REGULATIONS & SYLLABUS

of

Master of Arts (M.A.)

in

English Language and Literature

Program Code: GEL
(w. e. f. 2017-18 admitted batch)

Website: www.gitam.edu

M.A. (English Language and Literature)
A Two Year Full Time Semester Program
Program Code: GEL
REGULATIONS
(w. e. f. 2017-18 admitted batch)

1.0 ADMISSION

1.1 Admission into Two year Full time M.A. in English Language and Literature program of GITAM University is governed by GITAM University admission regulations.

2.0 ELIGIBILITY AND ADMISSION CRITERIA

2.1 Any bachelor's degree, with a minimum of 50% marks, excluding Bachelor of Fine Arts, either with an English Medium background or basic proficiency in English.

Following are the criteria of selection for admission into M.A. in English Language and Literature program:

The candidates are selected on the basis of their bachelor's degree marks and a personal interview, which focuses on their area of interest, communication skills and aptitude as well as passion towards understanding the nuances of English language and literature.

The final selection of candidates for admission depends upon i) the graduation marks and a personal interview as mentioned above and ii) the rules of admission including the rule of reservation as stipulated by the University from time to time.

3.0 CHOICE BASED CREDIT SYSTEM

Choice Based Credit System (CBCS) is introduced with effect from the admitted Batch of 2017-18 based on UGC guidelines in order to promote:

- Student Centered Learning
- Cafeteria approach
- Students to learn courses of their choice
- Learn at their own pace
- Inter-disciplinary learning

Learning goals/objectives and outcomes are specified leading to what a student should be able to do at the end of the program.
4.0 STRUCTURE OF THE PROGRAM:

4.1 The Program Consists of

i) Bridge Course which consists of a compulsory two credit course – Introduction to English Language and Literature, which would be given at the beginning of the first semester. The course would be taught in 30 sessions. The students have to obtain a minimum of 50% to pass the bridge course before the main course is started.

ii) Foundation Courses (compulsory) which give general exposure to a Student in communication and subject related area along with skill-based applications where needed.

iii) Core Courses (compulsory) with the latest concepts in theory and practice of English language and literature

iii) Discipline centric, Professional English and Inter-Disciplinary electives which:

   a) Are supportive to the discipline
   b) Give expanded scope of the subject
   c) Give inter disciplinary exposure
   d) Nurture the student skills

iv) Open electives - which are of general nature and unrelated to the discipline to expose the student in areas such as general knowledge, personality development, economy, civil society, governance etc.

v) Project (Dissertation cum Viva)

vi) Internship or MOOCs

4.2 Each academic year consists of two semesters. The M.A. program has a curriculum and course content (syllabi) for the subjects recommended by the Board of Studies concerned and approved by the Academic Council. The course consists of individual subjects-theory as well as practical and dissertation, and is expressed in terms of a specified number of credits. Each course is assigned a certain number of credits depending upon the number of contact hours (lectures & tutorials) per week.

4.3 In general, credits are assigned to the courses based on the following contact hours per week per semester.

- One credit for each Lecture / Tutorial hour per week.
- One credit for two hours of Practical per week.
- Two credits for three (or more) hours of Practical per week.
- A theory course may be assigned credits ranging from 2 to 4
- A practical course may be assigned credits of 2 or 3
- Project work may be assigned credits of 4

4.4 The curriculum of M.A. English Language and Literature Program is designed to have a total of 217 credits, out of which a minimum of 107 credits are required for the award of M.A. Degree in English Language and Literature. However, with the Choice Based Credit System, a student is eligible to take extra courses in each semester and can earn additional credits. These could be skill building, foundation courses, open electives or generic and discipline centered electives. There are a total of 11 compulsory core courses, 3 compulsory foundation courses and 40 elective courses of which the student must qualify a minimum of 12 elective courses. A student is said to have successfully completed a particular semester program of study, when he/she earns all the credits of that semester i.e. he/she has no ‘F’ grade in any subject of that semester.

Table 1: Course Structure
<table>
<thead>
<tr>
<th>Course level</th>
<th>No. of courses</th>
<th>Total credits</th>
<th>Minimum credits required for the award of M.A. Degree</th>
<th>% of credits to be earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Foundation compulsory/general courses</td>
<td>3</td>
<td>10</td>
<td>10</td>
<td>9%</td>
</tr>
<tr>
<td>b) Core courses</td>
<td>11</td>
<td>44</td>
<td>44</td>
<td>41%</td>
</tr>
<tr>
<td>c) Discipline centric electives</td>
<td>36</td>
<td>144</td>
<td>40</td>
<td>37%</td>
</tr>
<tr>
<td>i) Within discipline</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ii) Related discipline</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elective Non Discipline or Open Elective</td>
<td>4</td>
<td>12</td>
<td>6</td>
<td>6%</td>
</tr>
<tr>
<td>Summer Internship or MOOC</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>3%</td>
</tr>
<tr>
<td>Dissertation</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td>Comprehensive Viva Voce</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>57</strong></td>
<td><strong>217</strong></td>
<td><strong>107</strong></td>
<td><strong>100%</strong></td>
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</table>

Total required credits of this program: 107

M.A. (English Language and Literature) proposed structure AY 2017-18

Semester I
<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Theory</td>
<td>Prac</td>
<td>Total</td>
</tr>
<tr>
<td>1</td>
<td>GEL701</td>
<td>Compulsory Foundation (Bridge Course)</td>
<td>An Introduction to English Language and Literature</td>
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<td>2</td>
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<tr>
<td>2</td>
<td>GEL703</td>
<td>Compulsory Foundation</td>
<td>The Evolution of the English Language</td>
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<td>4</td>
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<tr>
<td>3</td>
<td>GEL705</td>
<td>Compulsory Core</td>
<td>British Poetry and Drama I</td>
<td>4</td>
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<td>4</td>
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<tr>
<td>4</td>
<td>GEL707</td>
<td>Compulsory Core</td>
<td>British Prose and Fiction I</td>
<td>4</td>
<td>4</td>
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<tr>
<td>5</td>
<td>GEL741/743/745</td>
<td>Compulsory Elective (Discipline Centric)</td>
<td>Elective I (Literature)</td>
<td>4</td>
<td>4</td>
<td>4</td>
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<tr>
<td>6</td>
<td>GEL747/749</td>
<td>Compulsory Elective (Skill Based)</td>
<td>Elective II (Professional English)</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

*CA- Continuous Assessment *SEE- Semester End Examination.

**List of Discipline Centric (Literature) Electives (DCE)***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
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<td></td>
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<td>Theory</td>
<td>Prac</td>
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<tr>
<td>1</td>
<td>GEL741</td>
<td>Elective Discipline Centric</td>
<td>Readings in Metaphysical and Romantic Poetry</td>
<td>4</td>
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<tr>
<td>2</td>
<td>GEL743</td>
<td>Elective Discipline Centric</td>
<td>Renaissance and Restoration Drama</td>
<td>4</td>
<td>4</td>
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</tr>
<tr>
<td>3</td>
<td>GEL745</td>
<td>Elective Discipline Centric</td>
<td>Classics in British Prose</td>
<td>4</td>
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</tbody>
</table>

***The student can choose any one course from the Discipline Centric Elective courses.

**List of Skill Based (Professional English) Electives (SBE)***
<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Theory</td>
<td>Total</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Practical</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>GEL747</td>
<td>Elective Skill Based</td>
<td>The Art of Creative Writing</td>
<td>3</td>
<td>1</td>
<td>4</td>
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<td>40</td>
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<tr>
<td>2</td>
<td>GEL749</td>
<td>Elective Skill Based</td>
<td>Public Speaking Skills</td>
<td>3</td>
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<td></td>
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<td></td>
<td>40</td>
<td>60</td>
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</table>

***The student can choose any one course from the Skill Based Elective courses.

Semester II
<table>
<thead>
<tr>
<th>S. No.</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credit</th>
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<td></td>
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<td>Total</td>
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<td>1</td>
<td>GEL702</td>
<td>Compulsory Foundation (Skill Building)</td>
<td>Linguistics and The Structure of the English Language</td>
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<td>2</td>
<td>GEL704</td>
<td>Compulsory Core</td>
<td>British Poetry and Drama II</td>
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<td>3</td>
<td>GEL706</td>
<td>Compulsory Core</td>
<td>British Prose and Fiction II</td>
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<td>4</td>
<td>GEL708</td>
<td>Compulsory Core</td>
<td>American Literature</td>
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<td>5</td>
<td>GEL742/744/746/748</td>
<td>Compulsory Elective (Discipline Centric)</td>
<td>Elective I (Literature)</td>
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<tr>
<td>6</td>
<td>GEL750/752/754</td>
<td>Compulsory Elective (Skill Based)**</td>
<td>Elective II Professional English</td>
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<td>4</td>
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<tr>
<td>7</td>
<td>GOE 113 / 246</td>
<td>Open Elective</td>
<td>Elective III Non Discipline Elective</td>
<td>3</td>
<td>3</td>
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<tr>
<td>8</td>
<td>GEL792</td>
<td>Summer Internship or MOOC (With Report and Viva)^^</td>
<td></td>
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<td>6</td>
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</tbody>
</table>

*CA- Continuous Assessment *SEE- Semester End Examination. ** Skill Based Elective – The student has the option choose a maximum of two courses from the Skill Based Elective courses.
He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.

^^ - Internship or MOOC Report shall be submitted and Viva shall be conducted in the Third Semester. The credits shall be added at the end of the Fourth Semester.

**List of Discipline Centric (Literature) Electives (DCE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Theory</td>
<td>Pract</td>
<td>Total</td>
</tr>
<tr>
<td>1</td>
<td>GEL742</td>
<td>Elective Discipline Centric</td>
<td>Contemporary British Poetry and Drama</td>
<td>4</td>
<td>4</td>
<td>40</td>
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<tr>
<td>2</td>
<td>GEL744</td>
<td>Elective Discipline Centric</td>
<td>Contemporary British Novel</td>
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<tr>
<td>3</td>
<td>GEL746</td>
<td>Elective Discipline Centric</td>
<td>American Poetry and Drama</td>
<td>4</td>
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<td>40</td>
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<td>4</td>
<td>GEL748</td>
<td>Elective Discipline Centric</td>
<td>American Prose and Fiction</td>
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***The student can choose any one course from the Discipline Centric Elective courses.

**List of Skill Based (Professional English) Electives (SBE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
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<tbody>
<tr>
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<td>Theory</td>
<td>Pract</td>
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<tr>
<td>1</td>
<td>GEL750</td>
<td>Elective Skill Based</td>
<td>Applied Linguistics</td>
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<td>4</td>
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<tr>
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<td>GEL752</td>
<td>Elective Skill Based</td>
<td>Technical and Legal Writing</td>
<td>4</td>
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<tr>
<td>3</td>
<td>GEL754</td>
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<td>Writing for the Media</td>
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***The student can choose any one course from the Skill Based Elective courses.
## List of Open Electives (OE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<td></td>
<td>Theory</td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Pract</td>
<td></td>
<td>Total</td>
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<tr>
<td></td>
<td></td>
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<td></td>
<td>Total</td>
<td>CA</td>
<td>SEE</td>
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<tr>
<td>1</td>
<td>GOE 113</td>
<td>Elective</td>
<td>Environmental Studies</td>
<td>3</td>
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<tr>
<td>2</td>
<td>GOE 246</td>
<td>Elective</td>
<td>Indian National Movement</td>
<td>3</td>
<td>40</td>
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</table>

***The student can choose any one course from the Open Elective courses. In place of the above, if required, the student may choose other open electives offered by other institutes of GITAM.
<table>
<thead>
<tr>
<th>S. No.</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credit</th>
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<td>Practical</td>
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<td>Indian English Literature: Poetry and Drama</td>
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<tr>
<td>2</td>
<td>GEL803</td>
<td>Compulsory Core</td>
<td>Indian English Literature: Prose and Fiction</td>
<td>4</td>
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<tr>
<td>3</td>
<td>GEL805</td>
<td>Compulsory Core</td>
<td>Literary Theory and Criticism</td>
<td>4</td>
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<tr>
<td>4</td>
<td>GEL841/843/845/847/849</td>
<td>Compulsory Elective (Discipline Centric)</td>
<td>Elective I (Literature)</td>
<td>4</td>
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<tr>
<td>5</td>
<td>GEL 851/853/855</td>
<td>Compulsory Elective (Skill Based)</td>
<td>Elective II (Professional English)</td>
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<td>4</td>
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<tr>
<td>6</td>
<td>GEL 857/859/861/863</td>
<td>Compulsory Elective (Skill Based)</td>
<td>Elective III (Inter-Disciplinary)</td>
<td>4</td>
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<tr>
<td>7</td>
<td>GOE853 / 841</td>
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</table>

*CA- Continuous Assessment *SEE- Semester End Examination.
### List of Discipline Centric (Literature) Electives (DCE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
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<td>GEL841</td>
<td>Elective Discipline Centric</td>
<td>Stylistics</td>
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<td>40 60 100</td>
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<tr>
<td>2</td>
<td>GEL843</td>
<td>Elective Discipline Centric</td>
<td>Digital Literature and Cyber Culture</td>
<td>3 1 4</td>
<td>40 60 100</td>
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<tr>
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<td>GEL845</td>
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<td>Indian Diasporic Writing</td>
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<td>40 60 100</td>
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<tr>
<td>4</td>
<td>GEL847</td>
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<td>Indian Literature in Translation</td>
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<td>40 60 100</td>
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<tr>
<td>5</td>
<td>GEL849</td>
<td>Elective Discipline Centric</td>
<td>European Classics in Translation</td>
<td>4 4</td>
<td>40 60 100</td>
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</tbody>
</table>

***The student can choose any one course from the Discipline Centric Elective courses.

### List of Skill Based (Professional English) Electives (SBE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
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<th>Credits</th>
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<tr>
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<td>GEL851</td>
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<td>Translation: Theory and Practice</td>
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<td>GEL853</td>
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<td>Copy-Writing, Editing and Proof-Reading</td>
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<td>3</td>
<td>GEL855</td>
<td>Elective Skill Based</td>
<td>Psychological and Social Perspectives in Linguistics</td>
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</tr>
</tbody>
</table>

*** The student has the option choose a maximum of two courses from the Skill Based Elective courses. He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.
### List of Inter-Disciplinary Electives (IDE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course Code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEL857</td>
<td>Elective Inter-Disciplinary</td>
<td>Literature and The State: Poetry and Fiction</td>
<td>4 - 4 40 60 100 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>GEL859</td>
<td>Elective Inter-Disciplinary</td>
<td>Literature and The State: Prose and Drama</td>
<td>4 - 4 40 60 100 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>GEL861</td>
<td>Elective Inter-Disciplinary</td>
<td>Literature and Gender Studies</td>
<td>4 -- 4 40 60 100 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>GEL863</td>
<td>Elective Inter-Disciplinary</td>
<td>Literature and Nature</td>
<td>4 -- 4 40 60 100 4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

***The student can choose any one course from the Inter-Disciplinary Elective courses.

### List of Open Electives (OE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course Code</th>
<th>Course level</th>
<th>Name of the Course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GOE853</td>
<td>Elective Open</td>
<td>Stress Management</td>
<td>3 ____ 3 100 100 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>GOE841</td>
<td>Elective Open</td>
<td>Social Innovation and Social Change</td>
<td>3 ____ 3 40 60 100 3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

***The student can choose any one course from the Open Elective courses. In place of the above, if required, the student may choose other open electives offered by other institutes of GITAM.
### Semester IV

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Theory</td>
<td>Practical</td>
<td>Total</td>
</tr>
<tr>
<td>1.</td>
<td>GEL802</td>
<td>Compulsory Core</td>
<td>Teaching Language and Literature</td>
<td>4</td>
<td>---</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Skill Based)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>GEL804</td>
<td>Compulsory Core</td>
<td>Post-Colonial/ New Literatures - I</td>
<td>4</td>
<td>---</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>GEL806</td>
<td>Compulsory Core</td>
<td>Literature, Individual and Society – I</td>
<td>4</td>
<td>---</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Inter-Disciplinary)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>GEL842/844/846/848</td>
<td>Compulsory Elective(Discipline Centric)</td>
<td>Elective I (Literature)</td>
<td>4</td>
<td>---</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>GEL850/852/854</td>
<td>Compulsory Elective</td>
<td>Elective II (Professional English)</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Skill Based)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>GEL856/858/860/862/864</td>
<td>Compulsory Elective</td>
<td>Elective III (Inter-Disciplinary)</td>
<td>4</td>
<td>---</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Inter-Disciplinary)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>GEL892</td>
<td>Compulsory Core</td>
<td>Dissertation</td>
<td>---</td>
<td>4</td>
<td>4</td>
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<td></td>
<td>(Skill Based)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>GEL894</td>
<td>Compulsory Core</td>
<td>Comprehensive Viva Voce</td>
<td>---</td>
<td>2</td>
<td>2</td>
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<tr>
<td></td>
<td></td>
<td>(Discipline Centric)</td>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Total

<table>
<thead>
<tr>
<th></th>
<th>Theory</th>
<th>Practical</th>
<th>Total</th>
<th>CA</th>
<th>SEE</th>
<th>Total</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100</td>
</tr>
</tbody>
</table>

*CA- Continuous Assessment *SEE- Semester End Examination.
List of Discipline Centric (Literature) Electives (DCE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEL842</td>
<td>Elective Discipline Centric (Skill based)</td>
<td>Research Methodology for Language and Literature</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>GEL844</td>
<td>Elective Discipline Centric</td>
<td>Post Colonial / New Literatures –II</td>
<td>4</td>
<td>4</td>
<td>40</td>
</tr>
<tr>
<td>3</td>
<td>GEL846</td>
<td>Elective Discipline Centric</td>
<td>English in India</td>
<td>4</td>
<td>4</td>
<td>40</td>
</tr>
<tr>
<td>4</td>
<td>GEL848</td>
<td>Elective Discipline Centric</td>
<td>Comparative Literature</td>
<td>4</td>
<td>4</td>
<td>40</td>
</tr>
</tbody>
</table>

***The student can choose any one course from the Discipline Centric Elective courses.

List of Skill-Based (Professional English) Electives (SBE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course code</th>
<th>Course level</th>
<th>Name of the Course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEL850</td>
<td>Elective Skill-Based</td>
<td>Soft Skills for Successful Careers</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>GEL852</td>
<td>Elective Skill-Based</td>
<td>Corporate Communication</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>GEL854</td>
<td>Elective Skill-Based</td>
<td>Practice Teaching</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

***The student can choose any one course from the Skill-Based Elective courses.
### List of Inter-Disciplinary Electives (IDE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course Code</th>
<th>Course level</th>
<th>Name of the Course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEL856</td>
<td>Elective Inter-Disciplinary</td>
<td>Literature, Individual and Society II</td>
<td>4</td>
<td>40</td>
<td>60</td>
</tr>
<tr>
<td>2</td>
<td>GEL858</td>
<td>Elective Inter-Disciplinary</td>
<td>Gandhian Literature</td>
<td>4</td>
<td>40</td>
<td>60</td>
</tr>
<tr>
<td>3</td>
<td>GEL860</td>
<td>Elective Inter-Disciplinary</td>
<td>Global Women’s Writing: Poems, Plays and Short Stories</td>
<td>4</td>
<td>40</td>
<td>60</td>
</tr>
<tr>
<td>4</td>
<td>GEL862</td>
<td>Elective Inter-Disciplinary</td>
<td>Global Women’s Writing: Essays and Novels</td>
<td>4</td>
<td>40</td>
<td>60</td>
</tr>
<tr>
<td>5</td>
<td>GEL864</td>
<td>Elective Inter-Disciplinary</td>
<td>Tribal and Dalit Literature from India</td>
<td>4</td>
<td>40</td>
<td>60</td>
</tr>
</tbody>
</table>

***The student can choose any one course from the Inter-Disciplinary Elective courses.
5.0 MEDIUM OF INSTRUCTION

The medium of instruction (including examinations and project reports) shall be English. The method of instruction shall comprise of class room lectures, guest lectures, demonstrations, presentations, role play, group discussions, seminars, class tests, case analysis, situational analysis etc.

6.0 REGISTRATION

Every student has to register himself/herself for each semester individually at the time specified by the Institute / University.

7.0 ATTENDANCE REQUIREMENTS

7.1. A student whose attendance is less than 75% in all the courses put together in any semester, will not be permitted to attend the semester end –examination and he/she has to repeat the semester along with his/her juniors.

7.2 However, the Vice Chancellor on the recommendation of the Principal / Director of the Institute may condone the shortage of attendance to the students whose attendance is between 66% and 74% on genuine medical grounds and on payment of prescribed fee.

8.0 EVALUATION: CONTINUOUS ASSESSMENT AND EXAMINATIONS

8.1 The assessment of the student’s performance in a Theory course shall be based on two components: Continuous Evaluation (40 marks) and Semester-end examination (60 marks).

8.2 A student has to secure an aggregate of 40% in the course in the two components put together to be declared to have passed the course, subject to the condition that the candidate must have secured a minimum of 24 marks (i.e. 40%) in the theory component at the semester-end examination.

8.3 Practical/ Project Work/ Industrial Training/ Viva voce/ Seminar etc. course are completely assessed under Continuous Evaluation for a maximum of 50/100 marks, and a student has to obtain a minimum of 40% to secure Pass Grade. Details of Assessment Procedure are furnished below in Table 2.
### Table 2: Assessment Procedure

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Component of Assessment</th>
<th>Marks Allotted</th>
<th>Type of Assessment</th>
<th>Scheme of Evaluation</th>
</tr>
</thead>
</table>
| 1      | Theory                  | 40             | Continuous Evaluation | i) Mid–semester examination (maximum evaluated marks 15 )*  
ii) Class room seminars /or Case Discussion etc. 15 marks  
iii) Quiz/assignment: 10marks |
|        |                         |                |                   | Sixty (60) marks for Semester-end examinations |
| 2      | Summer Internship or MOOC (After II Semester) | 50             | Continuous Evaluation | i) Fifty (50) marks for Internship performance or MOOC completion and grades, assessed by the Supervisor of the host Industry/Organization. Report on the training, presentation of the internship report or viva, before a panel of examiners. Submission of Project or MOOC Completion Certificate from host organization is mandatory.  
ii) The Report Submission (25 marks) and Viva Voce (25 marks) shall be carried out at the beginning of the III Semester and the credits shall be added at the end of the IV Semester. |
| 3      | Dissertation (End of IV Semester) | 100            | Continuous Evaluation | i) Fifty (50) marks for periodic evaluation on originality, innovation, sincerity and progress of the work, assessed by the Project Supervisor. Topics and guides to be allotted at beginning of III Semester.  
ii) Fifty (50) marks for final Report presentation (25) and Viva-voce (25), defending the Project, before a panel of examiners at the end of IV Semester. |
| 4      | Comprehensive Viva-voce (End of IV Semester) | 50             | Continuous Evaluation | Comprehensive viva-voce at the end of IV Semester covering the entire course. The course content for Viva exams shall be announced at the beginning of the IV Semester. |
9.0 EXAMINATION – DURATION AND PATTERN

9.1 The duration of each examination shall be three hours. In case of courses having practical, the duration of the theory and practical exam shall be for two hours only.

9.2 Examination Pattern

A. The following shall be the structure of the question papers of different theory courses with exception of courses with practical component.

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Pattern</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Section A: Five one page answer questions (Five out of Eight to be answered, at least one question from each unit)</td>
<td>5 X 4 = 20 Marks</td>
</tr>
<tr>
<td>2.</td>
<td>Section B: Five short Essay type questions (either or choice Questions from each unit)</td>
<td>5 X 8 = 40 Marks</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>60 Marks</strong></td>
</tr>
</tbody>
</table>

9.3 VIVA-VOCE:

Viva – Voce examination shall be arranged at the beginning of III semester for Summer Internship/MOOC and at the end of IV semester for Dissertation as well as Comprehensive Viva.

The Viva-Voce Board for the above shall consist of:

Programme Coordinator : Chairman/ Internal examiner
One Senior Faculty from the Institute : Member
Project Guide/Faculty from the Institute : Member

10.0: DISSERTATIONS / REPORTS

The candidate shall submit report at the beginning of III semester for Internship/MOOC which will be evaluated for 25 marks and dissertation at the end of IV semester for Project which will be evaluated for 50 marks, by the same Viva-Voce Board as mentioned above. The report/dissertation shall be accompanied by a certificate of original work, duly certified by the guide/supervisor of the project/dissertation.
11.0 REVALUATION & REAPPEARANCE

11.1 Re-evaluation or Re-totalling of the theory answer script of the end-semester examination is permitted on a request made by the student by paying the prescribed fee within fifteen days of the announcement of the result.

11.2 A Student who has secured ‘F’ Grade in any theory course of any semester will have to reappear for the semester end examination of that course along with his/her juniors.

11.3 A student who has secured ‘F’ Grade in Project work / Internship / MOOC shall have to improve his report and reappear for viva – voce of project work at the time of special examination.

12.0 SPECIAL EXAMINATION

12.1 A student who has completed the stipulated period of study for the MA program and has a failure grade (‘F’) in not more than 3 subjects, in the III and IV semesters, may be permitted to appear for the special examination.

13.0 BETTERMENT OF GRADES

A student who has secured only a Pass or Second class and desires to improve his/her grades can appear for Betterment Examinations only in Theory courses of any Semester of his/her choice, conducted in Summer Vacation along with the Special Examinations. Betterment of Grades is permitted ‘only once’ immediately after completion of the program of study.

14.0 GRADING SYSTEM

14.1 Based on the students’ performance during a given semester, a final letter grade will be awarded at the end of the semester in each course. The letter grades and the corresponding grade points are as given in Table 3 below.
Table 3: Grades & Grade Points

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Letter Grade</th>
<th>Grade points</th>
<th>Absolute Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>O (outstanding )</td>
<td>10</td>
<td>90 and above</td>
</tr>
<tr>
<td>2</td>
<td>A+ ( excellent)</td>
<td>9</td>
<td>80 to 89</td>
</tr>
<tr>
<td>3</td>
<td>A ( very good)</td>
<td>8</td>
<td>70 to 79</td>
</tr>
<tr>
<td>4</td>
<td>B+ ( Good)</td>
<td>7</td>
<td>60 to 69</td>
</tr>
<tr>
<td>5</td>
<td>B ( Above Average)</td>
<td>6</td>
<td>50 to 59</td>
</tr>
<tr>
<td>6</td>
<td>C (Average)</td>
<td>5</td>
<td>45 to 49</td>
</tr>
<tr>
<td>7</td>
<td>P ( Pass )</td>
<td>4</td>
<td>40 to 44</td>
</tr>
<tr>
<td>8</td>
<td>F (Fail)</td>
<td>0</td>
<td>Less than 40</td>
</tr>
<tr>
<td>9</td>
<td>Ab. (Absent)</td>
<td>0</td>
<td>--</td>
</tr>
</tbody>
</table>

14.2 A student who earns a minimum of 4 grade points (P grade) in a course is declared to have successfully completed the course, and is deemed to have earned the credits assigned to that course, subject to securing a GPA of 5 for a Pass in the semester.

This is applicable to both theory and practical papers. In the case of Project Report (dissertation) and Viva-Voce also, the minimum pass percentage shall be 40%.

15.0 GRADE POINT AVERAGE

15.1 A Grade Point Average (GPA) for the semester will be calculated according to the formula:

\[ \text{GPA} = \frac{\sum [C \times G]}{\sum C} \]

Where

C = number of credits for the course,
G = grade points obtained by the student in the course.

15.2: To arrive at Cumulative Grade Point Average (CGPA), a similar formula is used considering the student’s performance in all the courses taken in all the semesters completed up to the particular point of time.

15.3: The requirement of CGPA for a student to be declared to have passed on the successful completion of the MA program and for the declaration of the class is as shown in Table 4:
**Table 4: CGPA required for award of class**

<table>
<thead>
<tr>
<th>Class</th>
<th>Minimum CGPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distinction</td>
<td>≥ 8.0*</td>
</tr>
<tr>
<td>First Class</td>
<td>≥ 6.5</td>
</tr>
<tr>
<td>Second Class</td>
<td>≥ 5.5</td>
</tr>
<tr>
<td>Pass</td>
<td>≥ 5.0</td>
</tr>
</tbody>
</table>

* In addition to the required CGPA of 8.0, the student must have necessarily passed all the courses of every semester in the first attempt.

The student who successfully completes the entire program in the first attempt shall be eligible for the awards and prizes. The results shall be announced within 30 days from the date of the last examination.

**16.0 INTERACTION WITH INDUSTRY**

In order to make the MA course more relevant to the student’s needs, close interaction with other faculty members of other Institutes shall be arranged through the following means:

**16.1 Guest and Visiting Faculty**

Senior professors and other professionals from related fields shall be invited periodically to serve as guest and visiting faculty. At least two guest lectures by professionals shall be arranged in each semester.

**16.2 Educational Visits** Students shall make not less than one educational visit in each semester. A brief account of these visits shall be prepared by the students after the visit. These visits would be focused on practical exposure to relevant subjects in each semester.

**16.3 Internship / training program / MOOC**

Candidates shall undergo practical training in an organization for a minimum period of 15 days or complete a MOOC related to the discipline with prior approval from the faculty concerned. The list of MOOCs courses shall be prepared periodically and the student would be allowed to choose one from the pre-approved list of courses. Students would be required to submit a report on the internship or MOOC under the guidance of a faculty supervisor and appear for a viva – voce on the same. Students shall be required to produce a certificate of internship training or MOOC completion obtained from the concerned organization.
17.0 RULES FOR PAPER SETTING AND EVALUATION

17.1 With regard to the conduct of the end semester examination in any of the practical course of the program, the Head of the Department/Course Coordinator concerned shall appoint one internal examiner (with relevant experience in the subject) from the department, not connected with the conduct of regular laboratory work, in addition to the teacher who handled the laboratory work during the semester.

17.2 In respect of all the theory examinations, the paper setting shall be done by an external paper-setter, having a minimum of three years of teaching experience. The panel of paper setters for each course is to be prepared by the Board of Studies of the department concerned and approved by the Academic Council. The paper-setters are to be appointed by the Vice- Chancellor on the basis of recommendation of the Director of Evaluation/ Controller of Examinations.

17.3 The theory papers of the end semester examinations will be evaluated by two examiners. The examiners may be internal/external examiners. The average of the two evaluations shall be considered for the award of grade in that course.

17.4 If the difference of marks awarded by the two examiners of theory course exceeds 20 percent, the paper will have to be referred to third examiner for evaluation. The average of the two nearest evaluations of these shall be considered for the award of the grade in that course.

17.5 The panel of examiners of evaluation for each course is to be prepared by the Board of Studies of the department concerned and approved by the Academic Council.

17.6 The examiner for evaluation shall possess postgraduate qualifications and a minimum of three years experience.

17.7 The appointment of examiners for evaluation of theory papers will be done by the by the Vice- Chancellor on the basis of recommendations of the Director of Evaluation/ Controller Of Examinations from a panel of examiners approved by the Academic Council.
18.0 ELIGIBILITY FOR AWARD OF THE MA DEGREE

18.1 Duration of the program:
A student is ordinarily expected to complete the MA program in four semesters of two years. However, a student may complete the program in not more than four years including the study period. However, the above regulation may be relaxed by the Vice Chancellor in individual cases for cogent and sufficient reasons.

18.2 Project reports shall be submitted on or before the last day of the particular semester.

18.3 A student shall be eligible for award of the MA degree if he/she fulfils the following conditions.
   a) Registered and successfully completed all the courses and projects.
   b) Successfully acquired the minimum required credits as specified in the curriculum within the stipulated time.
   c) Has no dues to the Institute, hostels, Libraries, etc, and
   d) No disciplinary action is pending against him / her.

19.0 The degree shall be awarded after approval by the Academic Council.
INTRODUCTION

GITAM DEEMED TO BE UNIVERSITY offers a two-year full time MA English Language and Literature programme. This post-graduate course with a global outlook has intensive modules in English language and linguistics, Professional English, English language teaching, British and American literatures, Commonwealth, Post-Colonial and Indian literatures. It also offers a number of career-oriented, interdisciplinary literature as well as language electives with considerable practical exposure through projects, internships and MOOCs, especially in the areas of corporate and media communication.

The M.A. English Language and Literature programme aims to offer the following categories of courses, divided over four semesters:

1. **Language Courses**: Courses that focus on imparting basic and advanced knowledge of English language
2. **Literature Courses**: Courses that focus on imparting basic and advanced knowledge of English literatures across the globe
3. **Professional English Courses**: Courses that focus on imparting theoretical and practical knowledge in various professional areas where English language is used – communications and soft skill training, business communication, creative writing, media writing, publishing, oratory, teaching and research.
4. **Inter-disciplinary Courses**: Courses that focus on imparting inter-disciplinary exposure linking English language and literature to major areas in humanities and social sciences such as women’s studies, politics, history, sociology, anthropology, psychology, environmental studies, etc.

OBJECTIVES:

The objective of this program is to provide world-class holistic and professional education. It aims -

i. To build well-rounded personalities and develop linguistic, literary, communicative and social competence among students by providing necessary theoretical and practical background in English language and literature.

ii. To prepare students for careers in English applied to teaching and training, research, media, publishing, corporate arena, translation and other related areas in social sciences and humanities.
M.A. (English Language and Literature) proposed structure AY 2017-18

Semester I

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Total: 22

*CA - Continuous Assessment *SEE - Semester End Examination.

List of Discipline Centric (Literature) Electives (DCE) ***

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***The student can choose any one course from the Discipline Centric Elective courses.
### List of Skill Based (Professional English) Electives (SBE) ***

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***The student can choose any one course from the Skill Based Elective courses.
INTRODUCTION: This is a bridge cum foundation programme that enables students to grasp fundamental concepts in the use of English language and in the understanding of English literature. It enhances communicative competence and also prepares them for academic reading and writing.

OBJECTIVES:
1. To provide a conceptual foundation in using English language and appreciating English literature.
2. To acquaint the students with the day to day as well as academic usage of the language and build up their confidence in employing L,S,R,W skills.

LEARNING OUTCOMES:
After taking this course, the students should be able to:
1) Understand the significance of the study of English language and literature in the contemporary context.
2) Confidently apply the basic L,S,R,W skills in a variety of contexts and situations.
3) Grasp basic techniques of reading and analyzing pieces of literature.

INTERNAL ASSESSMENT: An examination is to be conducted at the end of the Bridge Course, covering all the units, and students would be required to pass the examination before they can begin the Main Course of study.

UNIT- I

UNIT- II

1. LISTENING SKILLS: Types of Listening – Listening for Various Purposes – Qualities of a Good Listener – An Exercise in Listening to and Understanding a short poem or prose piece or story.

2. READING SKILLS: Extensive versus Intensive Reading – Reading for Various Purposes - Tips for Effective Reading – An Exercise in Reading Comprehension based on a short poem or prose piece or story.

UNIT –III

1. ACADEMIC WRITING SKILLS: Note-Making and Note-Taking, Summarising, Precis Writing - Constructing an Essay on a Given Topic: Beginning, Middle (Describing, Narrating, Pros and Cons, Examples), Ending – Answering Examination Questions. (All the topics are to be taught through short practical exercises in the classroom.)

2. SPEAKING SKILLS: Introducing Oneself, Asking Questions and giving Polite replies, Complaining and Apologizing, Seeking permission, Inviting friends and Colleagues, Complimenting People, Expressing sympathy, Describing a place, Expressing feelings. (All the topics are to be taught through short practical exercises in the classroom.)

UNIT – IV


UNIT – V

PRACTICAL APPLICATION: How to write a brief review – Reviewing a short literary piece on Mahatma Gandhi (Reflections on Gandhi by George Orwell, Gandhi: Immersion Ceremony 2010 by Devarakshanam Govinden).

Text Book:
Bridge Course Material prepared by the faculty would be given to each student.
INTRODUCTION: This course provides a detailed overview of the origins, growth and contemporary status of the English language, tracing its evolution over the centuries.

OBJECTIVES:
1. To provide a historical perspective to the study of the English language.
2. To understand the processes and stages of the transformation and expansion of the language, the building blocks of the language.

LEARNING OUTCOMES: After this course, the students should be able to:

1) Understand thoroughly the historical development of the English language.
2) Demonstrate knowledge of major processes involved in the formation, decay, change and expansion of various aspects of language.
3) Understand and apply the key adaptive factors that enable the sustenance and progress of a global language.

CONTINUOUS ASSESSMENT: Seminars/Reviews/Presentations/Assignments/Mid Semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT- I


UNIT -II


2. OLD ENGLISH: Anglo Saxon invasion, Viking invasion, Wessex Dialect,
Vocabulary, Spelling and Pronunciation, Inflection, Word Order, Gender, I Mutation and Vowel Gradation

UNIT- III


UNIT – IV


UNIT - V

THE ENGLISH LANGUAGE TODAY: Standard English – Received Pronunciation, Received Standard, Modified Standard, Regional standard, The role of BBC , Concept of correctness ; Regional Varieties - American, Indian, African, Australian; English as a World Language.

Text Book:


**Reference Books:**


INTRODUCTION: This paper focuses on providing an insight into the classics in British poetry and drama from the Renaissance to the Romantic Age, that is from the fourteenth to the mid-nineteenth centuries. The major literary movements, figures, concepts and trends of the Elizabethan or Renaissance, Neo-Classical or Augustan, Restoration and Romantic periods are adequately covered.

OBJECTIVES:
1. To acquaint the students with the key concepts and trends in British poetry and drama during the period of their foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to
1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Renaissance to the Romantic Age.
2) Appreciate the life and work of the classic authors under study.
3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

UNIT - II


* John Dryden: Mac Flecknoe

UNIT -III


UNIT -IV


UNIT -V


NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Poems and Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:

GEL707: BRITISH PROSE AND FICTION – I:

INTRODUCTION: This paper focuses on providing an insight into the classics in British prose and fiction from Renaissance times to the Romantic Age, that is from the fourteenth to the mid-nineteenth centuries. The major literary movements, figures, concepts and trends of the Elizabethan or Renaissance, Neo-Classical or Augustan, Restoration and Romantic periods are included for study.

OBJECTIVES:
1. To acquaint the students with the key concepts and trends in British prose and fiction during the period of their foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great essayists and novelists of the period.

LEARNING OUTCOMES: The students should be able to
1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Renaissance to the Romantic Age.
2) Trace the evolution of the English Essay and Novel and appreciate the life and work of the classic authors under study.
3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I
*Francis Bacon: Essays (Of Studies, Of Truth, Of Adversity, Of Friendship).

UNIT- II
*Addison and Steele: Coverley Papers (The Spectator Club, Sir Roger at the Theatre).
UNIT- III


UNIT – IV


*Jonathan Swift: Gulliver’s Travels (Part I).

UNIT – V


*Jane Austen: Pride and Prejudice.

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Essays and Novels are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:
1. The Cambridge History of English Literature. (Latest Ed.) CUP.
London: Hutchinson University Library.
GEL741: READINGS IN METAPHYSICAL AND ROMANTIC POETRY

INTRODUCTION: This paper focuses on providing a deeper understanding of Metaphysical and Romantic poetry, two major schools of British poetry. Students who wish to specialize in the study of these areas would find the paper of special interest and relevance.

OBJECTIVES:
1. To acquaint the students with the key concepts and trends in British Metaphysical and Romantic poetry.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the classic authors under study.

LEARNING OUTCOMES: The students should be able to
1) Understand the contribution of the Metaphysical and Romantic poets to English language and literature.
2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT I:


*George Herbert: Denial, Discipline - *Andrew Marvell: To His Coy Mistress, The Garden.

UNIT II:
THE TRANSITION POETS: Pre-cursors to the Romantic Age.


UNIT III:

THE ELDER ROMANTICS I: The Lake Poets and Features of Their Poetry.


UNIT IV:

THE ELDER ROMANTICS II: The Poetry of Byron.

Lord Byron: *She Walks in Beauty, Darkness, Childe Harold’s Farwell to England.

UNIT V:

THE YOUNGER ROMANTICS: Features of the Poetry of Shelley and of Keats.

*P.B. Shelley: Ode to a Skylark, Stanzas Written in Dejection Near Naples - *John Keats – La Belle Dame Sans Merci, When I Have Fears That I May Cease to Be, Ode to Autumn .

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Poems are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:

GEL743: RENAISSANCE AND RESTORATION DRAMA

INTRODUCTION: This paper focuses on providing a deeper understanding of Renaissance and Restoration drama. Students who wish to specialize in the study of these major periods in the history of British drama would find the paper of special interest and relevance.

OBJECTIVES:
1. To acquaint the students with the key concepts and trends in British Renaissance and Restoration drama.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the classic authors under study.

LEARNING OUTCOMES: The students should be able to
1) Understand the contribution of the Renaissance and Restoration dramatists to English language and literature.
2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/ Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT I
THE UNIVERSITY WITS: Literary Works and Characteristics of the Major University Wits.
*John Lyly: Endymion.

UNIT II
SHAKESPEAREAN DRAMA – I: Various Periods in Shakespearean Drama
UNIT III

SHAKESPEAREAN DRAMA – II: Various Genres of Shakespearean Drama (Comedy, Tragedy, Tragi-Comedy, Histories, Romances).


UNIT IV

POST-SHAKESPEAREAN DRAMA: Elizabethan Drama after Shakespeare – Major Playwrights, Works and Characteristics, Comedy of Humours, Revenge Tragedy, Melodrama

*Ben Jonson: Every Man in His Humour.

UNIT V

THE RESTORATION DRAMA: English Theatre after the Restoration – The Neo-Classical and French Influences – Heroic Drama, Sentimental Comedy and Comedy of Manners

*John Dryden: All for Love.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

Manchester: MUP.


INTRODUCTION: This paper focuses on providing a deeper understanding of major works of British prose and fiction across various time periods. Students who wish to specialize in the study of British prose and fiction would find the paper of special interest and relevance.

OBJECTIVES:
1. To acquaint the students with the key concepts and trends in British prose and fiction across various time periods.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the classic authors under study.

LEARNING OUTCOMES: The students should be able to
1) Understand the contribution of early British prose and fiction to English language and literature.
2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT I

ELIZABETHAN PROSE: Great Elizabethan Prose Writers
*John Milton: From Areopagitica (Freedom of the Press).

UNIT II

AUGUSTAN PROSE: Great Augustan Prose Writers
UNIT III

PROSE IN THE ROMANTIC AGE: Features of the Essay in the Romantic Age
*William Hazlitt: The Indian Jugglers, On the Conversation of Authors.

UNIT – IV

*Daniel Defoe: Robinson Crusoe (The Preface).

UNIT – V

ROMANTIC FICTION: Various Genres of the period - Historical Novel, Gothic Novel, Contribution of Women Novelists

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Prose pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:


GEL747: THE ART OF CREATIVE WRITING

INTRODUCTION: This paper is focused on providing a comprehensive understanding of and practical exposure to the use of English in creative writing across a range of situations and spheres.

OBJECTIVES:

1. To acquaint the students with the relevance of creative writing in contemporary social life.

2. To enable students to develop, employ and experiment with creative writing skills and thus emerge as successful communicators.

LEARNING OUTCOMES: The students should be able to

1) Grasp the basic creative writing skills across different genres.

2) Apply these skills confidently in new situations

3) Study and analyze pieces of creative writing and create original pieces.

CONTINUOUS ASSESSMENT: Practical Exercises based on each unit and Mini-Project based on workshop at the end of the semester.

UNIT –I

AN INTRODUCTION TO CREATIVE WRITING: Defining Creativity, Measuring Creativity – Process and Methods of Creative Writing: The Importance of Reading, Style and Register, Informal and Formal Usage, Gender, Word Order,– Nature and Scope of Creative Writing, Restrictions of the field, Writing for the Reader – Preliminary Reading and Writing Practical Exercises.

UNIT- II


2. WRITING FICTION: Functions of Novelistic Language – Plot, character, setting,
point of view – Novel, Children’s Literature – Difficulties in Writing – Practical Exercises in Story Reading and Writing.

UNIT –III

LIFE WRITING: What is Life Writing? – Various Genres - Aspects of Content and Style: form, narrative, memory, versions, characters - Difficulties in Writing – Practical Exercises in Life Reading and Writing.

UNIT – IV

PUBLISHING YOUR WORK: Revising – Proof Reading – Editing – Submitting Manuscript to Publishers - Practical Exercises

UNIT – V

CREATIVE WRITING MINI PROJECT: A short workshop may be organized covering all the above genres and each student must submit an original mini project in any one genre based on the training imparted in the workshop.

Text Book:


Reference Books:

GEL749: PUBLIC SPEAKING SKILLS

INTRODUCTION: This course attempts to offer a comprehensive understanding of and practical exposure to Public Speaking in English. Oral communication skills (both formal and informal) are indispensable to success in professional and social life. Therefore, training in public speaking plays a vital role in moulding the student into a successful professional.

OBJECTIVES:
1. To acquaint students with eminent speakers and with the relevance of public speaking in contemporary careers and social life.
2. To enable students to develop, employ and experiment with public speaking skills and thus emerge as successful communicators.

LEARNING OUTCOMES: The students should be able to
1) Grasp the basic public speaking skills across different situations.
2) Apply these skills confidently in new situations.
3) Deliver original (prepared as well as extempore) speeches for various occasions.

CONTINUOUS ASSESSMENT: Practical Oral and Speaking Exercises based on each unit.

UNIT – I
AN INTRODUCTION TO PUBLIC SPEAKING: Basics of oral communication in public life – Informal and formal situations: conversations, meetings, telephoning – Role of listening and body language – Audios/Videos on Public Speaking - Preliminary Practical Exercises.

UNIT- II
2. FORMAL / INFORMAL SPEECHES – II: Delivering the Speech – Various

3. **FORMAL / INFORMAL SPEECHES – III:** Personal Grooming and Etiquette – Use of audio-visual aids and graphics, Use of PowerPoint.

**UNIT –III**

**PUBLIC SPEAKING TOOLS:** Researching on and Gathering Knowledge about the Topic - Importance of Vocabulary and Language Skills – Adapting Matter and Style to various occasions – Practical Exercises on Speaking Extempore or Prepared on various topics and occasions.

**UNIT – IV**

**PUBLIC SPEAKING AND MODERN TECHNOLOGY:** Tips for Individual and Team Presentations, Oral Reports, Virtual Presentations.

**UNIT – V**

**A WORKSHOP ON PUBLIC SPEAKING:** Begin with authenticity – awareness of body and voice – audience empathy – freshness in content – developing fearlessness – end with authenticity.

Practical Examination based on workshop training.

**Text Books:**


**Reference Books:**


## Semester II

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Total | 30 |

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*CA- Continuous Assessment *SEE- Semester End Examination. ** Skill Based Elective – The student has the option choose a maximum of two courses from the Skill Based Elective courses. He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.

Internship or MOOC Report shall be submitted and Viva shall be conducted in the Third Semester. The credits shall be added at the end of the Fourth Semester.

### List of Discipline Centric (Literature) Electives (DCE) ***

<table>
<thead>
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<th>S. No</th>
<th>Course code</th>
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***The student can choose any one course from the Discipline Centric Elective courses.

### List of Skill Based (Professional English) Electives (SBE) ***

<table>
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***The student can choose any one course from the Skill Based Elective courses.
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<td>Indian National Movement</td>
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***The student can choose any one course from the Open Elective courses. In place of the above, if required, the student may choose other open electives offered by other institutes of GITAM.
INTRODUCTION: This paper attempts to acquaint students with the core principles of linguistics and to offer a thorough understanding of the structure of the English language. It therefore delves into the nuances of phonology, morphology, semantics and syntax.

OBJECTIVES:
1. To acquaint the students with the key concepts in linguistics and the building blocks of the English language.
2. To enable students to appreciate and analyze the day to day application of various aspects of linguistics.

LEARNING OUTCOMES: The students should be able to
1) Demonstrate comprehensive grasp over the fundamentals of linguistics.
2) Apply the core principles of linguistics to analyze written and oral pieces.
3) Understand the contemporary application of various aspects of linguistics.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT – I
INTRODUCTION TO LINGUISTICS: Properties of Language - Linguistics as a Discipline - Definition and Major Components.

UNIT- II
PHONEMES AND MORPHEMES:
1. Phonetics and Phonology: Speech organs and Speech mechanism - Description and classification of vowels and consonants - Phonemes and allophones - Phonetic transcription - Word stress, elision, intonation, rhythm.
2. Morphemes and Morphology: The structure of words - Morphemes and allomorphs, Processes of word formation - root words, affixation, conversion, compounding.

UNIT- III
SEMANTICS: Homonyms, Synonyms, Hyponyms, Antonyms, Homographs, Homophones, Lexical Sets, Collocations.

UNIT – IV
SYNTAX AND GRAMMAR:

UNIT -V
APPROACHES TO THE STUDY OF LANGUAGE:
1. Structuralism of Ferdinand de Saussure - synchronic and diachronic approaches, langue and parole, sign, signifier, signified, syntagmatic and paradigmatic relations.
2. Chomsky’s views (Transformational - Generative Grammar)
3. Bloomfield’s views.

Text Book:


**Reference Books:**


GEL704: BRITISH POETRY AND DRAMA – II: 
THE VICTORIANS AND THE MODERNS

INTRODUCTION: This paper focuses on providing an insight into the classics in British poetry and drama from the Victorian Age to contemporary times, that is from the mid-nineteenth century to date. The major literary movements, figures, concepts and trends of the Victorian, World War, Modern and Post-Modern periods are adequately covered.

OBJECTIVES:
1. To acquaint the students with the key concepts and trends in British poetry and drama after the advent of the modern age of industrial and technological development.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to
1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Victorian Age to contemporary times.
2) Appreciate the life and work of the classic authors under study.
3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

UNIT- II


UNIT –III


UNIT –IV


UNIT -V


*Henrik Ibsen: Doll’s House - George Bernard Shaw: The Apple Cart.

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:
Latest Standard Editions of the Prescribed Poems and Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:


INTRODUCTION: This paper focuses on providing an insight into the classics in British prose and fiction from the Victorian Age to contemporary times, that is from the mid-nineteenth century to date. The major literary movements, figures, concepts and trends of the Victorian, World War, Modern and Post-Modern periods are adequately covered.

OBJECTIVES:
1. To acquaint the students with the key concepts and trends in British prose and fiction after the advent of the modern age of industrial and technological development.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great essayists and novelists of the period.

LEARNING OUTCOMES: The students should be able to
1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Victorian Age to contemporary times.
2) Appreciate the life and work of the classic authors under study.
3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I
VICTORIAN PROSE: Background and Features of Victorian Prose, Urbanization, the Theory of Evolution, The Victorian Temper: Art, Culture and Society, Social Theory and Aesthetic, Realism, Naturalism, Radicalism.

Cardinal Newman: Knowledge Its Own End (From Idea of a University: Discourse 5) - *John Ruskin: For They Who Judge The Earth (From Unto this Last: Section 3 - Qui Judicatis Terram)
UNIT- II

MODERN AND POST-MODERN PROSE: Background and features of Modern and Post-Modern Prose, Liberalism, Humanism, Impact of War, Impact of Scientific and Technological Revolutions


UNIT –III


UNIT –IV


Virginia Woolf: Mrs. Dalloway, *George Orwell: Animal Farm

UNIT -V


NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:
Latest Standard Editions of the Prescribed Prose and Fiction pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:
INTRODUCTION: This paper focuses on providing an insight into the classics in American poetry, drama, prose and fiction, beginning from the Transcendentalists to contemporary times. The major literary trends and figures in American literature are adequately covered through the prescribed texts which are representative of the different ages and genres of American literature.

OBJECTIVES:
1. To acquaint the students with the key concepts and trends in American literature during the period of its foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the classic American authors.
3. To familiarize students with the multi-cultural mosaic of contemporary American literature, especially the literary expressions of the minorities.

LEARNING OUTCOMES: The students should be able to
1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Transcendentalists to the present times.
2) Appreciate the life and work of the classic authors under study.
3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society, especially with reference to multi-culturalism and cross-cultural tendencies.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT – I

EARLY, MODERN AND POST-MODERN AMERICAN POETRY:
1. European heritage, Puritanism, Transcendentalism, Indian Thought in Emerson, Thoreau and Whitman, New England Renaissance.
*Walt Whitman: Song of Myself (Sections I and VI) - *Ralph Waldo Emerson: Brahma.


*Robert Frost: Poems (Stopping By Woods On A Snowy Evening, Fire and Ice, The Road not Taken, Birches) - *Emily Dickinson: Poems (I taste a liquor never brewed, Because I could not stop for Death, The Soul Selects her own Society, Success is Counted Sweetest) - *Langston Hughes: Let America be America Again.

UNIT – II

MODERN AND POST-MODERN DRAMA:

2. Post Modern Trends, Black Feminism, Absurd Drama, Expressionism, Existentialism.

*Edward Albee: The Zoo Story - Ntozake Shange: For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf.

UNIT – III

AMERICAN PROSE:

The rise of American prose, Puritanism, Transcendentalism, Individualism, Universalism, History and features of modern and post-modern American prose.

Abraham Lincoln: The Gettysburg Address (November 19, 1863) - *Ralph Waldo Emerson: The American Scholar - Martin Luther King – I Have a Dream.

UNIT – IV

EARLY FICTION:
UNIT – V

MODERN AND POST-MODERN FICTION:


NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:
Latest Standard Editions of the Prescribed Poems, Plays, Prose and Fiction pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:


INTRODUCTION: This paper focuses on providing a deeper understanding of British poetry and drama in the Victorian, Modern and Post-Modern times. Students who wish to specialize in the study of British poetry or drama relating to the late nineteenth, twentieth and twenty-first centuries would get acquainted with the basics in this paper.

OBJECTIVES:

1. To acquaint the students with the more key concepts and trends in British poetry and drama in the Victorian, Modern and Post-Modern times.

2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to

1) Understand the contribution of the Victorians and Moderns to English poetry and drama.

2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT – I


UNIT – II


UNIT – III


UNIT – IV

MODERN DRAMA: The Irish History, Culture and Theatre - Absurdist Drama

*J.M.Synge: Riders to the Sea - Harold Pinter: The Birthday Party

UNIT – V

POST - MODERN DRAMA: The Angry Young Men - Kitchen Sink Drama - Feminism


NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:
Latest Standard Editions of the Prescribed Poems and Plays are to be referred.
Students are required to read the original text (along with interpretations or modern English translations, if required).

**Reference Books:**


GEL744: CONTEMPORARY BRITISH NOVEL

INTRODUCTION: This paper focuses on providing a deeper understanding of the British novel in the Victorian, Modern and Post-Modern times. Students who wish to specialize in the study of British fiction relating to the late nineteenth, twentieth and twenty-first centuries would get acquainted with the basics in this paper.

OBJECTIVES:
1. To acquaint the students with the more key concepts and trends in the British novel in the Victorian, Modern and Post-Modern times.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great novelists of the period.

LEARNING OUTCOMES: The students should be able to
1) Understand the contribution of the Victorians and Moderns to the English novel.
2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT – I

UNIT – II
UNIT – III

MODERN NOVEL: Modernist Trends in the Novel, Impact of World War, Existential Concerns, Psychology, Imagism, Symbolism

James Joyce: The Portrait of the Artist as a Young Man - *Somerset Maugham: The Moon and Six Pence.

UNIT – IV

POST-MODERN NOVEL -I: Impact of World Wars – Post-colonial concerns - Dark Comedy.

*E.M.Forster: A Passage to India, P.G.Wodehouse: Carry On, Jeeves.

UNIT – V

POST-MODERN NOVEL – II:


NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:

Latest Standard Editions of the Prescribed Fiction pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

INTRODUCTION: This paper focuses on providing a deeper understanding of American poetry and drama from the Transcendentalists to Post-Modern times. Students who wish to specialize in the study of American poetry or drama would get acquainted with the basics in this paper.

OBJECTIVES:
1. To acquaint the students with the more key concepts and trends in American poetry and drama from the Transcendentalists to Post-Modern times.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to
1) Understand the contribution of the American poets and dramatists to literature.
2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT-I


UNIT - II

UNIT - III


UNIT – IV


UNIT - V


NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:
Latest Standard Editions of the Prescribed Poems and Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:


INTRODUCTION: This paper focuses on providing a deeper understanding of American prose and fiction from Colonial to Post-Modern times. Students who wish to specialize in the study of American prose or fiction would get acquainted with the basics in this paper.

OBJECTIVES:
1. To acquaint the students with the more key concepts and trends in American prose and fiction from Colonial to Post-Modern times.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great prose and fiction writers of the period.

LEARNING OUTCOMES: The students should be able to
1) Understand the contribution of the American prose and fiction writers to literature.
2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I


UNIT - II
EARLY FICTION: Picaresque novel – Colonial War Novels.

UNIT - III

MODERN FICTION: The Economic Depression - The Civil War and War Novels – Psychological Novel - The Short Story in America.


UNIT – IV

POST-MODERN FICTION – I: Social consciousness and fiction, Magic Realism, Existentialism, The American Dream, Jewish Novel, Black Culture and Literature


UNIT - V

POST-MODERN FICTION – II: Multiculturalism – Contemporary Novel.

*Saul Bellow: Henderson the Rain King - Amy Tan: The Joy Luck Club - *Marilynne Robinson – Gilead

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:
Latest Standard Editions of the Prescribed Fiction pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:


INTRODUCTION: This paper attempts to acquaint students with the applications of linguistics in various fields. It therefore delves into the various branches of linguistics such as sociolinguistics, second language learning, discourse analysis, psycholinguistics and pragmatics.

OBJECTIVES:
1. To acquaint the students with the basic concepts in applied linguistics and their contemporary relevance.
2. To enable students to analyze and employ the practical applications of linguistics in various fields.

LEARNING OUTCOMES: The students should be able to
1) Demonstrate comprehensive grasp over the fundamentals of applied linguistics.
2) Apply the principles of applied linguistics to analyze written and oral pieces.
3) Understand the contemporary application of various branches of linguistics.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT – I
PSYCHOLINGUISTICS: Language acquisition - Linguistic behaviour - Motivation and Aptitude.

UNIT – II
UNIT – III


UNIT - IV


UNIT - V

SOCIOLINGUISTICS: Language Variation - idiolects, regional and social dialects, styles and registers, creole, pidgin - Bilingualism, Multilingualism and Nativization- Code-switching and code-mixing - English in India.

Text Books:


Reference Books:


GEL752: TECHNICAL AND LEGAL WRITING

INTRODUCTION: This paper focuses on providing an insight into the areas of technical and legal writing which are of contemporary professional relevance. Technical Writing is a major component of corporate communication today. It focuses on specialized topics, communicates specifically by using technology or provides instructions on how to do something. It aims at communicating in the most efficient manner to a specific audience to attain a specified goal. Legal writing is a type of technical writing used by lawyers, judges, legislators and others in law to express legal analysis and legal rights and duties. Legal writing in practice is used to advocate for or to express the resolution of a client's legal matter.

OBJECTIVES:
1. To equip students with the necessary know-how about the basic features and aspects of technical and legal writing
2. To inform students about various technical writing strategies, technologies and techniques
3. To impart training in preparing important technical and legal documents.

LEARNING OUTCOMES: The students should be able to
1. Identify the crucial aspects of technical and legal writing
2. Imbibe the writing skills needed to adapt to dynamic corporate requirements
3. Confidently prepare various technical and basic legal documents

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

UNIT- II
TECHNIQUES AND STRATEGIES OF TECHNICAL WRITING:

Audience Analysis – Researching Information – Structuring Information – Grammar, Punctuation and Sentence Structures for clear and precise writing


UNIT- III

UNIT –IV
LEGAL WRITING: Characteristics of Legal English writing – Legalese versus Plain English – Characteristics of Legalese: Lexical traits, Grammatical structures.

UNIT –V

Text Books:


Reference Books:

GEL754: WRITING FOR THE MEDIA

INTRODUCTION: This paper focuses on providing an insight into writing for the media, a discipline of contemporary professional relevance. Media writing is a broad area comprising of journalistic and creative writing for the print and electronic media, copy writing, advertising campaigns, editing and proof-reading among others.

OBJECTIVES:
1. To equip students with the necessary know-how about the basic features and aspects of media writing.
2. To inform students about various media writing strategies, technologies and techniques.
3. To impart basic training in writing for the print and electronic media, advertising and editing.

LEARNING OUTCOMES: The students should be able to
1. Identify the crucial aspects of writing for the media.
2. Imbibe the writing skills needed to adapt to various media related spheres.
3. Confidently prepare various pieces for print and electronic media.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

UNIT –II
NEWS MEDIA:
1. Print Reporting: Preparing for and Covering the Event - Types of reporting: crime, court, civil, political, business, science and technology, sports, culture – Beats -


UNIT-III

MARKETING MEDIA:


UNIT –IV

INTERVIEWS AND ONLINE PLATFORMS:

1. Interviewing: Preparing and Sources - Getting the Interview - Connecting with the Audience – Questions – Ending.


UNIT-V

SCREENWRITING; MEDIA ETHICS:


2. Law and Ethics in Media Writing: The First Amendment, Libel, Copyright, Ethical Concerns and Dilemmas, Golden Rules.
Text Books:

Reference Books:
Bender, John R. Et.al. (2010). *Writing and Reporting for the Media*. OUP
### Semester III

<table>
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*CA- Continuous Assessment  *SEE- Semester End Examination. ** Skill Based Elective – The student has the option choose a maximum of two courses from the Skill Based Elective courses. He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.
### List of Discipline Centric (Literature) Electives (DCE) ***

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***The student can choose any one course from the Discipline Centric Elective courses.

### List of Skill Based (Professional English) Electives (SBE) ***

<table>
<thead>
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<th>S. No</th>
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<tr>
<td>2</td>
<td>GEL853</td>
<td>Elective Skill Based</td>
<td>Copy-Writing, Editing and Proof-Reading</td>
<td>3 1 4 40 60 100</td>
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<tr>
<td>3</td>
<td>GEL855</td>
<td>Elective Skill Based</td>
<td>Psychological and Social Perspectives in Linguistics</td>
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</tbody>
</table>

*** The student has the option choose a maximum of two courses from the Skill Based Elective courses. He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.
List of Inter-Disciplinary Electives (IDE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course Code</th>
<th>Course level</th>
<th>Name of the Course</th>
<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
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<tr>
<td>1</td>
<td>GEL857</td>
<td>Elective Inter-Disciplinary</td>
<td>Literature and The State : Poetry and Fiction</td>
<td>4 - 4</td>
<td>40 60 100</td>
<td>4</td>
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<tr>
<td>2</td>
<td>GEL859</td>
<td>Elective Inter-Disciplinary</td>
<td>Literature and The State: Prose and Drama</td>
<td>4 - 4</td>
<td>40 60 100</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>GEL861</td>
<td>Elective Inter-Disciplinary</td>
<td>Literature and Gender Studies</td>
<td>4 -- 4</td>
<td>40 60 100</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>GEL863</td>
<td>Elective Inter-Disciplinary</td>
<td>Literature and Nature</td>
<td>4 -- 4</td>
<td>40 60 100</td>
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</tbody>
</table>

***The student can choose any one course from the Inter-Disciplinary Elective courses.

List of Open Electives (OE) ***

<table>
<thead>
<tr>
<th>S. No</th>
<th>Course Code</th>
<th>Course level</th>
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<th>Sessions</th>
<th>Marks</th>
<th>Credits</th>
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<tr>
<td>1</td>
<td>GOE853</td>
<td>Elective Open</td>
<td>Stress Management</td>
<td>3 ___ 3</td>
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<td>2</td>
<td>GOE841</td>
<td>Elective Open</td>
<td>Social Innovation and Social Change</td>
<td>3 ___ 3</td>
<td>40 60 100</td>
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</tbody>
</table>

***The student can choose any one course from the Open Elective courses. In place of the above, if required, the student may choose other open electives offered by other institutes of GITAM.
GEL801: INDIAN ENGLISH LITERATURE: POETRY AND DRAMA

INTRODUCTION: This paper focuses on providing an insight into the classics in Indian English poetry and drama from the Indian Renaissance to the contemporary times. The course also attempts to acquaint students with the socio-political and cultural contexts in which the works were written and received, thus offering a historical framework for understanding and examining Indian English poetry and drama.

OBJECTIVES:
1. To acquaint the students with the key issues and trends in Indian English poetry and drama during the period of their foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to
1) Understand the tempo, spirit and contemporary relevance of the various phases of Indian English poetry and drama under study.
2) Appreciate the life and work of the classic authors under study.
3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

POETRY I:

Indian Renaissance - Indian Nationalism - The Rise and Growth of Indian English Poetry – Pre -Independence Themes and Styles in Indian English Poetry
UNIT II
POETRY II:

Post-Independence / Post-Modern Themes and Styles in Indian English Poetry – Feminist Poetry

Agha Shahid Ali: In Arabic - *Eunice D’ Souza: Advice to Women, For Rita’s Daughter, Just Born

UNIT III
DRAMA I:

The Rise and Growth of Indian English Drama – Influence of Myth, Puranas and Gandhian Philosophy

*Rabindranath Tagore: Chandalika - Bharati Sarabhai: The Well of the People

UNIT IV
DRAMA II:

Modern Themes in Indian English Drama

*Girish Karnad: Tughlaq

UNIT V
DRAMA III:

Post-modern Themes and Techniques in Indian English Drama – Women Dramatists
Manjula Padmanabhan: Lights Out
NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Poems and Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:
INTRODUCTION: This paper focuses on providing an insight into the classics in Indian English prose and fiction from the Indian Renaissance to the contemporary times. The course also attempts to acquaint students with the socio-political and cultural contexts in which the works were written and received, thus offering a historical framework for understanding and examining Indian English prose and fiction.

OBJECTIVES:
1. To acquaint the students with the key issues and trends in Indian English prose and fiction during the period of their foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great prose and fiction writers of the period.

LEARNING OUTCOMES: The students should be able to
1) Understand the tempo, spirit and contemporary relevance of the various phases of Indian English prose and fiction under study.
2) Appreciate the life and work of the classic authors under study.
3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/ Assignments/
Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I
PROSE I:
Indian Renaissance – Indian Nationalism -The Rise and Growth of Indian English Prose – Pre -Independence Themes and Styles in Indian English Prose

Culture and Life of the People [from Towards New Education] - Jawaharlal Nehru: The Quest [Chapter Three from The Discovery of India]

UNIT II

PROSE II:

Post-Independence / Post-Modern Themes and Styles in Indian English Prose


UNIT III

FICTION I:


UNIT IV

FICTION II:


UNIT V

SHORT STORIES:

Indian Short Story Writing – North-East fiction – Children’s Literature

Ruskin Bond: A Face in the Dark [from *A Face in the Dark and Other Hauntings*] - Temsula Ao: The Last Song [from *These Hills Called Home: Stories from a War Zone*]

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Essays and Novels are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:


GEL805: LITERARY THEORY AND CRITICISM

INTRODUCTION: This paper focuses on providing a comprehensive introduction to the history of English literary criticism. It also attempts to acquaint students with crucial literary theories right from those in ancient India and Greece to the latest post-colonial and post-modern approaches.

OBJECTIVES:
1. To acquaint the students with the key phases and major critics in the history of English literary criticism.
2. To enable students to appreciate the contemporary significance and application of various ancient and contemporary literary theories.

LEARNING OUTCOMES: The students should be able to
1) Differentiate between the various theories, theoreticians and schools of literary criticism of both East and West.
2) Understand the crucial role of the reader in literary criticism and the simultaneous growth of literature and literary criticism.
3) Apply the various literary theories in order to analyze and re-interpret works of literature in the contemporary context.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/ Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I
INTRODUCTION:

(Textbook: Raghukul Tilak: History and Principles of Literary Criticism, Rama Brothers, New Delhi, 2004).
UNIT II

GREEK, RENAISSANCE AND NEO-CLASSIC CRITICISM:

2. Philip Sidney’s views in ‘An Apology for Poetry’
3. Dryden’s views on Drama and Dramatic Poetry – Samuel Johnson’s views on poetry and his views in ‘Preface to Shakespeare’

(Textbook: Raghukul Tilak: History and Principles of Literary Criticism, Rama Brothers, New Delhi, 2004).

UNIT III

ROMANTIC AND VICTORIAN CRITICISM:


(Textbook: Raghukul Tilak: History and Principles of Literary Criticism, Rama Brothers, New Delhi, 2004).

UNIT IV

TWENTIETH CENTURY CRITICISM:

A Brief Overview of the following critics / concepts / disciplines:

2. New Criticism: Origins, Basic Principles, Chicago Critics
3. I.A. Richards: Textual and Psychological Approach
4. Contributions of F.R. Leavis and Cleanth Brooks to Literary Criticism
5. Marxist Criticism
6. Psychoanalytic Criticism
7. Myth Criticism
8. Structuralism
9. Deconstruction
10. Reader-Response Criticism
11. Feminist Literary Criticism
12. New Historicism
13. Cultural Criticism
14. Postcolonial Theory and Subaltern Studies
15. Queer Theory
16. Postmodernism

(Textbook: Bijay Kumar Das: Twentieth Century Literary Criticism, Atlantic Publishers, New Delhi, 2010).

UNIT V

INDIAN AESTHETICS:

A Brief Overview of the following concepts/critics:

2. Contributions of:

Reference Books:
INTRODUCTION: This paper focuses on proving an insight into the area of stylistics and facilitates the understanding of the importance of the stylistic tools in interpreting different genres of literature. It also examines how the occurrence of the stylistic elements contributes to the comprehensibility of the text. It delves into the origins of stylistics and also presents the process of stylistic investigation of any particular text.

OBJECTIVES:
1. To introduce students to the basic concepts in stylistics.
2. To familiarise them with the differences in poetic and fictional communication.
3. To enable them to carry out stylistic analysis of poetic and fictional discourses.

LEARNING OUTCOMES: The students should be able to
1) Cultivate sensitivity in understanding the text.
2) Respond to the text intuitively and respond to the writer objectively.
3) Perceive the writer from both writer’s and reader’s point of view.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

THE ANTECEDENTS:
Stylistics : Scope and Limitations - Some Theories of Style - Indian Approaches to Style - The Structuralists - Practical Criticism and New Criticism - Linguistic Stylistics.

UNIT –II

LINGUISTICS AND LITERATURE:
UNIT –III

STYLISTICS OF POETRY:
Poetic Language and Standard Language - Coupling and Schemata - Rhythm : Ideational and Expressional - Highlighting, Foregrounding and Prominence - Riti, Dhvani, Vakrokti and Rasa - Sample Analyses.

UNIT –IV

STYLISTICS OF FICTION:
Speech in fiction - The universe of discourse - Narrative strategies and point of view - Textual rhetoric : processibility, expressivity, economy, clarity - Mind style - Sememe and Pragmeme - Sample analyses.

UNIT –IV

APPLICATION OF STYLISTICS:
Stylistics and literature teaching - Stylistics and language teaching.

Text / Reference Books:
GEL843: DIGITAL LITERATURE AND CYBER CULTURE

INTRODUCTION: This paper focuses on proving an insight into the area of digital literature and facilitates the understanding of the importance of cyber texts in contemporary literature. It also examines the history, features and process of creation of digital literature. It delves into the uniqueness of digital literature as a distinct genre which invites maximum participation from the reader.

OBJECTIVES:
1. To introduce students to the basic concepts in digital literature and cyber culture.
2. To familiarise them with the history and creation of digital texts.
3. To enable them to emerge as responsible creators and consumers of digital texts.

LEARNING OUTCOMES: The students should be able to
1) cultivate sensitivity in understanding digital texts.
2) use various tools to create some major types of digital texts.

CONTINUOUS ASSESSMENT: Seminars/Reviews/Presentations/Assignments/ Mid semester Exam/Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

FUNDAMENTALS OF DIGITAL LITERATURE:

Some Types of Digital Literature: Cybertext; Hypermedia; Generative Art (Section Literature); Blog fiction; Twitterature; Facebook Stories; Text Adventure Games

UNIT - II

HISTORY OF DIGITAL LITERATURE:
Early and Modern Digital Literature, Notable Electronic Works and Authors
UNIT – III

DIGITALISATION OF LITERATURE:

Digital Publication of Original Literature - Literature using new techniques of digital format - Networked literature - Digital Fiction and Digital Poetry: From 18th century to date - Interactive literature - Fiction and reality connect – Literatronica - Impact of digital literature on mainstream culture

UNIT - IV

CREATION AND ANALYSIS OF DIGITAL LITERATURE:

1. Creating E-lit: hypertext narratives, kinetic poetry, automatic generators, social media fictions, chatterbots, word processing and desktop publishing.


UNIT - V

FUTURE OF DIGITAL LITERATURE:

1. E-Philology: Books talking to Readers, Reader as Collaborating Author.
2. Interactivity and Temporal Manipulation: limiting the reading time, delaying reading time, restricting reading period, text living in time
4. Virtual libraries: Preservation and Archiving, Electronic scholarly literature
Text / Reference Books:

15. ---. "Locating the Literary in New Media." *Contemporary Literature* (Summer 2008).
17. Wikipedia Literatura Electronica Hispanica in Wikipedia.es
INTRODUCTION: This paper deals with Indian diasporic literature which is an extremely significant tool for unravelling the profound and difficult terrains of not so well explored trajectories, sensibilities and insinuations that are experienced with the movement of people, their cultures, practices, beliefs and ideas across the world. It also presents the experiences of the people in migration, the traumas, tribulations and difficulties faced by their ancestors or themselves and their offspring in the ‘new lands’.

OBJECTIVES:
1. To provide a background to the scattering or dispersion of Indian diaspora living across the world.
2. To acquaint students with classic works by Indian diasporic writers.
3. To enable students to critically study the varied discourses and issues permeating diasporic literature especially issues like longing and belonging as well as diasporic and exilic sensibilities.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the life and social as well as literary contribution of the Indian diasporic writers and peoples.
2) Understand the contemporary global and local relevance of the concerns expressed in Indian diasporic literature.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

DIASPORA-KEY CONCEPTS:

A Brief Overview of:

Notion of Diaspora, Various types of Diaspora, Homeland and Hostland, Cultural Identity and Diaspora, Longing and Belonging, Nostalgia, Exile, Ethnicity, Assimilation, Acculturation, Alienation, Creole and Creolization, Hybridity, Multiculturalism, Globalisation and Culture, Transnationalism, Memory and History
UNIT –II

INDIAN DIASPORAS ACROSS THE WORLD:

1. A Brief Overview of:
   History of Indian Migration (Pre-colonial, Colonial and Postcolonial) - Indian Diaspora in Asia (South Asia, South East Asia and Gulf countries) - Indian Diaspora in Caribbean (Trinidad & Tobago, Guyana and Suriname) - Indian Diaspora in Africa (Mauritius, South Africa, Uganda, Kenya and Tanzania) - Indian Diaspora in Pacific Countries (Fiji and Australia) - Indian Diaspora in Europe and America (UK and USA)

2. Essay:

UNIT –III

POETRY:

*Sujata Bhatt: Search for my Tongue - *Meena Alexander: Birthplace with Buried Stones, Lychees

UNIT –IV

SHORT STORIES:

Jhumpa Lahiri: The Unaccustomed Earth (from The Unaccustomed Earth) - *Chitra Banerjee Divakaruni: Silver Pavements, Golden Roofs (from Arranged Marriage).

UNIT –V

NOVELS:


NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

**Text Books:**

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

**Reference Books:**

INTRODUCTION: This paper deals with the theory, history and practice of translation with regard to Indian literatures. It attempts to introduce students to the richness of the oft neglected vernacular literatures and to appreciate the crucial role of translation in giving recognition to these literatures.

OBJECTIVES:
1. To introduce the works of some of the significant Indian writers that are available in English translation.
2. To create an awareness of the diversity, richness and contemporary relevance of vernacular Indian literatures.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the role of translation in foregrounding the richness of vernacular literatures.
2) Critically analyze the themes and styles in the translated works under study and understand their contemporary global and local relevance.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:


2. A Brief Overview of: Indian Concept of Translation as opposed to the Western -History of Literary Translation in India

UNIT –II

POETRY:
*Kalidasa: Is Poetry Always Worthy When It’s Old? (Sanskrit) - *Amrita Pritam: Bread of Dreams (Punjabi) - *Gajanan Manav Muktibodh: A Single Shooting Star (Hindi) - *K. Satchidanandan: Gandhi and Poetry (Malayalam) - *J.P. Das: After Gujarat (Oriya) - *Subramania Bharati: Krishna, the Omnipresent (Tamil) - *Firaq Gorakhpuri: Annihilate the Stillness of the Evening (Urdu) - *Namdeo Dhasal: The Day She Was Gone; New Delhi, 1985 (Marathi)

UNIT – III

DRAMA:

Rabindranath Tagore: Mukta-Dhara (Bengali) - *Vijay Tendulkar: Silence! The Court is in Session (Marathi)

UNIT – IV

SHORT STORIES:


UNIT – V

NOVELS:

O.V. Vijayan: The Saga of Dharmapuri (Malayalam) – U.R. Ananthamurthy: Samskara: A Rite For A Dead Man (Kannada) - *Volga: The Liberation of Sita (Telugu)

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Translated Editions of the Prescribed Texts are to be referred.
Reference Books:

1. De Souza, Eunice and Melanie Silgardo, ed. These My Words: The Penguin Book of Indian Poetry.
GEL849: EUROPEAN CLASSICS IN TRANSLATION

INTRODUCTION: This paper introduces students to the history of translation with regard to European literatures. It attempts to acquaint students with the richness of the European language literatures and thereby to enable them to appreciate the crucial role of translation in giving recognition to these literatures.

OBJECTIVES:
1. To introduce the works of some of the significant European writers that are available in English translation.
2. To create an awareness of the diversity, richness and contemporary relevance of European literatures.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the role of translation in foregrounding the richness of European literatures.
2) Critically analyze the themes and styles in the translated works under study and understand their contemporary global and local relevance.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:

2. A Brief Overview of the History of Literary Translation in Europe

UNIT –II

POETRY:
*Pablo Neruda: Poetry, I’m Explaining a Few Things (Spanish) - *Rainer Maria Rilke: Fear of the Inexplicable, Loneliness, You Who Never Arrived (German)
UNIT –III

DRAMA:
Sophocles : Oedipus Rex (Greek) - *Brecht: Mother Courage (German)

UNIT –IV

SHORT STORIES:
Gabriel Garcia Marquez: The Handsomest Drowned Man in the World (Spanish) – *Leo Tolstoy: A Spark Neglected Burns the House (Russian)

UNIT –V

NOVELS:
Boris Pasternak: Doctor Zhivago (Russian) - Albert Camus: The Outsider (French) - *Herman Hesse: Siddhartha (German)

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Translated Editions of the Prescribed Texts are to be referred.

Reference Books:


INTRODUCTION: This course aims to bring in an understanding of the theory and practice of translation as an independent discipline. It offers the foundations essential to building a career as a translator.

OBJECTIVES:
1. To familiarize the students with the origin and development of translation and theories and techniques of translation.
2. To help them acquire the ability to translate basic literary and non-literary or technical texts from English into an Indian language and vice-versa.

LEARNING OUTCOMES: The students should be able to
1) Understand the basics of translation – its essential features, strategies and challenges facing the translator.
2) Practically apply the above basics for meaningful translation of important technical and literary documents.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION TO TRANSLATION:

UNIT –II

THEORIES AND ASPECTS OF TRANSLATION:
1. Theories of Translation: Nida, Newmark, Catford
2. Translation and culture: Domestication and foreignization, translatability, loss of meaning in translation, translation as cultural identity
UNIT –III

LITERARY TRANSLATION:
Translation as Rewriting - Translation of Literary Texts: Problems and Techniques - Translation of Poetry - Translation of Prose

Translation Practice: Students to translate short literary pieces from their mother tongue / a native Indian language into English and vice-versa.

UNIT –IV

TECHNICAL TRANSLATION:
Translation of Scientific / Technical Texts: Problems and techniques - Translation of official circulars, agenda, minutes - Translation of business letters and reports - Computer-aided translation

Translation Practice: Students to translate short technical texts from their mother tongue / a native Indian language into English and vice-versa.

UNIT –V

EVALUATION OF TRANSLATION:
1. The Translator: Responsibilities and Challenges, Good and Bad Translations.

2. A Mini Translation Project from a native Indian language into English.

Text / Reference Books:

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

OBJECTIVES:

1. To equip the learners with the basic skills of copy-writing, editing and proof-reading so that they can make consistent and confident decisions when correcting texts.
2. To inform the learners about various strategies of copy-writing, editing and proof-reading.

LEARNING OUTCOMES: The students should be able to

1) Identify the crucial aspects of copy-writing, edition and proof-reading.
2) Imbibe the required skills to be effective in terms of correcting drafts.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

COPY-WRITING:

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

UNIT –II

COPY-EDITING:

1. Copy-editing: Definition, Nature, Important Aspects
2. Copy- Editing in Practice: Maintaining a Style Sheet, Copy-editing Fiction – principles and assignment, Copy-editing Academic Writing – principles and assignment, Copy-Editing a news snippet - principles and assignment.

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

PROOF-READING:

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

UNIT–IV

PROOF-READING AND EDITING VARIOUS PARTS OF A BOOK:
Running Heads, Page numbers, Headings, Footnotes and Endnotes, Tables, Appendixes, Glossaries, Illustrations.

UNIT–V

PREPARING THE TEXT FOR THE TYPESETTER:
Writing to the author - Various legal aspects - Copy right permissions and acknowledgements - How much copy editing to do? - Minimising correction and costs - Complete Self-explanatory copy - A well organized and consistent book.

Text / Reference Books:

INTRODUCTION: This paper attempts to acquaint the students with the relationship between language and society and language and mind. It also discusses how language is acquired and how language and society are interrelated.

OBJECTIVES:
1. To acquaint the students with the basic concepts of psycho and sociolinguistics.
2. To enable students to understand the relationship of linguistics with the psychology of the language learners and with the society.

LEARNING OUTCOMES: The students should be able to
1) Demonstrate comprehensive grasp over the fundamentals of socio and psycholinguistics.
2) Understand the relation of linguistics with the minds of the learners and the society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:
Functions of language - Linguistic versus Communicative Competence.

UNIT –II

LANGUAGE AND MIND:
Introduction to the discipline of Psycholinguistics - Evidence for the innateness hypothesis -Universal grammar: principles and parameters.

UNIT –III

PSYCHOLINGUISTIC APPROACH TO THE STUDY OF LANGUAGE:
Language acquisition - Environmental influences - Linguistic behaviour - Motivation and Aptitude.

Minor projects/assignments in practical application of concepts of Psycholinguistics to day to day situations to be given to the students.

UNIT –IV

LANGUAGE AND SOCIETY:
Introduction to the discipline of Sociolinguistics - Language variation: Concept, classification of language into native and non-native varieties, standard and non-standard varieties.

UNIT –V

SOCIOLINGUISTIC APPROACH TO THE STUDY OF LANGUAGE:

Minor projects/assignments involving practical application of concepts of Sociolinguistics to the social milieu around them or familiar to them to be given to the students.

TEXT / REFERENCE BOOKS:

INTRODUCTION: This paper attempts to acquaint the students with a crucial interdisciplinary relationship between literature and political science by studying major literary classics (poetry and fiction) which portray different facets of the interaction between the citizen and the modern nation-state. It advocates a global perspective of the role of literature in contemporary life and encourages an outlook towards much needed inter-disciplinary study and research in various humanities subjects.

OBJECTIVES:
1. To acquaint the students with the basic concepts of the modern nation-state and the role of literature in the nation-state.
2. To enable students to appreciate the contribution of literature in reflecting and influencing the crucial role of the individual citizen in the modern nation-state.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the thematic and stylistic significance of literary works centred on the theme of the nation-state.
2) Understand the crucial role played by literature in the life of the citizen and of the nation-state.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TOPICS:
UNIT –II

POETRY:
1. Role of poetry in the post-independence Indian nation-state with reference to major Indian English poets


UNIT –III

FICTION I:
1. Role of novels in the post-independence Indian nation-state with reference to major Indian English novelists


UNIT –IV

FICTION II:
Gurcharan Das: A Fine Family – *Arun Joshi: The City and The River.

UNIT –V

FICTION III:
David Davidar: The Solitude of Emperors – Nayantara Sahgal: When the Moon Shines by Day.

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:


GEL859: LITERATURE AND THE STATE: PROSE AND DRAMA

INTRODUCTION: This paper attempts to acquaint the students with a crucial inter-disciplinary relationship between literature and political science by studying major literary classics (prose and drama) which portray different facets of the interaction between the citizen and the modern nation-state. It advocates a global perspective of the role of literature in contemporary life and encourages an outlook towards much needed inter-disciplinary study and research in various humanities subjects.

OBJECTIVES:
1. To acquaint the students with the basic concepts of the modern nation-state and the role of literature in the nation-state.
2. To enable students to appreciate the contribution of literature in reflecting and influencing the crucial role of the individual citizen in the modern nation-state.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the thematic and stylistic significance of literary works centred on the theme of the nation-state.
2) Understand the crucial role played by literature in the life of the citizen and of the nation-state.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TOPICS:
UNIT –II

PROSE I:
1. Role of prose writing in the post-independence Indian nation-state with reference to major Indian English prose writers


UNIT –III

PROSE II:

UNIT –IV

DRAMA I:
1. Role of drama in the post-independence Indian nation-state with reference to major Indian English dramatists.

2. *Henrik Ibsen: An Enemy of the People – Harold Pinter: Mountain Language

UNIT –V

DRAMA II:
*Basavaraj Naikar: The Rani of Kittur: A Historical Play

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.
Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

INTRODUCTION: This paper attempts to create in the students an awareness of the existential problems and suppressed potential of those marginalised in the name of gender. The creativity, social contribution, suffering and courage of the feminine as well as LGBT communities finds expression in the classics chosen for study. By connecting the disciplines of literature and gender studies, students are prepared for further research and on the field work in a highly relevant area.

OBJECTIVES:
1. To acquaint the students with the various existential issues facing the traditionally ‘Other’ gender and the literature produced by this existential anguish.
2. To enable students to critique the relationship between literature and gender studies and appreciate the role of literature in reflecting and initiating discussion on crucial gender issues.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the aesthetic value and thematic significance of literary works dealing with or produced by the ‘Other’ genders.
2) Empathise with the marginalised and work towards eradication of gender discrimination from society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –1

ESSAYS:
1. A Brief Overview of: Major LGBT Movements across the globe, Major Queer Theories.

UNIT –II

POETRY:

UNIT –III

DRAMA:
*Mahesh Dattani: Dance like a Man

UNIT –IV

SHORT STORIES:
*Ismat Chughtai: “Lihaaf” (The Quilt) from The Quilt and Other Stories.

*Shashi Deshpande: “A Liberated Woman: from Collected Stories Volume I.

UNIT –V

FICTION:
Edmund White: A Boy’s Own Story

Living smile Vidya: I am Vidya: A Transgender’s Journey.

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:

INTRODUCTION: This paper attempts to create in the students an awareness of the crucial inter-connections between literature and nature especially in the areas of ecocriticism and ecofeminist literature. The existential and ecological crises arising from the indiscriminate exploitation of nature as well as the inseparable links between humans and nature find expression in the classics chosen for study. By connecting the disciplines of literature and ecology, students are prepared for further research and on the field work in a highly relevant area.

OBJECTIVES:
1. To acquaint the students with the various existential and ecological crises arising from the indiscriminate exploitation of nature as well as the inseparable links between humans and nature.
2. To enable students to critique the relationship between literature and nature or ecological studies and appreciate the role of literature in reflecting and initiating discussion on crucial environmental issues.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the aesthetic value and thematic significance of literary works dealing with nature.
2) Understand the need for and work towards preservation of ecology and the human-nature bond.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

CLASSIC TEXTS:
1. Background: Nature Writing.
UNIT –II

INDIAN ENGLISH POETRY:
1. Background: Ecopoetics.


UNIT –III

INDIAN ENGLISH FICTION:
1. Background: Ecofiction.


UNIT - IV

ECOFEMINISM:

2. Essay: *Vandana Shiva: Everything I Need to Know I Learned in the Forest.


UNIT - V

TEXTS FROM AROUND THE GLOBE:
1. Background: Ecocriticism

2. Essays: *Rachel Carson: “ A Fable for Tomorrow, The Obligation to Endure and The Other Road” from Silent Spring - Erica Nathan: Heard Island is a Place.

NOTE:

1. * For detailed study for annotations.

2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

## Semester IV

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*CA- Continuous Assessment *SEE- Semester End Examination.
### List of Discipline Centric (Literature) Electives (DCE) ***

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<th>S. No</th>
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<td>Post Colonial / New Literatures –II</td>
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<td>GEL846</td>
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<td>English in India</td>
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<td>Comparative Literature</td>
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***The student can choose any one course from the Discipline Centric Elective courses.

### List of Skill-Based (Professional English) Electives (SBE) ***

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<th>S. No</th>
<th>Course Code</th>
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<td>Corporate Communication</td>
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<td>Practice Teaching</td>
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<td>40 60 100</td>
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***The student can choose any one course from the Skill-Based Elective courses.
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<th>S. No</th>
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<td></td>
<td>Elective Inter-Disciplinary</td>
<td>Gandhian Literature</td>
<td>4 - 4</td>
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<td>Elective Inter-Disciplinary</td>
<td>Global Women’s Writing: Poems, Plays and Short Stories</td>
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<td>Elective Inter-Disciplinary</td>
<td>Global Women’s Writing: Essays and Novels</td>
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***The student can choose any one course from the Inter-Disciplinary Elective courses.
INTRODUCTION: This paper aims to introduce students to the basic concepts and principles of language and literature teaching. Students will be introduced to manifold classroom strategies, teaching aids and lesson plans to teach language skills and different genres of literature, thus imparting crucial career skills.

OBJECTIVES:
1. To acquaint students with some basic issues and concepts in English language and literature teaching.
2. To sensitize them to approaches, methods and techniques of teaching English language and literature.
3. To enable them to use various procedures and aids to make teaching effective.

LEARNING OUTCOMES: The students should be able to
1) Identify the crucial aspects of teaching language and literature.
2) Imbibe the methods necessary for effective teaching.
3) Teach confidently by selecting apt methods.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:
English Language Teaching Situation in India: Brief History and Current Challenges - Fundamental Principles, Aims and Objectives of Teaching English.

UNIT –II

METHODS OF LANGUAGE TEACHING:
UNIT –III

CLASSROOM PROCEDURES FOR LANGUAGE AND LITERATURE TEACHING: Teaching LSRW and their Sub-skills - Lesson Plans to teach grammar, prose, poetry, drama and fiction -Teaching without lecturing: student participation, group work, seminars and library work.

Practical Exercises

UNIT –IV

TEACHING AIDS:
Significance -Various kinds of Teaching Aids: Traditional, Audio-Visual and Internet Based - Developing Teaching Aids - Judicious use of Teaching Aids

Practical Exercises

UNIT –V

CURRICULUM AND SYLLABUS:
Curriculum: Components, Needs Analysis, Goals and Objectives - Types of Syllabi: Structural Syllabus, Notional-Functional Syllabus, Task-based Syllabus - Principles for framing an effective syllabus - Course Evaluation

Text /Reference Books:
2. Larsen-Freeman, Dianne. (2011). *Principles and Techniques in Language Teaching* (OUP)
INTRODUCTION: This paper aims to introduce students to the fundamentals of post-colonial theory and practice. It also includes a selection of classics from various genres of the all-important New literatures which give voice to the long suppressed and distorted voices, experiences, perspectives and cultures of the once colonised peoples.

OBJECTIVES:
1. To expose students to postcolonial theory, writers and texts with a view to interrogating Eurocentric conceptions of culture.
2. To acquaint students with various traditions and dimensions within the New literatures.

LEARNING OUTCOMES: The students should be able to
1) Identify the crucial aspects of postcolonial discourse.
2) Appreciate the contribution of New literatures to English language and literature.
3) Empathise with the subaltern voices which find expression in the literature of the once colonized peoples.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:
1. A Brief Overview of the following:

2. Frantz Fanon: “Preface by Jean Paul-Sartre” and “Concerning Violence” from The Wretched of the Earth.
UNIT-II

POETRY-I:

UNIT-III

POETRY-II:
*Allen Curnow: House and Land (New Zealand) - *A.D. Hope : Australia (Australia) - *Jack Davis: Aboriginal Australia (Australia) - *Margaret Atwood: Journey to the Interior (Canada) - *Derek Walcott: Ruins of a Great House (West Indies).

UNIT-IV

FICTION:
*Chinua Achebe: Things Fall Apart (Nigeria) - J.M. Coetzee: Waiting for the Barbarians (South Africa).

UNIT-V

DRAMA:
Wole Soyinka: A Dance of the Forests (Nigeria) - *George Ryga : The Ecstasy of Rita Joe (Canada).

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:

INTRODUCTION: This unique inter-disciplinary paper aims to introduce students to a selection of classic texts from various genres which show the active involvement and influence of literature in reflecting and enhancing the private and social life of the individual.

OBJECTIVES:
1. To expose students to a number of texts which play a crucial role in the private and public life of the individual.
2. To enable students to appreciate the role of literature in the personal and social life of the individual.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the thematic and stylistic significance of texts which dwell upon the personal and social life of the individual.
2) Appreciate the contribution of literature in highlighting the various dimensions of the relationship between individual and society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

RACE:

UNIT II

CLASS:
*Poem: Stephen Spender: An Elementary School Classroom in a Slum
*Play: Manjula Padmanabhan: Harvest
Novels: Maxim Gorky: Mother – Vikas Swarup: Slumdog Millionaire (Q & A)
UNIT III

GENDER:
Story: Charlotte Perkins Gilman: The Yellow Wall Paper
*Novel: Meher Pestonji: Pervez

UNIT IV

RELIGION:
Drama: Girish Karnad: Taledanda

UNIT V

POLITICS:
Novel: Shashi Tharoor: The Great Indian Novel

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:
GEL842: RESEARCH METHODOLOGY FOR LANGUAGE AND LITERATURE

INTRODUCTION: This paper focuses on providing an insight into the Research Methodology in both Language and Literature. The tools used and different stages involved in the process of research are covered. The characteristics of research in both language and literature are succinctly described.

OBJECTIVES:
1. To introduce learners to the concept of ‘research’ and enable them to understand the stages of research.
2. To familiarize learners with the procedures involved in research.
3. To familiarize them with the techniques and conventions of research documentation.

LEARNING OUTCOMES: The students should be able to
1) Identify the basic tools and characteristics of Research
2) Imbibe the necessary skills required to adapt to Research
3) Confidently prepare research documents for both Language and Literature

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

MEANING AND NATURE OF RESEARCH:

1. Key terms: Research, Investigation, exploration, examination, analysis, hypothesis, data, methods and techniques, results and findings.
2. Research skills - Stages of research.
UNIT –II

MATERIALS AND TOOLS OF RESEARCH:
Books, anthologies, thesaurus, encyclopedias, conference proceedings, unpublished theses, newspaper articles, journals, govt. publications, e-journals, web references.

UNIT –III

RESEARCH IN LANGUAGE AND LITERATURE:
Research methods in Linguistics - Research methods in Literature - How research in language is different from research in literature - Emerging areas of research in language and literature - Examples of some prominent literary/linguistic theories: subaltern studies, ecocriticism, second language acquisition, discourse analysis.

UNIT –IV

PROCESS OF RESEARCH:
Formulating the research problem - Extensive survey of relevant literature - Developing Hypothesis - Defining aims and objectives - Collection and Analysis of Data to test the Hypothesis - Drafting Research Report / Thesis – Structure of the Thesis: Chapter Division, MLA Style, Bibliography - Publishing Research: Selecting Appropriate Publication Avenues, Avoiding Plagiarism and Copyright Issues.

UNIT –V

PRACTICAL WORK:
Writing a brief Research Proposal in the area of Language or Literature containing the following:
Research problem, literature survey, hypothesis, aims and objectives, sources of data, plan of data analysis, bibliography.

Text / Reference Books:
INTRODUCTION: This paper aims to introduce students to major concepts of post-colonial theory and practice. It also includes an advanced level selection of classics from various genres of the all-important New literatures which give voice to the long suppressed and distorted voices, experiences, perspectives and cultures of the once colonised peoples.

OBJECTIVES:
1. To expose students to postcolonial theory, writers and texts with a view to interrogating Eurocentric conceptions of culture.
2. To acquaint students with various traditions and dimensions within the New literatures.

LEARNING OUTCOMES: The students should be able to
1) Identify the crucial aspects of postcolonial discourse.
2) Appreciate the contribution of New literatures to English language and literature.
3) Empathise with the subaltern voices which find expression in the literature of the once colonized peoples.
4) Prepare for future study and research in the discipline.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:
1. A Brief Overview of the following:
   Racism, Imperialism, Postcolonial feminism, Migrant literature, Negritude, Diaspora, Hybridity, Mimicry

UNIT-II

POETRY:

UNIT-III

FICTION I:
*George Lamming: In the Castle of My Skin (West Indies)

UNIT-IV

FICTION II:
Mohsin Hamid: The Reluctant Fundamentalist (Pakistan)

UNIT-IV

FICTION III:
Tahmima Anam: A Golden Age (Bangladesh)

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:


INTRODUCTION: This paper attempts to acquaint the students with the historical circumstances that surrounded the introduction of “English in India”. It also clearly discusses how the various indigenous modes of learning were replaced by the dominant western methods of education. It also concerns the domains “English in India” and its relation to Indian English literature.

OBJECTIVES:
1. To acquaint the students with the history and basic concerns of English in India.
2. To enable them to understand its relation to the teaching of English in India and Indian English literature.

LEARNING OUTCOMES: The students should be able to
1) Understand various stages involved in the development of English in India.
2) Identify challenges to and better strategies for teaching English language in India.
3) Appreciate the need to employ English language and Indian English literature in the service of Indian culture and society at large.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

HISTORY OF ENGLISH LANGUAGE TEACHING IN INDIA:
1. Some Important Pre-Independence Landmarks: Macaulay’s Minute-a critique; Woods Despatch (1854); Indian Education Commission (1882); Indian Universities Commission (1902)
UNIT - II

ROLE AND SIGNIFICANCE OF ENGLISH IN INDIA:
Role of English in India - Teaching English as a Second Language in India: Objectives and Practice.

UNIT - III

ENGLISH STUDIES NOW:

UNIT - IV

INDIAN FICTION IN ENGLISH:
Beginnings of the Indian novel in English - Reasons for the late arrival of fiction in India - Factors behind the rise of the Indian novel in English -Themes and Issues in Indian English fiction.

UNIT - V

NATION, CASTE AND CANON:
Indian English literature as a ‘nationalist canon’- Nationalist Historiography - Dalit Writing and Dalit perspective - Indian English Autobiography.

Text / Reference Books:
INTRODUCTION: This paper attempts to acquaint the students with the fundamental concepts, theory and practice of comparative literature. While foregrounding the significance and contemporary relevance of comparative literature, students are also given an opportunity to practice literary comparison of two diverse texts based on a common theme.

OBJECTIVES:
1. To acquaint the students with the fundamental concepts, theory and practice of comparative literature
2. To enable them to practice literary comparison.

LEARNING OUTCOMES: The students should be able to
1) Understand the fundamentals of comparative literature
2) Apply these fundamentals to basic comparative analysis of texts
3) Appreciate the contemporary relevance of comparative literature as a distinct discipline.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

BACKGROUND AND APPROACHES TO COMPARATIVE LITERATURE:
1. Definition of Comparative Literature – Historical Development of Comparative Literature as a Discipline – Scope of Comparative Literature.

2. Comparative Literature in the West: French, German and American Schools - Goethe’s Concept of World Literature.

3. Postcolonial approaches to Comparative Literature - Comparative Literature in the Indian context – Regional and National Literature, Tagore’s concept of “Viswasahitya”.

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UNIT -II

COMPARATIVE LITERATURE: ELEMENTS AND RELEVANCE:

1. Brief Overview of Elements of Comparative Literature: Genealogy, Thematology, Literary Historiography, Influence/Reception, Intertextuality, Comparative Literature and Nation-Building, Comparative Literature and Translation

2. The Need for a Comparative Study of Literature - Its Relevance and Significance in a Multi-lingual Context Today.

UNIT- III

CLASSIC CRITICAL ESSAYS ON COMPARATIVE LITERATURE I:

UNIT- IV

CLASSIC CRITICAL ESSAYS ON COMPARATIVE LITERATURE II:

UNIT V

COMPARATIVE LITERATURE IN PRACTICE:
Remembering the Partition from Both Sides of the Divide:
Background Text: Dominique Lapierre and Larry Collins: Freedom at Midnight

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.
Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Text/Reference Books:
GEL850: SOFT SKILLS FOR SUCCESSFUL CAREERS

INTRODUCTION: The crucial role of soft skills in personal and professional life is universally proven. This paper aims at thorough understanding of the fundamental soft skills and of their practical social and workplace usage. It helps participants to communicate effectively and to carry themselves confidently and in harmony with the surroundings. They also learn how to identify and overcome the barriers in interpersonal relationships, and to employ oral and written communication, teamwork, leadership, problem-solving and decision-making skills, to gain best results. Students would find this course immensely useful for starting and building careers in various domains. It would also equip them to be soft skills trainers themselves.

OBJECTIVES:
1. To acquaint students with all the major aspects of soft skills training.
2. To enable students to understand the theory and practical application of each soft skill through learner-oriented, communicative and task-based modules.
3. To enrich the student’s personality and thereby enhance personal, social and professional productivity and satisfaction.

LEARNING OUTCOMES: The students should be able to
1) Understand the significance and essence of a range of soft skills.
2) Learn how to apply soft skills in a range of routine social and professional settings.
3) Learn how to employ soft skills to improve interpersonal relationships
4) Learn how to employ soft skills to enhance employability and ensure workplace and career success.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.
UNIT - I

GETTING STARTED:

2. Interpersonal Communication: Communication process and barriers; listening skills; body language.
3. Positivity and Motivation: Developing Positive Thinking and Attitude; Driving out Negativity; Meaning and Theories of Motivation; Enhancing Motivation Levels.

UNIT - II

ESSENTIAL CAREER SKILLS I:

1. Interview Skills: Before, During and After the Interview. Tips for Success.
2. Group Discussion: Importance, Planning, Elements, Skills assessed; Effectively disagreeing, Initiating, Summarizing and Attaining the Objective.

UNIT - III

ESSENTIAL CAREER SKILLS II:

1. Writing: Preparing a Resume and Covering Letter; E-mail writing; Report writing; Proposal Writing; Writing of memos, circulars, notice, agenda, minutes of the meeting.

2. Speaking: Essential Phrases for: Arranging appointments, asking for permission, giving instructions; apologizing and offering compensation, making or altering reservations, dealing with requests, giving information about a product.

UNIT - IV

ESSENTIAL CAREER SKILLS III:

2. Time Management – Concept, Essentials, Tips.
3. Decision-Making and Problem-Solving Skills: Meaning, Types and Models,
Group and Ethical Decision-Making, Problems and Dilemmas in application of these skills.

UNIT - V

ESSENTIAL CAREER SKILLS III:

1. Stress Management: Stress - Definition, Nature, Types, Symptoms and Causes; Stress Analysis Models and Impact of Stress; Measurement and Management of Stress
2. Leadership and Assertiveness Skills: A Good Leader; Leaders and Managers; Leadership Theories; Types of Leaders; Leadership Behaviour; Assertiveness Skills.
3. Emotional Intelligence: Meaning, History, Features, Components, Intrapersonal and Management Excellence; Strategies to enhance Emotional Intelligence.

Note:

Each topic in all the above units will be supplemented by practice exercises, classroom activities and projects.

Text / Reference Books:

GEL852: CORPORATE COMMUNICATION

INTRODUCTION: This paper focuses on providing an insight into the area of corporate communication which is of contemporary professional relevance. Students are given a thorough grounding in the essential business communication skills, thus preparing them for the global job market and also enabling them to develop skills required to be corporate communication trainers themselves in the future.

OBJECTIVES:
1. To equip students with the necessary know-how about corporate communication.
2. To enable students to apply various techniques and strategies for effective business communication.

LEARNING OUTCOMES: The students should be able to
1) Identify the crucial aspects of corporate communication.
2) Imbibe the required skills to be effective in terms of communication in the corporate / business sector.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

ESSENTIALS OF COMMUNICATION:
2. Organizational Communication: Process, Types, Media and Networks.
4. Interpersonal Variables of Communication: Exchange Theory, Johari Window, Transactional Analysis.
UNIT - II
IMPROVING EFFECTIVENESS IN COMMUNICATION:

UNIT - III

SPOKEN COMMUNICATION:
1. Listening: Types, Active Listening, Poor Listening, Qualities of a Good Listener.

UNIT - IV

WRITTEN COMMUNICATION:
2. Business E-Mail Writing
3. Writing Memos, Circulars and Notices
4. Business Report Writing
5. Business Proposal Writing

UNIT - V:

ESSENTIAL CORPORATE SKILLS:
1. Effective Meetings: Preparation; Agenda; Conduct of Meetings; Minutes of Meeting.
2. Business Etiquette: Dress Code, Table Manners, Introductions and Partings, Rules of Conversations (Taboo Topics and Offensive Terms)
3. Interviewing skills: Conducting an Interview - Dos and Dont’s
4. Negotiating skills: Basic Principles – Objectives - Dos and Dont’s
5. Team building: Concept of a Team, Building a strong team, Principles of Team Work
Note:

Each topic in all the above units will be supplemented by practice exercises, classroom activities and projects.

Text / Reference Books:

INTRODUCTION: This paper focuses on providing an insight into the practice of effective teaching. The tools used and the different stages involved in the process of good teaching are covered. The characteristics of a good teacher and techniques to follow in the classroom are also elaborately discussed. Students who intend to take up teaching as a career would find this paper quite useful.

OBJECTIVES:
1. To introduce the learners to the concept of ‘effective teaching’ and enable them to understand its various methods.
2. To familiarize the learners with the procedures, techniques and practices involved in classroom teaching.

LEARNING OUTCOMES: The students should be able to
1) Identify the basic tools and characteristics of good teaching.
2) Imbibe the necessary skills required to teach well.
3) Confidently plan and prepare the lessons and execute them successfully in the class.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

INTRODUCTION: The objectives and the characteristics of a good teacher - The role of the teacher in the classroom - Influential factors in teacher’s interpretation.

UNIT - II

CLASSROOM MANAGEMENT: Types of teaching decisions; the nature of classroom decision making; effective classroom management; implications of decision making for effective classroom practice.
UNIT - III

TEACHING METHODS: Lecturing – Demonstrating - Collaborating: Classroom discussion, debriefing, classroom action research, role play, brainstorming - Active Learning - Experiential / Hands-on Learning - Case Method - Observation Method

UNIT - IV

PLANNING THE TEACHING: Planning and writing the lesson plans - Planning the use of audio-visual and digital aids

UNIT - V

TEACHING PRACTICALS:

Students to be given brief language or literature texts for teaching practicals.

Evaluation to be based on: choice of teaching method/s and justification, lesson plan, actual delivery of class and feedback of learners

Note:

Each topic in all the above units will be supplemented by practice exercises, classroom activities and projects.

Text / Reference Books

GEL856: LITERATURE, INDIVIDUAL AND SOCIETY -II

INTRODUCTION: This unique inter-disciplinary paper aims to offer students an advanced selection of classic texts from various genres which show the active involvement and influence of literature in reflecting and enhancing the private and social life of the individual. It paves the way for further study and research in the area.

OBJECTIVES:
1. To expose students to a number of texts which play a crucial role in the private and public life of the individual.
2. To enable students to appreciate the role of literature in the personal and social life of the individual.
3. To foster interest in further research in the field.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the thematic and stylistic significance of texts which dwell upon the personal and social life of the individual.
2) Appreciate the contribution of literature in highlighting the various dimensions of the relationship between individual and society.
3) Grasp the need for inter-disciplinary research in the area.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

RACE:
Novel: Nadine Gordimer: My Son’s Story.

UNIT - II

CLASS:
UNIT - III

GENDER:
*Drama: Poile Sengupta: Inner Laws
Novel: Attia Hosain: Sunlight on a Broken Column

UNIT - IV

RELIGION:
Novel: Githa Hariharan: In Times of Siege

UNIT - V

POLITICS:
Novel: Arundhati Roy: The Ministry of Utmost Happiness

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:
INTRODUCTION: The paper offers a study of the Mahatma as a great writer and orator who left an indelible mark on human consciousness. It offers a comprehensive account of Gandhian ideology, the great writers and literature that shaped Gandhi, Gandhi’s uniqueness of themes and styles as a man of letters and his great impact on literature especially Indian English literature. Students, in the process of learning about Gandhi’s values and his literary masterpieces, shall also come to know him as one of the great communicators of all times.

OBJECTIVES:
1. To introduce students to Gandhi as a writer and orator and to the effective communication strategies employed by him.
2. To familiarize students with the great literary giants who influenced and were influenced by Gandhi.
3. To enable students to critically analyse Gandhian texts.
4. To pave the way for further research in various inter-disciplinary applications of Gandhian thought.

LEARNING OUTCOMES: The students should be able to
1) Understand the contemporary relevance of Gandhian thoughts.
2) Assimilate the greatness of thought and language in the written and spoken words of Gandhi.
3) Grasp the significance of Gandhi as a master communicator.
4) Establish a connection between great literary masterpieces and practical application of values and communication strategies in personal and public lives.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.
UNIT –I

INTRODUCTION:

UNIT –II

GANDHI- THE WRITER:
1. The Master of Prose: “Farewell” from *The Story of My Experiments with Truth* - “What is Swaraj?” from *Hind Swaraj* - “The Philosophy of Non-violence and The Doctrine of the Sword” - *A reply to the poet, Tagore* - “A letter to the Viceroy Inaugurating the Non-Co-operative Movement” - “Extracts from Gandhi’s Diary kept during his residence in Delhi after India had achieved Dominion Status up to the time of his assassination”.


UNIT –III

GANDHI- THE MOVING ORATOR:

UNIT –IV

GANDHI- THE WRITER’S WRITER:
1. Impact of Gandhi on Indian English writing: changes in literary themes and styles.
3. Contemporary relevance of Gandhi in Indian English literature.
UNIT –V

BOOK REVIEWS:


NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

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Reference Books:
INTRODUCTION: This paper focuses on women’s writing as a distinct genre especially in the context of the theory and practice of feminism. It offers a selection of poems, plays and short stories by eminent women writers from across the globe, thus acquainting learners with the thematic and stylistic richness and diversity of women’s writing. The paper aims to showcase the various strategies employed by women writers to give expression to the long suppressed feminine voices and worldviews. It paves the way for further study and research in the area as well as social empathy towards the feminine.

OBJECTIVES:
1. To acquaint students with the various existential issues facing women and the literature produced by this existential anguish.
2. To enable students to appreciate the immense contribution of women to world literature and its contemporary significance.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the aesthetic value and thematic significance of literary works dealing with or produced by women.
2) Empathise with the marginalised and work towards eradication of gender discrimination from society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TO GLOBAL WOMEN’S WRITING:
Feminism: Origin and Growth as a Discipline - Major Women’s Liberation Movements - Sex and Gender - Violence against Women - Feminism and Religion - Feminism and the Nation-State - Feminism and Capitalism - Feminism and Social Institutions and Customs – Ecofeminism - Feminist Literary Theory - Gynocriticism.
UNIT –II

POEMS I:

UNIT –III

POEMS II:
*Alice Walker: Be Nobody’s Darling - *Judith Wright: Naked Girl and Mirror.

UNIT –IV

PLAYS:
Susan Glaspell: Trifles - *Dina Mehta: Brides are not for Burning

UNIT –V

SHORT STORIES:
*Suniti Namjoshi: “From the Panchatantra” from Feminist Fables - Urvashi Butalia: “Women” from The Other Side of Silence: Voices From The Partition of India

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:

INTRODUCTION: This paper focuses on women’s writing as a distinct genre especially in the context of the theory and practice of feminism. It offers a selection of essays and novels by eminent women writers from across the globe, thus acquainting learners with the thematic and stylistic richness and diversity of women’s writing. The paper aims to showcase the various strategies employed by women writers to give expression to the long suppressed feminine voices and worldviews. It paves the way for further study and research in the area as well as social empathy towards the feminine.

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CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TO GLOBAL WOMEN’S WRITING:
Feminism: Origin and Growth as a Discipline - Major Women’s Liberation Movements - Sex and Gender - Violence against Women - Feminism and Religion - Feminism and the Nation-State - Feminism and Capitalism - Feminism and Social Institutions and Customs – Ecofeminism - Feminist Literary Theory - Gynocriticism.
UNIT –II

ESSAYS I:
*Mary Wollstonecraft: Introduction to A Vindication of the Rights of Women -
*Simone De Beauvoir: Introduction to The Second Sex - Helene Cixous: The Laugh of the Medussa.

UNIT –III

ESSAYS II:
*Virginia Woolf: Part Six from A Room of One’s Own - Malala Yousafzai: “Prologue: The Day my World Changed” and “Epilogue: One Child, One Teacher, One Book, One Pen....” from I Am Malala: The Girl Who Stood Up for Education and was Shot by the Taliban.

UNIT –IV

NOVELS I:
Ama Ata Aidoo: Anowa

UNIT –V

NOVELS II:
*Shashi Deshpande: That Long Silence - Muktar Mai: In the Name of Honour

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).
Reference Books:

GEL862: TRIBAL AND DALIT LITERATURE FROM INDIA

INTRODUCTION: This paper focuses on Tribal and Dalit writing as a distinct genre. It offers a selection of classics by eminent writers from across India, thus acquainting learners with the thematic and stylistic richness and diversity of Tribal and Dalit writing. The paper aims to showcase the various strategies employed by these writers to give expression to long suppressed voices and worldviews. It paves the way for further study and research in the area as well as social empathy towards the subaltern.

OBJECTIVES:
1. To acquaint students with the various existential issues facing tribals and Dalits and the literature produced by this existential anguish.
2. To enable students to appreciate the immense contribution of Dalits and tribals to world literature and its contemporary significance.

LEARNING OUTCOMES: The students should be able to
1) Appreciate the aesthetic value and thematic significance of literary works dealing with or produced by tribals and Dalits.
2) Empathise with the marginalised and work towards eradication of race and caste discrimination from society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TO TRIBAL AND DALIT WRITING IN INDIA:
A Brief Overview of the following:

1. Conditions of Tribals in Pre and Post Independence India – Major Issues Facing Tribals – Major Tribal Movements – Major Tribal Languages and Literatures – Major Post Independence Tribal Writers

UNIT - II

POETRY:

UNIT - III

PROSE:

UNIT - IV

SHORT STORIES:

UNIT - V

NOVELS:

NOTE:
1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.
Text Books:
Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

27. Sarangi, Jaydeep, "In Conversation with Kapilkrishna Thakur", Writers in Conversation, Australia.