works
- To give students an introduction to Indian nationhood in terms of socio-political construction of caste, class, gender etc.

Objectives

- To give students an understanding of Indian English literary history
- To ensure that students know the characteristics of various literary genres and forms practiced in Indian English literary tradition
- To familiarize the students with a range of Indian English writers and their works
- To help students develop the knowledge and pedagogical skills to teach Indian English literature
- To give students a critical understanding of Indian English poetry, prose, fiction and drama

Outcomes

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

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

Unit 1	Fiction
1.1	Bankim Chandra Chattopadhyay: <i>Rajmohan's Wife</i> OR G. V. Desani: <i>All About H Hatterr</i>
1.2	Amitav Ghosh: <i>The Shadow Lines</i>
Unit 2	Poetry

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

Suggested Readings

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

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

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

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

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

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

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

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

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

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

English

ENG 433** Enhancing Spoken English Skills

The aims of the course are to let the students:

- get into a self-analysis of their errors in speaking
- know the practical and professional ways of speaking
- understand the technicalities of speaking
- be familiar with the different areas of spoken English
- to give students an introduction to public speaking

The objectives of the course are to:

- give students an understanding of formal speech
- ensure that students know some features of phonology
- help students develop the knowledge and professional skills at the formal level of speaking
- provide low proficiency students with opportunity to develop their spoken skills
- assist high proficiency speakers to sharpen their spoken skills

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

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

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

Suggested Readings

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

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

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

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

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

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

English

ENG 434** Content Writing

The aims of the course are to let the students:

- Know the targeted receivers of content writing
- Understand the basics of innovative and creative writing
- Be familiar with the needs of the advertising world
- To give students an introduction to copywriting and its commercial value

The objectives of the course are to:

- give students an understanding of using words and structures creatively
- ensure that students know some characteristics of content writing
- familiarize the students with a range of fields related to content writing
- help students develop the knowledge and professional skills to work in the field of creativity
- give students a critical understanding of content writing
- provide students with the opportunity to develop their creative and innovative skills
- assist students to develop as practitioners in the field of content writing

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

- develop ad slogans for professional purposes
- analyse various print and TV ad content
- design ad stories through structures and vocabulary specific to the product to be advertised
- create their own independent content, taking into consideration all the nuances of creative writing

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

Suggested Readings

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

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

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

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

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

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

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

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

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

ENG 501: Victorian to Modern Age

Aims

- To give a background understanding of the literary era
- To familiarize the students to contemporary writers
- To further sharpen creative and critical abilities
- To create an overall perception of different genres

Objectives

- Gain an in-depth knowledge of the prescribed texts
- Appreciate the subtleties and layers of meaning
- Learn the nuances of writing and critical theory
- Understanding multidisciplinary forces of literature.

Outcomes

This course will enable the students to:

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

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

Suggested Readings

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

- Chakrabarty, Dipesh. *Provincialising Europe: Post-colonial thought and Historical Difference-
New Edition*. Princeton Studies in Culture/Power/History, 2007
- Conrad, Joseph. *Heart of Darkness (Case Studies in Contemporary Criticis)*. Edited by Ross C. Murfin. Bedford/St. Martin. 3rd ed., 2010
- Ehnes, Caley. *Victorian Poetry and the Poetics of the Literary Periodical*. Edinburgh University Press, 2019
- Ford, Boris, General Ed. *From Dickens to Hardy*, Pelican History of English Literature, Vol. VI., 1983
- Moers, Ellen. *Literary Women*. London. The Women's Press, 1978.
- Wynne, Deborah. *Women and Personal Property in the Victorian Novel*. Routledge, 2010
- Woolf, Virginia. "Elizabeth Barrett Browning" from *The Common Reader*. 1925. Moorside, 2013

ENG 502: Contemporary Critical Theory II

Aims:

To enable the student to:

- Understand the complex theoretical formulations in recent critical theories
- Become familiar with application of a wide range of critical theories on literary texts
- Become a more discerning and perceptive reader who can put theoretical tools to analytical use

Objectives:

To enable the student to:

- Get acquainted with the major theorists and theories in the Euro-American critical domain
- Develop skills to put such theoretical innovation to hermeneutic use
- Get a grip on the application aspect of such critical exercise

Learning Outcome

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

Unit 1.	Psycho-Analytical Theory
1.1	Sigmund Freud: Relationship between Art and Human Psyche
1.2	JaquesLacan: Emergence of Human Subjectivity and Art
1.3	Julia Kristeva: Relationship between Psychoanalysis and Feminism
Unit 2.	Post-Structuralism
2.1	Jaques Derrida : The Technique of Deconstruction
2.2	Michel Foucault: On Discourse and Power
2.3	Introduction to Eco-feminism
Unit 3.	Post-colonialism

3.1	Edward Said: Introduction to <i>Orientalism</i>
3.2	Homi K. Bhabha: Only 05-07 pages from <i>Location and Culture</i> (The ones relating to Hybridity and Nationalism)
3.3	GayatriSpivak: ‘Can the Subaltern Speak?’ From V.S. Seturaman Anthology
Unit 4.	New Historicism
4.1	Stephen Greenblatt: About Context and Interpretation
4.2	Dollimore and Alan Sinfield: Foreword to <i>Political Shakespeare: New Essays in Cultural Materialism</i>

Suggested Readings

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

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

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

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

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

Greenblatt, Stephen. *Renaissance Self-Fashioning*. University of Chicago Press, 1980.

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

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

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

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

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

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

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

ENG 503: Postcolonial Writings

Aims

- To give students an introduction to postcolonial theory and its development.
- Understand the ideological and aesthetic aspects of postcolonial theory.
- Be familiar with the concepts of hegemony, exploitation and resistance to define postcolonial identity.

Objectives

- To give students a critical understanding of deeper repercussions of colonization.
- To ensure that students know some characteristics of Subaltern literature.
- To familiarize the students with a range of issues of marginalization, besides European subjugation.

Outcomes

Students shall be able to

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

Unit I	Theoretical Background
1.1	Colonial/postcolonial discourse, Ethnicity, Nativism, Race, Issue of Language, Hybridity
1.2	Ashcroft et al – <i>The Empire Writes Back</i> (selected readings)
1.3	Edward Said: "Introduction" to <i>Orientalism</i>
1.4	Aijaz Ahmad – <i>In Theory</i> (selected readings)
Unit II	India & Sri Lanka
2.1	Upamanyu Chatterjee – <i>English August: An Indian Story</i>
2.2	Shyam Selvadurai: <i>The Funny Boy</i>
Unit III	Pakistan & Bangladesh
3.1	Kamila Shamsie: <i>Kartography</i>
3.2	Tahmima Anam: <i>A Golden Age</i>
Unit IV	Caribbean & Australia
4.1	Jamaica Kincaid: <i>A Small Place</i>

4.2	Derek Walcott: A Far Cry from Africa
4.3	Sally Morgan: <i>My Place</i>

Suggested Readings

- Ashcroft, Bill, Gareth Griffiths & Helen Tiffin. Eds. *The Postcolonial Studies Reader*. New York & London: Routledge. 1995, 1997.
- Ashcroft et al. *Postcolonial Studies: The Key Concepts*. Routledge, Taylor and Frances Group, 2013.
- Boehmer, Elleke. *Colonial & Postcolonial Literature* (1995). New Delhi: OUP, 2006.
- Bose, Sugata. "Post-Colonial Histories of South Asia: Some Reflections". *Journal of Contemporary History*. Vol. 38, No. 1, (Jan., 2003), pp. 133-146
- Cilano, Cara N. *Contemporary Pakistani Fiction in English: Idea, Nation, State*, New York: Routledge, 2013
- Fanon, Franz Fanon, *Black Skin, White Masks*. Paladin edition, 1970.
- Gandhi, Leela. *Postcolonial Theory*. Edinburgh: Edinburgh Univ. Press.
- Loomba, Ania: "Challenging Colonialism" in *Colonialism / Postcolonialism*. London: Routledge, 1998. 154 – 212. (ii) Namwar Singh: "Decolonising the Indian Mind" translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157.
- Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. OUP, 2002.
- Narogin, Mudrooroo. *Writing from the Fringe: A Study of Modern Aboriginal Literature in Australia*. South Yaara: Hyland House, 1990.
- Punter, David. *Postcolonial Imaginings: Fictions of a New World Order*. Rowman & Littlefield, 2000.

ENG 511: Post War Literature

Aims

- The course proposes to examine the impact of the First and Second World War on literary forms.
- Through prose, fiction, poetry, and drama, the course looks into the socio-economic revolutions which took place during the period of war.
- The paper deals with the issues of identity and existential crisis in the modern dystopic world.
- The paper critically examines war and violence and the whole politics of warfare.

Objectives

- To give students an understanding of time and space with reference to war.
- To ensure that students know some characteristics of British War Literature.
- To give students a critical understanding of psyche and trauma and how that translates in writing.
- To provide students with the opportunity to develop the ways to read conflict zones and human behaviour.

Outcomes

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

Unit 1	Prose
1.1	Malcolm Bradbury: "Introduction" to Modernism
Unit 2	Fiction
2.1	William Golding: <i>Lord of the Flies</i> (1954)
2.2	V. Woolf: <i>Mrs. Dalloway</i> (1925)
Unit 3	Poetry
3.1	W.B. Yeats: "The Second Coming"
3.2	Wilfred Owen: "Strange Meeting"

3.3	Dylan Thomas: "A Refusal to Mourn A Death"
3.4	T.S. Eliot: "The Wasteland" (1922) or "The Love Song of J. Alfred Prufrock" (1915)
3.5	Philip Larkin: "Church Going" (1955)
Unit 4	Drama
3.1	John Osborne: <i>Look Back in Anger</i> (1956)
3.2	Harold Pinter: <i>The Birthday Party</i> (1957)

Suggested Readings

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ENG 512: Indian Aesthetics

Aims:

To enable the student to:

- Understand the foundations of aesthetic principles governing Indian Sanskrit literary culture
- Become familiar with the intellectual-aesthetic counterpart of the Western art tradition
- Become more discerning and perceptive readers and critics

Objectives:

To enable the student to:

- Develop an understanding of the basic principles of Rasa and Dhvani theories
- Get grounding in application of these theories for appreciation of literature and other art-forms
- Widen the critical repertoire so as to be equipped to do comparative study of aesthetic principles

Learning Outcome

At completion, the student will be able to:

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

Unit 1.	Indian Classic Aesthetic Theories	
1.1	Rasa theory Chapter VI from <i>Natyashastra</i>	
	"The Theory of <i>Rasa</i> : Its Conceptual Structure" K.J. Shah	Critical essays on <i>Rasa</i> theory
	"The <i>Natyasastra</i> : Dramatic Mode" V.Y. Katak	
1.2	The Concept of Dhvani (a) Anandavardana's Dhanyaloka, with reference to Abhidha, lakshana, Vyanjana	

	from <i>Indian Aesthetics: An Introduction</i> edited by V.S. Seturaman
2.	Indian Contemporary Aesthetics
2.1	Rabindranath Tagore ‘What is Art?’
2.2	“The Aesthetic Hypothesis” by M. Anand OR “The Soul of Poetic Delight and Beauty” by Sri Aurbindo
3.	Poetry
3.1	Kabir (Translated by RabindraNath Tagore: Any 05 poems)
3.2	Mira Bai (Translated by Usha Priyamvada: Any 05 poems)
4.	Drama
4.1	Kalidas’ AbhijyanSakuntalam translated by William Jones OR
4.2	Shudrak. <i>The Clay Cart</i>

Suggested Readings

- Beckerman, Bernard. *Theatrical Presentation: Performer, Audience and Act*. Routledge, 1990.
- Bhatt, G.K. - *Rasa Theory*. M.S. University, 1984.
- Burlingay, S.S. *Modern Introduction of Indian Aesthetic Theory*. D.K. Print World, 2007.
- Chakrabarti, Arindam. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*. Bloomsbury, 2016
- Elam, Kier. *Semiotics of Drama*. Routledge, 2002.
- Esslin, Martin. *Fields of Drama*. Methuen Publication, 1988.
- Ghosh, Ranjan K., *Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom*. Inr, 2006
- Krishna Daya. *India's Intellectual Traditions: Attempts at Conceptual Reconstructions*, Revised and Enlarged Edition. Ed. by New Delhi: Indian Council of Philosophical Research (1987). The two essays marked* (by an asterisk) are from this collection.
- Rabindranath Tagore- *Art and Aesthetics Bharats' Natyashastra*.
- Ranjan Ghosh, *Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom*. Inr, 2006.
- Seturaman, V.S. *Indian Aesthetics*. Laxmi Publications, 2017.
- Sinha, M.P. and NeerajAgnihotri. *Critical Theories: Indian and Western*. Atlantic Publishers, 2013

ENG 451: Culture and Society

Aims

- The course conveys a holistic understanding of Culture and how it operates within the framework of society.
- The primarily objective of the course is to look into the varied expressions and texts which represent the marginalized sections of social structure.
- In this paper, one learns about multiple expressions of meaning and knowledge through cultural theory, music, film, and literature.
- The course observes a shift within the paradigm of both culture and society.

Objectives

- Through this paper, students learn to engage with the issues of race, class, and gender vis-à-vis the power dynamism which an individual interacts with on a day-to-day basis.
- Students also learn to interact with different forms of subculture.
- The course will also be imparting a firm understanding of minority discourse.
- It will familiarize the students with a range of cultural and theoretical concepts.
- It will give students a critical understanding of social fabric and how culture evolves.

Outcomes

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

1.	Understanding Culture
1.1	Raymond Williams, "Introduction" from <i>Culture and Society</i>
1.2	Dick Hebdige: <i>Subculture: The Meaning of Style</i> . 1979
2.	Music, Art, and Resistance
2.1	Bob Marley & The Wailers. "Get Up, Stand Up". <i>Burnin</i> . Tuff Gong, Island Records. CD. 1973.
2.2	Bob Dylan: "Blowing in the Wind" (1963)

2.3	Billie Holiday: "Strange Fruit" (1939)
3.	Race and Marginalisation
3.1	Frantz Fanon: The Fact of Blackness, <i>The Postcolonial Studies Reader</i> Eds. Ashcroft Griffiths and Tiffin.
3.2	<i>The Great Debaters</i> (2007) directed by Denzel Washington
4.	Texts
4.1	J. D. Salinger: <i>The Catcher in the Rye</i> (1951)

Suggested Readings

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

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

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

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

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

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

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

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

ENG 452: Structure and Use of English

The aims of the course are to let the students:

- know some of the basic structures of English language
- understand the intricacies and practical aspects of academic writing
- familiarize themselves with elementary linguistics
- get introduced to oral and written communication

The objectives of the course are to:

- give students ample practice of basic structures of English language
- give students a practical understanding of the intricacies of oral and written communication
- make the students to prepare effective and impressive CVs, Resumes and Cover Letters when they apply for jobs
- develop professional skills of students
- develop reflective practitioners with a basic understanding of research methods

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

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

Unit 1	Grammar & Usage
1.1	Elements of a Sentence
1.2	Phrases & Clauses
1.3	Sentence Patterns & Structure
Unit 2	Oral & Written Communication
2.1	Oral Presentation Skills: Relevance & Unity of Ideas
2.2	Cohesion & Coherence in Speech
2.3	Cohesion & Coherence in Writing
Unit 3	Academic Writing
3.1	Writing a Research Paper

3.2	Abstract Writing & Synopsis Writing
3.3	Writing a Cover Letter & CV/ Resume Writing
Unit 4	Elementary Linguistics
4.1	Phonetics (Vowel & Consonant Sounds)
4.2	Morphology (Structure of Words)
4.3	Semantics & Pragmatics

Suggested Readings

- Crystal, David. *Linguistics*. London: Penguin, 1990.
- Feak, Christine B., and John M Swales. *Abstracts and the Writing of Abstracts*. USA: The University of Michigan Press, 2009.
- Field, Maron. *Improve Your Written English*. UK: How To Books Ltd., 2000.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. New York: The Modern Language Association of America, 2009.
- Greenbaum and Quirk. *A University Grammar of English*, Cambridge University Press. New Delhi: Pearson India, 2002.
- Hart, Chris. *Doing Your Masters Dissertation*. New Delhi: Vistaar Publication, 2005.
- Mayorhoff, Miriam. *Introducing Sociolinguistics*. USA and Canada: Routledge, 2011.
- MLA Handbook*. New York: The Modern Language Association of America, 2016.
- Roach, Peter. *Phonetics & Phonology of English*. Cambridge: Cambridge University Press, 2000.
- Sword, Helen. *Stylish Academic Writing*. Harvard University Press, 2012.
- Warren and Brooks. *Modern Rhetoric*. New York: Harcourt Brace & Company, 1949.

ENG 453: Comparative Literature

Aims

- To give students an introduction to the idea of origin and development of Comparative Literature.
- Know how to read texts from different languages through a comparative methodology.
- Be familiar with the linguistic and literary diversities of the world.

Objectives

- To give students an appreciation of cultural diversities of various regions as reflected in their literatures.
- To familiarize the students with a range of existing literature available in translation.
- To help students develop the knowledge and professional skills to teach literature in a more holistic manner, by referring to the historical and cultural background.

Outcomes:

Students shall be able to

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

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

Suggested Readings

- Bassnett, S. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993
...*Translation Studies*. 3rd Edition. London and New York: Routledge, 2002.
- Bernheimer, C. Ed. *Comparative Literature in the Age of Multiculturalism*. The Johns Hopkins University Press, Baltimore, 1995
- Damrosch, David. *What is World literature?* Princeton UP, 2003. Princeton.
- Das, Bijay Kumar. *A Handbook of Translation Studies*. Atlantic Publishers and Distributors (P) Ltd, 2013. New Delhi.
- Dasgupta, Sayantan. "Translating India Today: Local cultures, global ambitions and colonial Hangovers". *Locating Cultural Change: Theory Method Process*. Edited by Partha P. Basu and Ipsita Chanda. Sage Publications, 2011.
- Dev, A. *The Idea of Comparative Literature in India*. Papyrus, 1984.
- Dev, A., and S.K. Das. Eds. *The Idea of Comparative Literature: Theory and Practice*. New Delhi: Allied Publishers, 1989.
- Guillen, Claudio. *The Challenge of Comparative Literature*. Translated by Cola Franzen. Harvard University Press, London, 1993
- Khubchandani, Lachman M. (1994). "'Minority' Cultures and their Communication Rights' in Skutnabb-Kangas, Tove; Phillipson, Robert & Rannut, Mart eds., *Linguistic Human Rights: Overcoming Linguistic Discrimination*.
- Lakshmi, H. *Problems of Translation*. Hyderabad: Booklinks Corporation, 1993
- Mukherjee, S. *Translation as Discovery*. Hyderabad: Orient Longman, 1994
- Pettersson, A. ed. *Literary History: Towards a Global Perspective: Notions of Literature across times and cultures*. Vol. 1. Berlin: Walter de Gruyter, 2006.
- Singh, Avadhesh K. Ed. *Translation: Its Theory and Practice*. Delhi: Creative Book, 1996.
- Singh, Udaya Narayana. *Translation as Growth*. Delhi: Pearson, 2008.
- Spivak, G. "The Politics of Translation". L. Venuti, ed. *The Translation Studies Reader*. London: Routledge, 2000.
- Totosy de Zepetnek, S. *Comparative Literature: Theory, Method, Application*. Amsterdam-Atlanta, GA: Rodopi, 1998.
- Venuti, L. *The Scandals of Translation: Towards an Ethics of Difference*. London and New York: Routledge, 1998
- ...*The Translation Studies Reader*. London and New York: Routledge, 2004
- ..., L. *The Translator's Invisibility. A History of Translation*. London and New York: Routledge, 1995

ENG 454 Writing and Editing for Media

The aims of the course are to let the students:

- know the fundamental aspects of communication and journalism
- understand the dynamic nature of copy-editing and its practical application
- be familiar with broadcasting and video production
- get introduced to the workings of various forms of media

The objectives of the course are to:

- give students a broad idea of the process of gathering news
- give students an understanding of ethical issues related to journalism
- ensure that students know some characteristics of editing for journals, books and newspapers
- familiarize the students with the range and scope of writing for media
- provide students with the opportunity to develop their writing and editing skills in media

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

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

Unit 1.	Writing for the Media
1.1	Basics concepts in communication.
1.2	What is journalism?
1.3	The angle of a story.
1.4	Newsgathering
1.5	Writing a news story
1.6	The ethics of journalism
1.7	Issue led journalism

1.8	Practical exercises in news and feature writing, writing intros, story angles and story construction.
2	Copy Editing
2.1	The basics of copy editing
2.2	Why edit? What to edit?
2.3	Grammar; using spellcheck
2.4	Editing for newspapers; 'journalese'; avoiding cliches.
2.5	Editing for journals
2.6	Editing books
2.7	Practical exercises in editing copy.
3.	Introduction to video
3.1	Video processes and visual grammar
3.2	Using the camera – shot composition, camera angles, visual sequences, visualization
3.3	Basics of sound recording and lighting
3.4	Introduction to video editing
3.5	The television interview
3.6	Using quotes and sound bites.
3.7	Practical exercises in using the video camera and producing news stories.
4.	Writing for Broadcast
4.1	Written versus oral communication
4.2	Differences between print and broadcast writing.
4.3	Writing news
4.4	Writing documentary scripts

4.5	Writing to pictures; using natural sound, using interviews.
4.6	Practical exercises in writing broadcast news stories
4.7	Practical exercises in writing scripts for documentaries.
	Texts for various units
	Specific Chapters/documents from the following online sources will be used for different units of the course.
	<i>The BBC News Style Guide</i> , available online at: http://www.bbctraining.c/pdfs/newsstyleguide.pdf .
	<i>The News Manual</i> , available online at: http://www.newsmanual.net/the-manuals.htm
	<i>Training Resources</i> , available online at: http://www.mediahepgingmedia.org/contents/section/6/B4/
	<i>Reuters Handbook of Journalism</i> , available online at: www.reuterslink.org/docs/reutershandbook.pdf

Note: Field Trip(s) required

Suggested Readings

- “American and British Spelling Difference”.
Wikipedia.http://en.wikipedia.org/wiki/American_and_British_spelling_difference.
- Butcher, Judith. *Butcher Copy-editing*. Cambridge University Press, 2006.
- Fleming, Carole et al. *An Introduction to Journalism*. Vistaar Publications, 2006.
- Friedmann, Anthony. *Writing for Visual Media*, Focal Press, 2006.
- Gobel, Lawrence. *The Art of the Interview: Lessons from a Master of the Craft*. Three Rivers Press, 2004
- Hughes, Michael K. *Digital Filmmaking for Beginners: A Practical Guide to Video Production*. McGraw Hill Profesional, 2012
- Strunk, William and White, Elwyn B. *The Elements of Style*, Macmillan, 1979.

ENG 455: Partition Literature

Aims

- To give students an introduction to partition narratives.
- To make students familiar with criticism on partition literature.
- The course aims to understand partition from literary as well as theoretical perspectives.

Objectives

- To give students an understanding of homeland and displacement.
- To ensure that students get to read partition from the perspective of both male and female writers.
- To give students a critical understanding of violence and trauma.
- To give students knowledge of partition through visual texts.

Outcome

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

1.	Novels
1.1	Attia Hosain: <i>Sunlight on a Broken Column</i> (1961)
1.2	Bapsi Sidhwa: <i>Ice Candy Man</i> (1991)
2.	Stories
2.1	‘Toba Tek Singh’ or ‘Khol Do’ by Saadat Hasan Manto in <i>Black Margins: Manto</i> tr. M. Asaduddin (2003)
2.2	‘Alam’s Own House’ by Dibyendu Palit in <i>Bengal Partition Stories: An Unclosed Chapter</i> tr. Sarika Chaudhuri ed. Bashabi Fraser (2008)
3.	Poems
3.1	‘I Shall Return to This Bengal’ by Jibananda Das tr. Shukanta Chadhuri, in <i>Modern Indian Literature</i> (2004)
3.2	‘For Your Lanes, My Country’ by Faiz Ahmad Faiz in <i>In English: Faiz Ahmad Faiz, A Renowned Urdu Poet</i> , tr. Riz Rahim (2008)
4.	Cinema
4.1	Garam Hawa (dir. M.S. Sathyu, 1974)

4.2	Khamosh Paani (dir. Sabiha Kumar, 2003)
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Suggested Readings

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

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

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

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

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

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

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

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

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

ENG 456: Writers of the Diaspora

Aims:

To enable the student to:

- Understand the idea of diasporic mode of being and the socio-political challenges it entails
- Become familiar with the critical output of the Indian Diaspora
- Become equipped to apply critical insights to the study of texts that relate to diasporic experience

Objectives:

To enable the student to:

- Develop an understanding of different modes of individual and collective existence
- Get a grip on studying texts dealing with cultural encounters and epistemological differences
- Become acquainted with the major issues that get addressed to in diasporic literature

Learning Outcomes

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

Unit 1.	Theory
1.1	Kapil Kapoor: Theorizing Diaspora and The Indian Experience/ Robin Cohen: Introduction to The Global Diasporas
1.2	Rogers Brubaker: The 'diaspora' diaspora
1.3	Salman Rusdie: "Imaginary Homelands" from Rusdie's <i>Imaginary Homelands</i> .
2	Texts: Issues: Identity
2.1	HanifKureshi: "My Son the Fanatic" <i>New Writings</i> .
2.2	Rohinton Mistry: "Swimming Lessons", <i>Tales FromFerozshaBagh</i> .

3.	Texts: Memory: Dislocations
3.1	M G Vassanji: <i>No New Land</i> OR <i>The Gunny Sack</i>
3.2	JhumpaLahiri: “Interpreter of Maladies” from <i>Interpreter of Maladies</i>
4.	Poetry: Memory and Relocations
4.1	Dereck Walcott: <i>Omeros</i> (First 50 lines)
4.2	Agha Shahid Ali: "Srinagar Airport", "Of Snow", "Memory", from <i>The Final Collections</i> .

Suggested Readings

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

ENG 457: Life-Writing

Aims

- This course deals with different ways in which the self is written: autobiography, biography, memoirs and letters.
- It is meant to evoke interest both in the literary development of these genres and the way the self defines, redefines, and expands itself.
- It also proposes to engage with self-analysis and authenticity/ pretence that come through in this writing.

Objectives

- To give students an appreciation of autobiography, biography, memoirs, and letters, the paper problematizes the issues of fiction and reality when it comes to writing.
- To give students an understanding of the role of memory with reference to life writing.
- To familiarize the students with the idea of truth and falsehood with reference to 'self' and the 'other'.
- The paper also encourages the students to learn to document one's life.

Outcome

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

Unit 1.	Writing About Self and Others
1.1	James Olney: "Introduction" <i>Autobiography: Essays Theoretical and Critical</i> . Princeton Univ. Press, 1981.
1.2	V.S. Naipaul: 'Prologue to An Autobiography', 1984 (from <i>Finding the Centre</i>)
2.	Different Modes
2.1	Binodini Dasi: <i>Autobiography</i> , translator Rimli Bhattacharya OR Rasa Sundari Debi: <i>Amar Jeeban Katha</i> , Writers' Workshop
2.2	Manoranjan Byapari: <i>Interrogating My Chandal Life: An Autobiography of a Dalit (2018)</i>

2.3	Fredrick Douglass: Narrative of the life of Fredrick Douglass, an American Slave (1845)
3.	Letters
3.2	Franz Kafka: <i>Letters</i> (Selected)
4.	Shaping Experiences
4.1	Amrita Pritam: <i>The Revenue Stamp: An Autobiography</i>
4.2	LalitambikaAntarjanum: <i>Cast Me Out If You Will</i> (Last section which is third person autobiography)

Suggested Readings

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

ENG 458 Semiotics of Literature

Aims

To enable the student to:

- Understand the basic human interpretative mechanisms and processes
- Become familiar with major frameworks of literary and non-literary interpretations
- Become equipped to apply the insights of semiology to the study of cultures, literatures and world-views

Objectives

To enable the students to:

- Understand the major semioticians and their theoretical formulations
- Develop skills to analyze human communication across cultures and domains
- Get a grip on the conceptual repertoire of hermeneutic-analytical tools

Learning Outcomes

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

- Define and explain the basic concepts of semiotics as a method of analysis of literature
- Apply the insights of structuralism to the study of literature
- Understand the major debates in the field of representation and its politics
- Undertake research on semiotic analysis of socio-cultural-aesthetic phenomena

Unit 1.	Fundamentals of Semiotics
1.1	Models of the Sign: the Saussurean, the Peircean and Jakobson's Model
1.2	Signs and Codes: Symbolicity, iconicity, indexicality, referentiality, social code, Interpretative codes
1.3	"Semiotics as a Theory of Reading" by Jonathan Culler
Unit 2.	Text Semiotics
2.1	Hermeneutics and Exegesis
2.2	Rhetorics, Stylistics, and Literature
2.3	A Typology of Modes of (Sign) Production by Umberto Eco

	2.4	“The Algebra of Scenic Situation” by Mihai Dinu
Unit	3.	Semiotics of Poetry, Drama and Cinema
	3.1	“The Study of the Verbal Sign” by Thomas A. Sebeok
	3.2	“Foundations: Signs in the Theatre” by Keir Elam
	3.3	Assignment on Semiotic Analysis of literature in any TWO genres

Suggested Readings

Elam, Kier. *Semiotics of Theatre and Drama*. Routledge, 2002.

Chandler, Daniel. *Semiotics: the Basics*. Routledge, 2007.

Barthes, Roland. *Mythologies*. Farrar, Straus and Giroux, 1972.

Wollen, Peter. *Sign and Meaning in the Cinema*. Indiana University Press, 1973.

Hebdige, Dick. *Subculture: The Meaning of Style*. Routledge, 2012.

Saussure, Ferdinand de. *A Course in General Linguistics*. Gerald Duckworth and Co Ltd, 2013.

ENG 459: Dalit Literature

Aims

- Understand the deep penetration of caste system in Indian society.
- Be familiar with the social and political reform movements occurred to demolish the caste-divided society.
- To give students an introduction to Subaltern literature of India.

Objectives

- To give students an understanding of
- To ensure that students know some characteristics of Indian marginalized literature.
- To give students a critical understanding of Subaltern literature across the world.
- To provide students with the opportunity to develop their critical skills.

Outcomes:

The student shall be able to:

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

Unit I	Movement: Political and Literary
1.1	Understanding Caste: past and present; origin and implementation; socio-cultural variations
1.2	Reformers and Movements: Earlier and Contemporary <ul style="list-style-type: none">• Black Panthers Movement & Dalit Panthers Movement• Regional Dalit Movements
1.3	Issues of Aesthetic <ul style="list-style-type: none">✓ SharatchandraMuktibodh, What is Dalit Literature?✓ BaburaoBagul, Dalit Literature is but Human Literature
1.4	Dalit Feminist movement
1.5	<ul style="list-style-type: none">• Neo-Dalits and Sanskritization (Gopal Guru, KanchaIlaiah, Srinivasan)• Contemporary methods of retaliation (social media, theatre)

Unit II	Life Narratives
2.1	Earlier age: Baby Kamble/ SharankumarLimbale/ OmprakashValmiki
2.2	Contemporary: YashicaDutt/ SurajYengde
Unit III	Poetry
3.1	NamdeoDhasal (some poems from <i>Golpitha</i>)
3.2	MeenaKandasamy (selected poems from <i>Ms Militancy</i>)
Unit IV	Fiction
4.1	Ajay Navaria (selected stories from <i>Unclaimed Terrain</i>)
4.2	Selected stories from <i>Survival and Other Stories</i>

Suggested Readings

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

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

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

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

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

Limbale, Sharan Kumar. *Towards an Aesthetic of Dalit Literature* (trans. By Alok Mukherjee), Orient Longman, 2004.

Mahananda, Saroj Kumar ed. *Dalit Literature and Historiography*. Pragati, 2014.

Misrai-Barak, Judith and Joshil K. Abraham. Ed. *Dalit Literatures in India*. Routledge, 2015.

Misrai-Barak et al. ed. *Dalit Text: Aesthetics and Politics Re-imagined*. Taylor & Francis, 2019.

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

Shah, Ghanshyam. (Ed.) *Dalit Identity and Politics* Vol.2, Sage Publication, 2001.

Sharma, Ursula. *Caste: Concepts in the Social Sciences*, Viva Books, 2002.

Valmiki, Om Prakash. *Dalit Sahitya ka Soundrya Shastra*. New Delhi: Radhakrishana Parkashan Pvt. Ltd., 2001.

ENG 460: Teaching and Testing the Language Skills

The aims of the course are to let the students:

- know the basics of reading and listening skills
- understand the practical aspects of writing and speaking
- familiarize themselves with teaching grammar and vocabulary
- get introduced to testing and evaluation

The objectives of the course are to:

- give students a practical understanding of all the four skills (LSRW)
- prepare the students to become better speakers and writers of English
- develop professional writing and speaking skills of students
- develop basic understanding of classroom strategies
- make the students good at testing and evaluation patterns

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

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

Unit 1.	Teaching Reading and Listening skills
1.1	Types of reading skills
1.2	Listening skills
1.3	Classroom strategies
Unit 2.	Teaching Speaking and Writing skills
2.1	Process and product writing
2.2	Aspects of writing
2.3	Activities to teach speaking skills
Unit 3.	Teaching grammar and vocabulary
3.1	Approaches to teaching grammar

3.2	Approaches to vocabulary teaching
3.3	Classroom strategies
Unit 4.	Testing and Evaluation
4.1	Types of testing -- diagnostic, formative, summative.
4.2	Characteristics of good test -- validity, reliability.
4.3	Testing of language elements – Grammar & Vocabulary, LSRW skills

Suggested Readings

- McDonough, Jo, Christopher Shaw and Hitomi Masuhara. *Materials and Methods in ELT*. Blackwell Publishing, 2013
- Tomlinson, Brian and Hitomi Masuhara. *The Complete Guide to the Theory and Practice of Materials Development for Language Learning*. Wiley-Blackwell, 2017.
- Glendinning, Eric H. and Beverly Holmstorm. *Study Reading: A Course in Reading Skills for Academic Purposes*. Cambridge University Press, 2004.
- Nichols, Michael, P. *The Lost Art of Listening, Second Edition: How Learning to Listen Can Improve Relationships*. The Guildford Press, 2009
- Sprick, Randy and Lisa Howard. *Teacher's Encyclopedia of Behavior Management: 100 Problems/500 Plans*. Pacific Northwest, 1995
- Strunk, William Jr. *The Elements of Style*. WLC Books, 2009.
- Maggio, Rosalia. *How to Say It: Choice Words, Phrases, Sentences and Paragraphs for Every Situation*. Prentice Hall Press, 2009.
- Hewings, Martin. *Advanced Grammar in Use*. Cambridge University Press, 2015.
- LaCarna, John. *Build your Vocabulary Skills: A Quick and Easy Method*. The Graduate Group, 2000.
- Carr, Nathan T. *Designing and Analysing Language Tests*. Oxford University Press, 2011.
- Davidso, Fulcher. *Language Testing and Assessment*: Taylor and Francis, 2006.

ENG 551: Gender Studies

Aims

- Know the development of gender studies as an academic discipline
- Understand the construction and subtle operation of gender as a category and its impact
- Be familiar with the gender coded literary texts across nations/cultures
- To give students an introduction to feminist/ queer and other gender related theories

Objectives

- To give students an understanding of historical development of feminism and its reflection in various theoretical/literary texts
- To ensure that students know the characteristics of Women's writing and its diversity with regard to different socio-cultural set ups
- To familiarize the students with a range of literary texts addressing gender related issues
- To help students develop the knowledge and professional skills to teach gender studies
- To give students a critical understanding of patriarchy, masculinity, femininity, gender stereotypes, gender discrimination and marginalization

Outcomes

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

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

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

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

Suggested Readings

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

ENG 552: Film Studies

Aims

- The course aims at understanding the semiotics of visual representation through films and explores how our understanding of the world to an extent gets shaped by visual texts.
- Apart from theorizing the ever-changing domain of cinema, the course critically engages with cinematic techniques and various movements of cinema.
- The course also looks at the evolution of the language of cinema.

Objective

- To give students an understanding of the process of transference of text to image.
- To familiarize the students with both Indian and World cinema while critically dealing with film theory and criticism.
- Through this paper, students learn to draw parallels between cinema and society.

Outcome

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

Unit 1.	Theory
1.1	Herbert Read: "Towards a Film Aesthetics"
1.3	Andre Bazin: "Adaptation, or the Cinema as Digest"
Unit 2	Technology and Audience Perspective
2.1	Richard Maltby & Ian Craven: Introduction from <i>Hollywood Cinema</i> . Blackwell. Oxford, 1995.
2.2	Satyajit Ray: "An Indian New Wave." <i>Our Films, Their Films</i> .
2.3	Laura Mulvey: "Visual Pleasure & Narrative Cinema" (from <i>Film Theory and Criticism</i>).
2.4	<u>James Monaco: "The Language of Film: Signs and Syntax" in How To Read a Film: The World of Movies, Media and Multimedia</u>

Unit 3.	Indian Cinema
3.1	<i>Meghe Dhaka Tara/ Mother India/ Salaam Bombay</i>
3.2	<i>Shatranj KeKhiladi/ PatherPanchali/ Pyaasa</i>
Unit 4.	World Cinema
4.1	<i>Bicycle Thieves/ City of God/ In the Mood for Love</i>
4.2	<i>Rebecca /Rashomon/ Cinema Paradiso</i>

Suggested Readings

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

ENG 553: Translation: Theory & Practice

The aims of the course are to let the students:

- know the history, types and issues in translation
- understand the nuances of translation through reading of select texts
- be familiar with ethics of translation
- get hands on practice in translation

The objectives of the course are to:

- give students an understanding of different genres of translation
- ensure that students know basic characteristics of translation
- familiarize the students with a range of translation types
- help students develop the knowledge and professional skills to translate different creative texts
- give students a critical understanding of translation
- provide students with the opportunity to develop their translation skills
- assist students to develop as reflective practitioners with an understanding of translation methods

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

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

Unit 1.	Poetics of Translation
1.1	Brief History of Translation in the East and the West
1.2	Concepts and Types of Translation
1.3	Three Major Issues : Cultural, Philosophical, Linguistic
1.4	Postcolonial Translation : Major Issues Involved
1.5	The above be discussed in light of two essays from Susan Bassnet's Translation Studies
2	Reading Translated Texts
2.1	S.H. Manto: "Toba Tek Singh" and two Ghazals of Galib
2.2	GirishKarnad: <i>Hayavadana</i>
3.	Practice of Translation (Lectures, Discussions & Project)

3.1	Students will be required to undertake the actual translation of a chosen text of 2000-2500 words.
3.2	Discuss and debate the need and method of writing an introduction to the text with reference to the author and text.
3.3	Discuss the difficulties of idiom and cultural transference.
3.4	Debate the justification for the choice made and methodology of translation followed.
3.5	Discuss the requirement of notes and annotations to the text.
4.	Ethics of Translation
4.1	The choice of texts as governed by audience and reception.
4.2	Translating Renu's short stories essay by Arunprabha Mukherjee.
4.3	Sandra Bermann & Michael Wood: "Introduction" to <i>Nation, Language and the Ethics of Translation</i> , Princeton Univ. Press.
4.4	Koskinen, Kaisa: "Introduction" to <i>Beyond Ambivalence: Post-modernity and the Ethics of Translation</i> .

Suggested Readings

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

ENG 554: Creative Writing

Aims:

To enable the student to:

- Do creative writing
- Understand the mechanics of creative compositions in all genres
- Become familiar with major writing styles and ways of dealing with human experiences for creative purposes

Objectives:

- Understand the basics of using language for other-than-information-sharing purpose
- Get acquainted with major writing traditions and genre-specific conventions
- Get a grip on various forms and patterns of creative expression in literary traditions

Learning Outcome

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

Unit 1.	General Principles of Writing
1.1	Narrative: Voice and position.
1.2	Imagination, Fact and Fiction
1.3	Plot & Organisation, beginnings and endings.
1.4	Dialogue
1.5	Style & Imagery
2	Writing Short Story
2.1	Edgar Allan Poe: "The Philosophy of Composition"
2.2	Mridula Garg: "Craft of Story Writing".

3.	Writing Poetry
3.1	Daruwalla: Poetry : The Best Words in the Best Order
3.2	Syntax, rhyme and prosody
3.3	Imagery – Strangeness and familiarity
3.4	Stanzas
3.5	Forms of Poetry
4.	Projects and Practice
4.1	Short narratives OR
4.2	Poetry OR
4.3	Autobiography/Diary OR
4.4	Novella/Travelogue

Suggested Readings

- Ackerman, Angela and Becca Puglisi. *The Emotion Thesaurus: A Writer's Guide to Character Expression*. JADD Publishing, 2012.
- Ackerman, Angela and Becca Puglisi. *The Emotion Thesaurus: A Writer's Guide to Character Flaws*. JADD Publishing, 2013.
- Bell, Julia and Paul Margs. *The Creative Writing Course Book*. Macmillan, 2001.
- Bhattacharya, Debiprasad. *A Textbook of Creative Writing*, Books Way, 2009.
- Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. Harper Collins, 1992.
- Laplante, Alice. *The Making of a Story: A Norton Guide to Creative Writing*. W.W.Norton & Company. 2010.
- Roethke, Theodore. *On the Poet and His Craft: Selected Prose of Theodore Roethke*. Ed. Ralph J. Mills. Seattle: U of Washington P, 1965.
- Shelley, Percy Bysshe. *Shelley's Critical Prose*. Ed. Bruce R. McElderry. U of Nebraska P, 1967.
- Susan Lohafer, *Coming to Terms with the Short Story*. Louisiana. State University Press, 1983.
- Wordsworth, William. *The Prose Works of William Wordsworth*. Vol.1. Ed. W. J. R. Owen and Jane Worthington Smyser. Oxford, 1974.

ENG 555: Approaches and Methods in English Language Teaching.

The aims of the course are to let the students:

- know about the traditional and current approaches to the teaching of English
- understand the prevalent teaching methods in the 20th century
- be familiar with the current alternate teaching methods

The objectives of the course are to:

- give students an idea of cognitive, behavioural and socio-cultural approaches
- give students an understanding of GTM and other methods which emerged after it
- ensure that students know about the current approaches to teaching of English
- familiarize the students with TPR, CLL and Natural approach
- provide students with the opportunity to develop their teaching skills after being familiar with all teaching approaches and methods

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

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

Unit 1.	Approaches to Language learning
1.1	Behavioral approach
1.2	Cognitive approach
1.3	Socio –cultural approach
Unit 2.	Major trends in the 20th Century
2.1	Early approaches to English Language teaching – Grammar-Translation Method, Direct Method, Reading Method
2.2	Oral approach and Situational Language teaching.
2.3	The Audio- lingual method
Unit 3.	Current approaches to Language Learning
3.1	Communicative approach to language teaching

3.2	Content-based language learning
3.3	Task- based language learning
Unit 4.	Alternative Teaching Methods
4.1	Community language learning
4.2	Total physical response
4.3	Natural approach to language learning.

Suggested Readings

- Bell, R.T., *An Introduction to Applied Linguistics, Approaches and Methods in Language Teaching*. London: Batsford Academic and Educational Ltd., 1981.
- Brumfit, C.J. and K. Johnson, *Communicative Approach to Language Teaching*. London: Oxford University Press, 1979.
- Campbell, Russell N., and William E Rutherford. *Techniques in Testing*. USA: Oxford University Press. 1983.
- Conti, Gianfranco and Steven Smith. *The Language Teacher Toolkit*. CreateSpace, 2016.
- Heaton, J.B. ed. *Language Testing*. Ebooks: Modern English Publication, 1982.
- Hughes, John. *A Practical Introduction to Teacher Training in ELT*. Pavilion Publishing and Media, 2015.
- Johnson R., and K. Morrow. *Communicative Language Teaching Issues and Applications*. London: Longman, 1984.
- Larsen-Freeman, Diane. *Techniques and Principles in Language Teaching*. New Delhi: Oxford University Press, 2000.
- Mackey, W.F. *Language Teaching Analysis*. London: Longmans, 1965.
- Richards, Jack C and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. CUP, 2014.
- Stern, H.H. *Fundamental Concepts of Language Teaching*. London: Oxford University Press, 1983.
- Ur, Penny. *Grammar Practise Activities*. Edited by Michael Swan. Cambridge University Press, 2009.
- Widdowson, H.G. *Teaching Language as Communication*. London: Oxford University Press, 1979.

ENG 556: Ethics and Literature

Aims

To enable the student to:

- Understand the underlying inter-connection between literature and ethics
- Become familiar with major philosophical traditions tracing and critiquing these inter-connections
- Become equipped to adopt ethical perspective to study literary texts

Objectives

To enable the student to:

- Understand the basic tenets of major ethical philosophies on literature
- Develop ways of reading literature that keep ethics in the forefront
- Become equipped to identify and express the ethical knots as they get manifested in literatures

Learning Outcomes

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

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

Unit 1.	Ethics and Aesthetics
1.1	Kierkegaard: On the Economics of Living Poetically
1.2	A New Turn Toward the Ethical by David Parker
Unit 2.	Literature and Moral Philosophy
2.1	Literature as recalibration of Emotions by Kenneth Asher
2.2	Narrative Ethics and Fantasy by LykkeGuanio Uluru
2.2	Transmitting Ethics through Books of Golden Deeds for Children by Claudia Nelson

Unit 3.	Texts for Debate
3.1	Crime and Punishment by Dostoevsky (for themes not for detailed study)
3.2	Scarlet Letter Nathaniel Hawthorne (for themes not for detailed study)
3.3	King Lear by Shakespeare

Suggested Readings

- Achilles, Sabrina. *Literature, Ethics, and Aesthetics: Applied Deleuze and Guattari*. Springer, 2012.
- Asher, Kenneth. *Literature, Ethics and Emotion*. Cambridge University Press, 2017.
- Blumenfeld-Jones, Donald. *Ethics, Aesthetics and Education: A Levinasian Approach*. Springer, 2016.
- Ellison, David. *Ethics and Aesthetics in European Modernist Literature: From Sublime to the Uncanny*. Cambridge University Press, 2001.
- Levine, George. *Realism, Ethics and Secularism*. Cambridge University Press, 2008.
- Mills, Claudia. *Ethics and Children's Literature*. Routledge, 2014.
- Parker, David. *Ethics, Theory and Novel*. Cambridge University Press, 1995.

ENG 557: Modern Classics in Translation

The aims of the course are to let the students:

- Understand the purpose behind translating texts
- Be familiar with translated texts from different languages
- To give students an introduction to different translated works from world classics

The objectives of the course are to:

- give students an appreciation of Indian, German and French poetry
- give students an understanding of unity, plot, characterization and conflict in drama and novel
- ensure that students know some characteristics of Indian and western poetry, drama and fiction
- give students a critical understanding of select literary texts

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

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

Unit 1.	Drama
1.1	Mohan Rakesh: "AadheyAdhure"
1.2	Brecht: "Mother Courage and Her Children"
1.3	Pirandello: "Six Characters in Search of an Author"
2	Poetry
2.1	Rainer Maria Rilke from Selected Poems "Along the Sun Drenched Roadside", "Archaic Torso of Apollo", "Buddha in Glory", "Child in Red"
2.2	Charles Baudelaire: Destruction
2.3	Jibanand Das: "Night", "After Twenty Five Years"
3.	Fiction
3.1	Franz Kafka: <i>Metamorphosis</i>

3.2	Gabriel Garcia Marquez: <i>Nobody Writes to the Colonel</i>
3.3	Mahasweta Devi: <i>HazarChurashirMaa</i>
4.	Short Fiction
4.1	SaadatHasanManto: "Toba Tek Singh"
4.2	Italo Calvino: "If on a Winter's Night a Traveler".
4.3	Premchand: "Eidgaah"

Suggested Readings

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

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

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

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

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

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

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

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

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

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

ENG 558: African Writing in English

Aims

- Know the peculiarities of a distinct African culture and literature.
- Understand the impact of colonization upon Africa as a whole.
- Be familiar with African literature written in English.
- To give students an introduction to the changing trends observed in African life in contemporary times.

Objectives

- To give students an appreciation of African tradition as reflected in its literature.
- To give students an understanding of cultural and social differences existing across Africa.
- To ensure that students know some characteristics of African literature.
- To familiarize the students with a range of themes (such as colonialism, liberation, independence, etc) associated with Africa.
- To help students develop the knowledge and professional skills to teach African literature.

Outcomes:

The students shall be able to

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

Unit 1.	Theory
1.1	Colonial and postcolonial experiences, Apartheid and post-Apartheid literature
1.2	NgugiWaThiong'o: <i>The Language in African Literature (Decolonizing the Mind)</i>
1.3	Frantz Fanon: "National Culture" (<i>The Wretched of the Earth</i>)

2	Fiction
2.1	Chinua Achebe- <i>Things Fall Apart</i>
2.2	Nuruddin Farah – <i>Maps</i>
2.3	Ama Ada Aidoo: ‘Everything Counts’ (from <i>No Sweetness Here</i>)
2.4	Chimamanda Ngozi: ‘Imitation’ (from <i>Things Around Your Neck</i>)
3.	Drama
3.1	Wole Soyinka: <i>Death and the King's Horseman</i>
3.2	Athol Fugard: <i>The Blood Knot</i>
4.	Poetry
4.1	Dennis Brutus: "A Common Hate Enriched Our Love & Us"
4.2	Christopher Okigbo: "Heaven's Gate"
4.3	David Rubatiri: "A Negro Labourer in Liverpool"
4.4	Noemia De Sousa: "If You Want to Know Me"

Suggested Readings

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

ENG 559: Script Writing for Films

Aims

To enable the student to:

- Do script writing for films
- Become familiar with major styles and forms of writings for films
- Understand the ever-changing demands of cinematic expressions

Objectives

To enable the student to:

- Understand the basics of writing for screen
- Develop skills to put together effective narratives
- Apply theoretical understanding to the act of writing for the masses

Outcomes

The students will be able to:

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

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

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

Suggested Readings

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

ENG 560: Adaptations and Relocations

Aims

- Know the issues involved in the adaptation of a text across genre/ medium/ culture
- Understand literary adaptation as a reworking of both art work and meaning
- Be familiar with the literary classics and their adaptation(s)
- To give students an introduction to the adaptation and reception theories

Objectives

- To give students an appreciation of various factors and circumstances surrounding the adaptation of a text
- To ensure that students know the characteristics of literary adaptation
- To familiarize the students with a range of literary works adapted in Indian and western contexts
- To help students develop the knowledge and professional skills to adapt a text from one genre/medium to the other
- To give students a critical understanding of key concepts and practices in the semiotic analysis of verbal and visual media

Outcomes

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

- Define literary adaptation and list important works of adaptations
- Identify the historic, artistic, commercial and cultural factors that surround the transformation of a text and its production and reception in new form
- Interpret theoretical readings involving the issues of fidelity, textual authority, creativity, intertextuality, multimodality etc.
- Critically appraise a range of literary texts and films and differentiate the Indian and western perspectives
- Propose new parameters that could guide semiotic analysis of verbal and visual media

Unit 1.	Theory
1.1	"What is Adaptations?" <i>Adaptations</i> . (Critical Idiom series)
1.2	Critical Essay on Transformations.
1.3	Adaptations Across Medium: From Text to Image.

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

Suggested Readings

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

ENG 561: Resistance Literature

Aims

- To develop an understanding of creative resistance
- To explore the nature of social, political and cultural resistance
- To familiarize with global situations of resistance
- To understand the importance of literary depiction of resistant theories

Objectives

- A holistic understanding of resistance theory
- Development of thinking on issues related to changes
- Explore ideologies of freedom, equality and nationhood
- Learn to appreciate and evaluate prescribed texts

Outcomes

This course will enable the students to:

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

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

Suggested Readings

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

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

Chomsky, Noam. *Who Rules the World?*. Henry Holt & Company, 2016.
Crossman, Richard. ed. *The God That Failed*. Harper & Brothers, 1949.
Dickens, Charles. *A Tale of Two Cities*. Chapman & Hall, 1859.
Gopal, Priyamvada. *Insurgent Empire: Anticolonial Resistance and British Dissent*. Verso, 2019.
Hsiao, Andrew and Audrea Lim. *The Verso Book of Dissent: Revolutionary Words from the
Three Millennia of Rebellion and Resistance*. Verso, 2016.
Koestler, Arthur. *Darkness at Noon*. Macmillan, 1940.
Mirza, Saeed Akhtar. *Memory in the Age of Amnesia: A Personal History of Our Times*. Context,
2018.
Nandy, Ashis. *The Illegitimacy of Nationalism*, Delhi, OUP. 1994, 1996.
Roy, Arundhati. *My Seditious Heart: Collected Nonfiction*. Haymarket Books, 2019.

English

ENG 562: Philosophy of Literature

Aims

To enable the student to:

- Understand the philosophical aspect of literary writings and that of the process of writing itself
- Become familiar with the major philosophical understanding of the ontological status of literature
- Get acquainted with the concerns that largely govern thoughts on literature and its making

Objectives

To enable the student to:

- Make sense of the major philosophical traditions as they consider literature as a product of human endeavor
- Develop ways of applying philosophical insights in studying the ontological and epistemological nature of literary writings
- Identify the interface between philosophy and literature

Outcomes

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

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

Unit 1.	Ontology
1.1	Metaphysics of arts and literature
1.2	Fiction and Non-fiction “Forms of Literature” by Upham
1.3	“The Philosophy of Composition” by Edgar Allen Poe
Unit 2.	Epistemology
2.1	Truth in Literature : “Truth in Poetry: Particulars and Universals” by Richard Eldridge (A Companion to the Philosophy of Literature)
2.2	Literature as a form of knowledge: “Literature, Knowledge and the Aesthetic

	Attitude” by M.W. Rowe (The Philosophy of Literature)
2.2	“The Psycho-Epistemology of Art” or “Art and Cognition” by Ayn Rand
Unit 3.	Axiology
3.1	Intention and Interpretation
3.2	The pleasures of tragedy
3.3	“Toward a Literary Education Conducive to the Formative Use of Literature by Christina Vischer Bruns

Suggested Readings

- Bakhtin, Michael. *The Dialogic Imagination*. University of Texas Press, 1983.
- Carr, David. *Time, Narrative and History*. Indiana University Press, 1991.
- Kristeva, Julia. *Revolution in Poetic Language*. Columbia University Press, 1984.
- Lamarque, Peter. *Work and Object: Explorations In the Metaphysical Art*. Oxford, 2010.
- Nussbaum, Martha C. *Love’s Knowledge: Essays on Philosophy and Literature*. Oxford, 1992.
- Pettersson, Anders. *Verbal Art: A Philosophy of Literature and Literary Experience*. McGill-Queen’s University Press, 2001.
- Selleri, Andrea and Philip Ed. Gaydon. *Literary Studies and the Philosophy of Literature: New Interdisciplinary Directions*. Palgrave Macmillan, 2016.
- Skilleas, Ole M. *Philosophy and Literature: An Introduction*. Edinburgh University Press, 2001.