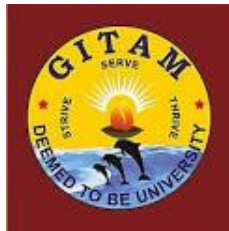


**GANDHI INSTITUTE OF TECHNOLOGY AND MANAGEMENT (GITAM)
(Deemed to be University)
VISAKHAPATNAM * HYDERABAD * BENGALURU**

Accredited by NAAC with A⁺ Grade



REGULATIONS AND SYLLABUS

OF

Master of Arts (M.A.) English

(w.e.f. Academic Year 2020-2021)

M.A. English
A Two Year Full Time Semester Program
Program Code: GHA
REGULATIONS
(w. e. f. 2020-2021 Admitted Batch)

1.0 ADMISSION

1.1 Admission into Two Year Full Time M.A. English program of GITAM (Deemed to be University) is governed by GITAM 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, and basic proficiency in English.

Following are the criteria of selection for admission into M.A. English 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 in English 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 GITAM from time to time.

3.0 CHOICE BASED CREDIT SYSTEM

Choice Based Credit System (CBCS) is followed as per UGC guidelines in order to promote:
Student centered learning

Inter-disciplinary perspective

This provides students an opportunity to enroll for courses of their choice and learn at their own pace.

Course objectives and learning outcomes are specified leading to clarity on what a student would be able to do at the end of the program.

4.0 STRUCTURE OF THE PROGRAM

4.1 The Program consists of

- i. Core Courses - Compulsory (C)
- ii. Discipline Specific Electives (DSE)
- iii. Generic Electives (GE)
- iv. Internship/ Project/ Training (Detailed Report to be submitted in the prescribed format)
- v. Dissertation & viva voce examination

4.2 Each academic year consists of two semesters. The curriculum structure of the M.A. program and the contents for various courses offered are recommended by the Board of Studies concerned and approved by the Academic Council. Each course is assigned a certain number of credits depending upon the number of contact hours (lectures, tutorials or practical) 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 2 or 3 credits
- Project work may be assigned 4 credits

4.4 The MA English program comprises of four semesters spread across two academic years of study.

Table-1

Description of the courses	Compulsory credits required to complete the program
Core Courses (C)	66 Credits
Discipline Specific Elective Courses (DSE)	14 Credits
Generic Elective Courses (GE)	16 Credits
Total	96 Credits

NOTE: A minimum of 96 credits are required for the award of M.A. Degree in English. A student is said to have successfully completed a particular semester of the program of study, when he/she earns all the required credits of that semester, i.e. he/she has no 'F' grade in any subject of that semester.

Semester-wise Structure: MA English

Semester I

S. No.	Course Code	Course Title	Course Category	L T P C
1	GHA-741/	Popular Literature and Culture	GE	2 0 4 4
	GHA-759/	Folk Literature		
	GHA-745	Literature and Film		
2	GHA-747/	Literature of the Margins	DSE	4 0 0 4
	GHA-751/	Translation: Theory and Practice		
	GHA-743	Literary and Cultural Studies		
3	GHA-701	History of the English Language	C	4 0 0 4
4	GHA-703	English Poetry	C	4 0 0 4
5	GHA-705	English Drama	C	4 0 0 4
6	GHA-707	Indian Writing in English	C	4 0 0 4
Total Credits				24

Semester II

S. No.	Course Code	Course Title	Course Category	L T P C
1	GHA-742/	Corporate Communication in English	GE	2 0 4 4
	GHA-746	Travel Writing in English		
2	GHA-744/	English for Specific Purposes	DSE	4 0 0 4
	GHA-748/	Modern Indian Literature in Translation		
	GHA-750/	Comparative Literature		
	GHA-752	Modern European Literature in Translation		
3	GHA-702	Critical Reading and Academic Writing	C	4 0 0 4
4	GHA-704	English Prose	C	4 0 0 4
5	GHA-706	English Fiction	C	4 0 0 4
6	GHA-708	Introduction to Linguistics and Phonetics	C	4 0 0 4
Total Credits				24

Semester III

S. No.	Course Code	Course Title	Course Category	L T P C
1	GHA-841/ GHA-843/ GHA-845	Creative Writing	GE	1 6 0 4
		M.K Gandhi: Literary Influences and Representations		
		Engaging with Literature: A Self Reflective Approach		
2	GHA-891/ GHA-893	Project/ Self Study Course	DSE	0 0 4 2
		Internship/ Training		
3	GHA-801	English Language Teaching: Approaches and Methods	C	4 0 0 4
4	GHA-803	American Literature	C	4 0 0 4
5	GHA-805	Postcolonial Literature	C	4 0 0 4
6	GHA-807	Literary Criticism and Theory	C	4 0 0 4
7	GHA-809	Research Writing	C	1 0 2 2
Total Credits				24

Semester IV

S. No.	Course Code	Course Title	Course Category	L T P C
1	GHA-842/ GHA-844/ GHA-846	Diaspora Literature	GE	4 0 0 4
		Crime Fiction		
		Literature and Gender		
2	GHA-848/ GHA-850/ GHA-802	Introduction to Applied Linguistics	DSE	1 0 6 4
		English Language through Literature		
		Technology for English Language Teaching		
3	GHA-852	Introduction to Semiotics	C	1 6 0 4
4	GHA-804	African-American Literature	C	4 0 0 4
5	GHA-806	Women's Writing	C	4 0 0 4
6	GHA-892	Dissertation	C	0 8 0 4

Total Credits	24
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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/ Internship/ Industrial Training/ Dissertation/ Viva voce etc. are completely assessed under Continuous Evaluation for a maximum of 100 marks, and a student has to obtain a minimum of 40% to secure Pass Grade. Details of Assessment Procedures are furnished below in Table 2.

Table 2: Assessment Procedure

S. No.	Component of Assessment	Marks Allotted	Type of Assessment	Scheme of Evaluation
1	Theory	40	Continuous Evaluation	i) Mid-semester examination: 15 marks ii) Class room seminars /Presentations: 15 marks iii) Quiz/assignment: 10marks

		60	Semester-end Examination	Sixty (60) marks for Semester-end examinations
	Total	100		
2	Summer Internship/ Project/ Training (during the summer vacation after Semester II; report and certificate to be submitted in Semester III)	100	Continuous Evaluation	<ul style="list-style-type: none"> i. Assessment and evaluation is based on Internship completion & performance or Project/ Training completion & performance; grades awarded based on assessment by the Supervisor of Internship/ Project/ Training; Detailed Report on the Internship/ Project/ Training in the prescribed format within the stipulated time, presentation/viva voce on the Internship/ Project/ Training, before a panel of examiners. ii. Submission of Project Completion Certificate from host organization/ Project Supervisor is mandatory. iii. The Report Submission and Viva Voce 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 Semester IV)	100	Continuous Evaluation	<ul style="list-style-type: none"> i. Fifty (50) marks for periodic evaluation on originality, innovation, sincerity and progress of the work, assessed by the Project Supervisor. ii. Fifty (50) marks for final Report, presentation and Viva-voce, defending the Project, before a panel of examiners.

9.0 EXAMINATION DURATION AND PATTERN

9.1 The duration of each theory 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.

S. No.	Pattern	Marks
1.	Section A: Five short answer questions to be answered out of the given eight (At least one question from each unit/Unit of the syllabus will be given; any five of the given eight questions may be answered)	5x4=20 Marks
2.	Section B: Five essay type questions	5x8=40 Marks

	(One question from each unit/ Unit of the syllabus will be given - with Internal Choice - either/or)	
	Total	60 Marks

9.3 VIVA-VOCE:

Viva-Voce examination shall be conducted at the beginning of Semester III for Summer Internship/Project/ Training and at the end of IV semester for the Dissertation.

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

Programme Coordinator: Chairperson/ Internal examiner

One Senior Faculty from the Institute: Member

Project Supervisor/ Faculty from the Institute : Member

10.0 DISSERTATIONS / REPORTS

The candidate shall submit the report at the beginning of Semester III for Internship/Project/ Training and the Dissertation at the end of Semester IV. The same shall be evaluated as per procedure given in Table 2: Assessment Procedure. 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 the stipulated time after 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 Internship/ Project/ Training shall have to improve his report and reappear for viva-voce examination 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

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

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:

$$\text{GPA} = \frac{\Sigma [C \times G]}{\text{-----}}$$

$$\Sigma C$$

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: CGPA required for award of class

Distinction	$\geq 8.0^*$
First Class	≥ 6.5
Second Class	≥ 5.5
Pass	≥ 5.0

*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 academic awards/ prizes instituted by GITAM.

16.0 INTERACTION WITH INDUSTRY

In order to make the MA program more relevant to the student's needs, interaction with experts from the industry/ academics shall be arranged through the following means:

16.1 Guest/ Visiting Faculty

Senior professors and other professionals from related fields shall be invited periodically to serve as guest/ visiting faculty.

16.2 Guest lectures by experts

Experts from relevant industries and senior academicians shall be organized.

16.3 Educational Visits: Students shall be taken on guided **educational visits**. 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.

16.4 Internship/ Project/ Training

Candidates shall undertake a project/ undergo internship/ practical training in an area related to the discipline, for a minimum period of **one month** with prior approval from the faculty concerned. Students would be required to submit a report on the internship under the guidance of a faculty supervisor and appear for a viva-voce examination on the same. Students shall be required to produce a certificate of internship/ project completion obtained from the concerned organization/ project supervisor.

17.0 ELIGIBILITY FOR AWARD OF THE MA DEGREE

17.1 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.

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

17.3 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, internship/project/ training, and dissertation.
- 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.
- d) No disciplinary action is pending against him / her.

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

MA English

Aims of the Program

The MA English program offered at GITAM Hyderabad aims at providing comprehensive education in consonance with GITAM's vision and mission. The program equips students with knowledge, employability skills and a multidisciplinary perspective.

The program is designed to meet the needs of students who wish to pursue research and academic careers. The curriculum takes into consideration the requirements of aspirants of civil services, NET and other competitive examinations. It also prepares students for various positions in the media industry, publishing (writing, editing, and content development), translation, corporate training, advertising, PR and other related fields.

19.0 Program Educational Objectives (PEOs):

The Programme Educational Objectives of the MA (English) are to enable students to:

1. Acquire considerable knowledge of the literary and cultural traditions in English to be able to pursue research in the related fields
2. Gain critical reading and writing skills for academic pursuit as well as for content production in journalistic fields
3. Hone their creative and professional writing skills for professional application in the fields of creative writing, publishing and corporate communication
4. Deepen their understanding of the human situation for professions requiring analysis, evaluation, opinion making and awareness building

19.1 Program Outcomes (POs) and Program Specific Outcomes (PSOs)

At the end of the programme, it is expected that the students

1. Develop their critical faculties to thrive in an academic environment
2. Improve their communication skills to excel in work environments
3. Gain a sound knowledge base that can lead to research in specialized fields of English studies
4. Cultivate creative thinking
5. Acquire intellectual openness
6. Develop cultural awareness
7. Imbibe life skills that promote harmonious life styles
8. Nurture in themselves a desire for lifelong learning
9. Learn to apply critical tools to analyse literary and cultural texts as well as societal issues
10. Apply lessons from literary and cultural traditions to gain a perspective on contemporary issues
11. Gain insights into the fundamentals of English language teaching
12. Relate to people with empathy, employ creative problem-solving strategies and engage meaningfully in a diverse world.

On completion of the program, the student will specifically

1. demonstrate the ability to prepare, organize and deliver content in a variety of formats both in speech and writing for academic and professional use.
2. be able to research various topics, evaluate and ethically use relevant secondary sources, integrate thinking, enquiry and writing skills for a wide range of creative, academic and professional purposes.
3. apply suitable critical and theoretical approaches to the study and analysis of diverse texts.

- gain exposure to representative literary texts in multiple genres from different historical, geographical and cultural contexts.

**GHA741: POPULAR LITERATURE AND CULTURE
(GENERIC ELECTIVE)**

L	T	P	C
4	0	0	4

This course is designed to expose students to various genres of literatures and cultures. An attempt is made to relate literatures to contemporary forms of cultural practices. The course includes popular forms of culture such as film and music along with written forms of literatures. The course adopts a modern approach to literary studies and looks upon culture as an integral part of literature.

Course Objectives:

- Cultivate a critical bent of mind in the learner to analyze popular treatment of themes and ideas in select texts.
- Equip students with the skills to understand the impact of sociopolitical and cultural issues on popular imagination.
- Enable students to study literature in relation to the cultural practices in the society.
- Empower the students with critical tools to analyse popular literary and cultural forms
- Provide them with the techniques to derive insights from the analysis of literary and cultural texts

Course outcomes:

Upon successful completion of this course, students will be able to

- demonstrate a knowledge of the literary and cultural theories
- analyze select literary and cultural texts from different genres
- apply the theoretical knowledge to interpret texts from different perspectives
- write analytical and critical essays on various aspects of literature and culture
- critically review peer writing and secondary sources

Unit I

9 Hours

Introduction: History of popular literature; types of popular literature; history of popular culture; popular literature and identity

Learning Outcomes:

Upon successful completion of this Unit, students will be able to

- Get a thorough understanding of the history of Popular Literature

- Get a thorough understanding of the history of Popular Culture
- Understand the basics of relation between literature and identity
- Apply basic theories of culture in reading literature

Essential Reading:

Bernard Bowron, Leo Marx and Arnold Rose : “Literature and Covert Culture”
 Neil Postman : “Amusing Ourselves to Death: Public Discourse in the Age of Show Business”

Unit II

8 Hours

Popular Culture and the Other: Women and Popular Culture; female stereotypes: representations in popular culture; gender issues in popular culture; Racism and Regionalism in Popular Culture.

Learning Outcomes:

Upon successful completion of this Unit, students will be able to

- Understand the interplay between gender and culture.
- Understand, how gender stereotypes are created in the society.
- Familiarize with basic theories of gender and culture.
- Understand the fundamental issues of racism in everyday life.

Essential Reading:

John Berger : “Ways of Seeing” [An Essay in Images]
 Roland Barthes : “Novels and Children”
 Harper Lee : *To Kill a Mocking Bird*
 Roland Barthes : Extract from *Incidents*
Indiana Jones and the Temple of Doom [Film]
Twilight [Film]

Unit III

9 Hours

(New) Media and Popular Culture: Popular Culture and Advertisements; Cartoons and Comics as Popular Culture; Blogs as Popular Culture; Popular Culture and Folklore

Learning Outcomes :

Upon successful completion of this Unit, students will be able to

- Analyze and understand advertisements as part of a society’s popular culture.
- Analyze and understand cartoons and comics as part of a society’s popular culture.
- Analyze and understand folklore as part of a society’s popular culture.
- Analyze and understand blogs as part of a society’s popular culture.

Essential Reading:

Chrysler's Success Story : "Advertisement as Anecdotes: James Benson & Judith Thorpe" [Anecdote]
 Spike Milligan : Extract from *Robin Hood* [Short Story]
 Excerpts from MAD Magazine [Comics]
Kung Fu Panda [Animation Film]
 Selective Blogs from *The Hairpin* [Blog]

Unit IV**8 Hours**

Popular culture in the West: Representation of popular culture in literature; Representation of popular culture in movies; Multiculturalism; cultural differences and prejudices.

Learning Outcomes:

Upon successful completion of this Unit, students will be able to

- Study the basic theories of representation and culture.
- Understand how popular culture is represented in movies.
- Explore multiculturalism in literature
- Become familiar with the idea of accepted cultural norms and cultural differences.

Essential Reading:

Sir Arthur Conan Doyle : "Silver Blaze"
Terminator II [Film]
 Skeeter Davis : "The End of the World"
 Joyce Carol Oates : "Where are you going, Where have you been?"

Unit V**9 Hours**

Popular Culture in India: Popular culture in literature; popular culture in movies and songs; distinction between 'high culture' and popular culture; role of media in popular culture.

Learning Outcomes:

Upon successful completion of this Unit, students will be able to

- Examine popular culture in literature, movies and songs
- Differentiate between High Culture and Low Culture in a society.
- Understand the political importance of popular culture in media.
- Understand the interplay between High Culture and Media.

Essential Reading:

Shobha De : "An Era of Shuddh Hindi Romance Coming Up...?"
 Chetan Bhagat : *Five Point Someone*
3 Idiots [Film]
English Vinglish [Film]
Dum Maaro Dum (Hare Rama Hare Krishna) [Song]

Dum Maaro Dum (Dum Maaro Dum) [Song]

Suggested Reading/ Reference Books:

- Bowron, Bernard Leo Marx, & Arnold Rose" Literature and Covert Culture" from Handy, William. J., Max Westbrook. Ed. *Twentieth Century Criticism: The Major Statements*. New Delhi: Life and Light Publishers, 1974. 409-418. Print.
- Berger, John. *Ways of Seeing*. London: British Broadcasting Corporation, 1972. Print.
- Barthes, Roland. "Novels and Children" from Barthes, Roland, Trans. Annette Lavers. *Mythologies*. New York: The Noonday Press, 1957. Print.
- Fielding, Helen. *Bridget Jones's diary*. London: Picador, 1996. Print.
- Lee, Harper. *To Kill a Mocking-Bird*. London: Arrow Books, 1960. Print
- Barthes, Roland. *Incidents*. Berkeley: University of California Press, 1992. Print.
- Indiana Jones and the Temple of Doom*. Dir: Steven Spielberg. Perf: Harrison Ford, Kate Capshaw, Jonathan Ke Quan. Paramount Pictures, 1984. DVD.
- Twilight*. Dir: Catherine Hardwicke. Perf: Kristen Stewart, Robert Pattinson, Billy Burke. Summit Entertainment, 2008. DVD.
- Benson, James & Judith Thorpe. "Chrysler's Success Story: Advertisement as Anecdotes". *The Journal of Popular Culture*. 25:3. (Winter 1991): 125-134. Print.
- Berg, Dave. *MAD's looks at the USA*. New York: Warner Books, 1964. Print.
- Kung Fu Panda*. Dir: Mark Osborne, John Stevenson. Perf: Jack Black, Ian McShane, Angelina Jolie (voices). Dreamworks, 2008. DVD.
- Groban, Hilary Fischer. "How to Survive a 10-Hour flight like a lady." Web Blog Post. *The Hairpin*. N.P. 20 September 2011. Web. 21 August 2014.
- Milligan, Spike. *Robin Hood*. London: Virgin Publishing, 1998. Print.
- Doyle, Arthur Conan. "Silver Blaze." 1892. *Eastoftheweb*. N.P. N.D. Web. 18 August 2014.
- Salinger, J.D. *The Catcher in the Rye*. 1945. London: Penguin Books, 2010. Print.
- Terminator 2: Judgement Day*. Dir: James Cameron. Perf: Arnold Schwarzenegger, Linda Hamilton, Edward Furlong. Carolco Pictures, 1991. DVD.
- Davis, Skeeter. "The End of the World". Good Time, 1962. *Songlyrics*. N.P. N.D. Web. 10 August 2014.
- Oates, Joyce Carol. "Where Are You Going, Where Have You Been?". 1966. *Umn.edu*. N.P. N.D. Web. 12 August 2014.
- De, Shobhaa. An Era of Shuddh Hindi Romance Coming Up...?" *shobhaadeblogspot*. N.P. 22 June 2014. Web. 9 August 2014.
- Bhagat, Chetan. *Five Point Someone*. New Delhi: Rupa Publications, 2004. Print.
- 3 Idiots*. Dir: Rajkumar Hirani. Perf: Aamir Khan, Sharman Joshi, R. Madhavan. Vinod Chopra Productions, 2009. DVD.
- English Vinglish*. Dir: Gauri Shinde. Perf: Sridevi, Adil Hussain, Mehdi Nebbou. Curbside Films, 2012. DVD.
- Bakshi, Anand. "Dum Maaro Dum." *Hare Rama Hare Krishna*. Saregama, 1971. *Hindigeetmala*. Web. 11 August 2014.
- Sahni, Jaideep. "Dum Maaro Dum." *Dum Maro Dum*. T- Series, 2011 *Hindigeetmala*. *Lyricsmint*. Web. 10 August 2014.
- Helen Fielding: *Bridget Jones' Diary* [Novel]
- J D Salinger: *The Catcher in the Rye* [Novel]

**GHA-749: FOLK LITERATURE
(GENERIC ELECTIVE)**

**L T P C
4 0 0 4**

The myths, legends, epics, fables and folktales that are passed down by the word of mouth through generations constitute the corpus of Folk Literature. This course introduces students to the study of folklore, its occurrence in daily life, and the analysis of its use in culture. Folk literature embodies a culture's belief system and reflects the values held in respect within a community. This course aims to initiate the students into the world of folklore and literature through the study of various folklore genres, including folk speech, superstitions, folktales, contemporary legends, Internet memes, material culture, and musical traditions.

Course Objectives:

1. Introduce students to the various theories of folklore,
2. Equip them with key concepts of folklore
3. Build awareness among them about the development of folkloristics as a subject.(
4. Explore folklores, fairy tales, folk music, folk dance, folk theater, urban and cyber legend from a literary perspective.
5. Study contemporary applications of folklore as they relate to the formation and maintenance of individual and group identity, belief, tradition, performance, stereotypes, and public display.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. understand the role of Folk literature in a society
2. demonstrate critical engagement with the ever changing and evolving corpus of folk literature
3. recognize, identify, and analyze the forms of verbal, customary, and material folklore encountered in daily life
4. understand folklore research methods including comparative research, folklore collecting, documentation, and interpretation
5. write essays based on their understanding of the relationship between folk groups, folklore genres, and the issues they express

Unit I

9Hours

Introduction to Folklore: Folkloristics: evolution and growth; history of folklore studies: Grimm Brothers, Kaarle Krohne, Mary Alicia Owen, A.K. Ramanujan; Stith Thompson, Vladimir Propp, folklore scholars from the Prague School

Learning outcomes:

- Students will understand the evolution and growth of folklore literature
- Students will be aware of history of folklore
- Students will be able to analyze folklore studies

- Students will learn about world folklore

Unit II

8 Hours

Approaches to Folklore Studies: Psychoanalytic Approach to Folklore, Feminist Approach to Folklore, Monogenesis and Polygenesis Theory, Finnish Method, Solar-Mythology Theory, Contextual Theory, Functionalism Theory, Performance Theory

Learning outcomes:

- Students will be able to analysis folklore
- Will be able to understand folklore from feminist view point
- Will be able to distinguish Monogenesis and Polygenesis theory
- Will be able to apply various theories to folklore literature.

Unit III

9 Hours

Field Methods and Studies: Statement and analysis of the problem; pre-field preparation; methods of data collection; interview method, observation method, questionnaires and schedule, indexing and classification, audio-visual methods; processing and digitization of material; report writing

Learning outcomes:

- Will be able to analysis, prepare for pre-field, and collect data
- Will learn interview and observation method
- Will be able to prepare questionnaires and schedule, indexing and classification
- Will be able to present a report

Unit IV

9Hours

Genre and Folklore: Tales, folktale, fairytale, trickster tale, numbskull tale; folk poetry and folk songs: composition, rhetoric, prosody, versification, tune, melody, rhythm, harmony; folk epic; proverb and riddle; folk and colloquial speech: slang, creolization, tongue-twister; urban legends: concept and meaning, revenant narratives, ghost-lore, coke-lore, KFC chain; letters, computer, cyber and cellular lore: folklore of computers, blogs, face-books, riddle-joke.

Learning outcomes:

- Students will learn different genres of folk literature
- Will be able to classify folk literature
- Will develop knowledge about different genres of folk literature
- Will be able to categorize modern genres of folk literature

Unit V

8Hours

Folklore and its commodification: Folklore and market forces, the mass consumption of folklore.

Learning outcomes:

- Will study the impact of folklore
- Will understand the impact of folklore and market force
- Will be able to study mass consumption of folklore
- Will understand commodification of folklore

Suggested Reading/ Reference Books:

- Propp, V.J. *Theory and History of Folklore*, 1984.
 - - . *Morphology of the Folktale*, 1968.
 B, Toelken. *The Dynamics of Folklore*, 1996.
 Claus, Peter J. and Frank J. Korom. *Folkloristics and Indian Folklore*, 1991.
 Dundes, Alan. *Essays in Folkloristics*, 1978.
 - -. *Interpreting Folklore*, 1980.
 Dorson, Richard M, ed. *Folklore and Folklife: An Introduction*, 1980.
 George, Robert and Jones, Michel Owen. *Folkloristics: An Introduction*, 1994.
 Handoo, J. 1989. *Folklore: An Introduction*. Mysore: CIIL.
 - - - . *Folklore in Modern India*, 1998.
 -- - *Theoretical Essay in Indian Folklore*, 2000.
 Dorson, R.M. ed. *Folklore and Folklife: An Introduction*, 1980.
 Foley, John Miles. 1990. *Traditional Oral Epic*. California: University of California Press.
 Hollis, Susan T. *Feminist Theory and the study of Folklore*, 1993.
 Bartis, P. *Folklife and Field Work: A layman's Introduction to Field Techniques*, 1980.
 Jackson, B. *Field Work*, 1987.
 Islam, Mazrul. *Folklore, the Pulse of the People.*, 1985.
 ---. *Theoretical Study of Folklore: Context, Discourse and History*, 1998.

**GHA-745: LITERATURE AND FILM
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

The course is designed to give students a chance to study literature and films alongside each other, considering important connections and differences between these art forms. Literature has influenced the plots of films since the medium became popular. While some of them acknowledge the direct influence and others fail to do so, the undercurrents are always felt. This course introduces adaptation studies and various allied concepts.

Course Objectives:

1. Introduce the concepts of filmic representation,
2. Provide an understanding of the processes of adaptation and translation,
3. Enable them understand author vs auteur.
4. Facilitate an understanding of the concepts in adaptation studies using texts and films.
5. Empower them to critically examine the techniques and strategies used in various adaptations and the purposes they serve.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. understand how literature and filmic representation of literary texts evolve and influence each other
2. demonstrate a critical approach when dealing with filmic representation
3. write analytical and reflective essays comparing and distinguishing between literary texts and their filmic representations
4. critically review peer writing and secondary sources
5. examine the impact of literature and film on society

Unit I

9 Hours

Introduction: Defining filmic representation; Necessity of filmic representation; Example of filmic representation; Re-creation of setting; Re-creating (re-imagining) imaginary landscapes: Malgudi

Learning outcomes:

- Students will understand the different genres and forms of representation
- Students will familiarise themselves with the idea of representation in different generic forms
- Students will familiarise themselves with an instance of a text when it is adapted into a film with specific focus on the particularities involved in generic migration
- Students will be able to practically analyse a film adaptation thereby noticing the differences and similarities

Essential Readings

Brian McFarlane	: “Backgrounds, Issues and a New Agenda”
Mary H. Snyder	: “Why Teach Literature-to-Film Adaptation Analysis? Why Learn It?”
R K Narayan	: “A Horse and Two Goats” [Short Story]
Shankar Nag	: <i>A Horse and Two Goats</i> [Film]

Unit II

8 Hours

Filmic Representation as Translation from Text to Film: Adaptation and loyalty; Is fidelity desirable?; Sanctity of author in adaptation; Sanctioning of filmic representation (examples); Wodehouse and Dahl and translating text to film

Learning outcomes:

- discuss the concept of translation with respect to adaptation
- critically engage with the question of fidelity with adapted works
- elaborate on the concept of loyalty to a text
- The student will establish a connection among literature, film and society, and they will learn how different generic representations work with them.

Essential Readings

Deborah Cartmell and Imelda Whelehan	: “Harry Potter and the Fidelity Debate”
P.G. Wodehouse	: “The Truth about George” [Short Story]
David Askey	: <i>The Truth about George</i> [Film]
Roald Dahl	: “Lamb to the Slaughter” [Short Story]
Robin Chapman	: <i>Lamb to the Slaughter</i> [Film]

Unit III

9 Hours

Adaptation Vs Translation: Differences between adaptation and translation; Politics of adaptation; Re-imagining literary text; Challenges of adaptation; Differences between text and film (examples); Bradbury and Henry and deviations from literary text

Learning outcomes:

- distinguish between the concepts of adaptation and translation
- demonstrate an understanding of the politics of adaptation
- evaluate the differences between a text and a film
- Students will form clear distinction about the concepts of adaptation and translation

Essential Readings

Jack Boozer	: “The Screenplay and Authorship in Adaptation”
Ray Bradbury	: “The Dwarf” [Short Story]
Costa Botes	: <i>The Dwarf</i> [Film]

O Henry : “The Last Leaf” [Short Story]
Shyam Benegal : *The Last Leaf* [Film]

Unit IV

8 Hours

Author Vs Auteur: Director as creator; Director Vs Writer

Creative differences and issues; Challenges of directing one’s own literary text (examples);

Satyajit Ray and the curious case of *Sonar Kella*

Variations from literary text

Learning outcomes:

- distinguish between the concepts of a director and a writer
- demonstrate an understanding of the creative differences and issues that arise
- evaluate the difficulties a writer faces when directing his work
- Students will be able to understand and critically evaluate the concept of authorship and the politics involved in that with respect to any generic representation

Essential Readings

Karen Diehl : “Once upon an Adaptation: Traces of the Authorial on Film”

Satyajit Ray : *The Golden Fortress* [Novella]

Satyajit Ray : *Sonar Kella* [Film]

Unit V

9 Hours

Conclusion: Adaptation as Critique

Adaptation as critique; Importance of context in text; Why adapt literary texts from different milieu?; Comparison of adaptations (examples); Conclusion

Learning outcomes:

- discuss the concept of context in a text
- critically engage with an adapted work as a critique of the original
- elaborate on the importance of adapting literary texts.
- The students will form an awareness about the importance of adaptation and generic migration with regard to the politics and purpose of creative representations of life

Essential Readings

Thomas Leitch : “The Adapter as Auteur”

Sir Arthur Conan Doyle : *The Hound of the Baskervilles* [Novella]

Terence Fisher : *The Hound of the Baskervilles* [Film]

Biren Nag : *Bees Saal Baad* [Film]

Suggested Reading/ Reference Books:

McFarlane, Brian. “Backgrounds, Issues and a New Agenda” from *Novel to Film: An Introduction to the Theory of Adaptation*. By McFarlane. Oxford: Clarendon Press, 1996. Print.

Snyder, Mary. H. "Why Teach Literature-to-Film Adaptation Analysis? Why Learn It?" from *Analysing Literature to Film Adaptations: A Novelist's Exploration and Guide*. By Snyder. London: Continuum, 2011. 239-242. Print.

Narayan, R.K. "A Horse and Two Goats." *Igce.english*. N.P. N.D. Web. 9 December 2015.

"A Horse and Two Goats" *Malgudi Days*. Doordarshan. India. August 1987. Television.

Cartmell, Deborah and Imelda Whelehan. "Harry Potter and the Fidelity Debate" in Aragay, Mireia. Ed. *Books in Motion: Adaptation, Intertextuality, Authorship*. New York: Rodopi, 2005. 37-50. Print.

Wodehouse, P.G. "The Truth About George". 1960. in *The Most of P.G. Wodehouse*. New York: Scribner, 2000. 133-147. Print.

"The Truth About George." *Wodehouse Playhouse*. BBC 2. England. 23 April 1975. Television.

Dahl, Roald. "Lamb to the Slaughter." 1953. *Depa.uni.paris*. N.P. N.D. Web. 9 December 2015.

"Lamb to the Slaughter." *Tales of the Unexpected*. ITV. England. 14 April 1979. Television.

Boozer, Jack. "The Screenplay and Authorship in Adaptation" from *Authorship in Film Adaptation*. By Boozer. Austin: University of Texas. 1-30. Print.

Bradbury, Ray. "The Dwarf." *Proza.ru*. N.P. N.D. Web. 9 December 2015.

"The Dwarf". *The Ray Bradbury Theater*. HBO. Canada. United States. New Zealand. France. 7 July 1989. Television.

Henry, O'. "The Last Leaf." 1907. *Eastoftheweb*. N.P. N.D. Web. 9 December 2015.

"Kalakriti". *Kathasagar*. Doordarshan. India. 1986. Television.

Diehl, Karen. "Once upon an Adaptation: Traces of the Authorial on Film" in Aragay, Mireia. Ed. *Books in Motion: Adaptation, Intertextuality, Authorship*. New York: Rodopi, 2005. 89-106. Print.

Ray, Satyajit. *The Golden Fortress*. 1971. New Delhi: Puffin Books, 2004. Print.

Sonar Kella. Dir: Satyajit Ray. Perf: Soumitra Chatterjee, Santanu Bannerjee. Government of West Bengal. 1974. DVD.

Leitch, Thomas: "The Adapter as Auteur" from *Film Adaptations and its Discontents: From Gone With the Wind to Passion of the Christ*. By Leitch. Baltimore: John Hopkins University Press, 2007. 236-256. Print.

Doyle, Arthur Conan. *The Hound of the Baskervilles*. London: George Newnes. 1902. Print.

The Hound of the Baskervilles. Dir: Terence Fisher. Perf: Peter Cushing, Andre Morell. United Artists. 1959. DVD.

Bees Saal Baad. Dir: Biren Nag. Perf: Biswajeet, Waheeda Rehman. Geetanjali Pictures, 1982. DVD.

Bluestone, George. *Novels into Film: The Metamorphosis of Fiction into Cinema*. Baltimore: John Hopkins University Press. 1957. Print.

Cattyrse, Patrick. "Film (Adaptation) as Translation: Some Methodological Proposals." *Target: International Journal of Translation Studies*. 4 (1992):1 Print.

Marciniak, Malgorzata. "The Appeal of Literature-to-Film Adaptations." *Lingua ac Communitas*. 17 (2007). Print.

Wagner, Geoffrey. *The Novel and the Cinema*. Rutheford: Farleigh Dickinson University Press, 1975. Print.

Welsh, James. M., Peter Lev. Ed. *The Literature/Film Reader: Issues of Adaptation*. Plymouth: Scarecrow Press, 2007. Print.

Zhang, Yinjin. 'From Shakespeare's Drama to Early Chinese Cinema: Authority and Authorship in Literary Translation and Film Adaptation' *Yearbook of Comparative and General Literature*, 54 (2008) pp. 83-102. Print.

**GHA-747: LITERATURE OF THE MARGINS
(DISCIPLINE SPECIFIC ELECTIVE)**

**L T P C
4 0 0 4**

The course provides an overview of the diverse strategies in addressing the issues of race, gender, caste and culture in local, global, personal and political terms. In an era when issues relating to human rights have been under critical focus, literary depictions of the experiences of marginalized groups have acquired great significance. This course opens up avenues to appreciate and mark the significance of literary writings that represent the life and struggle of marginal sections of the society across the globe. One of the significant aims of this course is to mainstream marginal literature without compromising on its *otherness* (largely the identity).

Course Objectives:

1. Highlight and formulate *Marginality*, its historical, social, political, cultural and intellectual underpinnings.
2. Critically analyse select texts with a view to understanding the complexities of marginality.
3. Contest and critique the hegemonic and discriminatory power structures such as caste, class, gender and race.
4. Apply the insights from the course to contemporary contexts
5. Theorise various kinds of marginality in their experience

Course Outcomes:

Upon successful completion of the course, students will be able to

1. understand the concepts of *mainstreams* and *margins*
2. contest and critique forms of marginalization
3. appreciate the urgency, necessity and significance of literature of the margins
4. open up to secular, liberal and democratic values of the society
5. write critical and analytical essays on related topics/ texts

Unit I

9 Hours

Introduction: Voices from the margin; Social, political, intellectual and literary background; marginalized people across the globe; individual and the state; individual and society; select texts

Learning outcomes:

- Students would develop an overall idea of *mainstreams* and *margins*.
- Students would promulgate the idea of *mainstreams* and *margins* for better reception.
- Students would learn to grasp social, political, cultural, intellectual and literary undercurrents of marginality.
- Students would be able to demonstrate the relationship between various power structures and its practices that subjugate the margins.

Essential Reading

Rigoberta Menchu : “Things Have Happened to Me as in a Movie”
Jamaica Kincaid: “Girl”

Unit II

8Hours

Race: Mapping the background; ailments of race; ethnoscapes; racial discrimination; aboriginals; autobiographical elements of the authors; introduction to author and genre; critical analysis and interpretation of select texts

Learning outcomes:

- Students would develop a background to understand race.
- Students would familiarize and engage with the questions of race and racial discrimination.
- Students would critically analyse literary texts to understand and question the hegemonic power structures within which race becomes an important issue.
- Students would be able to form knowledge around concepts like indigenous, aborigines, tribes etc.

Essential Reading

Sally Morgan: *The Place* (1987)

Unit III

9Hours

Caste: Historical context: Dalit writings; voices and views from the margin; inheritance and embedded structures; autobiographical elements; introduction to the authors and genre; critical analysis and interpretation of texts

Learning outcomes:

- Students would unfold the meaning and nature of caste.
- Students would grasp the historical context of caste and caste discrimination.
- Students would imbibe the necessity of Dalit movement.
- Students would familiarize themselves with the emergence of Dalit writings.
- Students would learn about various forms of Dalit literature: autobiography/self-narrative/memoir, poems, short-stories, novels etc.

Essential Reading

Bama: *Sangati* (1994)

Unit IV

9Hours

Class: Instruments of subversion; intersection of class, caste and gender in literature; authenticity of experience: mapping multiple marginalities; introduction to the authors and genre; critical analysis and interpretation of texts

Learning outcomes:

- Students would be able to define *class* at a conceptual level.
- Students would demonstrate and explain the understanding of class across cultures.
- Students would construct knowledge about capital and capitalistic structure.
- Students would explain and criticize labour market policies.

***Essential Reading**

Earnest Jones : “The Songs of the Classes” (Poem)
James Oppenheim : “Pittsburgh” (Poem)
Louis Untermeyer : “Caliban in the Coalmines” (Poem)
John G. Neighardt : “Cry of the People” (Poem)
Oscar Wilde : “The Model Millionaire” (Short Story)

Unit V

9 Hours

Gender: Gender trouble; marginal literature and gender

Learning outcomes:

- Students would define and discuss gender in its real sense (third gender/female/male).
- Students would draw contrast between lesbian/gay/bisexual/transgender.
- Students would explain the necessity of female/third gender marginal voices.
- Students would highlight problems related to these genders and identify gender roles

***Essential Reading**

Simone de Beauvoir : The Second Sex. “Introduction”
Maya Angelo : “Phenomenal Woman” (Poem)
Alice Walker : “Brothers and Sisters” (Essay)
George Bernard Shaw : Pygmalion (Play)

Suggested Reading/ Reference Books:

Anand, S., ed., *Annihilation of Caste: The Annotated Critical Edition B. R. Ambedkar*. New Delhi: Navayana Publishing Pvt. Ltd., 2014. Print.
Bird, Carmel, ed. *The Stolen Children: Their Stories*. Sydney: Random House, 1998. Print.
Gates, Henry Louis (ed). *Reading Black, Reading Feminist: A Critical Anthology*. New York: Penguin, 1990.
Hooks, Bell. *Ain't I a Woman: Black Women and Feminism*. London: Pluto Press, 1982. Print.
Memmi, Albert. *Racism*. London: University of Minnesota Press, 2000. Print.
Mukherjee, Alok. Trans. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Sharan Kumar Limbale. Mumbai: Orient Longman, 2004. Print.
Tippie, B.S. Er. *Dalits through the Ages*. New Delhi: KK Publications, 2012. Print.

**GHA-751: TRANSLATION: THEORY AND PRACTICE
(DISCIPLINE SPECIFIC ELECTIVE)**

**L T P C
4 0 0 4**

This course is designed to introduce students to translation theory and practice. It involves the study of the evolution of the concept of translation and the various strategies used in the process. It also explores different approaches to translation and develop an understanding of the links between theory and practice. With a focus on recent research, students will develop an awareness of the wider cultural, ethical and professional contexts of translation.

Course Objectives:

1. To introduce students to translation studies as a separate discipline of knowledge
2. To develop their contrastive knowledge and critical thinking skills.
3. To increase students' awareness of the nature of translation
4. To create interest among them to independently pursue translation theory issues.
5. Enable students to deal with translation as a linguistic procedure and as a socially constructed and oriented activity.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. increase awareness related to social functions of translation
2. link translation theory and practice
3. follow the ethics in Translation Studies and academia in general
4. demonstrate skills in oral and written communication to present works in translation
5. critically apply theories in interdisciplinary or creative projects and develop intellectual independence of true scholarship

Unit I

9 Hours

Introducing Translation - Source language and Target language; Translatability; loss of meaning; purpose and importance of Translation; Translation: Nature and types - metaphor, paraphrase, bilingual/ multilingual, collaborative translation, Back translation; Rewriting

Learning outcomes:

After completion of this unit, the students will

- become familiar with historical overview of translation theory
- acquire knowledge of translation theory; nature and types of translation
- be able to examine notions of translatability
- understand translation and transcreation

Unit II

8 Hours

Approaches and theories of Translation; history and evolution of translation; politics of Translation

Learning outcomes:

After completion of this unit, the students will develop

- awareness of Translation theory: introduction
- awareness of historical overview
- understand evolution of translation
- demonstrate knowledge of translation: approaches-linguistic (Nida, Jakobson), cultural

Unit III

9 Hours

Translator's craft - discussing specific issues of translating texts based on their form, content and language in use; cultural and ideological issues in translation

Learning outcomes:

After completion of this unit, the students will be able to

- demonstrate knowledge of translation - Culture and Politics
- understand cultural issues in translation
- understand ideological issues in translation
- debate on specific issues of translating texts

Unit IV

8 Hours

Reviewing English translations of select vernacular texts: Untouchable Spring (Antarani vasantham), One Part Woman (Madhorabagana)

Learning outcomes:

After completion of this unit the students will be able to

- distinguish between the original and translated text
- understand the importance of different vernaculars
- examine notions of translatability
- analyze equivalence and problems involving equivalence

Unit V

9 Hours

Study of translations in relation to the original; works translated from the student's mother tongue, or from other languages known to him/her; translation practice: translation of short story/ prose piece/ essay from mother tongue/ other language known to English (1000-1500 words)

Learning outcomes:

After completion of this unit, the students will develop

- ability to study translations in relation to the original

- understand the intricacies of translation
- ability to translate works from mother tongue, or other known languages (1000-1500 words)
- ability to translate different genres from English to mother tongue

Suggested Reading/ Reference Books:

Munday, Jeremy. *Introducing Translation Studies: theories and applications*. Routledge, London. 2001.

Bassnett, Susan. *Translation Studies*. Routledge, London. 2002.

Baker, Mona, editor. *Critical Readings in Translation Studies*. Routledge, London and New York. 2010.

Benjamin, Walter. *The Translator's Task*. Trans. Rendall, Steven. *TTR: traduction, terminologie, redaction*, vol.10, no. 2, 151-165. 1997.

Bassnett, S. & A. Lefevre, editors. *Translation, History and Culture*. Princeton UP, Princeton. 1992.

Venuti, Lawrence. *The Translation Studies Reader*. Routledge, London and New York. 2000.

**GHA-743: LITERARY AND CULTURAL STUDIES
(DISCIPLINE SPECIFIC ELECTIVE)**

**L T P C
4 0 0 4**

This course is designed to provide insights into historical and emergent traditions of literature, culture and thought. Students will be introduced to different approaches in the field of literary studies. Through critical interpretation and analysis of select texts students examine how language mediated through texts allows different ways of knowing and living.

Course Objectives:

1. Expand the knowledge base of students in literary and cultural studies
2. Introduce them to various critical approaches to literary and cultural studies
3. Develop among them an openness of mind towards literatures and cultures of different kinds
4. Encourage students to approach different literatures without prejudice of classifying them as mainstream or marginal.
5. Enable to perceive the world as a conglomeration of different cultures without preconceived notions of any form of hierarchy.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. apply various methodologies in research on literary and cultural studies.
2. be equipped with the skills to read literary texts with a critical approach.
3. read and analyze literature and relate them to various social contexts.
4. identify the political inclinations and cultural importance of literature in a society.
5. recognise in oneself and steer clear of any prejudices towards particular literatures and cultures

Unit I

9Hours

Traditions of Cultural Critique: Legacies of literary humanism; Neo-Marxist critiques of mass culture; High culture/low culture controversies; Consumer culture and advertisement

Learning Outcomes

Upon successful completion of this course, students will be able to

- Understand the fundamentals of Liberal Humanism and its relation with literature.
- Understand the tenets of Marxist critique of literature and culture.
- Analyze and study the significance of cultural specific advertisements and significance in a consumer society.
- Develop the skill to understand the ideological conflict in a society pertaining to cultural differences and its relevance in electoral politics.

***Excerpts from select texts for study and analysis**

Unit II

8Hours

Culturalism and the early Birmingham School: Concepts of encoding and decoding; interdisciplinary approach to the study of culture; Thompson, culture and class; Williams and cultural materialism

Learning Outcomes

Upon successful completion of this course, students will be able to

- Understand what interdisciplinary approach to the study of culture is.
- Look at literature from a cultural studies point of view using the theories proposed by the Birmingham School.
- Introduced to the early cultural studies proponents such as Raymond Williams.
- Understand the relation between class and mass culture.

Unit III

9 Hours

Representation and ideological analysis: Traditional and organic intellectuals; hegemony; reproductions of conditions of production; From Gramsci to Althusser; Semiotics and structuralism; Stuart Hall's encoding/decoding model

Learning Outcomes

Upon successful completion of this course, students will be able to

- Students will be introduced to the Italian Marxist philosopher, Antonio Francesco Gramsci, and his theory of hegemony.
- Study the fundamental principles of Semiotics and structuralism
- Students will be introduced to Stuart Hall's encoding/decoding of culture.
- Students will be introduced to the theory of - Ideological state apparatuses.

Unit IV

8 Hours

The Popular as Resistance: Culture as a means of negotiation; Subculture and the politics of lifestyle; constructing identities of self in relation to the world; identity and practices of everyday life; Fiske and cultural populism

Learning Outcomes

Upon successful completion of this course, students will be able to

- Understand the significance of studying our everyday life as part of popular culture.
- Learn how identities are formed in a society and how every identity is relevant to understand a society.
- Learn the fundamentals of cultural populism.
- Understand the theories of culture with regard to Mass Culture and Subculture

***Excerpts from select texts for study and analysis**

Unit V

9 Hours

Sites: The spatial dimension- nationalism, cultural globalization; urbanization, digital cultures; ‘dromology’; time; language, literature and culture

Learning Outcomes

Upon successful completion of this course, students will be able to

- Study nationalism from a critical point of view.
- Understand how globalization impact national identities.
- Understand what is digital culture and its relevance in the present times.
- Understand the basic theories of nationalism in the context of globalization.

***Excerpts from select texts for study and analysis**

Essential Reading

Martin, Fran (ed.) (2003) *Interpreting Everyday Culture*. London: Arnold.

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

Suggested Reading/ Reference Books:

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

Barthes, R. (1982) *A Barthes Reader*. Edited by S. Sontag. New York: Hill & Wang.

Bennett, A. & Kahn-Harris, K. (2004) *After Subculture: Critical Studies in Contemporary Youth Culture*. New York: Palgrave Macmillan.

Chandler, D. (2007) *Semiotics: The Basics*. 2nd ed. London & New York: Routledge.

Edgar,Andrew and Peter Sedgewick, *Key Concepts in Cultural Theory*, Routledge, 1999

Featherstone, M. (1992) *Consumer Culture and Postmodernism*. London: Sage.

Fiske, J. (1990) *Understanding Popular Culture*. London: Routledge.

Hall, Stuart (ed.) (1997) *Representation: Cultural Representations and Signifying Practices*.

Hebdige, D. (1979) *Subculture: The Meaning of Style*. London: Methuen.

Highmore, B. (2002) *Everyday life and Cultural Theory – An Introduction*. London and New York: Routledge.

Miller, Toby. ed. *A Companion to Cultural Studies*. Blackwell, 2001.

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

Rojek, C. (2003) *Stuart Hall*. Cambridge: Polity Press.

Storey, J. (1999) *Cultural Consumption and Everyday Life*. London: Arnold Press. Swingewood, A. (1977) *The Myth of Mass Culture*. London: Macmillan.

Turner, G. (2003) *British Cultural Studies. An Introduction*. 3rd ed. London: Routledge. Tzanelli,

R. (2007) *The Cinematic Tourist: Explorations in Globalization, Culture and Resistance*. London: Routledge.

Williamson, J. (1978) *Decoding Advertisements: Ideology and Meaning in Advertising*. London: Marion Boyars.

**GHA-701: THE HISTORY OF ENGLISH LANGUAGE
(CORE)**

L T P C
4 0 0 4

Course Description:

The course is designed to trace the development of the English language from its earliest written records to the present day, study the conventional division of the language into Old English, Middle English, Early Modern English and Modern English periods and the salient linguistic characteristics of each period. The linguistic features will include aspects of the spelling, pronunciation, grammar, vocabulary and lexical meaning. Students will also develop the theoretical skills and insights necessary to recognize and describe the progressive evolution of the language throughout and between these periods. Students would be introduced to the socio political history and its impact on the English language and its current status.

Course Objectives:

1. Introduce to the student the specific ways in which English language evolved
2. Equip students with the skills, insights and appropriate theoretical approaches necessary to analyze and describe changes in the structure of the English language from the earliest written records to the present day.
3. Study the growth and development of English Language from its Anglo-Saxon roots to its present status as the world's dominant language.
4. Explore the cultural events and linguistic forces that influenced these changes to make English a World Language.
5. Develop an aptitude in them to notice how language evolves even during one's lifetime

Course Outcomes:

Upon successful completion of this course, students will be able to

1. demonstrate a clear understanding of the changes in English from Old English to Modern English
2. situate major changes in the English language in their socio-political contexts
3. develop the linguistic skills required in the close analysis of individual words, sentences and other texts
4. understand different approaches to the study of the history of the English language
5. use various primary and secondary sources to explore evidences of language change and/or the ideology that has influenced the development of the English language

Unit I

9 Hours

The English Language: An overview: the origins and history of English language; Modern English compared to Earlier English and other languages, external and internal changes; key terms and concepts

Learning Outcomes:

- they become aware of the origins and history of English language
- will be able to compare modern English to earlier English
- analyse the external and internal changes in English language
- distinguish key terms and concepts.

Unit II

8 Hours

From Prehistoric to Old English (450-1150): The Old English sounds, spelling, grammar, dialects, lexicon, morphology and syntax; change in sound, morphology and syntax from Indo-European to Germanic English

Learning Outcomes:

- examine language from Prehistoric to Old English
- become aware of old English sounds, spelling, grammar, dialects, lexicon, morphology and syntax
- understand the change in sound, morphology and syntax
- distinguish between Indo-European and Germanic English

Unit III

9 Hours

From Old to Middle English (1150-1500): Celtic loans; Latin loans; Scandinavian influence; French influence; Middle English sounds, morphology, syntax, word formation, and dialects

Learning Outcomes:

- examine language from Old to Middle English
- study Celtic loans and Latin loans in English language
- analyse Scandinavian and French influence on English language
- familiarity with morphology, syntax, word formation, and dialects

Unit IV

8 Hours

Early Modern (1500-1700) to Present/Modern English (1700 to present): Early Modern English spelling and sounds, morphology, syntax, lexicon; modern English spelling and sounds, morphology, syntax, lexicon; attitudes towards linguistic differences

Learning Outcomes:

- examine language from Early Modern to Modern English
- identify Early Modern English spelling and sounds, morphology, syntax, lexicon
- identify modern English spelling and sounds, morphology, syntax, lexicon
- compare attitudes towards linguistic differences

Unit V

8 Hours

English around the World: External history and sources; spelling and sounds, grammar; the lexicons of the World Englishes; English-influenced the Pidgins and Creoles; impact of the spread of English.

Learning Outcomes:

- analyse English around the World
- review external history and sources
- examine spelling and sounds, grammar; the lexicons of the World Englishes
- comprehend the spread of English language and its influence

Essential Reading

Baugh, Albert C. and Thomas Cable. A History of the English Language. Routledge: London, 2003.

Suggested Reading/ Reference Books:

Wood, F.T., An Outline History of the English Language. Trinity Press. 2015.

Crystal, David, The Stories of English. Penguin Books. 2004

Algeo, John. The Origins and Development of the English Language. Sixth Edition. California, Wadsworth Publishing, 2009.

Gelderen, Elly van. A History of the English Language. John Benjamins Publishing Company, Amsterdam / Philadelphia: 2006.

Barber, Charles. The English Language: A Historical Introduction. Cambridge University Press, 2000.

Cable, Thomas. A Companion to Baugh and Cable's History of the English Language. Prentice Hall, New Jersey: 2002.

Fitzmaurice, Susan M. and Donka Minkova. Studies in the History of the English Language IV: Empirical and Analytical Advances in the Study of English Language Change. London/ New York: Mouton de Gruyter, 2008.

McCrum, Robert. Et al. The Story of English. London: Penguin Publishers, 1993.

**GHA-703: ENGLISH POETRY
(CORE)**

L T P C
4 0 0 4

The course is designed to enable students study the major poets and influential movements by of various periods in English Literature with close readings of select works. It presents a coherent view of English poetry across the ages by providing an opportunity for the reading and critical analysis of different poetic forms written in English.

Course Objectives:

1. Enable students to study and appreciate poetic works representing a variety of styles and trends from major literary periods and movements.
2. Broaden and deepen the students' critical engagement with English poetry and its sociopolitical and cultural contexts.
3. Acquaint students with the stylistic features specific to poetry as a literary genre
4. Provide them an opportunity to explore texts ranging from the canonical to the popular and the contemporary
5. Develop the acumen to observe how societal developments impact the kind of poetry that is produced in that milieu.

Course Outcomes:

Upon successful completion of this course, students are expected to

1. identify and describe the stylistic features of select works
2. interpret and analyze the critical ideas, values, and themes that appear in select texts
3. understand the impact societal developments have on poetry
4. understand how poetic works can inform and impact culture and society
5. write analytical and reflective essays on select works

Unit I

8 Hours

Introduction to Poetry and the Chaucerian Period: Elements of poetry; an overview of English poetry in the Anglo-Saxon period; influence of French poetry; Chaucer and his impact on English poetry; characteristic features

***Essential Reading**

Geoffrey Chaucer (1343-1400) : The Prologue to *Canterbury Tales* (Modern Version)

Learning Outcomes:

- understand and appreciate poetry as a literary art form
- learn how to analyze the various elements of poetry, such as diction, tone, form, imagery, figures of speech, symbolism, subject and theme
- recognize the rhyme, rhythm, meter and other musical aspects of poetry

- critically appreciate The General Prologue to Chaucer’s *Canterbury Tales*

Unit II

8 Hours

Poetry in Historical Context: Renaissance; Reformation and Restoration; characteristic features of poetry during those times; the nation state; scientific revolution; select poetic forms: the sonnet and the epic

*Essential Reading

Edmund Spenser (1553-1599) : *Amoretti* Sonnets (1, 54, 75)

Philip Sidney (1554-1586) : *Astrophel and Stella*- Sonnets: 1- “Loving in truth”;
31- “With how sad steps”

William Shakespeare (1564-1616) : Sonnets: 18 “Shall I compare thee to a summer’s day?”
94 “They that have power to hurt and will do none”
116 “Let me not to the marriage of true minds”

John Milton (1608-1674) : *Paradise Lost*, Book I

Learning Outcomes:

- obtain an overview of the historical, socio-cultural, political, and religious influences on British poetry during the Elizabethan period and the age of Milton
- demonstrate knowledge of the characteristic features of poetic forms such as the epic and the sonnet
- understand and analyze the use of major poetic devices such as metaphor, imagery, types of metrical patterns and rhyme in the select works
- make presentations and write essays based on critical analysis of *Paradise Lost* Book I and select sonnets

Unit III

9 Hours

Metaphysical Poets: What is meant by Metaphysical in the context of poetry; significance and characteristic features; major poets; the Elegists

*Essential Reading

John Donne (1572-1631) : “The Canonization”

Andrew Marvell (1621-1678) : “To His Coy Mistress”

Learning Outcomes:

- appraise and locate the select works of metaphysical poets within literary and cultural contexts
- apply background knowledge of the historical, social, and religious context of the select poems to their critical analysis
- develop an appreciation for language and its connotations used in select poems
- critically analyse metaphysical poetry, its originality of ideas and inventive use of conceits

Unit IV

9 Hours

Romantic Movement and Victorianism: Romanticism and its impact on English poetry; Victorian Period and the status of poetry; characteristic features of Romantic and Victorian poetry; glorification of nature; emotion and individualism; science and religion; faith and skepticism; select poetic forms: the Ode and the Elegy; major poets

*Essential Reading

William Wordsworth (1770-1850)	: <i>The Prelude</i> , Book I
John Keats (1795-1821)	: “Ode to a Nightingale”, “Ode on a Grecian Urn”
Alfred Tennyson (1809-1892)	: “Ulysses”, “The Lotus Eaters”
Matthew Arnold (1822-1888)	: “The Scholar Gipsy”
Gerard Manley Hopkins (1844-1889)	: “Pied Beauty”; “The Windhover”

Learning Outcomes:

- demonstrate knowledge of the aspects of lyric poetry through presentations and essays on the select poetic works
- understand, compare, contrast the characteristic features of Romantic and Victorian poetry
- identify themes, formulate questions, and critically engage with the select texts
- critically evaluate the poems and relate them to real life contexts

Unit V

8 Hours

Modern and Postmodern Poetry: Modernism; symbolism; imagism; impact of the World Wars

*Essential Reading

W.B. Yeats (1865-1939)	: “Sailing to Byzantium”; “No Second Troy”
T.S. Eliot (1888-1965)	: <i>The Waste Land</i>
Philip Larkin (1922-1985)	: “Church Going”; “Next, please”.

Learning Outcomes:

- interpret texts with attention to social relevance, complexity, and aesthetic value
- understand and discuss the significance of the historical period on a poetic work by analyzing the effects of the major events of the period
- develop a critical understanding of how poetry can both uphold and resist existing structures of power
- respond perceptively and critically to the select works as well as analyses of the same by critics

Suggested Reading/ Reference Books:

Ford, Boris ed. *The Age of Chaucer and From Donne to Marvell in The Pelican Guide to English Literature*. Harmondsworth: Penguin Books, 1976.

Frye, N: *The Return of Eden: Five Essays on Milton's Epics*, Toronto: University of Toronto Press, 1965

George, Jodi Anne. *Geoffrey Chaucer: The General Prologue to the Canterbury Tales*, Columbia, Columbia University Press, 2000

Milton, John. *Paradise Lost and Other Poems*, Signet Classic (Penguin Group), with introduction by Edward M. Cifelli, Ph.D. and notes by Edward Le Comte. New York, 2000.

Parry, G.: *The Seventeenth Century: The Intellectual and Cultural Context of English Literature*. Harlow: Longman, 1989.

Rajan, B. *Paradise Lost and the Seventeenth Century Reader*, London: Chatto & Windus, 1974

Rivers, Isabel. *Classical and Christian Ideas in English Renaissance Poetry*. London: Penguin Books, 1979.

Rogers, Pat. *The Cambridge Companion to Alexander Pope*, Cambridge, Massachusetts: Cambridge University Press, 2007

Sherwood, T. G. *Fulfilling the Circle: A Study of John Donne's Thought*, Toronto, Toronto Press, 1984

Thomas, P.R. *The General Prologue: G Chaucer*, University of Oklahoma Press -1993

Manning, Peter: *Reading Romantics: Texts and Contexts*, New York, Viking, 1990

Marsdon, K: *The Poems of Thomas Hardy*, London, Macmillan, 1997

Matthews, D, ed. Keats: *The Critical Heritage*. London: Routledge and Kegan Paul, 1971.

Neil, E: *Trail by Ordeal: Thomas Hardy and the Critics*, Drawer, Columbia Camden House, 1999

Paulin, T. *The Poetry of Perception*, London, Macmillan, 1990

Stubbs, John. *Donne: The Reformed Soul*, New York, Viking, 2006.

Thompson, E.P. *Witness Against the Beast and Moral Law*, Cambridge, Harvard University Press, 1993.

Vendler, Helen: *The Odes of John Keats*. Cambridge: Harvard University Press, 1983.

**GHA-705: ENGLISH DRAMA
(CORE)**

L T P C
4 0 0 4

The course is designed to introduce the students to the development of English theatre from the Elizabethan period to the late twentieth century drama. It explores the social, political, economic and intellectual backgrounds through close reading and analysis of representative texts of different periods.

Course Objectives:

1. Acquaint students with Latin, Greek, French and Irish influences on English drama
2. Enable them to get an insight into the evolution of English drama
3. Provide the opportunity for them to study the growth of English drama from the University Wits of the sixteenth century to the realist and absurd drama of the twentieth century.
4. Introduce the students to major dramatists in English, through the reading of seminal plays.
5. Develop in the students the critical ability to interpret, analyze and evaluate literary plays.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. understand the transition, influences, and differences in the development of English drama
2. use the strategies of reading to comprehend, analyze, interpret and evaluate select plays
3. write analytical and reflective essays on select works
4. critically review peer writing as well as select secondary sources
5. understand and be capable of commenting on the influence of socio-cultural, economic and political developments on drama

Unit I

9 Hours

University wits and Shakespeare; English Mystery and Morality Plays; Renaissance: The Elizabethan and Jacobean periods; the Elizabethan theatre; major playwrights of Elizabethan England; Revenge Tragedy; select plays

Learning outcomes:

- identify the historical and socio-political conditions that shaped the literary works of the Renaissance period.
- explain the important literary movements of the Elizabethan age.
- understand the characteristic features of English Renaissance drama.
- analyse the select texts critically.

***Essential Reading:**

Ben Jonson (1572-1637)

: *Volpone*

John Webster (1580-1634) : *The Duchess of Malfi*

Unit II

8 Hours

The Closure of Theatres; The Court Masque; Restoration Drama; Senecan Tragedy- Characteristic features; select plays

Learning outcomes:

- demonstrate knowledge of the political and social contexts in which plays were produced during the Elizabethan period.
- distinguish the features of Renaissance from Restoration dramatic styles.
- summarize and analyse the prescribed plays.
- Evaluate the modern drama and its themes

*Essential Reading:

William Shakespeare (1564-1616) : *Hamlet*
Christopher Marlowe (1564-1593) : *Doctor Faustus*

Unit III

9 Hours

Restoration of Monarchy and its effects on the English theatre; French influences on English restoration theatre; Heroic Drama- Characteristic features; The Comedy of Manners

Learning outcomes:

- define terms such as Comedy of Manners, Heroic Drama
- explain the characteristic features of English theatre after Restoration of Monarchy and French influences.
- interpret similarities and differences in the style of major dramatists of the period.
- explore different ways of interpreting the prescribed play.

*Essential Reading:

William Congreve (1670-1729) : *The Way of the World*
Richard B. Sheridan (1751-1816) : *The Rivals*

Unit IV

8 Hours

History of Modern drama in English literature; The Irish Movement; Play of Ideas; Impressionism; Expressionism

Learning outcomes:

- demonstrate understanding of social and political movements that shaped the modern theatre.
- analyse and interpret texts through dramatic devices.
- comprehend and analyse the stylistic and thematic devices through the plays prescribed for study.

- explore the impact of art movements such as Existentialism, Expressionism, Impressionism.

***Essential Reading:**

J.M. Synge (1871-1909) : *The Playboy of the Western World*

John Osborne (1929-1994) : *Look Back in Anger*

Unit V

8 Hours

Realist drama; Search for identity: Theatre of the Absurd; the ‘new wave’ playwrights; Theatre in the sixties and beyond

Learning outcomes:

- develop a critical perspective on the social and political movements that shaped the theatrical works after nineteen sixties.
- explore the style and techniques employed by the ‘new wave’ playwrights.
- interpret the dramatic devices of Realist Drama and the Theatre of Absurd.
- use the strategies of reading to comprehend, analyze, interpret and evaluate select plays.

***Essential Reading:**

G. B. Shaw (1856-1950) : *Pygmalion*

Samuel Beckett (1906-1989) : *Waiting for Godot*

Suggested Reading/ Reference Books:

Thomas Kyd (1558-1594) : *The Spanish Tragedy*

Thomas Dekker (1572-1632) : *The Shoemaker’s Holiday*

John Dryden (1631-1700) : *All for Love*

Harold Pinter (1930-2008) : *The Dumb Waiter*

Bromwich, David. *Skeptical Music: Essays on Modern Poetry*. Chicago & London: University of Chicago Press, 2001.

Brooks, Cleanth. *Modern Poetry and the Tradition*. New York: OUP, 1965.

Corcoran, Neil. *English Poetry since 1940*. London: Longmans, 1993.

De Sola Pinto, V. *Crisis in English Poetry 1880-1940*. London: Hutchinson’s English Library, 1967.

Ellmann, Richard & Fiedelson Jr., Charles eds. *The Modern Tradition: Backgrounds of Modern Literature*. New York: OUP, 1965.

King, P.R. *Nine Contemporary Poets*. London: Methuen, 1979.

Perkins, David. *A History of Modern Poetry*. 2 volumes. Harvard: Harvard University Press, 1987.

Schmidt, Michael. *An Introduction to Fifty Modern British Poets*. London: Pan Books, 1979.

Stead, C.K. *The New Poetic: Yeats to Eliot*. Harmondsworth: Penguin Book 1967.

Bloom, Harold ed. *John Dryden: Modern Critical Views*. New York: Infobase Publishing, 1987.

----*George Bernard Shaw: Modern Critical Views*. New York: Infobase Publishing, 1987.

Brustein, R.F. *The Theatre of Revolt*. Boston: Little, Brown & Co., 1964. Canfield
J. Douglas. *Trickster and Estates: On the Ideology of Restoration Comedy*.
Lexington: Univ. of Kentucky, 1997.
Richards, Shaun. *The Cambridge Companion to Twentieth-century Irish Drama*.
Cambridge: Cambridge Univ. Press, 2004.
Casey, Daniel J. *Critical Essays on John Millington Synge*. Boston: G.K. Hall & Co., 1994.
Dietrich, R. *British Drama-1890 to 1950: A Critical History*. Boston: Twayne
Publications, 1989.
Ellis-Fermor, U.M. *The Frontiers of Drama*. London: Methuen, 1964.
Hammond, Paul and David Hopkins, eds. *John Dryden: Tercentenary Essays*. New York:
Oxford University Press, 2000.
Hume, R.D. *The Development of English Drama in the Late Seventeenth Century*.
Oxford: Clarendon Press, 1988.
Hughes, Derek. *The Theatre of Aphra Behn*. Palgrave Macmillan, 2001.
Innes, Christopher. *Modern British Drama, 1880 – 1990*. Cambridge, Cambridge Univ.
Press, 1995.

**GHA-707: INDIAN WRITING IN ENGLISH
(CORE)**

L T P C
4 0 0 4

The course is designed to give an overview of Indian literary writing in English through a study of representative selections from the major genres, poetry, prose, novel and drama. Major themes in Indian writing are explored from different periods beginning with the rise of nationalism and the freedom struggle, to the trauma of partition and the resurgence of reconstruction. An attempt would be made to understand the transition from traditional and imitative modes of representation as seen in the early works, to the recent modes of experimentation.

Course Objectives:

1. Familiarize students with the origin and evolution of Indian Writing in English.
2. Provide the opportunity for them to see the colonial influence on Indian Writing in English
3. Encourage students to identify and map various stages in Indian Writing in English against the evolution of India as a nation.
4. Develop the skills for critical enquiry and academic research in Indian Writing in English
5. Expose students to questions of nation, secularism, caste, gender, region and identity inherent in the writings.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. engage in a nuanced approach to reading a text in the Indian cultural context
2. analyse select texts within current critical frameworks such as post colonialism, feminism, caste studies, historiography studies
3. understand the movement from traditional and imitative modes of representation as seen in the early poetry and novels, to recent modes of experimentation
4. write analytical and reflective essays on select works
5. critically review peer writing as well as select secondary sources

Unit I

9 Hours

Introduction: Why Indian Writing in English (IWE)?

Significance of Indian thought; globalization and Indian Writing in English; IWE distinguished from Indian writings in other languages; IWE as distinct from writings of other countries

Learning outcomes:

- trace the origin and development of Indian Writing in English
- describe the various aspects of Indian thought and depicted in the representative texts
- critically appreciate Indian English as distinct from writings of other countries
- Understanding the use of humour as a critical tool in the short stories of R. k Narayan

***Essential Reading:**

A.K. Ramanujan (1929-1993) : “Is there an Indian Way of thinking?”
Srinivasa Iyengar (1908-1999) : Introduction to *Indian Writing in English*
R. K. Narayan (1906-2001) : “A Horse and Two Goats”

Unit II

8 Hours

English Language & Freedom Struggle: English language and nationalism; sociopolitical scenario and its impact on literature; influence of Gandhi and other national leaders

Learning outcomes:

- explore the theme of nation and Nationalism through Sarojini Naidu’s ‘ An Anthem of Love’.
- examine Mahatma Gandhi’s contribution to National awakening through literature
- compare and contrast Raja Rao's contribution as a writer to that of two of his major contemporaries, Mulk Raj Anand and R.K. Narayan.
- Show understanding of the elements of Universality in the poems of Rabindranath Tagore

***Essential Reading:**

Sarojini Naidu (1879-1949) : An Anthem of Love
Raja Rao (1908-2006) : Kanthapura
Rabindranath Tagore (1861-1941) : Where the mind is without fear (Gitanjali)
M. K. Gandhi (1869-1948): The Story of my Experiments with Truth

Unit III

9 Hours

English to Express Independent India’s Angst: Using English to express ideas and ideals; writings in English - voices of discontent; impact of partition

Learning outcomes:

- making a critical analysis of Kamala Das as a fiercely feminist and confessional poet
- comprehend and understand Ambedkar’s ideas on ideal democracy
- critiquing Arundhati Roy’s ideas on capitalism by comparing her with other contemporary writers
- Examine the impact of Colonialism in the short stories of Ruskin Bond

***Essential Reading:**

B.R. Ambedkar (1891-1956) : “India and Democracy”
Ruskin Bond (b. 1934) : “The Playing Fields of Shimla”
Kamala Das (1934-2009) : “An Introduction”
Arundhati Roy (b.1961) : “Capitalism – A Ghost Story”

Unit IV

9 Hours

Quest/Questioning of Tradition in Indian Writing in English

Tradition and Modernity; Indian Writing in English and questioning of cultural beliefs; Religion and Indian Writing in English; Masculinity and Indian Writing in English; Childhood and Indian Writing in English

Learning outcomes:

- recognizing the simplicity and commonness in Shiv k Kumar's writing
- identifying the major themes and comparing the writer's work with other contemporary writers
- critically analyzing the issues of patriarchy and gender in Mahesh Dattani's *Dance like a Man*
- Examining the cultural influences on poetry and drama in the post Independence era

*Essential Reading:

Shiv. K. Kumar (1921-2017)

: "To Nun, with Love"

Mahesh Dattani (b. 1958)

: *Dance like a Man*

Unit V

8 Hours

Conclusion: New Directions in Indian Writing in English

Indian Writing in English post millennium; Eco-criticism in Indian Writing in English; Depiction of psychosis in Indian Writing in English; looking back and forwards

Learning outcomes:

- mark the significance of the historical events in 'The Ghost of Mrs. Gandhi' as narrated by Amitav Ghosh.
- highlight and assess the different perspectives drawn from the poet's vast experience of life in the poems of Anand Mahanand.
- explore and analyze the writer's views on nature as valuable, fascinating and worthwhile to watch as compared to watching the rare and the unusual
- attempt a critical study and analysis of Pankaj Mishra's *Edmund Wilson in Benaras*

*Essential Reading:

Amitav Ghosh (b. 1956)

: "The Ghost of Mrs. Gandhi"

Pankaj Mishra (b. 1969)

: "Edmund Wilson in Benares"

Ashok Mahajan

: "Culture"

Anand Mahanand

: "The Whispering Groves"

Suggested Reading/ Reference Books:

- Urvashi Butalia : “Memory” from *The Other Side of Silence: Voices from the Partition of India*
- K. Satchidanandan : “That Third Space: Interrogating the Diasporic Paradigm” from *Indian Literature*, Vol 45, No.3 (203) (May-June 2001)
- Makarand Paranjape : Introductory essay to *Indian Poetry in English*. 1993. Madras: Macmillan India Press.
- Arjun Dangle : “Dalit Literature: Past, Present and Future” from *Poisoned Bread*. 1992. Hyderabad: Orient Longman Ltd.
- Rajeswari Sunder Rajan: “English Literary Studies, Women’s Studies and Feminism in India”. Source: *Economic and Political Weekly*, Vol 43. No. 43 (Oct. 25-31, 2008).
- Girish Karnad : *Tughlaq/ A Heap of Broken Images*
- Gita Hariharan : “The Remains of the Feast” (from <https://newint.org>)
- Iyengar, K. R. Srinivasa. *Indian Writing in English*. Sterling Publishers Pvt. Ltd. 2012.
- Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi. 2009.
- Mehrotra, Arvind Krishna. *Concise History of Indian Literature in English*. Permanent Black. 2010.
- Vallath, Kalyani. *Easy Handbook on Indian Writing in English*. Bodhi Tree books and Publications. 2013

**GHA-742: CORPORATE COMMUNICATION IN ENGLISH
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

This course is designed to help students understand the concepts and evolution of corporate communication, how it operates, and its applicability today. As the business world today is characterized by non-stop information and quick decision making, individuals working in various organizations are expected to possess good networking skills and understanding of the dynamics of interpersonal communications at different levels.

Course Objectives:

1. Provide an overview and history of Corporate Communication
2. Familiarize students with the key concepts of Corporate Communication
3. Create an awareness of the importance of strategic planning
4. Impart hands-on skills in conceiving and implementing corporate communication
5. Equip students with the skill-set required to be able to handle channels of communication.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. understand foundations of Corporate Communication and appreciate how communications affects an organization
2. identify various communications roles within an organization and understand the value and efficacy of integrated communication processes
3. develop key messages according to a specific context and construct a realistic communication plan
4. understand and use certain communication strategies and public relations processes effectively
5. comprehend how companies manage, maintain and enhance their reputation through ethical Corporate Communication practices

Unit I

8 Hours

Foundations of Corporate Communication

Concept and history of Corporate Communication; stakeholders and key stakeholder groups; significance of various communication departments within an organization; significance of communication: implications on reputation and brand management - individual, company and/or industry as a whole.

Learning outcomes:

- understand basic foundations of corporate communication and appreciate how communications affects an organization
- understand the significance of various communication departments within an organization
- imply the knowledge to take a decision on reputation and brand management at individual/company/industry level
- manage stakeholder relations involved in various specialist areas of corporate communication

Unit II

9 Hours

Strategic Planning and Communication: Key models for corporate communication; value of strategic planning; ethical behavior in relationship to credibility and brand/reputation management

Practical: analyze and design messages to key stakeholders according to standard corporate communication message styles

Learning outcomes:

- understand the key models for corporate communication and imply the knowledge at workplace
- understand the role that corporate communication plays in corporate strategy and the formulation of corporate identity and image
- develop the values of strategic planning and ethical behavior in relationship to brand the reputation of the organisation
- design effective strategies of communication in relation to internal and external stakeholders of the organization

Unit III

8 Hours

Internal Communication

Localized information; channels of internal communication; effective interaction for better productivity; benefits and challenges of upward, downward, and horizontal communication; top down and bottom up communication tactics; strategies to cut through the clutter, increase message retention, reduce information overload; use of Intranet

Learning outcomes:

- understand the need for and advantages of internal communication and evaluate the characteristics of internal communication tool
- analyze the benefits and challenges of upward, downward, and horizontal communication
- demonstrate how internal communication enables understanding and sharing of organizational objective
- develop the strategies to cut through the clutter, and take a decision on how to increase message retention, reduce information overload

Unit IV

9 Hours

Messages and Messaging Strategies: Nature of messages issued by an organization; categories; audiences: employees, media, channel partners, the general public; commonality in messages to all the stakeholders; coherence, credibility and organizational ethics

Practical: process of persuasive writing, importance of position statements; writing a press release, a speech, a marketing piece; contexts: new product roll-out, change in corporate strategy, new programmatic initiative

Learning outcomes:

- effectively use various types of written and digital communication modes geared to a range of business audiences
- analyze the message categories and decide its appropriateness for the target audiences
- demonstrate a capacity to understand and respect diverse opinions and to incorporate this understanding into oral and written work
- understand the process of persuasive writing and the importance of position statements; write a press release or a speech or a marketing piece in a specific context

Unit V

8 Hours

Global Corporate Communication: International communication management: challenges and issues, ethnocentric approach; insights on generic principles; differences in practice - influence of socio-cultural, economic and political factors; understanding intercultural communication

Learning outcomes:

- demonstrate an understanding of the principles of corporate communication and its global role in the theoretical and practical landscape of public relations
- understand ethnocentric approach and its apply the insights on general principles
- analyse and understand the role of communication within cultural, political and social contexts
- develop an understanding of intercultural communication and implement it effectively in a corporate organisation

Suggested Reading/ Reference Books:

Cornelissen, Joep, *Corporate Communication: A Guide to Theory and Practice*, Los Angeles: Sage Publishing. 2008.

Goodman, Michael, and Peter Hirsch, *Corporate Communication: Strategic Adaptation for Global Practice*, New York: Peter Lang. 2010

Sriramesh, K., & Vercic, D. *The Handbook of Global Public Relations*. New York: Routledge. 2009

Goodman, Michael B., Hirsch, Peter B., *Corporate Communication: Strategic Adaptation for Global Practice*. New York: Peter Lang. 2010

Lesikar, Raymond V. Et al. *Business Communication*. Tata McGraw Hill, New Delhi. 2009

Murphy, Herta A. et al. *Effective Business Communication*. Tata McGraw Hill, New Delhi. 2010

Monipally, Matthukutty M. *Business Communication Strategies*. Tata McGraw Hill, New Delhi. 2010

Sethi, Anjanee, Bhavana Adhikari. *Business Communication*. Tata McGraw Hill, New Delhi. 2010

Hynes, Geraldine E. *Managerial Communication*. Tata McGraw Hill, New Delhi. 2010

Weiss, *The Elements of International English Style*. PHI Learning, Delhi. 2010

Journal of Business Communication

GHA-746: TRAVEL WRITING IN ENGLISH (GENERIC ELECTIVE)

L T P C

The course is designed to teach students how to write professional quality travel tales. The focus would be on the study, analysis and practice of writing techniques that will help maintain the reader's interest throughout the story by weaving together the various elements that create a great travel tale.

Course Objectives:

1. Provide students the opportunity to understand the genre of travel journaling
2. Provide students the opportunity to understand the genre of travel tales
3. Help students appreciate the critical differences between travel journaling and writing travel tales for others to read.
4. Equip students with techniques to improve their critical thinking skills and writing ability by focusing on the rhetorical strategies employed by writers of travel narratives.
5. To teach strategies for weaving into one's writing the setting, people, events, and unique emotions encountered on one's travels.

Course Outcomes:

Upon successful completion of the course, students will be able to

1. understand the rules and common practices for handling quotes and writing dialogue that sounds natural and believable.
2. recognize and explore ideas that are stated indirectly in a primary text.
3. learn what not to include in travel writing and pace the action to maintain reader interest throughout
4. understand writing from the perspective of various audiences while engaging in specialized discourse
5. produce travel stories that are worthy of publication and understand the different methods of pitching stories to editors

Unit I

9 Hours

What is travel writing? Difference between travel writing and Nonfiction

Reading Travel Literature: The Places in Between by Rory Stewart

Give Me the World by Leila Hadley

Learning outcomes:

- Understand the definition of travel writing.
- Differentiate between Travel writing and non-fiction
- Understand the different forms of travel writing
- Ability to critically read select texts

Unit II

8 Hours

Rhetorical Analysis; Writing about a place: capturing the essential essence of the place in writing;

Beginning and endings: Where do we start and how do we end?

Learning outcome:

- Understand the different rhetorical devices in travel writing
- Ability to write short narrative texts on select topics
- Ability to create own texts with introduction, body and conclusion
- Produce creative and imaginative writing

***Excerpts from select texts for study and analysis**

Unit III

9 Hours

Building themes and narrative structure; Drawing characters from real life; Mapping neighbourhood essays

- Explore and discuss different themes in Travel writing
- Understand and analyse narrative structure
- Create characters from real life experience
- Produce short creative work on different themes and characters.

***Excerpts from select texts for study and analysis**

Unit IV

8 Hours

Elements of style: use of first person, developing your voice; Language: Use of appropriate vocabulary, tone and voice; Writing the first draft

Learning outcomes:

- Understand different point of view
- Apply appropriate language and vocabulary in writing
- Develop a distinctive voice with original ideas through practice
- Write an effective first draft

***Excerpts from select texts for study and analysis**

Unit V

9 Hours

Rewriting and self-editing; Getting published: strategies and advice; Crafting and structuring your travel

Learning Outcome:

- Ability to write multiple drafts using skills acquired to create an effective writing.
- Analyse and interpret ways to publish their work in different platforms
- Demonstrate an ability to seek advice and accept feedback positively.
- Acquire skills of crafting and structuring travel writing

Suggested Reading/ Reference Books:

Bryson, Bill. In A Sunburned Country. New York: Broadway Books, 2001.

Fuller, Alexandra. Scribbling the Cat. New York: Penguin, 2004.

Steinbeck, John. Travels with Charley in Search of America. Centennial edition. New York: Penguin, 2002.

Stewart, Rory. The Places in Between. Boston: Mariner Books, 2006

Greenman, J. Introduction to Travel Journalism: On the Road with Serious Intent. Peter Lang (Oxford, 2012). www.travel-journalism.com

Clark, R.P. Writing Tools: 50 Essential Strategies for Every Writer. Little Brown (Boston, 2008).

Blanton, Casey. Travel writing. Routledge, 2013.

Borm, Jan. "Defining Travel: On the Travel Book, Travel Writing and Terminology." Perspectives on travel writing. Routledge, 2017. 23-36.

Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's City Improbable: Writings on Delhi, Penguin Publisher Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in India by Al Biruni, edited by Qeyamuddin Ahmad, National Book Trust of India

Mark Twain: The Innocent Abroad (Chapter VII , VIII and IX) (Wordsworth Classic Edition)

Ernesto Che Guevara: The Motorcycle Diaries: A Journey around South America (the Expert, Home land for victor, The city of viceroys), Harper Perennial

William Dalrymple: City of Dijnn (Prologue, Chapters I and II) Penguin Books Rahul Sankrityayan: From Volga to Ganga (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing

Nahid Gandhi: Alternative Realities: Love in the Lives of Muslim Women, Chapter 'Love, War and Widow', Westland, 2013

Elisabeth Bumiller: May You be the Mother of a Hundred Sons: a Journey among the Women of India, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

**GHA-744: ENGLISH FOR SPECIFIC PURPOSES
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
4 0 0 4

The course is aimed at teaching specific communication and language skills that would enable students to function effectively in their disciplines of specialization, professions, and workplaces. The course involves a practical examination and analysis of texts from different professions like medicine, trade, hospitality, etc. to create an awareness of varieties of English, their uses and modes of classifying them in different fields.

Course Objectives:

1. Provide historical and theoretical concepts of ESP to students and create awareness of different theories of learning in a second language classroom.
2. Enable students to gain an insight into different approaches and methodologies to study English for Specific Purposes
3. Empower them to analyse and distinguish the use of English in various contexts and professions
4. Enable students to understand and assess the need of different kinds of learners
5. Help students understand how to design/ select content specific to the context and develop a syllabus.

Course Outcomes:

After completion of the course the student will be able:

1. Acquire concepts of ESP and become aware of different theories of learning in a second language classroom
2. Gain insight into different approaches and methodologies to study ESP
3. Analyse and distinguish the use of English in various contexts and professions
4. Understand and assess the need of different kinds of learners
5. Understand how to design/select content specific to the context and develop a syllabus.

Unit I

9 Hours

Historical and Theoretical Perspective: Origin and classification of English for Specific Purposes (ESP); Characteristics of ESP; Benefits of ESP; ESP as an approach and not product; Differences between ESP and EGP: types of ESP; Overview of the development of materials; Theories of learning; Approaches to language learning in ESP.

Learning Outcomes

At the end of the unit, the learners will be able to:

- demonstrate an understanding of the origin and characteristics of ESP
- understand the functions and relevance of ESP in today's context

- recognise differences between ESP and EGP
- critically reflect on different theories and approaches to language learning

Unit II

8 Hours

Needs Analysis: Approaches to needs analysis; Methodology of needs analysis; Research tools; Data collection; Identifying learner needs: learning needs: target situation needs; Questionnaires; preparation and administering; Observation, formal and informal interviews

Learning Outcomes

At the end of the unit, the learners will be able to:

- understand the significance of needs analysis in a language classroom
- use different needs analysis tools and analyse data
- create and administer questionnaire
- demonstrate an understanding of approaches to needs analysis

Unit III

9 Hours

Course Design: Key issues in ESP syllabus design; Defining aims and objectives of a course; Differences between syllabus and curriculum; Selection of content; Need based course design; Parameters of course design; Approaches to course design; Types of syllabi

Learning Outcomes

At the end of the unit, the learners will be able to:

- understand the different approaches to course design
- understand key issues in ESP course design
- demonstrate an understanding of types of syllabi
- design a course/lesson plan using data collected from needs analysis

Unit IV

8 Hours

Methods and Materials: Instructional approaches in ESP; ESP classroom: classroom practice: role of learners and teachers; Importance of authentic teaching materials in the classroom; Content of ESP materials: selection of content: preparation of lesson plan; Role of teaching/learning materials; Different types of materials: conventional and non-conventional; Issues involved in ESP materials development; Studying samples of ESP materials

Learning Outcomes

At the end of the unit, the learners will be able to:

- understand the role and importance of teaching materials in the classroom
- analyse issues involved in the development of materials for a language classroom
- demonstrate an understanding of the role of teachers and learners
- create materials for different ESP courses

Unit V

9 Hours

Evaluation: Types of evaluation: assessment and evaluation; Classroom assessment: continuous assessment; Needs-related testing; Large-scale testing: testing on a smaller scale; Self and peer evaluation; Tests as teaching cum learning activities

Learning Outcomes

At the end of the unit, the learners will be able to:

- understand concepts and issues in language testing
- analyse and understand types of language tests and their features
- understand the key principles of test construction and validation
- apply knowledge in the development of specific language test.

Suggested Reading/ Reference Books:

Dudley-Evans & S. John. *Developments in English for Specific Purposes*, 1998.

Hutchinson, T and A. Walters, *English for Specific Purposes*, Cambridge: CUP, 1987.

Johns & Dudley-Evans. *English for Specific Purposes*, 1993.

Kennedy, Chris and Rod Bolitho. *English for Specific Purpose. Essential Language Teaching Series*. General Editor: Roger H. Flavell. London: Macmillan, 1984.

Miller, T. (Ed.), *Functional approaches to written text: classroom applications*, English Language Programs, United States Information Agency, pp.134-149, 1997.

Murcia, M. Celce (Ed), *Teaching English as a second or foreign language*, 2nd ed., New York: Newbury House, 1991.

Robinson P. C. *ESP Today: A prentice Guide*. New York: Prentice Hall, 1991.

West, R. *Needs analysis in Language Teaching*. *Language Teaching* 27(1):1-9, 1994.

ESP: An International Research Journal. *The Asian ESP Journal*.

Trimble, Louise. *English for science and technology*. Cambridge: Cambridge University Press, 1985.

Jordan. *English for Academic Purposes: A Guide and Resource Book for Teachers*, 1997.

Brumfit, C.J. (ed.) *General English Syllabus Design*. Oxford: Pergamon, 1984.

Dudley – Evans, T. *Developments In English for Specific Purposes: A multidisciplinary Approach*. Cambridge: Cambridge University Press, 1997.

Kennedy, C. & Bolitho, R. *English for Specific Purposes*. London: Macmillan, 1984.

Munby, J. *Communicative Syllabus Design*. Cambridge: Cambridge University Press, 1978.

**GHA-748: MODERN INDIAN LITERATURE IN TRANSLATION
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
4 0 0 4

This course aims to familiarise the students with the vast body of Indian literatures available in English. Through close studies of translated texts from different Indian languages such as Telugu, Marathi, Bengali, Tamil, Malayalam, Urdu, Hindi, Kannada this course aims to focus on the vernacular literary movement, culture and sub-cultures. Without compromising the singularity of each literary culture, this course attempts to further the literary grasp of students by allowing them to place Indian literatures within a large archive of texts.

Course Objectives:

1. To familiarise students with Indian literary Movements
2. To impart the knowledge of interconnections and disconnects that span across Indian Literary traditions
3. To focus on literary studies as an interdisciplinary pursuit of knowledge
4. To facilitate an understanding of the concepts pertinent to the analysis and reception of regional literature and its problems
5. To provide an opportunity to examine both universality and regional and cultural differences across diverse traditions.

Course Outcomes:

After the completion of the course, the student should be able to:

1. identify key twentieth century literary ideas
2. trace development of Indian poetry through twentieth century
3. locate and discuss significant socio-political events of the last century such as partition, independence
4. trace an interconnectedness of dramatic traditions across regional plays
5. connect between literature and socio-political scenario

Unit I

9 Hours

Background

Vernacular Literary Cultures; Concept of Sahitya; Progressive Writers Movement; Indian dramatic traditions; literary sub-cultures ;Dalit aesthetics

***Essential Reading**

Sisir Kumar Das: The Narratives of Suffering, Caste and the Underprivileged
Purabi Panwar : “Post Colonial Literature; Globalizing Literature

Nalini Natarajan : Introduction: Regional Literatures of India – Paradigms and contexts
Sharan Kumar Limbale: About Dalit Literature

Learning outcomes:

- Students will be able to identify key twentieth century literary ideas
- Students will be able to understand conceptual underpinnings of regional literatures
- Students will be able to trace the problems of reception
- Students will be able to locate literary sub-cultures

Unit II

8 Hours

A survey of modern Indian poetry till the twenty first century with its concerns of poverty, caste, gender, exploitation etc.

***Essential Reading**

Jibanananda Das : “Naked Solitary Hand”, “This Earth”
Makhdoom Mohiuddin : “The Heart of Silence”, “Prison”
Gajanan Madhav Muktibodh : “The Void Within”, “A Single Shooting Star”
Namdeo Dhasal : “New Delhi, 1985”, “On the way to the dargah”

Learning outcomes:

- Students will be able to appreciate twentieth century vernacular poetry traditions
- Students will be able to identify literary concerns of different cultures
- Students will be able to trace the history of evolution of regional poetry
- Students will be able to trace development of Indian poetry through twentieth century

Unit III

9 Hours

An overview of the genre; The form and its literary context; the narrative; form and themes; representative pieces in this Unit are intended to bring in discussion encompassing major cultural and socio-political discussions of the nation from past to present

Essential Reading

U R Ananthamurthy : *Samskara: A Rite For A Dead Man*
Bhisham Sahni : *Tamas*
Volga : *The Liberation of Sita*

Learning outcomes:

- Students will be able to identify the form of novel and its use, evolution through twentieth century
- Students will be able to locate and discuss significant socio-political events of the last century such as partition, independence
- Students will be able to rewrite, translate
- Students will be able to understand such literary activities in their ideological dimensions

Unit IV

9 Hours

Introducing contemporary Indian theatre; introducing the author and the play; elements of structure, themes and motifs

Essential Reading

Rabindranath Tagore	: <i>Chitra</i>
Vijay Tendulkar	: <i>Silence! The Court is in Session</i>
Girish Karnad	: <i>Hayavadana</i>

Learning outcomes:

- Students will be able to identify a corpus of vernacular dramatic traditions
- Students will be able to locate and relate to contemporary concerns of the playwrights
- Students will be able to trace an interconnectedness of dramatic traditions across regional plays
- Students will be able to apply their knowledge in appreciating contemporary dramas

Unit V

8 Hours

Discussion encompassing major cultural and socio-political discussions of the nation from past to present

Essential Reading

Mahaswetha Devi	: “Draupadi”
Vaikom Muhammad Basheer	: “The Walls” (Mathilukal)
Nirmal Verma	: “Birds” (Parinde)
Ismat Chughtai	: “Tiny’s Granny” (Nanhi Ki Naani)

Learning outcomes:

- Students will be able to understand the development of short story as a genre
- Students will be able to evaluate of authors’ craft across languages
- Students will be able to connect between literature and socio-political scenario

- Students will be able to analyse the connection with social issues and transformation of plays in the Indian context

Suggested Reading/ Reference Books:

Devy, GN. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Bombay: Orient Longman, 1992.

---. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2002.

Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. New Delhi: West Press, 1998.

Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. Hyderabad: Orient Longman, 2004.

Mukherjee, Sujit. *A Dictionary of Indian Literature*. Vol I (Beginnings to 1850). Hyderabad: Orient Longman, 1998.

---. *Towards a Literary History of India*. Simla : Indian Institute of Advanced Study, 1975.

---. *Translation as Discovery*. 1981. Hyderabad: Orient Longman, 1994.

---. *Translation as Recovery*. New Delhi: Pencraft, 2004.

Paniker, Ayyappa. *Indian Narratology*. New Delhi: Indira Gandhi Centre for the Arts, 2003.

Radhakrishnan, S. *The Hindu View of Life*. 1926. New Delhi: Harper Collins, 2014.

Rege, Sharmila. *Writing Caste, Writing Gender: Reading Dalit Women's Testimonios*. New Delhi: Zuban, 2006.

Satchidanandan, K, ed. *Signatures: One Hundred Indian Poets*. Rev ed. New Delhi: National Book Trust, 2003.

Vatsyayan, SH. *A Sense of Time: An Exploration of Time in Theory, Experience and Art*. New Delhi: OUP, 1981.

GHA-750: COMPARATIVE LITERATURE (DISCIPLINE SPECIFIC ELECTIVE)

This course is designed to introduce students to a selection of classic literary works across various cultural, national and linguistic boundaries. It introduces students to important issues in the study of Western and non-Western literatures and their relation to culture and society. The course will also address the role of literary representation in constructing racial, gender, class, ethnic and national identity.

Course Objectives:

1. To acquaint students with the different genres, movements and trends in literature with a cross cultural perspective.
2. To enable students to develop strategies and methodologies in the study of literature in comparison and develop the ability to critically analyze literary texts.
3. To understand the interrelatedness of literature to questions of language and culture, identity and difference, nationality and nationalism, reading and interpretation, and other issues.
4. To encourage students to go beyond the immediate circle of scholarship and explore study of literary productions in keeping with the latest development across the globe.
5. To facilitate skills of translations and comparison among students.

Course Outcomes:

After completion of the course, the student should be able to:

1. Gain acquaintance with the different genres, movements and trends in literature with a cross cultural perspective.
2. Develop strategies and methodologies in the study of literature in comparison and develop the ability to critically analyze literary texts.
3. Understand the interrelatedness of literature to questions of language and culture, identity and difference, nationality and nationalism, reading and interpretation, and other issues.
4. Go beyond the immediate circle of scholarship and explore study of literary productions in keeping with the latest development across the globe.
5. Facilitate skills of translations and comparison among students.

Unit I

Comparative Literature: Definition, Origin and Scope: Historical development;
Comparative Literature as a discipline; Scope of Comparative Literature: Thematology,
Periodisation, Translation Crisis of Comparative Literature (State of Discipline reports)

Learning Outcome:

- Students will be able to understand key concepts of Comparative literary study such as its origin, methodological moorings.

- Students will be able to identify Comparative research tools, methods
- Students will be able to interpret and discuss challenges faced by the discipline
- Students will be able to evaluate the possibilities of the discipline

Unit II

European and American Schools of Comparative Literature: French and German schools; Global South; Goethe's concept of world literature/Weltliteratur; Tagore's 'Viswasahitya'; National and Regional literature.

Learning Outcome:

- Students will be able to apprehend a global understanding of the discipline
- Students will be able to explore regional literatures with wider range of concepts and points of view
- Students will be able to associate literary ideas with borders and its permeability, forms of network
- Students will be able to define different clusters of thoughts and influences that enriched the discipline

Unit III

Comparative Literature in India: Inter-literariness and reception; Postcolonial perspectives; regional/ vernacular sensibilities; current approaches.

Learning Outcome:

- Students will be able to define the development of comparative literary ideas in India
- Students will be able to identify and trace history of literary exchange, global network of ideas
- Students will be able to seek a heterogeneous notion of literature will be provided through relevant articles and debates.
- Students will be able to summarise possibilities of comparative literary approach in Indian context

Unit IV

Genres of literature - Poetic traditions and Narrative traditions in prose; Evolution of the genres and stylistics; Comparative perspectives of reading literary genres across language and culture.

Key Concepts: Lyric Mode and Narrative Mode

Selected texts from the following list could be taught and given for presentations:

Sappho - Hymn to Aphrodite; Ode to a Loved One;
Horace - The Immortality of Verse; The Fountain of Bandusia;
William Wordsworth- Ode to Duty; To a Skylark; John Keats - Ode to Autumn;
Walt Whitman – To the Man-of-War Bird; Unnamed Lands
Ralph Waldo Emerson- Give All the Love; Nature;
Rabindranath Tagore – Clouds and Waves; Endless Time;
Sarojini Naidu – The Royal Toms of Golconda; The Indian Gypsy
Boyi Bhimanna - The Huts are on Fire (Telugu);
Akkama Devi - Don't Despise Me, Brother You've Come (Kannada)

Narrative Mode -

Select texts from the following list could be taught and given for presentations besides class lectures:

Fabular narratives-

A.K. Ramanujan's Folktales from India: Oral Tales from Twenty Indian Languages (1991);
selection of folktales collected by Ramanujan;
Dastan-goi;
Fairy-tales from A Thousand and One Nights and Amar Chitra Katha

Learning Outcome:

- Students will be able to identify a number of narrative traditions, their origin, function.
- Students will be able to understand, analyse narratives of different forms and genres
- Students will be able to trace the history of development of genres and evolution of literary style
- Students will be able to apply their skill in appreciating poems and prose in comparative terms

Unit V

Comparative Study in Practice

Selected Texts:

- (A) Vishnu Sharma's Panchatantra and Aesop's Fables (selected stories and fables)
(B) Rabindranath Tagore's Gitanjali and David's Psalms (selected poems and psalms)

*Texts for Translations or Comparative study (for this unit) can be decided later through discussions among course instructor and students.

Learning Outcomes:

- Students will be able to outline challenges of comparative approach
- Students will be able to understand practical aspects of research and imbibe ways of forging necessary methods
- Students will be able to identify challenges of translation
- Students will be describe and develop the discipline by contributing through practice.

Suggested Reading/ Reference Books:

Bassnett, Susan. "Introduction: What is Comparative Literature Today? and How Comparative Literature came into Being". *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.

Spivak, Gayatri Chakravorty. "Crossing Borders." *Death of a Discipline*. Calcutta: Seagull, 2005.

Zepetnek, Steven Tötösy de. "The Study of Translation and Comparative Literature."

Comparative Literature: Theory, Method, Application. Amsterdam: Rodopi, 1998.

Bose, Buddhadeva, "Comparative Literature in India(1969)." *Jadavpur Journal of Comparative Literature*. Vol:45. JU, 2007.

Tomiche, Anne. *Comparative Literature in French*. Eds. Mukherjee Tutun and Zepetnek. *Companion to Comparative Literature, World Literatures and Comparative Cultural Studies*. New Delhi: Foundation Books, 2013.

Lubrich, Oliver. *Comparative Literature in German*. Eds. Mukherjee Tutun and Zepetnek. *Companion to Comparative Literature, World Literatures and Comparative Cultural Studies*. New Delhi: Foundation Books, 2013.

Das, Sisir Kumar. *Comparative Literature in India: A Historical Perspective.*" *JCLA*. Vol:I. 2001.

Majumdar, Swapan. "Comparative Literature: Indian Dimensions ." *JCLA*, Vol: I. 2001.

Spivak, Gayatri Chakravorty. "Planetarity." *Death of a Discipline*. Calcutta: Seagull, 2005.

Lewis, Cecil D. *The Lyric Impulse*. "The Lyric Impulse." London: Chatto and Windus Ltd., 1965.

Benjamin, Walter. "The Storyteller: Reflections on the Work of Nikolai Leskov." 1968.

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. 1992.

Bassnett, Susan. "Introduction: What is Comparative Literature Today? and How Comparative Literature came into Being". *Comparative Literature: A Critical Introduction*. Oxford:

Blackwell, 1993.

Bose, Buddhadeva. "Comparative Literature in India," *JJCL* (1969): 1-10.

Das, Sisir Kumar. "Comparative Literature in India: A Historical Perspective." *Aspects of Comparative*

Literature: Current Approaches. Ed. Chandra Mohan. New Delhi: India Publishers & Distributors,

1989. 1-14.

---. Why Comparative Indian Literature? *Comparative Literature: Theory and Practice*. Ed. Amiya Dev and Sisir Kumar Das. Shimla: Indian Institute of Advanced Study, 1989. 94-103.

Dev, Amiya. "Literary History and Comparative Literature: A Methodological Question." *Jadavpur Journal of Comparative literature* 15 (1977): 76-84. 12.

Damrosch, David. *What is World Literature?* Princeton UP, 2003.

Dev, Amiya. *The Idea of Comparative Literature in India*. Calcutta: Papyrus, 1984.

Majumdar, Swapan. *Comparative Literature: Indian Dimensions*. Calcutta: Papyrus, 1987.

Spivak, Gayatri Chakravorty. *Death of a Discipline*. Calcutta: Seagull, 2005.

Wellek, Rene. "The Crisis of Comparative Literature." *Concepts of Criticism*. Ed. Stephen G. Nicholas

Jr. New Haven: Yale UP, 1963. 282-95

Zepetnek, Steven Tötösy de. *Comparative Literature: Theory, Method, Application*.

Amsterdam: Rodopi, 1998.

Indranath Choudhari: *Comparative Indian Literature: Some Perspectives*. Delhi, 1992.

Guillen, Claudio. *The Challenge of Comparative Literature*. Cambridge, 1993.

K. Ayyappa Panicker and Bernard Fenn: *Studies in Comparative Literature*.

Weisstein, Ulrich. *Comparative Literature and Literary Theory: Survey and Introduction*.

Bloomington, William Riggan. Bloomington: Indiana UP, 1973. Ong, Walter. *Orality and*

Literacy: The Technologizing of the Word. 1982. London: Routledge, 2002.

Propp, Vladimir. "Morphology of the Folktale." 1928. Trans. Laurence Scott. 54-64.

Benjamin, Walter. "The Storyteller: Reflections on the Work of Nikolai Leskov." 1968.

Trans. Harry Zohn. *The Novel: An Anthology of Criticism and Theory, 1900-2000*. Ed.

Hale Dorothy J. *The Novel: An Anthology of Criticism 1900-2000*. Roland Barthes. "From Work to

Text." Oxford: Blackwell Publishing, 2006.

Rajyalakshmi, P.V. *The Lyric Spring: The Poetic Achievement of Sarojini Naidu*.

Tharu and Lalita. Ed. *Women Writing in India*. vol 4. Oxford University Press: New Delhi, 1991.

Indian Poetry Today. Vol 4. Indian Council for Cultural Relations: New Delhi. 1981.

Erl Miner and Amiya Dev. Ed. *The Renewal of Song: Renovation in Lyric Conception and Practice*.

Seagull Books: Calcutta, 2000.

Day Lewis, C. *The Lyric Impulse*. Chatto and Windus Ltd: London, 1965.

Abrams. M.H. ed. *English Romantic Poets: Modern Essays in Criticism*. Oxford University Press,

1960.

Welsh, Andrew. *Roots of Lyric*. Princeton University Press, New Jersey, 1978.

Bowra, C.M. *The Odes of Pindar*. Penguin Books: New York, 1969.

Hardy, Barbara. *The Advantage of Lyric*, Athlone Press, London, 1977.

Prendergast, Christopher ed. *Debating World Literature*. Timothy J Reiss. "Mapping Identities: Literature, Nationalism and Colonialism." London and New York: Verso, 2004.

Ashcroft, Bill et al. *The Postcolonial Studies Reader*. N'gugi Wa Thiongo. "On the Abolition of the

English Department." London and New York, Routledge, 1995.

**GHA-752: MODERN EUROPEAN LITERATURE IN TRANSLATION
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
4 0 0 4

This course is designed to make students aware of lesser known European literary works in translation. It will examine ways in which modern European writers challenge and re-evaluate the post-Enlightenment conceptions of rationality and universalism. It will also shed light on major literary movements, and trace the various interactions between literature and philosophy.

Course Objectives:

1. Bring out the significance of modern European literature (originally produced in vernacular languages) in English translation.
2. Signify what makes this literature modern in its truest sense.
3. Critically examine the issues in translation of literary texts.
4. Highlight the diversity of cultures represented in translation
5. Provide the opportunity for students to appreciate the human connectedness irrespective of the cultures

Course Outcomes:

Upon successful completion of the course, students will be able to

1. appreciate the magnum opus of modern European literature in English translation
2. read and analyse select literary texts in translation
3. understand the roles and background history related to the literary works.
4. write critical essays analysing select texts
5. critically review peer writing and secondary texts

Unit I

9 Hours

Introduction to European Modernism: Historical overview of fiction, poetry, and drama from the development of modernism to the present - Impact of socio-economic upheavals on artistic expression - French revolution – industrial revolution - colonial expansion – Russian Revolution - World war I & II – modernism – realism - avant-garde literary movements – Futurism, Imagism, Dadaism, Surrealism, Symbolism

Learning outcomes:

After completion of this unit, the students will be

- able to evaluate historical overview of fiction, poetry, and drama from the development of modernism to the present
- aware of the Impact of socio-economic upheavals on artistic expression
- aware of - French revolution, industrial revolution, colonial expansion, Russian Revolution, World war I & II – modernism, realism,
- able to understand Futurism, Imagism, Dadaism, Surrealism, Symbolism in European literature

Essential Reading

Martin Travers, *An Introduction to Modern European Literature: From Romanticism to Postmodernism*, Palgrave Macmillan, 1998

***Excerpts from select texts for study and analysis**

Unit II

8 Hours

Literary Modernism – Major Influences: Karl Marx’s response to capitalism – The Psychoanalytical Schools - Sigmund Freud and Carl Jung – Nietzsche’s Will to Power – Evolutionary Theory of Darwin - Existentialism

Learning outcomes:

After completion of this unit, the students will be able to

- understand Karl Marx’s response to capitalism
- critically read psychoanalytical schools – Sigmund Freud and Carl Jung
- understand Jean - Paul Sartre and critically read of Nietzsche’s Will to Power and Evolutionary Theory of Darwin
- understand Existentialism and apply the theory to European literary texts

Essential Reading

***Excerpts from select texts for study and analysis**

Karl Marx and Friedrich Engels	: <i>The Communist Manifesto</i>
Sigmund Freud	: <i>Civilization and its Discontents</i>
Carl Jung	: <i>Theory of the Unconscious</i>
Friedrich Nietzsche	: <i>Thus Spoke Zarathustra</i> Jean-Paul Sartre
	: <i>Nausea</i>
Charles Darwin	: <i>On the Origin of Species</i>

Unit III

9 Hours

Fiction: Techniques – stream of consciousness, multiple narrators, juxtapositions, irony and satire - memory and subjective time - representations of the city - shattering of the self –

technical experimentation with interior monologue, collage and fragmentation.

Learning outcomes:

After completion of this unit, the students will

- comprehend narrative techniques such as stream of consciousness, multiple narrators, juxtapositions, irony and satire
- evaluate memory and time in European literary texts
- appreciate representations of the city and shattering of the self
- understand technical experimentation with interior monologue, collage and fragmentation.

Essential Reading

Gustave Flaubert	: <i>Madame Bovary</i>
Marcel Proust	: “To My Friend Willie Heath” from <i>Pleasures and Days</i>
Dostoevsky	: <i>Crime and Punishment</i>

Unit IV

9 Hours

Poetry: Modernism in poetry - lyrical poetry, symbolism, surrealism; rebellion and reaction; experimentation in form and language

Learning outcomes:

After completion of this unit, the students will be able to

- critically appreciate modernism in poetry
- understand lyrical poetry, symbolism, surrealism, rebellion and reaction,
- evaluate experimentation in form and language
- appreciate modern poetry

***Essential Reading**

Rainer Maria Rilke	: “The Panther”, “The Dwarf’s Song”
Federico García Lorca	: “Before the Dawn”, “Declaring” “Some Souls”
Paul Valéry	: “The Graveyard by the Sea”, “The Steps”
Anna Akhmatova	: “You will hear thunder”, “To the Many”

Unit V

8 Hours

Drama: Realism and social play, naturalism, avant-garde and modernism, poetic drama, epic theatre, Theatre of the absurd

Learning outcomes:

After completion of this unit, the students will be able to

- understand realism and social play in drama

- distinguish naturalism, avant-garde and modernism
- evaluate poetic drama,
- distinguish between epic theatre and theatre of absurd

Essential Reading

Eugene Ionesco	: <i>The Chairs</i>
Bertolt Brecht	: <i>Mother Courage and Her Children</i>
August Strindberg	: <i>Miss Julie</i>

Suggested Reading:

Henrik Ibsen, *The Doll's House*
 James Joyce, *Ulysses*
 Franz Kafka, *Metamorphosis*
 Stendhal's *The Red and the Black*,
 Stendhal, *The Red and the Black*
 Tolstoy, *Anna Karenina*
 Luigi Pirandello, *Six Characters in Search of an Author*
 Adorno, Theodor and Max Horkheimer. "The Concept of Enlightenment" from *Dialectic of Enlightenment*
 Albert Camus, *The Myth of Sisyphus*
 Thomas Mann, *Death in Venice*

**GHA-702: CRITICAL READING AND ACADEMIC WRITING
(CORE)**

L T P C
4 0 0 4

The course is designed to enhance students' reading and writing ability in academic contexts. It introduces students to the demands and conventions of academic reading and writing. It focuses on analyzing texts, building effective arguments and using evidence. Approaches to critical analysis, applying critical thinking and instruction in various stages of the writing process, from prewriting exercises through rough drafts and revisions, forms a key part of the course.

Course Objectives:

1. Help students understand the underlying principles of reading and writing;
2. Engage them in critical reading and discussions in academic contexts.
3. Raise students' awareness of the conventions of academic English including referencing and avoiding plagiarism.
4. Equip students with strategies necessary for successful written communication in academic, professional, and workplace settings
5. Provide practical orientation to produce an original piece of writing.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. analyse and critically read academic texts and understand the interactions among critical thinking, critical reading and writing
2. use various strategies, draft and revise a text to meet the demands of academic writing
3. show an awareness of the features of academic English and how these features affect critical reading and writing of academic texts
4. develop a writing process that meets the demands of academic writing in multiple genres
5. use academic conventions in writing to integrate ideas with those of others and identify instances of plagiarism in writing

Unit I

9 Hours

Understanding Reading and Writing: Becoming a critical reader and self-critical writer; purpose of reading and writing; features of academic writing; common types of academic writing; characteristics of critical reading; importance of critical reading in the writing process; active reading and thinking strategies.

Learning Outcomes:

At the end of this unit learners will be able to;

- Understand the concept and characteristic features of critical reading and academic writing

- analyse and critically read academic texts and understand the interactions among critical thinking, critical reading and writing
- Understand and practice components and types of academic writing
- Reflect on and practice thinking strategies in relation to higher order reading and writing process

Unit II

8 Hours

Developing Reading: Types of texts; different strategies for different purposes; noticing surface features to predict content, skimming the text to get a quick overview; identifying keypoints; note-making; relating new knowledge to prior knowledge, finding patterns and connections to other readings; considering alternative viewpoints; fact, opinion and inference; structures of arguments; using reading lists.

Learning Outcomes:

At the end of this unit learners will be able to;

6. Understand and analyze text types, applying skimming and scanning for inferential comprehension
7. Predict content and reflect on the meaning – at local and global level
8. Identify writers' perspective and developing counter-perspectives
9. Differentiate facts from opinion and make inferences

Unit III

8 Hours

Developing Writing: Understanding the elements of writing; interesting and incisive thesis - sufficiently limited in scope; logical and progressive structure strong links between points; coherent, well organized paragraphs; sufficient and appropriate evidences to support thesis; insightful analysis - more than summary or paraphrase; well-chosen sources quoted/cited correctly; diction level and style appropriate to audience.

Learning Outcomes:

At the end of this unit learners will be able to;

10. Analyze the context and developing thesis statement
11. Develop awareness of the features of academic English and how these features affect critical reading and writing of academic texts
12. Use various strategies, draft and revise a text to meet the demands of academic writing
13. Understand and apply logical use of linkers

Unit IV

8 Hours

From Reading to Writing: Interrelation between reading and writing: influence of reading in writing; strategies to connect reading and writing; ethical considerations: defining plagiarism; degrees of plagiarism; techniques to avoid plagiarism; acknowledging sources.

Learning Outcomes:

At the end of this unit learners will be able to;

14. Understand and apply the correlation between reading and writing strategies

15. Learn and apply techniques to avoid plagiarism and referencing of resources
16. Apply strategies of reading comprehension to write coherently
17. develop a writing process that meets the demands of academic writing in multiple genres

Unit V

9 Hours

Practicum: Producing an original piece of critical writing ready for publication; writings should be based on reading of select texts and researching relevant secondary sources.

Learning Outcomes:

At the end of this unit learners will be able to;

18. Analyze and review a text with critical reading strategies
19. Produce original academic writings in different academic genre
20. Research and create a comprehensive reference list with reference to MLA and APA style sheet
21. use academic conventions in writing to integrate ideas with those of others and identify instances of plagiarism in writing

Suggested Reading/ Reference Books

Barnet, Sylvan and William E. Cain. A Short Guide to Writing about Literature. 10th Ed. Boston: Pearson, 2006.

Barnet, Sylvan, Patricia Bellanca and Martha Stubbs. A Short Guide to College Writing. 5th Ed. Upper Saddle River, NJ: Pearson, 2012.

Elbow, Peter. Writing Without Teachers. New York: Oxford University Press, 1973.

Elbow, Peter. Embracing Contraries: Explorations in Learning and Teaching. New York: Oxford University Press, 1986.

Mahanand, A. & Kumar, A. Learning to Learn: Study Skills in English: Viva Books, 2016.

--- English for Academic and Professional Skills. Tata McGraw Hill Education Pvt. Ltd., 2012.

**GHA-704: ENGLISH PROSE
(CORE)**

L T P C
4 0 0 4

The course is designed to introduce the learners to the various forms of English essay and familiarize them to different types of prose works written by major writers and thinkers spanning from 15th to 20th century. It attempts to offer critical insights into various movements and literary trends that help learners study the texts for their narrative structure and style.

Course Objectives:

1. Acquaint learners with literary movements and genres
2. Introduce them to the evolution and development of prose forms
3. Enable learners to study prose works as representative of the age
4. Provide learners with knowledge of socio-political, economic and intellectual background for a detailed understanding of the texts
5. Provide them critical tools to study prose texts

Course Outcomes

Upon successful completion of this course, students will be able to

1. understand major trends and literary movements in English prose
2. demonstrate an understanding of the prose works of major writers and essayists
3. analyse the prose works in a historical, social-political and economic context
4. write analytical and reflective essays on select works
5. critically review peer writing as well as select secondary sources

Unit I

8 Hours

The English essay and the essayists; native spirit and taste; reversion to original principles; Anti-Ciceronean style; the Age of Prose and Reason

Learning Outcomes:

- Understand the development of English essay
- locate representative literary texts within a historical, geographical, and cultural context.
- Understand the different styles of prose writing
- Demonstrate the ability to critically analyse selective works.

***Essential Reading:**

Francis Bacon (1561-1626) : “Of Truth”; “Of Great Place”
Joseph Addison (1672-1719) : “Of the Club”;
& Richard Steele (1672-1729) : “Sir Roger at the Theatre” (Coverley
Papers from the *Spectator*, ed. K. Deighton,
Macmillan)

Unit II

9 Hours

Forms of essays: Periodical essay; Romantic movement; personal essays, Victorian prose; the middle style; translations, essays and biographies; select essays

Learning outcomes:

- interpret different types of essays through representative texts.
- employ varied essay styles in writing
- understand and analyse the works of major prose writers
- Identify the distinctive characteristics of different forms of essays and the unique styles of the writers

*Essential Reading:

Charles Lamb (1775-1834) : “New Year’s Eve”; “Dream Children”
Thomas Carlyle (1795-1881) : “Hero as Man of Letters”
William Hazlitt (1778-1830) : “On Going a Journey”

Unit III

8 Hours

Modernism and rebellion against the past; no subject too trivial for an essay; descriptive power; poetic imagination; conversational ease

Learning Outcomes:

- evaluate an essay as a spoken narrative and a tool of introspection.
- correlate essays with various subjects and conversational style.
- Understand the impact of the socio- political condition in the creative process
- Analyse the difference between the aphoristic style and conversational style of the modern period

*Essential Reading:

John Ruskin (1819-1900) : “Sesame”
Robert Lynd (1879-1949) : “On Forgetting”; “The Pleasure of Ignorance”

Unit IV

8 Hours

Upheavals in political social and economic structures; impact of the Russian Revolution.

Learning Outcomes:

- assess the genre of essay as reflecting the political, social and economic changes in society in the 19th and 20th century.
- analyse the impact of the Russian Revolution on select essayists.
- Understand the unique style of select essayist
- Critically analyse the works of select writers

***Essential Reading:**

A. G. Gardiner (1865-1946)

: “On Saying Please”, “On the Rule of the Road”

G.K. Chesterton (1874-1936)

: “The Red Angel” published in *Tremendous Trifles*, 1909

Unit V

9 Hours

Unit outcomes:

Modern prose in literature; the spirit of Modernism; Rationalism and Skepticism

Learning Outcomes:

- evaluate the modern essay and its themes.
- analyse select modern prose works reflecting the literary trends of the times.
- Understand the concept of rationalism, skepticism in relation to modern age.
- Exhibit critical writing skill in interpreting the essays.

***Essential Reading:**

Bertrand Russell (1872-1970)

: “Science and War”

Aldous Huxley (1894-1963)

: “Tragedy and the Whole Truth” (from W.E. Williams, ed. *A Book of English Essays*)

Suggested Reading/ Reference Books:

Hardin Craig. *Great English Prose Writers*. F.S. Crofts, 1929.

Clark, John Scott. *A Study of English Prose Writers: A Laboratory Method*. Nabu Press, 2010.

Frank Preston Stearns. *Modern English Prose Writers*. G.P. Putnam’s sons: New York, 1897.

Crapp George Philip. *The Rise of English Literary Prose*. Forgotten Books, 2018.

George Burnett. *Specimens of English Prose Writers from the earliest times to the close of seventeenth century*. Forgotten Books, 2017

**GHA-706: ENGLISH FICTION
(CORE)**

L T P C
4 0 0 4

This course will focus on the rise of the English novel, fictional trends during eighteenth and nineteenth centuries and examine key texts within the context. Learners will be acquainted with the socio-political developments in English fiction during the twentieth century inclusive of modernist and postmodernist movements.

Course Objectives:

1. Familiarize students with different types of fictional narratives
2. Enable them to understand the development of different genres in fiction.
3. Develop in the students the critical ability to interpret, analyze and evaluate literary plays.
4. Help students relate texts with the literary movements of different periods
5. Enable student to examine in the plays the impact of their socio-political and cultural contexts.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. understand major trends in the development of the English novel
2. comprehend and analyse different types of narratives
3. analyse the social, cultural and psychological impact of fictional narratives on literature of the period
4. write analytical and reflective essays on select works
5. critically review peer writing as well as select secondary sources

Unit I

9 Hours

Development of the English novel; Rise of philosophical rationalism, period of formal experimentation, the influence of Puritanism.

Learning outcomes:

- demonstrate knowledge of social and political background of the eighteenth century
- analyse the need for a shift to realistic depiction of stories of everyday life
- Explore the development and growth of the novel
- Study and analyse *Moll Flanders* as a Picaresque novel

Essential Reading:

Daniel Defoe (1660-1731) : *Moll Flanders*
Henry Fielding (1707-1754) : *Tom Jones*

Unit II

8 Hours

Rise of middle class; growth of newspapers and magazines; rise of Realism; development of novel in the eighteenth century; women novelists

Learning outcomes:

- examine the works of fiction in relation to major social and political movements of the eighteenth century England
- understand the shift in the style of writing from Rationalism to Romanticism.
- discuss the major women writers and the change in their approach to novel writing
- understand the meaning and reasons for the rise of the Epistolary novel in the eighteenth century and the writers who popularized it

Essential Reading:

Samuel Richardson (1689-1761) : *Pamela*
Jane Austen (1775-1817) : *Emma*

Unit III

9 Hours

The major developments of the period: society during the Victorian age, Victorian morality and impact of industrial revolution on the society.

Learning outcomes:

- analyze the impact of Industrial Revolution on the literature of the Victorian age
- evaluate the impact of science on the society
- understand the major literary trends of the Victorian novel through representative texts
- close reading and analysis of the characters and theme of prescribed texts of the nineteenth century

Essential Reading:

Charles Dickens (1812-1870) : *Hard Times*
R.L. Stevenson (1850-1894) : *Dr. Jekyll and Mr. Hyde*

Unit IV

9 Hours

Psychological novel: Major features; analysis of the prescribed text. The stream of consciousness novels and concepts of self and identity.

Learning outcomes:

- engage in close analysis of the narrative and understand the use of the literary terms employed for its analysis
- exhibit an understanding of the terminology used to understand and analyze a psychological novel
- recognize and discuss the emergence of the Stream of Consciousness novel
- identify and understand the concept of self and identity through the representative texts

Essential Reading:

James Joyce (1882-1941) : *The Portrait of the Artist as a Young Man*
Virginia Woolf (1882-1941) : *To the Lighthouse*

Unit V**8 Hours**

Major trends in the novels of the twentieth century: Colonial and postcolonial scenario. The two world wars, and its impact on the society and literature of the time.

Learning outcomes:

- identify the major literary movements in fiction in the twentieth century
- distinguish between realist, modernist/postmodernist and Colonial/postcolonial writing forms
- understand the historical, social and cultural contexts of the novels studied
- identify thematic and stylistic developments in the British novel across the twentieth century

Essential Reading:

Joseph Conrad (1857-1924) : *Heart of Darkness*
D.H. Lawrence (1885-1930) : *Women in Love*

Suggested Reading/ Reference Books:

Allen, Walter. *The English Novel*. Harmondsworth: Penguin Paperback, 1992
George Eliot (1819-1880) : *The Mill on the Floss*
Hasan, Noorul. *Thomas Hardy: The Sociological Imagination*. Delhi/London: Macmillan, 1982.
Kettle, Arnold. *Introduction to the English Novel* (Vols.1 & 2). London: Hutchinson & Co., 1999.
Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. California: University of California Press, 1957.
Rawson, Claude. *Cambridge Companion to Henry Fielding*. Cambridge: Cambridge University Press.
Frost, Ginger S. *Promises Broken: Courtship, Class, and Gender in Victorian England*. Charlottesville: u of Virginia P, 1995.
Sanders, Andrew. *Dickens and the Spirit of the Age*. Oxford: Oxford University Press, 1999.
U. C. Knoepfelmacher. *George Eliot's Early Novels: The Limits of Realism*. Berkeley: University of California Press, 1968.
Josef L. Altholz (ed.). *The Mind and Art of Victorian England*. Minneapolis: University of Minnesota Press, 1976.

**GHA-708: INTRODUCTION TO LINGUISTICS AND PHONETICS
(CORE)**

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This course offers a brief survey of how linguists analyse the structure and the use of language. Students will be introduced to the scientific study of human language. The focus would be on major core subfields of linguistics: morphology, phonetics, phonology, syntax, and semantics. The course offers insights into the nature of language and linguistic knowledge and provides skills to analyse linguistic data.

Course Objectives:

1. Help students understand the origin, nature and development of human language
2. Introduce key linguistic terms, concepts and theories
3. Equip students with the basic skills required to analyze linguistic data
4. Provide insights into the interactions between language and society
5. Highlight how linguistics can contribute to other fields of inquiry.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. understand the similarities and differences between human language and non-human language
2. comprehend how language and society interact
3. demonstrate an understanding of first and second languages acquisition
4. describe the phonological, morphological, syntactic, and semantic structures of the English language
5. analyse English sentences using a descriptive approach

Unit I

9Hours

Language and Communication: Human and non-human communication: verbal and non-verbal communication; language, mind and society; language-independent and language dependent semiotic system; language structure and language system; speech and writing.

Learning outcomes:

- understand the similarities and differences between human language and non-human language
- comprehend how language, mind and society interact.
- demonstrate an understanding of first and second languages acquisition.
- ability to analyze the structure and function of language as used in natural discourse.

Unit II

8Hours

Language Structure: The concept of linguistic sign: syntagmatic and paradigmatic relation; langue and parole; competence and performance; etic and emic; form and substance; language families: genetic, typological and areal classification; synchronic and diachronic approaches; types of language change

Learning outcomes:

- comprehend tradition to modern linguistic theories and practices
- understand about the process of Language structure and Language change
- acquaint the principles and the application of morphological and grammatical rules in English.
- understand the language form and language variation.

Unit III

9Hours Linguistic

Analysis I: Basic concepts in phonetics and phonology; phonetics vs. phonology; phoneme and archiphoneme; basic concepts in morphology: morpheme and morphemic processes; inflectional and derivational processes; grammatical categories: form-classes, gender, person, number, case, tense, aspect, mood; three models of linguistic description

Learning outcomes:

- understand the phonological, morphological, syntactic rules of language.
- analyze the process of Linguistic approaches and Language change
- ability to analyze specific sounds and understand systematic properties of sound system of English.
- Ability to compare and contrast languages in terms of systematic differences in phonetics, phonology, morphology and syntax.

Unit IV

8Hours Linguistic

Analysis II: Basic concepts in syntax and semantics; IC analysis and construction types; endocentric vs. exocentric constructions; nominative vs. ergative constructions; phrase structure grammar and transformational grammar; key concepts of semantics; synonymy, antonymy, homonymy, polysemy, componential analysis

Learning outcomes:

- ability to comprehend the main concepts of word building and sentence formation.
- aware of the linguistic analysis and the basic concepts in syntax and semantics and IC analysis.
- develop an approach towards a descriptive syntactic and semantic analysis of English
- analyze english sentences following a descriptive approach.

Unit V

9Hours

Study of Speech: Articulatory, auditory and acoustic aspects; Speech production; air stream process: articulation process, oral-nasal process; phonation process; classification of sounds; major classes: vowels, consonants, liquids and glides; place and manner of articulation; cardinal vowels; diphthongs; distinctive features; feature system; phonetic transcription: IPA, broad and narrow transcription; transliteration.

Learning outcomes:

- develop proficiency in English and at least one or two other languages
- understand the human anatomy, physiology, speech production and phonetic transcription IPA
- acquire knowledge of the ways different human languages embody these mechanisms.
- Ability to analyze specific sounds & understand systematic properties of sound system of English.

Suggested Reading/ Reference Books:

- Akmajian, A., R.A. Demers, A.K. Farmer, & R.M. Harnish. *Linguistics: An Introduction to Language and Communication*. Cambridge, Massachusetts: The MIT Press, 2001.
- Asher, R. (ed.). *Encyclopedia of Language and Linguistics*. Elsevier Pergamon, 1994.
- Bauer, L. *The linguistics student's handbook*. Edinburgh: Edinburgh University Press., 2007.
- Bloomfield, L. *Language*. New York, Henry Holt. (Indian Edition, Delhi: Motilal Banarsidas), 1933.
- Fasold, R. & J. Connor-Linton. *An Introduction to Language and Linguistics*. Cambridge: Cambridge University Press, 2006.
- Ashby, Michael and John Maidment. *Introducing Phonetics Science*. Cambridge: Cambridge University Press, 2005.
- Ashby, P. *Speech sounds*. London: Routledge. Bhaskararao, Peri. 1977. *Practical Phonetics*. Pune: Deccan College, 1995.
- Anderson, S.R. *A-morphous Morphology*. Cambridge, Massachusetts: MIT, 1992.
- Jackendoff, Ray. *Patterns in the mind: Language and human nature*. Basic Books: New York, 1994.
- Bloomfield, Leonard. *Language*, 1933.
- McCawley, James. *The syntactic phenomena of English*, 2nd ed. U of Chicago Press: Chicago, 1998.
- Clark, J. C. Yallop. *An Introduction to Phonetics and Phonology*. Oxford, Basil Blackwell, 1990.
- Ladefoged, Peter. (4th edn.). *A Course in Phonetics*. New York: Harcourt Brace, 2001
- Ladefoged, Peter. *Vowels and consonants: An introduction to the sounds of the languages of the world*. Oxford: Blackwell, 2001.
- Ladefoged, P. and I. Maddieson. *The Sounds of the World's Language*. Oxford: Basil Blackwell, 1996.
- Laver, J. *Principles of Phonetics*. Cambridge: University Press, 1994.
- Nolan, F. et al. *Handbook of the International Phonetic Association*. Cambridge: Cambridge University Press, 1999.

**GHA-841: CREATIVE WRITING
(GENERIC ELECTIVE)**

L T P C

4 0 0 4

This course covers the elements of major creative writing genres. It focuses on the techniques that good writers use to compose an engaging narrative, populated with memorable characters in an interesting setting, written in a fresh and original style. Flexible in its approach, the course is geared to meet the specific needs of each student based on his/her area of interest. This course may be seen as a starting point to the field of freelance writing.

Course Objectives:

1. Enable learners to write originally in the chosen genre
2. Provide an opportunity to study the examples of successful authors
3. Demonstrate how to use various writing strategies
4. Provide insights into the process of writing for a career as a creative writer
5. Help learners develop his/her own voice as an author, create relatable characters and develop a good narrative structure and style.

Course Outcomes:

On successful completion of the course, students will be able to

1. employ techniques of active reading, critical reading, and informal reading response for inquiry, learning, and thinking
2. demonstrate the ability to approach writing as a recursive process that requires substantial revision of drafts for content, organization, and clarity, as well as editing and proofreading
3. draft, edit, rewrite, and complete an original piece of writing in the chosen genre
4. employ the conventions of writing for publishing
5. able to distinguish between different styles and forms in writing for various media

Unit I

8 Hours

Introduction: What is creative? The art and craft of writing; difference between academic writing and creative writing; tools and processes of composition; writing drafts; peer review and reading one's own work critically; difference between revision and editing

Learning outcomes:

By the end of the course learners will be able to

- understand the concept of creative writing
- differentiate between academic and creative writing
- identify the tools and process of composition
- develop a critical approach to understanding creative work

Unit II

9 Hours

The Plot and the Setting: Methods of plot development: plot outline vs intuitive plot development; cause and effect; associative thinking; construction of scenes and chapters; setting: language of description; building credibility through research; techniques used to ground a story in a concrete world; different kinds: realistic, fictitious; fantastical; reading and evaluating select texts: conflict, pacing, suspense; place, time, setting

Learning outcomes:

By the end of the course learner will be able to

- understand methods of plot development and setting in writing process
- use appropriate language for describing scenes
- apply different techniques to ground a story.
- demonstrateskills to accept opinions of others in a positive manner.

Unit III

9 Hours

The Character: Creating interesting characters; writing and pre-writing techniques; language of description; how and how not to use one's own/other people's life experiences; developing characters: inner lives - thoughts and feelings; outer lives - appearance, habits, behavior; reading and evaluating select texts: character analysis

Learning outcomes:

By the end of the course learner will be able to

- develop pre- writing and writing techniques
- create interesting characters and develop characters inner lives
- differentiate between creating character from personal world and imaginative world
- engage in character analysis.

Unit IV

8 Hours

The Style: Cultivating a unique and distinctive style; tone and voice; use of figurative language; symbol, metaphor and imagery; importance of word choice; revision skills for good writing

Practical: Writing in one's chosen genre; periodic peer reviews and critiques to improve a work in progress

Learning outcomes:

By the end of the course learner will be able to

- create a unique and distinctive style of writing
- compose writing using figurative language like symbols, metaphor and imagery
- choose a genre of interest and develop writing in the chosen genre.
- ability to engage in critical appreciation and review peers works.

Unit V

8 Hours

A Poetry Workshop: Getting started: free writing, drawing inspiration from within or from the external world; describing the everyday (objects/entities/situations/concepts) - focus on detail; the metaphor: the everyday as a metaphor for an idea; reading and analysis of select short poems: key elements and devices; importance of the line break: for sound, sense, visual effect; symbols, abstraction and imagery: systems of relationships, mood, style

Practical: Writing poem drafts from select prompts, obtaining feedback and polishing the poems written

Learning outcomes:

By the end of the course learner will be able to

- develop free writing through describing everyday situations, objects etc.
- develop critical reading and analysis of poem
- identify key elements and devices in poetry writing
- create poems through creative inspirations from inner and external world using the various elements and devices of poetry like metaphor, mood, style etc.

Suggested Reading/ Reference Books:

Creative Writing: A Beginner's Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.

King, Stephen. On Writing. New York, NY: Scribner, 2011.

Minot, Stephen (with Diane Thiel). Three Genres: The Writing of Poetry, Fiction, and Drama, 9th ed. New Jersey: Prentice Hall PTR, 2002.

Arco, Peterson, S. How to write short stories. Peterson's, 2002.

Bell, Julia. Editor. The Creative Writing Coursebook: 40 Authors share Advice and Exercises for Fiction and Poetry. Pan, Macmillan, 2001.

DevAnjana, Anuradha Marwah and Swati Paul (eds), Creative Writing: A Manual for Beginners. Delhi: Pearson, 2008

Gardner, John. The Art of Fiction: Notes on Craft for Young Writers. Vintage Books, 1991.

Grenville, Kate. The writing book: A workbook for Fiction Writers. Allen and Unwin, 1999.

Kanar, Carol. The confident Writer: Instructor's Edition. Boston: Houghton Mifflin Co., 1998.

Kness, Nancy. Beginnings, Middles and Ends (The Elements of Fiction Writing). McCrimmon, James M. Writing with a Purpose. Boston: Houghton Mifflin Co., 1980. Muller, Gilbert H. & John A Williams. The McGraw-Hill Introduction to Literature. Second Edition, McGraw-Hill, Inc. 1995.

Ritter, Robert, M.Editor. The Oxford Dictionary for Writers and Editors. OUP, 2000.

Singleton, John and M. Luckhurst. Eds. The Creative Writing Handbook. Palgrave, Macmillan, 1999.

**GHA-843: M.K. GANDHI: LITERARY INFLUENCES AND REPRESENTATIONS
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

The course includes writings on, and related to M.K. Gandhi written originally in English or available in English translation. It explores literary influences on Gandhi, and literary representations of Gandhi. The offers scope to study Gandhi from various perspectives.

Course Objectives:

1. Explore the complexities of personal principles in public sphere and theory-praxis correlation
2. Critically examine the ethical, political, philosophical aspects of Gandhi's impact
3. Understand the influence of his vision of a nonviolent world order
4. Study varied perceptions of Gandhi through select literary texts
5. Understand the complexities of Gandhi as a public personality and historical and socio-political context of his emergence as a leader

Learning Outcomes:

Upon completion of the course, students will be able to

1. demonstrate their understanding of Gandhi as a personality and the historical and socio-political context of his emergence as a leader
2. critically examine various aspects of Gandhi's impact on literature
3. analyze select texts with a view to understanding the literary influences on him as well as representations of Gandhi in literary texts
4. write analytical essays that demonstrate their critical analysis and appreciation of select texts
5. critically review peer writings and other related works

Unit I

8 Hours

Poetry - Influence of Shelley's work on Thoreau and Gandhi; themes of violence versus pacifism, memorial poems

Learning outcomes:

- demonstrate their understanding of Gandhi as a personality
- comprehend the historical and socio-political context of his emergence as a leader.
- critically examine various aspects of Gandhi's impact on literature.
- Identify the western thinkers who influenced Gandhi.

***Essential Reading:**

PB Shelley : "The Masque of Anarchy"
Sarojini Naidu : "The Lotus"
Sahir Ludhianvi : "Gandhi Ho Ya Ghalib Ho"

Unit II

9 Hours

Influence of Thoreau's arguments on Gandhi; Social protest as a genre; the foundations of the non-violent leaning of the Indian Independence Struggle.

Learning outcomes:

- analyze select texts with a view to understanding the literary influences on Gandhi and analyse Leo Tolstoy's magnificent works and their deep impact on Gandhi
- critically examine the influence of Henry David Thoreau's ideas on Freedom, the Right to Resist and Civil Disobedience
- understand the non-violent method of the Indian freedom struggle.
- analyze the role of Gandhi in Indian freedom movement and make interpretations.

***Essential Reading:**

Henry David Thoreau : "Civil Disobedience"
John Ruskin : "The Veins of Wealth" (from *Unto This Last*)
Leo Tolstoy : "Letter to a Hindoo"

Unit III

8 Hours

Prose : Gandhian Legacy; perspectives on Gandhi

- critically review peer writings and other related works
- explain the core Gandhian philosophical ideas
- evaluate Gandhi as a practical idealist
- Identify the different philosophical perspective of India

***Essential Reading:**

Jawaharlal Nehru : "Gandhi Comes", (*The Discovery of India*)
Louis Fischer : Chapter III, 'M. K. Gandhi, Attorney-At-Law',
(from *Mahatma Gandhi: His Life & Times*)
Howard Gardner : "Mahatma Gandhi: A hold upon others" (from
Creating Minds)

Unit IV

8 Hours

Fiction: The man and his image: study of the fictional representations, critical approaches

- aware of various representations of Gandhi in literary texts
- write analytical essays that demonstrate their critical analysis and appreciation of select texts.
- Critically examine Gandhi as a noble man and his fictional representations and influences.
- evaluate Gandhi as a practical idealist

***Essential Reading:**

Dinkar Joshi : Mahatma Vs Gandhi
Chaman Nahal : The Crown and the Loincloth

Unit V

8 Hours

Drama: Different approaches to Gandhi, his life, work and philosophy

*Essential Reading:

SK Ojha

: *Riding the Storm: A Play on Mahatma Gandhi*

Mulk Raj Anand

: *Little Plays of Mahatma Gandhi*

Learning outcomes:

- grasp different approaches to Gandhi and his life
- comprehend Gandhi's literary writings and great writers' influences on him and his philosophy.
- identify the different philosophical perspective of India.
- ability to comprehend the core Gandhian philosophical views.

Suggested Reading/ Reference Books:

Brown, Judith M. *Cambridge Companion to Gandhi*. New York: Cambridge University Press, 2011.

Gardner, H. *Creating Minds: An Anatomy of Creativity seen through the Lives of Freud, Einestein, Picaso, Travensky, Eliot, Graham and Gandhi*. Basic Books: New York, 2011.

Guha R. *Gandhi before India*. Penguin Books: New Delhi, 2013.

Ramakrishnan, N. *Reading Gandhi in the 21st Century*. Palgrave: MacMillan: New York, 2013.

**GHA-845: ENGAGING WITH LITERATURE: A SELF REFLECTIVE APPROACH
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

This course offers texts of different genres that help students explore both who we are and how we relate to others - other people, other cultures, other creatures and our fragile planet. It engages issues like race, gender, poverty, justice, the loss of species, and our lives in the beautiful natural world. The course gives scope to develop specific interests by giving the freedom to be intellectually creative and apply various theories to texts or attempt completely original interpretations.

Course Objectives:

1. Help students understand the transformative power of literature as a vehicle for understanding what we are, and imagining what we can be.
2. Sensitize students about how to use various ways of reading and critical traditions to respond imaginatively, intellectually and independently to the written word
3. Enable them to carry this quality of response into future reading experiences
4. Provide students with the critical faculties necessary in an academic environment, on the job, and in an increasingly complex, interdependent world
5. Hone their creative and critical faculties through self-reflection

Course Outcomes

Upon successful completion of this course, students will be able to

1. read actively and critically engage with texts
2. pay attention to the complexity of themes and subjects, issues and concerns, aesthetics and values
3. attempt original interpretations of literary and cultural texts from different historical, geographical, and cultural contexts
4. apply relevant theories of literary criticism to the study of select texts
5. develop reflection enabling both responsibility for personal learning and the ability to make informed choices for future development

Unit I

9 Hours

Introduction: Defining literature, empathy; difference between humans and beasts and/or machines; characteristics of humans: motivation, choices, beliefs, concern for environment; literature as a tool to understand empathy and humanity

Learning outcomes:

At the end of the course learners will be able to

- develop an understanding of Literature in relation to human existence
- identify the difference between human and beasts/ machines
- analyse the characteristics of humans
- use literature as a tool to understand empathy and humanity

Essential Reading:

- Hadley Cantril : “The Qualities of Being Human” [Essay]
(Cantril, Hadley. “The Qualities of Being Human.” *American Quarterly*. 6:1 (Spring 1954) 3-18. Print.)
- R J Rees : “Why Study Literature?” [Book chapter]
(Rees, R.J. *English Literature: An Introduction to Foreign Readers*. 1973. Delhi: Macmillan, 1982. 1-19. Print.)
- Anton Chekov : “The Bet” [Short Story]

Unit II**8 Hours**

Human Making - Motivation: Characteristics of human motivation; defining motivation; kinds of motivation: pragmatic and spiritual; motivation as depicted in literature; necessity of motivation; empirical vs. transcendental; love vs. duty

Learning outcomes:

At the end of the course learners will be able to

- analyse the factors that motivates human being.
- understand the importance of motivation to be successful in life.
- identify, analyse and evaluate different kind of motivation.
- use literary texts as a tool to understand and analyse motivation

***Essential Reading:**

- P.B. Shelley : “Ozymandias” [Poem]
O. Henry : “After Twenty Years” [Short Story]

Unit III**9 Hours**

Nature of Choice: Characteristics of human choice; kinds of choice: traditional and individualistic; choice as depicted in literature; necessity of choice; identity vs. individuality; individualism vs. collectivism; man vs. machine

Learning outcomes:

At the end of the course learners will be able to

- engage in comparative analysis of individualism and collectivism, identity and individuality
- identify the characteristics of human choice, kinds of choice as depicted in literary works.
- ability to understand the various social, political and individualistic elements that drives an individual to make particular choices in life.
- Distinguish between identity vs. individuality; individualism vs. collectivism; man vs. machine

***Essential Readings:**

- Chinua Achebe : “Marriage is a Private Affair” [Short Story]
Ridley Scott : *Blade Runner* [Film]
Rudyard Kipling : “If” [Poem]

Unit IV**8 Hours**

Nature of Faith: Characteristics of human faith; defining faith; kinds of faith: reason and instinct; faith as depicted in literature; necessity of faith; freedom of thought; reason vs. instinct; rational vs. spiritual

Learning outcomes:

At the end of the course learners will be able to

- identify and define the characteristics of human faith through literature
- analyse and differentiate between faith and reason, spiritual and rational, reason vs instinct through literary texts.
- value the importance of faith and freedom of thought by engaging in critical reading of literary texts
- analyse freedom of thought; reason vs. instinct; rational vs. spiritual

***Essential Reading:**

H.G. Wells : “The Country of the Blind” [Short Story]
Rabindranath Tagore : “Where the Mind is without Fear” [Poem]

Unit V

8 Hours

Nature of Environment:

Characteristics of human environment; defining environment; kinds of environment: internal and external; environment and literature; human concern for environment; nature vs. mindscapes; empathy and harmony; literature as a tool for self-reflection and building awareness of oneself

Learning outcomes:

At the end of the course learners will be able to

- understand the harmonious relationship between human and environment
- develop empathy and analyse the impact of human behaviour on nature
- identify the characteristics of human environment in relation to Literature
- demonstrate ability to question and self- reflect on their action upon different aspects of nature and environment.

***Essential Reading:**

Gieve Patel : “On Cutting a Tree” [Poem]
Ray Bradbury : “There will Come Soft Rains” [Short Story]
Robert Frost : “Mending Wall” [Poem]

Suggested Reading/ Reference Books:

Cantril, Hadley and Bumstead, Charles H. *Reflections on the Human Venture*. New York University Press. New York.1960.
Rees, R.J. *English Literature: An Introduction to Foreign Readers*.1973. Delhi: Macmillan, 1982.

GHA-891: PROJECT/ SELF STUDY COURSE
GHA-893: INTERNSHIP/ TRAINING
(DISCIPLINE SPECIFIC ELECTIVE)

L T P C
0 0 4 2

This course provides training and experiential learning opportunities for the development of skills focusing on the academic interest of a student.

Course Objectives:

1. To facilitate opportunity for the students to integrate theory into practice
2. To provide an opportunity to get hands-on experiential learning
3. To help understand different disciplines and career options
4. To develop people skills and communication skills among through practice in a real work environment
5. To gain knowledge and experience to understand the challenges of a professional environment.

Learning Outcomes

Upon successful completion of this course, students will be able to

- recognize the importance of internship/training project to enhance career options.
- focus on areas of interest, collect relevant information in a time bound environment.
- provide students an insight into the world of independent thinking and working environment.

**GHA-801: ENGLISH LANGUAGE TEACHING: APPROACHES AND METHODS
(CORE)**

L T P C
4 0 0 4

This course seeks to provide an overview of the current approaches, methods and practices of English Language Teaching. It aims at acquainting students with historical background and introduce theoretical perspectives that underlie the teaching of a second language and theories of language learning. The course is also aimed at making learners aware of the different types of testing and evaluation tools to test language skills, role of materials and approaches to syllabus design.

Course Objectives:

1. To provide a comprehensive historical account of English Language Education in India.
2. To help students understand theories of language learning, syllabus design, types of testing, evaluation and assessment methods employed in a language classroom
3. To enhance students understanding of the various approaches and methods in ELT for higher studies and
4. To help them acquire skills and knowledge necessary in their professional teaching environment.
5. To create an awareness on materials development and syllabus design.

Course Outcomes:

After completion of the course, the student should be able to:

1. demonstrate an understanding of the development of English language teaching
2. apply knowledge on content specific suitability of approach, methods and techniques critically
3. understand the implications of various theories of language learning
4. design and conduct various types of test and assessment to test different language skills.
5. critically understand the role of materials in a multilingual context

Unit I

History of English Language Teaching in India: History of English Education under the British Rule: Macaulay's Minute on education and its impact; English Education in Independent India (1947-1965); English Education in India (1966-Present); Radhakrishnan Commission (University Education Commission, 1948); Kothari Commission; Three Language Formula (1964-66); Curriculum Development Commission; Acharya Ramamurti Commission (1990); The National Knowledge Commission Report (2006- 10)

Learning Outcome

At the end of the unit, the learners will be able to:

- demonstrate an understanding of the development of English language teaching
- understand the role of various commissions that shaped English language teaching
- understand the position of English in the post-independence period
- demonstrate knowledge of understanding in academic or work environment

Unit II

Approaches and Methods of Teaching English: Approaches of language teaching: defining approach, method and technique; Methods: Grammar translation method, Direct method, Reading method, Audio-Lingual method, Bilingual method, Eclectic method, Communicative Language Teaching (CLT), Task Based Learning and Teaching, Humanistic Approaches: Community Language Learning, Suggestopedia

Learning Outcome

At the end of the unit, the learners will be able to:

- understand various approaches of language teaching
- critically examine the different methods and techniques
- analyse the objectives of different approaches and methods
- apply knowledge on content specific suitability of approach, methods and techniques

Unit III

Theories of Language Learning: Language Acquisition Process: differences between first language acquisition and second language learning; Behaviourism; Cognitivism: competence vs performance; Definition and scope of SLA; Factors related to SLA: implications for teaching/learning L2; Learning vs acquisition; Hypothesis-Natural Order; Input-Output Hypothesis; Affective-Filter Hypothesis; discourse analysis; contrastive analysis; error analysis; Basic concepts of Bi/Multilingualism

Learning Outcome

At the end of the unit, the learners will be able to:

1. understand various theories and principles of language learning
2. demonstrate an understanding of learning vs acquisition
3. understand the role of SLA and the factors related to it
4. critically understand the implications of various theories of language learning

Unit IV

Testing and Evaluation: Definition of testing, evaluation and assessment; Scope and purposes of testing, evaluation, and assessment; Types of language testing; Characteristic features of an effective test: reliability and validity; Test design: item construction and item analysis; Testing language skills: listening, speaking, reading, writing, vocabulary, grammar

Learning Outcome

At the end of the unit, the learners will be able to:

- understand the differences, scope and purposes of testing, evaluation and assessment
- understand different types of testing and its features
- demonstrate an understanding of test reliability and validity
- design and conduct various types of test and assessment to test different language skills.

Unit V

Materials and Syllabus Design: Role of materials in ELT; Basic assumptions underlying materials; Materials development in Indian multilingual contexts; Materials for developing language skills/grammar/vocabulary; designing and evaluating tasks; Types of syllabi: structural syllabus, notional-functional syllabus, communicative syllabus; Syllabus design: issues and concepts;

Learning Outcomes

At the end of the unit, the learners will be able to:

- understand the importance of materials in the language classroom
- implement concepts and principles in designing and developing syllabus and materials for teaching English
- critically understand the role of materials in a multilingual context
- understand different types of syllabus

Essential Reading

Agnihotri, Rama Kant, and Amrit Lal Khanna, eds. *English language teaching in India: issues and innovations*. Vol. 2. SAGE Publications Pvt. Limited, 1995.

Brown, H. Douglas. *Principles of language learning and teaching*. 2000.

Krishnaswamy, N., and Lalitha Krishnaswamy. *Teaching English: Approaches, Methods and Techniques*. 2003.

McNamara, T. *Language Testing: Oxford Applied Linguistics Series*. Oxford: Oxford University Press, 2000.

Richards, J.C. Platt, J. and Platt, H. *Materials Development in Language Teaching*. Cambridge University Press, 1992.

**GHA-803: AMERICAN LITERATURE
(CORE)**

**L T P C
4 0 0 4**

The course aims at providing learners with a broad interdisciplinary perspective and exposure to the core themes of American culture, society and literature. Learners will be expected to read literary selections of various periods and genres to understand American literature.

Course Objectives:

1. Introduce learners to American literature through a study of select texts.
2. Explore the historical and socio-cultural background of American Literature.
3. Develop in learners the ability to interpret, analyze and evaluate select texts from American Literature in the context of world literatures in English
4. Help them relate the American literary texts to the developments in Critical Theory
5. Enable the students to gain an interdisciplinary perspective

Course Outcomes

Upon successful completion of this course, learners will be able to

1. appreciate and evaluate the literary works of American Literature
2. contextualize select texts in historical and contemporary settings
3. engage with and analyze select texts of American Literature with texts from other cultural backgrounds
4. write analytical and reflective essays based on readings of select literary texts
5. critically review peer writing and secondary sources

Unit I

9 Hours

The Dream that is America: History of America; pioneers; characteristics of American Literature; American Dream; establishment of the dream through literature; Civil War; society and poetry

Learning outcomes:

After completion of this unit, the students will develop

- awareness regarding pioneers in American history
- critically analyze American Dream
- ability to identify features of American Literature
- understand American poetry.

***Essential Reading**

John Winthrop	: “City Upon a Hill”
Thomas Jefferson	: “Declaration of Independence”
Abraham Lincoln	: “Gettysburg Address”
Walt Whitman	: “O Captain! My Captain!”
	Verses “1” and “48” from Song of Myself

Unit II

8 Hours

Early Voices of Discontent: Gothic literature; beginnings of detective fiction; democracy and anarchy; satire; church vs. conscience;

Learning outcomes:

After completion of this unit, the students will

- develop knowledge of early voices of discontent
- examine the development of detective fiction
- distinguish between democracy and anarchy
- distinguish between church and conscience

***Essential Reading**

Edgar Allan Poe : “The Purloined Letter; Tell-tale Heart”
Henry Thoreau : “Civil Disobedience”
Mark Twain : “The Adventures of Huckleberry Finn”

Unit III

9 Hours

Disillusionment: Failure of the American Dream; Transcendentalism; Realism and Naturalism

Learning outcomes:

After completion of this unit, the students will

- understand disillusionment
- examine the reasons for failure of the American Dream
- understand transcendentalism
- analyse select works of American Literature

***Essential Reading**

Emily Dickinson: “Because I could not stop for death” [Poem]
“What Mystery pervades a well” [Poem]
Arthur Miller : Death of a Salesman [Play]
Ernest Hemingway : Old Man and the Sea [Novella]

Unit IV

8 Hours

Modernism in America: Choices or Lack thereof: Modernism; Jazz Age

Learning outcomes:

After completion of this unit, the students will

- understand modernism in America
- examine choices or lack thereof
- interpret modern American poetry

- examine the influence of Jazz Age on American poetry

***Essential Reading**

F.Scott Fitzgerald: *The Great Gatsby* [Novel]

Ezra Pound : “A Station of the Metro” [Poem]; “The Pact” [Poem]

Eugene O’Neill : *Hairy Ape* [Play]

Unit V

9 Hours

Conclusion: Beyond American Dream- towards Post Modernism; Discrimination: On the basis of Race, Gender, Class.

Learning outcomes:

After completion of this unit, the students will be able to

- identify literature beyond American Dream
- understand Post Modernism
- interpret literary works with aspects of discrimination
- examine the role of - race, gender and class in post-modernist literature

***Essential Reading**

Langston Hughes: “Let America be America Again” [Poem]

Robert Frost : “Birches” [Poem]

Shirley Jackson: “The Lottery” [Short Story]

Joyce Carol Oates: “Where are you going, where have you been?” [Short Story]

John Cheever : “Reunion” [Short Story]

Suggested Reading/ Reference Books:

Cullen,Jim. *The American Dream. A Short History of An Idea that Shaped a Nation*. Oxford: OUP 2002.

Mathiessen, F.O. *American Renaissance: Art and expression in the age of Emerson and Whitman*. Oxford: OUP, 1941.

Simon, Myron & H.Parsons, Thornton ed. *Transcendentalism and Its Legacy*. Ann Arbor: University of Michigan Press, 1966.

Fisher, William J. ed. *American Literature of the Nineteenth Century: An Anthology*. New Delhi: Eurasia Publishing House, 1996.

Kar, P.C. & D.Ramakrishna. *The American Classics Revisited: Recent Studies of American Studies*. Hyderabad: Research Centre, 1995.

Silverman, Kenneth ed. *New Essays of Poe’s Major Tales*. Cambridge: Cambridge University Press, 1993.

Gilmore, Michael T. ed. *Twentieth Century Interpretations of Moby Dick*. New Jersey: Prentice-Hall, Inc., 1977.

Sundquist, Eric J. *Mark Twain: A Collection of Critical Essays*. New Century Views, New Jersey: Prentice Hall, Inc., Englewood Cliffs, 1994.

Kar, Prafulla C. ed. *Mark Twain: An Anthology of Recent Criticism*. New Delhi: Pencraft International, 1992.

Jehlen, Myra ed. *Herman Melville: A Collection of Critical Essays*, New Century Views. New Jersey: Prentice Hall, Inc, Englewood Cliffs, 1994.

Cowley, Malcolm. (Hindu Mysticism and Whitman's "Song of Myself") 'Introduction' to *Leaves of Grass*. New York: Viking Press, 1959.

Martin, Wendy. *The Cambridge introduction the Emily Dickinson*. Cambridge: Cambridge Univ. Press 2007.

Kher, Inder Nath. *The Landscape of Absence: Emily Dickinson's Poetry*. New Haven Connecticut, 1974.

Ao, Temsula. *Henry James and the Quest for an Ideal Heroine*. Calcutta Writers Workshop, 1989.

GHA-805: POSTCOLONIAL LITERATURES

(CORE)

L T P C

4 0 0 4

This course aims to introduce students to set of questions, theories and literary understandings that have emerged from erstwhile colonies since the middle of the twentieth century. This newer literary sensibility wrote back to the empire by challenging established literary standards, aesthetics, canons. Sometimes these challenges, resistances took the form of mockeries, inept imitations and produced Englishes, literatures as colonial legacies. This course aims to trace the footprints of such development and enable the students to grapple with these new literary developments.

Course Objectives:

- Identify differences and similarities in communication, values, practices, and beliefs between one's own culture and other cultures.
- Explain how categories of human diversity (such as race, gender, ethnicity, and disability) influence personal identities and can create structural and institutional inequity.
- Critically reflect upon one's personal and cultural presuppositions and how these affect one's values and relationships

Unit I

8 Hours

Introduction: Definitions and key concepts; Notions of exile, hybridity, migration, nation and cultural schizophrenia; Colonial Discourse Analysis: Michel Foucault; Colonial Discourse Analysis: Edward Said

Essential Reading:

Joseph Conrad : Heart of Darkness
Homi Bhabha : Nation and Narration, The Location of Culture
A.D. Hope : Death of the Bird

Learning outcomes:

- Students will possess a coherent knowledge and a critical understanding of postcolonial literature and its key historical, cultural and theoretical developments
- Students will be able to compare, discuss and explain interconnections and functions of postcolonial literature and its contexts,
- Students will be able to indulge in analysis involving comparative and interdisciplinary issues
- Students will be able to critically evaluate arguments and assumptions about postcolonial literature, texts, and modes of interpretation

Unit II

9 Hours

Colonialism: The African Perspective; Themes of chronologies, narratives and political agenda:

Essential Reading:

Chinua Achebe : Things Fall Apart
Frantz Fanon :Black Skin, White Masks

Learning outcomes:

- Students will be able to communicate arguments effectively and show a degree of independent thinking in so doing
- Students can discuss, and analyse colonial and postcolonial texts,
- Students will know how race, class, gender, history, and identity are presented and problematised in the literary texts,
- Students will have an understanding of the relationship between Great Britain (and implicitly the West) and nations that were once colonised.

Unit III

8 Hours

Decolonisation and the Discourse of Nationalism: The Context of India

Essential Reading:

G. Aloysius : Nationalism without a nation in India
Salman Rushdie : Midnight's Children

Learning outcomes:

- Students will be able to discuss some of the most significant literary texts and trends within Anglophone literature by authors born and/or raised outside of the United States and Britain.
- Students will develop more sophisticated strategies for interpreting and discussing literary texts.
- Students will be able to discuss the ways in which literary texts historically promoted certain ideas of race and empire, and how these ideas influence attitudes toward other cultures.
- Students will be able to discuss the ways in which some literary texts challenge and rewrite Western histories, questioning Western notions of universality and objectivity.

Unit IV

9 Hours

Disillusionment; Denial of self and power; gender and identity

Essential Reading:

Derek Walcott : Dream on Monkey Mountain
Margaret Atwood : The Handmaid's Tale

Meena Kandasamy : Their Daughters

Learning outcomes:

- Students will be able to apply knowledge gained from the literary texts to other contemporary texts and cultural phenomena
- Students will be able to locate current models of multiculturalism and race relations.
- Students will be able to write essays that demonstrate a high degree of logical structure and argumentation, fluent prose, and original insights into postcolonial literary approaches
- Students will be able to perform formal presentations that demonstrate a high degree of organization, teamwork, clarity, and original insights.

Unit V

8 Hours

Diasporic literature: Selections from Postcolonial Futures

Essential Reading:

Romesh Gunesekera : Reef
Gayatri Spivak : Can the Subaltern Speak?
Mahasweta Devi : Pterodactyl
Chimamanda Ngozi Adichie : That Thing around your Neck

Learning outcomes:

- Students will be able to establish peer networks
- Students will be able to understand Indian approaches in the postcolonial debates
- Students will be able to locate current state of postcolonial ideas and research
- Students will be able to steer forward postcoloniality and contribute meaningfully to Indian postcolonial approach.

Suggested Reading/ Reference Books:

Bill Ashcroft, Gareth Griffiths and Helen Tiffin, (Routledge, 1989).
Elleke Boehmer, (Oxford, 1995).
Diana Brydon and Helen Tiffin, (Dangaroo, 1993).
Shirley Chew and David Richards (eds.), (Wiley-Blackwell, 2010).
Frank Davey, (Toronto, 1993).
Rosemary M. George, (CUP, 1996).
Graham Huggan, (University of Toronto Press, 1994).
Bruce King (ed.), (Clarendon Press, 1996).
Michael Parker and Roger Starkey (eds) (Macmillan, 1995).

Salman Rushdie, (Granta, 1991. (See especially pp. 61-70.)

Anna Rutherford, (Dangaroo, 1992). (See especially the essays by Edward Said, Wilson Harris and Nayantara Sahgal.)

Dennis Walder, (Blackwell, 1998).

William Walsh, (Oxford, 1973).

Jonathan White, (Johns Hopkins University Press, 1993).

Edward W. Said, (Penguin 2nd edition, 1995 [orig. 1978]). (Vintage, 1993).

Chris Tiffin and Alan Lawson,(Routledge, 1994).

Harish Trivedi and Meenakshi Mukherjee (eds.)(Indian Institute of Advanced Study, 1996).

Patrick Williams and Laura Chrisman (eds.),(Harvester, 1993).

**GHA-807: LITERARY CRITICISM AND THEORY
(CORE)**

L T P C
4 0 0 4

This course traces the evolution of literary theory from the classical Greek theories to recent developments in the field such as postcolonialism. This course aims to provide a thorough familiarity with literary terms, theoretical turns that has been influential in making meaning of English literary text. Besides providing methodological ways and tools for textual analysis, this course attempts to encourage students to follow the theoretical transaction across borders in today's global literary world and understand spacial and temporal dynamics in emergence and rebuttal of literary theories.

Course Objectives:

- To familiarise students with chronological development of literary theory
- To instill a knowledge of chief architects of all significant schools of theory
- To enable students with methodological means for analysing, appreciating literary works
- To provide students with an understanding of geo-politics and its close ties with literary theory

Unit I

8 Hours

Introduction to Criticism; The Greek Masters: Plato's attack on poetry, Aristotle's observation on poetry, comedy, epic and tragedy, Longinus and his notion of Sublimity of art: Early English Critics: Dryden and Johnson

Essential Reading

***Excerpts from select texts for study and analysis**

Plato : The Republic
Aristotle : The Poetics
Longinus : On the Sublime
Dryden : Essay of Dramatic Poesy
Samuel Johnson : 'Preface to Shakespeare'

Learning outcomes:

- Students will be able to identify key theoretical concepts concerning drama, poetry emanating from ancient Greek works
- Students will be able to realise the significance of theoretical understanding through an
- Students will be able to relate to the continuity of influences across national border, time
- Students will be able to locate the constructive aspects of criticism

Essential Reading

*Excerpts from select texts for study and analysis

Plato	: The Republic
Aristotle	: The Poetics
Longinus	: On the Sublime
Dryden	: Essay of Dramatic Poesy
Samuel Johnson	: 'Preface to Shakespeare'

Unit II

The Romantic period in the history of English literary criticism; literary trends and movements during the Victorian age; separation of critical discourse from literary practice

Essential Reading

*Excerpts from select texts for study and analysis

Samuel Taylor Coleridge	: Biographia Literaria
William Wordsworth	: Preface to Lyrical Ballads
Matthew Arnold	: The Study of Poetry
T.S.Eliot	: Tradition and Individual Talent, The Frontiers of Criticism

Learning outcomes:

- Students will be able to identify significant modern theoretical works
- Students will be able to assimilate ideas from theoretical text by including relevant quotations and paraphrases in assignments
- Students will be able to locate key concepts and terms employed by a range of theorists
- Students will be able to discourse on theoretical approaches in relation to literary texts

Unit III

Contemporary Literary theory: Practical argumentation; co-existence of tradition and innovation; emergence of new philosophical, social and scientific theories, Emergence of Cultural studies

Essential Reading

*Excerpts from select texts for study and analysis

M.H. Abrams	: Orientation of Critical Theories
Raymond Williams	: "Realism and the Contemporary Novel"
Jonathan Culler	: "Structuralism and Literature"

Learning outcomes:

- Students will be able to critically reflect about language, identity, and ideology using literary theory
- Students will be able to understand socio-political value of literary texts
- Students will be able to apply new structure of analysis in a range of textual contexts
- Students will be able to identify new areas of research

Unit IV

Structuralism, Post-structuralism and Deconstruction: Criticism and limitations of theoretical approach; Third World Perspective

Essential Reading

***Excerpts from select texts for study and analysis**

Ferdinand de Saussure	: Introduction to Course in General Linguistics
V.N. Volosinov	: Theme and Meaning in Language
Roland Barthes	: The Death of the Author
Paul De Man	: Criticism and Crisis
Aijaz Ahmed	: Literary Theory and Third World Literature: Some Contexts

Learning outcomes:

- Students will be able to understand key concepts and terms employed by Structural theorists and theoretical approaches
- Students will be able to understand key concepts and terms employed by post-structural theorists and theoretical approaches
- Students will be able to locate challenges emerging from ‘third world’, in a multinational capitalist time
- Students will be able to identify the challenges of established theoretical positions

Unit V

Psychoanalysis, Feminism and Postcolonial studies: Female literary tradition; feminine context and social tradition; literary applications of psychoanalytical theory; an introduction to Edward Said, Orientalism and Postcolonial literary studies

Essential Reading

***Excerpts from select texts for study and analysis**

Carl G. Jung : “Psychology and Literature”
 Elaine Showalter : “Towards a Feminist Poetics”
 Edward Said : “The Scope of Orientalism” (from *Orientalism* 1978)
 Salman Rushdie : “Step Across this line”
 Chandra Talpade Mohanty : Under Western Eyes: Feminist Scholarship and Colonial Discourse

Learning outcomes:

- Students will be able to identify key concepts and terms employed by postcolonial theorists and theoretical approaches
- Students will be able to identify key concepts and terms employed by psychoanalyst theorists and theoretical approaches
- Students will be able to identify key concepts and terms employed by feminist theorists and theoretical approaches
- Students will be able to read critically engaging learned tools of analysis

Suggested Reading/ Reference Books:

Lodge David , Wood, Nigel, *Modern Criticism and Theory: A Reader*. Delhi, Pearson Education 2007.
 Lodge, David ed. *20th Century Literary Criticism*. Longman: London 1975
 Ramaswami, S and Seturaman, V.S. eds. *The English Critical Tradition*. Vol II. Madras: Macmillan India Limited, 1986.
 Seturaman, V.S. ed. *Contemporary Criticism: An Anthology*. Madras: Macmillan India Limited. 1989.
 Rice, Philip and Waugh, Patricia eds. *Modern Literary Theory: A Reader*. London. New York 1992.
 Rivkin Julie, Ryan, Michael eds. *Literary Theory: An Anthology*. Malden ,Massachusetts Blackwell Publishers. 1998.
 Das, B.B., Mohanty, J.M., *Literary Criticism: A Reading*, Delhi, OUP 1985.
 Lentricchia, Frank and McLaughlin, Thomas (eds.), *Critical terms for literary study*. Chicago: Univ. of Chicago Press. 1990.
 Cixous, Helene. “*The Laugh of the Medusa*.” Translated [1976] by Keith Cohen and Paula Cohen. In Hazard Adams and Leroy Searle (eds.), *Critical Theory Since 1965*. Tallahassee: Florida State Univ. Press 1986.
 Culler, Jonathan. ‘Literary theory’. in Joseph Gibaldi, ed. *Introduction to scholarship in modern languages and literatures*. New York: MLA. 1992.

**GHA-809: RESEARCH WRITING
(CORE)**

L T P C
1 0 2 2

This course aims to equip the students with the knowledge, techniques and strategies of Research Writing. Many students are interested in pursuing research but find it a daunting task. In this course, the students will be guided through the complex process in a methodical fashion using both theoretical and practical approaches which help them plan, draft and refine, and produce a good piece of research writing.

Course Objectives:

- Provide the students detailed information about how to design and develop a research proposal through multiple stages.
- Train students in the conventions of documentation including proper referencing and citation and effective editing and proofreading.
- Help students understand the different types of research, the methods adopted, the processes involved in various stages of research and the importance of ethical practices.

Unit I

8 Hours

Introduction and Topic Identification: The research process: choosing the area of research; conducting library/ academic database/ Internet research; evaluating sources; gathering background information: locating prior works, reading key papers, organizing references; identifying, defining and developing a focused research topic; refining the research question/theme/topic

Upon successful completion of this unit, learners will be able to

- understand and apply knowledge of research practices to discover unexplored areas of research and take decisions on the topic
- Understand various types of research and take a decision on the present study
- Analyze the information gathered through various sources and relate them with the current research
- apply the knowledge and conduct a research on a focused topic

Unit II

9 Hours

Literature Review: Literature review - its fundamental role in research; developing a useful list of search terms; strategies to find the most relevant literature available; developing a professional bibliography; annotating with critical evaluations of readings; questions to guide the reading and writing process; critical discussion in response to specific questions based on evidence from published literature

Upon successful completion of this unit, learners will be able to

- understand the fundamental role of literature review in research
- apply various strategies to gather and critically evaluate the literature relevant to the area of study
- analyze the information gathered through various sources and develop a professional bibliography and references
- evaluate the existing literature and critically frame questions to guide the reading and writing process

Unit III

9 Hours

Research Proposals: Tentative title for intended research; abstract: a concise statement of intended research; research context: the broad background against which the research will be conducted, overview of the area of study; central aims and key questions; prioritize main questions; description of the intended approach; outline of methods; significance of the research; select bibliography

Upon successful completion of this unit, learners will be able to

- provide a tentative title for the intended research and write an abstract
- apply the knowledge of conducting a research and understand and analyze the context of the intended research
- form the aims of the research and frame appropriate research questions and prioritise them accordingly to the purpose of the research
- take a decision on the research design, appropriate research methodology

Unit IV

8 Hours

Drafting and Revising: Synthesize material from multiple sources; forming a hypothesis and an outline; summarizing the analysis/ simulation/ experiment; organizing and interpreting results; revise written work through drafting and staged assignments

Upon successful completion of this unit, learners will be able to

- analyze and synthesize materials collected from from multiple sources
- develop a hypothesis and create an outline for the intended research; summarize the analysis of the information collected using multiple tools
- organize and interpret results the findings of the research
- Analyze and revise written work using multi-drafting approach

Unit V

8 Hours

Final Documentation: Revising the research paper; incorporating source materials correctly and effectively; citation and referencing styles; documentation using MLA or APA format; importance of proofreading; final draft

Upon successful completion of this unit, learners will be able to

- revise the written drafts using multi-drafting approach
- incorporate source materials appropriately and effectively
- take a decision on the referencing style suitable for the purpose and area of research
- proofread the revised draft and finalize it for publication

Suggested Reading / Reference Books:

The Chicago Manual of Style 15th ed. Chicago: Chicago University Press, 2003.

MLA Handbook for Writers of Research Papers. East-West Press, New Delhi. 2009

Gibaldi, Joseph. *MLA Style Manual and Guide to Scholarly Publishing*. 3rd ed. New York: Modern Language Association, 2008.

Hacker, Diana and Barbara Fister, *Research and Documentation in the Electronic Age*, 5th ed. Boston: Bedford ed/St. Martin's, 2010.

Somekh, Bridget and Cathy Lewin. eds. *Research Methods in Social Sciences*. New Delhi: Sage/Vistaar, 2005.

Griffin, Gabriele. ed. *Research Methods for English Studies*. Edinburgh: Edinburgh University Press, 2005.

Mckee, Alan. *Textual Analysis: A Beginners Guide* Sage, 2003.

Reissman, Catherine K. *Narrative analysis* Sage, c1993.

Ruane, Janet M. *Essentials of Research Methods: A Guide to Social Science Research*. Blackwell, 2004.

**GHA-842: DIASPORA LITERATURE
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

This course provides an overview of diaspora literature, an interdisciplinary area that deals with the study of migration and its cultural, social, demographic, anthropology, and global relations. The course focuses on a conceptual and thematic exploration of the forces that have shaped different diasporic identities. Its major concern is to map and analyse ideas, perceptions and issues represented and received through these writings. The course gives a platform to explore emergent issues in the contemporary context of converging contours of diaspora.

Course Objectives:

- Critically engage with issues of global migration and diaspora from multi-disciplinary perspectives through study and analysis of select texts.
- Acquaint students with historical, political, economic, sociological, literary, ethnic and other related aspects of diaspora.
- Explore emerging areas of study such as location and relocation, alienation and assimilation, hybridization and transnationalism.

Course Outcomes

Upon successful completion of this course, students will be able to

- understand key concepts and significant debates that deal with literature of the diaspora
- think through the intricate issues of literary text and its socio-historical and cultural contexts
- gain insights into the complexities such as location, dislocation, home, memory, and identity
- appreciate the commonalities and divergences among various Diasporic populations in the world

Unit I

9 Hours

Introduction: Concept of Diaspora; Indian Diaspora; World Diaspora. Expatriates, Sojourners; Dispersed from an original “center” to at least two “peripheral” places; a “memory,” vision or myth about their original homeland, Hybridization.

Learning outcomes:

At the end of the unit, the learners will be able to

- expose to theoretical and methodological concepts of diaspora.
- understand the significance of centre and peripheral and navigate a new literary space.

- employ suitable literary strategies that capture the hybrid identity that is shaped by historical time and geographical space.
- foster their understanding of hybridization and transcultural themes.

Essential Reading:

William Safran : “Diasporas in Modern societies: Myths of Homeland and Return”
 Michael Ondaatje : “Running in the family” (Memoir)

Unit II

8 Hours

Expatriate novelists; The Author, The Text, Quest for identity, Alienation, Cultural Crisis, Cultural Shock, Expatriation and Rootlessness.

Learning outcomes:

At the end of the unit, the learners will be able to

- employ suitable strategies for debates, including current and recurring points of reference in cultural studies, anthropology and politics.
- formulate and share their cultural identities which foster stronger relationships.
- understand alienation with reference to the identity crisis and the survival instinct of individuals.
- analyse issues involved in cultural dislocation and cultural shock

Essential Reading:

Salman Rushdie : “Imaginary Homelands”(Essay 1 from Imaginary Homelands) V.S.
 Naipaul : “A House for Mr. Biswas”

Unit III

8 Hours

Dislocation and restoration, Contradiction of emancipation and restriction, Transnationalism

Learning outcomes:

At the end of the unit, the learners will be able to

- understand the causes of mass migration and then investigate the causes and effects of an event that led to a mass migration.
- learn to recognize the difference between freedom from constraint and the freedom that comes from self-mastery or self-realization.
- analyze issues of local space and global space and how these shape the meaning of home.
- analyse familiarity and facility with fundamental terminology and concepts in black diaspora literature and culture.

Essential Reading:

Caryl Phillips : *Crossing the River*

Unit IV

9 Hours

The Poet and Poems; The Question of Identity

Learning outcomes:

At the end of the unit, the learners will be able to

- recognize that identity cannot be found or fabricated but emerges from within.
- reflect analytically on the poems as well as to critically evaluate their relative aesthetic strengths and weaknesses.
- identify and discuss the main analytical concepts used in analyzing poetry.
- understand the basic terminology and practical elements of poetry.

Essential Reading:

Derek Walcott : “A Far Cry from Africa”; “A City’s Death by Fire”
R. Parthasarathy : “Exile”; “Exile from Homecoming”

Unit V

8 Hours

The Making, Development and Unmaking of Diaspora; Proliferation of Incipient Diasporas, Impact of Globalization, Migrants as Social Actors

Learning outcomes:

At the end of the unit, the learners will be able to

- understand to see the immigrant experience from the immigrants eyes.
- employ suitable strategies to deeply analyzed text to come up with interpretations.
- relate to immigrant experience and practicing close and critical reading.
- explore the pros and cons of globalization, especially in relation to its impact on immigrants.

Essential Reading:

Stuart Hall : “Cultural Identity and Diaspora”;
Jhumpa Lahari : Namesake

Suggested Reading/ Reference Books:

Cohen, Robin (2008). *Global Diasporas: An Introduction*. Routledge, London.
Divakaruni, Chitra Banerjee. *Arranged Marriage*. New Delhi: Black Swan, 1997.
Hall, Stuart. “Cultural Identity and Diaspora.” *Identity: Community, Culture, Difference*. Ed. John Rutherford. London: Lawrence & Wishart, 1990. (222-237)
Phillips, Caryl. *Crossing the River*. London: Random House, 2006.
Safran, William. “Diasporas in Modern Societies: Myths of Homeland and Return.” *Diaspora: A Journal of Transnational Studies* 1.1 (1991): 83-99. Web. 13 June 2014.
Sheffer, Gabriel (2003). *Diaspora Politics At HomeAbroad*. Cambridge, UK.
Walcott, Derek (1986). *Collected Poems (1948-1984)*. Faber and Faber, London.
Ten Twentieth Century Indian Poets :ed ..R.Parthasarathy,Delhi,1981

Nelson, Emmanuel (ed.), *Reworlding :the literature of the Indian Diaspora*, Green Wood, New York, 1992

Said, Edward W. (2001). *Reflections on Exile and Other Literary and Cultural Essays*. Penguin, New Delhi.

Ashcroft, Bill (2005). *The Empire Writes Back*. Routledge, Chennai.

GHA-844: CRIME FICTION (GENERIC ELECTIVE)

L	T	P	C
4	0	0	4

Crime Fiction is a popular genre that taps into the inquisitive nature of humankind and captivates the readers' attention across cultures and age groups. This course aims to provide a backdrop to the evolution of the genre and give a taste of some of the notable works.

Course Objectives:

- To trace the beginnings of Crime Fiction as a genre in the different forms of literature.
- To understand the various tropes and influences on the genre.
- To engage with questions of race, gender and style that emerge within the genre.

Course Outcomes

Upon successful completion of this course, students will be able to

- differentiate between the various styles within Crime Fiction.
- demonstrate familiarity with the works of various authors of crime fiction across the globe.
- show engagement and skill in relation to cultural specificity, race, sexuality, class and gender
- understand a range of crime fiction criticism

Unit I

8 Hours

The Evolution of Crime fiction as a genre; Brief introduction to the different subgenres of Crime Fiction-Early Crime Fiction (sensation novels), The Golden Age, The Intuitionists, The Realists, Hard-boiled and Contemporary Crime Fiction; the distinction between Crime Fiction, Mystery Fiction and Thriller fiction.

The Bell in the Fog – short story by Gertrude Atherton

Learning outcomes:

After completion of this unit, the students are expected to

- identify the evolution of Crime fiction as a genre
- categorize the different subgenres of Crime Fiction and be aware of the Golden Age
- distinguish the Intuitionists, the Realists, Hard-boiled and Contemporary Crime Fiction

- understand the distinction between Crime Fiction, Mystery Fiction and Thriller fiction.

Unit II

8 Hours

Early Crime Fiction: The characteristics of this subgenre; Influence of the Age on the genre; The birth of the individual ‘armchair’ detective; The conception of the ‘Sealed Room’ mysteries

Learning outcomes:

After completion of this unit, the students are expected to

- understand Early Crime Fiction – characteristics
- analyze genre through ages
- interpret ‘armchair’ detectives in crime fiction
- examine ‘Sealed Room’ mysteries

Essential Reading:

Edgar Allen Poe : “The Murders in The Rue Morgue” (1841)
 Arthur Conan Doyle : *The Hound of the Baskervilles*

Unit III

9 Hours

The Golden Age: The characteristics of the two main components of this subgenre- The Intuitionists and The Realists; Influence of the World Wars on the genre; The Intuitionists – Active involvement of the reader; Focus on detective and the craft plot; ‘country-house whodunits’ or the ‘cozy’ school of fiction; The Realists – The Strict careful detective; the Inverted detective story; use of police procedure and scientific methods; ingenious criminal

Learning outcomes:

After completion of this unit, the students will be able to

- recall the Golden Age of crime fiction
- distinguish between the Intuitionists and the Realists
- discuss the influence of the World Wars on the genre
- analyze the ingenious criminals in crime genre

Essential Reading:

Agatha Christie : *Murder on The Orient Express*
 Dorothy L. Sayers : *Lord Peter Views the Body* (Collection of Short Story Fiction)

Unit IV

9 Hours

Hard-boiled: The characteristics of this subgenre; influence of the Realist Crime fiction; the reflection of the American society; Contemporary Crime Fiction: Features of the subgenre; the emergence of a team instead of the lone detective

Learning outcomes:

After completion of this unit, the students will be able to

- classify hardboiled detective fiction and its characteristics
- understand the realist crime fiction
- interpret contemporary crime fiction
- summarize the emergence of a team in place of a single detective

Essential Reading:

Raymond Chandler : *The Big Sleep*

P. D. James : *The Skull beneath the Skin*

Unit V

8 Hours

Crime Fiction around the world: Features of crime fiction across the globe; questions of race, gender and style that appear in this form

Learning outcomes:

After completion of this unit, the students will be able to

- classify crime fiction around the world
- categorize features of Crime Fiction around the world
- understand issues of race, gender and style in crime fiction
- critically analyze crime fiction

Essential Reading:

Sharadindu Bandhopadhyay : *Picture Imperfect*

Alexander McCall Smith : *The Limpopo Academy of Private Detection*

Suggested Reading/ Reference Books:

Klein Kathleen Gregory. *Diversity and detective fiction*. Bowling Green, Ohio : Bowling Green State Univ. Popular Press

Reddy Maureen T. *Traces, codes, and clues : reading race in crime fiction*. New Brunswick, N.J. : Rutgers University Press

Priestman Martin. *The Cambridge companion to crime fiction : Crime fiction*. London : Cambridge University Press

Walton Priscilla L., Jones Manina. *Detective agency : women rewriting the hard-boiled tradition* Berkeley : University of California Press : 1999

**GHA-846: LITERATURE AND GENDER
(GENERIC ELECTIVE)**

**L T P C
4 0 0 4**

This interdisciplinary course examines the historical development of gender norms, identities, and roles as they have been shaped and changed by cultural and political factors. Through careful reading, class discussion, and critical writing, students will be able to broaden their perspective on gender and sexuality beyond those offered by the dominant culture. The course promotes understanding of the significance that gender plays in societies.

Course Objectives:

- To understand fundamental concepts within theory for addressing issues of human social behavior, especially gender and sexuality in literature. (PSO 1)
- To make connections between and apply theories from other disciplines to the topic of gender and sexuality. (PSO 2)
- To construct critical awareness and appreciation of diversity and integrate knowledge, enabling students to analyze open ended problems or complex issues. (PSO 1 & 3)

Course Outcomes

Upon successful completion of this course, students will be able to

- select and apply appropriate methods of inquiry to analyze complex questions about gender, cultural difference and/or equity.
- describe how gender and sexual identity intersect with other cultural categories (e.g., race, class, ethnicity, nationality, religion)
- frame original research in the context of prior literature, demonstrating an understanding of the discipline's scope and methods
- understand the impact that gender and to a lesser extent, race, social class, and age has had, and will continue to have on women's and men's experiences.
- produce a well-supported argument that makes an original contribution to the field.

Unit I

8 Hours

Introduction: Introduction to the discipline of Gender Studies; Social, political, intellectual and literary background to Gender Studies; Significance of a course on Gender Studies

Learning outcomes:

- Students would be able define the significance of gender studies in the contemporary reading of literature.
- Students would illustrate social, political, cultural, intellectual and literary background to the gender studies roles.

- Students would be able to theorize gender studies and address the complexity of non-inclusion and lack of literary representation of genders (LGBTQ) across.
- Students would begin delving into not just ‘gender studies’ but ‘critical gender studies’, that goes beyond normative understanding of understanding gender issues.

Unit II

8 Hours

Construction of Popular Conceptions of Gender in Literature

Learning outcomes:

- Students would infer popular conceptions of gender like women’s studies, queer studies etc.
- Students would critically analyze these popular conceptions through the study of selected texts.
- Students would formulate some of the aspects like caste, class, ethnicity, location, race and nationality as prima facie of gendered identities.
- Students would engage and analyse the role of literature in conceptualising gender in the contemporary times.

*Essential Reading

Alfred Tennyson : “The Lady of Shalott”
 Grimm Brothers’ : “Rapunzel”
 Rudyard Kipling : “The White Man’s Burden”

Unit III

8 Hours

Novel: Introduction to the authors and genre (Autobiography); Critical Analysis/Interpretation of various ideas concerning gender: masculinity in family, black masculinity, white masculinity, gender roles, construction of femininity (white and black), sexuality.

Learning outcomes:

- Students would be able to analyze or interpret various ideas concerning gender through the reading of selected novels.
- Students would be able to understand complexity of gender and its functions through the study of novels.
- Students would be able to comprehend and critique issues like masculinity in family.
- Students would engage with the roles of masculinity in various cultures like that of black masculinity and white masculinity.

Essential Reading

Angela Carter : *Nights at the Circus*

Unit IV

9 Hours

Prose Readings: Politics of gender in the construction of literary texts; identity formation; domestic spaces and the wilderness; spatiality

Learning outcomes:

- Students would define the significance of prose reading and its role in locating gender as an important study.
- Students would be able to locate prose reading as one of the powerful mediums in constructing and deconstructing gender and its roles.
- Students would illustrate the role and significance of identity formation across genders.
- Students would estimate the role of domestic spaces and spatiality as key issues represented through prose reading

Essential Reading

*Excerpts from the following texts for study and analysis

Michel Foucault	:	Selections from <i>History of Sexuality</i> Volume 1.
Judith Butler	:	Selections from <i>Gender Trouble</i>
Simone De Beauvoir	:	Selections from <i>The Second Sex</i>

Unit V

9 Hours

Perceptions, choices, freedom, orientation; social implications

Learning outcomes:

- Students would be able to critique various perceptions of gender by studying selected literary texts
- Students would summarize choices made available for gender in literary writings.
- Students would critique the idea of freedom in order to highlight lack of gender awareness
- Students would explain and conceptualise sexual orientation, its social implications and construct a narrative of non-confirming literary voices that highlight the relationship between literature and gender

*Essential Reading:

Adrienne Rich	:	Selections from “Compulsory Heterosexuality and Lesbian Existence”
Sonali Gulati	:	“Sum Total: A Matrimonial”
Devdutt Pattnaik	:	“Death of a Gay Man”
R.W Conell James	:	Selections from “Hegemonic Masculinities:
W. Messerschmidt	:	Rethinking the Concept.”

Suggested Reading/ Reference Books:

Tennyson, Alfred Lord. “The Lady of Shallot.” 1842. *Poetry foundation*. N.P. N.D. Web. 3 July 2014.

Jacob and Wilhelm Grimm. “Rapunzel.” *Pitt.edu*. N.P. N.D. Web. 9 July 2014.

Kipling, Rudyard. “The White Man’s Burden.” Rudyard Kipling: Complete Verse. Michigan: Anchor Press, 1989. 21-22. Print.

Walker, Alice. *The Color Purple*. New York: Harvest Books, 1982. Print.

Foucault, Michel. *The History of Sexuality* Volume 1: An Introduction. 1976. New York: Vintage Press, 1990.

Judith Butler. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 2006. Print.

Simone De Beauvoir. *The Second Sex*. New York: Vintage, 1989. Print.

Gayle Rubin: "Thinking Sex: Notes for a Radical Theory." *Pleasure and Danger: Exploring Female Sexuality*. Ed. Carol Vance. Boston: Routledge, 1984. Print.

Rich, Adrienne. *Adrienne Rich's Poetry: Texts of Poems, the Poet on Her Works*. Ed. Barbara Gelpi and Albert Gelpi. New York: Norton, 1975. Print.

R.W Conell and James W. Messerschmidt. Hegemonic Masculinities: Rethinking the Concept." *Gender and Society*. 19: 829 (2005)

Downs, Laura Lee. *Writing Gender History*. London: Bloomsbery Academic, 2004. Print.

Narrain, Arvind and Gautam Bhan. Ed. *Because I have a Voice*. New Delhi: Yoda Press, 2005. Print.

Martin, Robert Bernard. Ed. *Ten Major Victorian Poets*. Random House, 1964. Print.

Jacob and Wilhelm Grimm. *The Complete Grimm's Fairy Tales*. Pantheon Books, 1982. Print.

**GHA-848: INTRODUCTION TO APPLIED LINGUISTICS
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
1 0 6 4

This course is designed to familiarize students with the various sub disciplines in the field of Applied Linguistics. The course discusses some of the key issues in the field of applied linguistics such as linguistic theories of learning, corpora in language teaching and research. It also focuses on the theoretical foundations of language learning and teaching, pragmatics, language planning, linguistics, multilingualism, discourse analysis, and corpora studies.

Course Objectives:

- To give students an overview of the history and development of applied linguistics and introduce them to basic linguistic theories. (PSO 1)
- To acquaint students with the interdisciplinary nature of the discipline and introduce them to some of the key debates in applied linguistics in the different subfields. (PSO 1 & 2)
- To create an awareness of the common concepts and terminologies used in the field and introduce students to the techniques of linguistic analysis and equip them with knowledge and skills for future linguistic research and studies.(PSO 2 & 3)

Course Outcomes

Upon successful completion of this course, students will be able to

- demonstrate sound knowledge of the key areas and the various sub-disciplines within the field of applied linguistics.
- understand both psychological and social factors associated with language acquisition and development.
- demonstrate knowledge of the fundamentals of applied linguistics, including language structure, language acquisition and language use in relation to culture, society and communication
- collect language data, organize it appropriately and carry out initial linguistics analysis of the data.
- discuss critically linguistic issues in the areas of syntax, semantics, phonology, corpus and pragmatics.

Unit I

9 Hours

Linguistic Theories: Overview of select theories of linguistics such as Phrase Structure Grammar or Transformational Grammar (TG) and Government and Binding Theory (GGB); key concepts of GB theory and context Free Rules.

Learning outcomes:

- acquire a broad background in the field of applied linguistics
- develop an awareness of the various sub-disciplines within the field of Applied Linguistics

- understanding of first and second language acquisition theories into practice.
- ability to recognize and analyze the grammatical system of English and other languages.

Unit II

8 Hours

Basic issues in Syntax: Framework of minimalist program and GB framework; issues in syntax using these frameworks; introduction to the framework of minimalist and GB framework and issues with minimalist program.

Learning outcomes:

- differentiate between the various models, theories and research findings within the field of SLA
- acquaint with the current work in the field of Applied Linguistics
- critically know of linguistics issues in the areas of syntax and semantics
- understanding of core areas of language analysis including syntax, semantics.

Unit III

8 Hours

Discourse and Pragmatics: Introduction to discourse analysis and pragmatics; interpreting discourse, difference between spoken & written discourse, theories and approaches to pragmatics.

Learning outcomes:

- acquire critical thinking skills to analyse and synthesize the different theories within the field of Applied Linguistics.
- demonstrate the skills of independent critical thinking.
- aware of the current issues in applied linguistics using appropriate terminology.
- comprehend the knowledge of the language as a social and cultural entity, its dynamic nature and how various external factors influence language.

Unit IV

9Hours

Language in Context: Language in a social context; introduction to various forms of language use based on social factors; key components of language in social context, dialects, sociolect, idiolect, accents, style, jargon, register.

Learning outcomes:

- ability to present on an academic topic of interest within the field of applied linguistics
- comprehend the concepts such as language use in social contexts and language variation.
- Understand about the process of language contact, discourse analysis and pragmatics
- ability to understand language variations in space; knowledge of linguistic varieties and how such varieties emerge.

Unit V

8 Hours

Introduction to Corpus Linguistics; understanding the important notions in corpus-based research; corpus annotation, corpus analysis and field studies.

Learning outcomes:

- understand how to implement corpus methods in language teaching/learning
- apply the knowledge to use corpora in English language research.
- use essential techniques of analysis and software to describe and analyse variation in data.
- apply skills required for the observation, classification, description, and analysis of a variety of types of data used in linguistic analysis.

Suggested Reading/ Reference Books:

The Oxford Handbook of Applied Linguistics edited by Robert B. Kaplan

Lamidi M.T (2000) *Aspects of Chomskyan Grammar*. Ibadan; Emman Publications.

Radford, (2002) *Syntactic Theory and the Structure of English: A Minimalist Approach*. United Kingdom: Cambridge University Press.

Minimalist Syntax, the essential readings, 2007, edited by Zeljko Boskovic and Howard Lasnik. Blackwell Publishing.

McEnery, Tony; Xiao, Richard; Tono, Yukio *Corpus-based language studies: an advanced resource book* London: Routledge, 2006

An Introduction to Corpus Linguistics by Graeme Kennedy

**GHA-850: ENGLISH LANGUAGE THROUGH LITERATURE
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
1 0 6 4

This course is designed to raise an awareness of various approaches to the integration of literary texts in the language classroom. It focuses on the importance of the use of literature as a technique for teaching language skills (i.e. listening, speaking reading and writing) and aspects of language (i.e. vocabulary, grammar and pronunciation). The course will enable students to perceive language through the prism of literature.

Course Objectives:

- To enhance students' language skills through a range of vocabulary and structure used in literary texts
- To develop critical thinking and creative writing skills through the exposure to variety of literary texts
- To enhance necessary linguistic and literary competence that will prepare students for further studies.

Course Outcomes

Upon successful completion of this course, students will be able to

- understand the use of language through literary texts using diverse strategies
- stimulate interest in reading of literature
- use literature to develop a critical and creative use of language.
- appreciate and respond critically to various genres through integrated activities. communicate ideas orally and in writing using appropriate academic genres

Unit I

8 Hours

Literary Texts in the Language Classroom: Definition of literature: Why and what of literature for the language classroom; Significance of using literary texts; Distinctive features of the language of literature: the reader and the text; literary competence and the language classroom

Learning Outcomes

- study the Why and What of literature for the language classroom
- critically evaluate using literary texts
- gain exposure to distinctive features of the language of literature.
- distinguish between the reader and the text; literary competence and the language classroom

Unit II

8 Hours

Approaches to using Literature in the Language Classroom: Pedagogical approach: different models of teaching literature in a language classroom; Language based approach; Text selection: criteria for selecting suitable literary texts; Different genres of literature to teach language skills

Learning Outcomes

- study the Pedagogical approach and different models of teaching literature in a language classroom.
- Analyse language based approach
- critically evaluate criteria for selecting suitable literary texts expose to different on line testing methods for self assessment.
- identify different genres of literature to teach language skills

Unit III

9 Hours

Literature and the Teaching of Language Skills: Language-literature integration: using prose, poetry, drama, fiction, short story, songs, and novels in the language classroom; Enhancing language skills through language and style in literary texts: developing creativity in language use; Using literature to develop sensitivity to life's values; Facilitating critical thinking; Development of language and communicative competence;

Learning Outcomes

- study language-literature integration: using prose, poetry, drama, fiction, short story, songs, and novels in the language classroom
- critically evaluate the language skills through language and style in literary texts
- analyse creativity in language use
- identify the. development of language and communicative competence

Unit IV

9 Hours

Developing Materials and Planning Lesson to Teach Language through Literature:

- a. Developing the criteria for the selection of a literary text to teach language skills; grading the text appropriateness; designing and developing tasks to teach prose, poetry, and short story; evaluation of the materials.
- b. Planning lessons based on literary text, defining objective of each stage of the lesson plan and taking decision to use the text.

Learning Outcomes:

- Analyse the grading the text appropriateness
- Identify the literary text to teach language skills
- Study the designing and developing tasks of prose, poetry and short story
- Understand the objective of each stage of the lesson plan and take decision to use the text

Unit V

8 Hours

Challenges of using Literary Texts: Practical problems: text selection, relevance, linguistic difficulty, appropriateness of levels of texts, length, cultural appropriacy; Assessment and evaluation of the learners based on the literary texts

Learning Outcomes

- Study the practical problem in text selection
- Examine the linguistic difficulty
- Identify the appropriateness of levels of texts
- Understand the assessment and evaluation of learners based on the literary texts

Suggested Reading/ Reference Books:

Brumfit, C.J. and Carter, R. (eds.) *Literature and Language Teaching*. Oxford: Oxford University Press, 1986.

Carter, Ronald. (ed.). *Language and Literature*, London: Allen and Unwin, 1983.

Collie, J. and Slater, S. *Literature in the Language Classroom*. Cambridge: Cambridge University Press, 1987.

Hill, J. *Using Literature in Language Teaching*. London: Macmillan, 1986.

Lazar, Gillian. *Literature and Language Teaching*. Cambridge: CUP, 1993.

Maley, Alan and Alan Duff. *Drama Techniques in Language Learning*. Cambridge: CUP, 1982.

Ramsaran, S. Poetry in the Language Classroom, *ELT Journal* 37, 1, 1983.

Simpson, Paul. *Language through Literature*. New York: Routledge, 1993.

Wessels, C. *Drama*. Oxford: Oxford University Press, 1987.

Widdowson, H.G. *Stylistic of Teaching of Literature*. London: Longman, 1975.

Journal of Language and Linguistic studies - Vol. No.1. April, 2005.

Bowen, T & J Marks, *Inside Teaching*, Macmillan, 1994.

Carter, R & M Long, *Teaching Literature*, Longman, 1991.

Duff, A & Maley, A (2007) *Literature (Resource Books for Teachers)*, Oxford University Press.

Maley, A (2001) 'Literature in the language classroom' in *The Cambridge Guide to Teaching ESOL*, Cambridge University Press.

GHA-802: TECHNOLOGY FOR ENGLISH LANGUAGE TEACHING

(DISCIPLINE SPECIFIC ELECTIVE)

L T P C

1 0 6 4

This course explores the use of technology in the English language classroom. Learning technologies, ranging from mobile phones to sophisticated virtual world technologies, bring new challenges and opportunities in the language classroom. This course is aimed at understanding the role of technology in learning, instruction and communication.

Course Objectives:

- To acquire knowledge, skills and abilities necessary to explore technology and its integration in the language classroom. (PSO 1)
- To introduce students to different technology enabled tools and design a technology enriched learning environment that incorporates digital-age tools and addresses the diverse needs of students. (PSO 2 & 3)
- To enhance practical application of technology skills in the language classrooms that is reflective of current research and professional practice.(PSO 1 & 3)

Course Outcomes

Upon successful completion of this course, students will be able to

- understand the role and use of technology in the English language classroom.
- create activities that utilize technology to promote creativity and fun learning in the language classroom.
- investigate, evaluate and effectively utilize current and emerging digital tools to support learning in a legal, ethical and safe environment.
- describe how the use of technology and assessments in the classroom will be representative of the tools necessary to be successful in a digital society.
- conduct research studies that encompass language acquisition and use, as well as recognize assessment and evaluation.

Unit I

9 Hours

Learning Outcomes

- understand the origins and development of English Language Teaching through Technology.

- describe the use of technology in language teaching and learning.
- examine the devices useful for language teaching and learning.
- develop knowledge of ICT and e-learning.

Introduction to the use of Technology in the Classroom: Growth of ELT through technology; definition and origins of ICT; integrating technology and language learning; use of technology in language learning; role of devices in language learning; principles of ICTs in language learning; fundamentals of e-learning.

Unit II

8 Hours

Learning Outcomes

- comprehend the features of technology useful in the classroom.
- study the use of multimedia for teaching materials.
- evaluate online teaching Units and self learning Units.
- appreciate asynchronous teaching techniques.

Technology enabled Teaching and Learning: Pedagogical characteristics of technology in the classroom; multimedia in English language teaching: use of multimedia to generate learning materials; multimedia writing materials; online teaching Units, self-learning models, virtual classroom, smart classrooms, language laboratories, self-access centers

Unit III

9 Hours

Learning Outcomes

- examine CALL for improving LSRW skills.
- expose to different CALL resources for improving communication skills.
- expose to various language software available to enhance language teaching and learning
- recognize the advantages and limitations of CALL in language teaching and learning.

Computer Assisted Language Learning (CALL): History of CALL; advantages and limitations; role of a language teacher in CALL lab; exploiting CALL lab for teaching effective language and communication skills; role of software in language learning;

Unit IV

8 Hours

Learning Outcomes

- identify the ICT tools for language teaching and learning.
- study the use of MOOCs for language development.
- integrate CALL into language learning to fit the digital age.
- expose to different learning environments using out of the classroom experiences.

ICT Tools: Common tools for teaching; blogs, VOIP, Skype, ASR (Automatic Speech Recognition), wikis, iPod, tablet, podcast-webcast, webquest, mobile Apps, MOOCs; effect of multi-modal learning models on language teaching and learning in Computer Assisted Language Learning; content delivery platforms; out-of-class educational language software

Unit V **9** **Hours**

Technology and its Implications in the Classroom:: technology in language testing: online testing: features of online tests: self-assessment; traditional testing methods vs CALT: its implications in the classroom; Advantages and challenges in the use of technology in language education

Learning Outcomes

- study the use of technology in language testing.
- critically evaluate the features of traditional tests and Computer Assisted Language Testing (CALT).
- expose to different on line testing methods for self assessment.
- identify the challenges in the use of technology in language education.

Suggested Reading/ Reference Books:

Graddol, David. *e Future of English: A Guide to Forecasting the Popularity of the English Language in the 21st Century*. London: e British Council, 1997. Print.

Karasavvidis, Ilias, et al. (Eds.) *Technological, Pedagogical and Instructional Perspectives*. New York: Springer-Verlag, 2014.

Anderson, R. S. (2008). *Technology to teach literacy: A resource for K-8 teachers*. Upper Saddle River, N.J.: Pearson/Merrill Prentice Hall.

Erben, T., Ban, R., & Castañeda, M. E. (2009). *Teaching English language learners through technology*. New York: Routledge.

Goodwin, K. (2012). *Use of tablet technology in the classroom*. South Wales, Sydney: NSW Curriculum and Learning Innovation Centre.

Richards, Jack.C and Rodgers. *Approaches and Methods in Language Teaching*. Cambridge University Press, Cambridge, 2001 (2nd Ed) 9. Michael Levy. *Computer Assisted Language Learning: Context and Conceptualisation*. Oxford University Press, Oxford, 1997.

Motteram, Gary. "Introduction." *Innovations in Learning Technologies for English Language Teaching*. Ed. Gary Motteram. London: e British Council, 2013. 5-13. Print.

Thorne, S. L. *Computer-Mediated Communication*. In N. Hornberger & N. V. Duesen-Scholl (Eds.), *Encyclopedia of Language and Education*, Volume 4: Second and Foreign Language Education (pp. 325-336). Springer/Kluwer, 2008a.

Thorne, S. L. *Mediating Technologies and Second Language Learning*. In J. Coiro, M. Warschauer, Mark and Carla Meskill. "Technology and Second Language Teaching." *Handbook of Undergraduate Second Language Education*. New Jersey: Lawrence Erlbaum, 2000. 303-18. Print.

Gitsaki, C. & Taylor, R. P. *Internet English: WWW-based communication activities*. New York: OUP, 2000.

**GHA-852: INTRODUCTION TO SEMIOTICS
(CORE)**

L T P C
4 0 0 4

This course provides a general introduction to Semiotics, the study of signs, an understanding of semiotics and its application to the analysis of communication and meaning. This will focus primarily on a linguistic approach to semiotics, focusing on ways that language is used signify meaning. Through a close examination of symbols and icons that derive from language but appear in other media such as advertising, art, literature and film, it discusses how cultural differences shape message transmission in different languages and in multilingual societies. This course describes semiotic theories and practices useful for critical thinking and aims to introduce the major theories of semiotics and familiarize the students to the major schools and perspectives of Semiotic analysis and interpretation

Course Objectives:

- To gain an understanding of the main schools of thought in semiotics, an understanding of the types of signs, and how to apply semiotic and rhetorical principles to practical and written work.
- To explore how language evolves and becomes meaningful through social and linguistic contexts and review the key language concepts, concepts and theories.
- To familiarize students with the concept of Semiotics, and expose them to learning influential thinkers from the field and encourage the habit of analytical thinking in interpreting text, images, videos or other communications.

Course Outcomes

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

- read texts and analyse it with the help of analytical tools drawn from semiotics, linguistics and discourse analysis, or other approaches.
- formulate a research topic and write academic work using the key concepts of semiotic, structural or post-structural theory.
- understand and appreciate the connection between images, texts, characters and symbols in the creation of meaning.
- use a variety of philosophical and academic perspective when accessing the act of reading and writing academic work.
- familiarise with the context of semiotics as it relates to philosophy, linguistics and contemporary critical theory, and be able to use semiotics as a core design problem-solving skill.

Unit I

8 Hours

Introduction: Key Concepts; Sign, signifier, signified; Structuralism and Post structuralism: Saussure and Derrida; Major Proponents: Ferdinand de Saussure, Charles Sanders Peirce, Roland Barthes (1915-1980)

Learning Outcomes:

- Exhibit a sound understanding of theories of Structuralism and Poststructuralism
- Understand the classification of signs according to Saussure, Pierce and Barthes
- Ability to identify the genre to which the text belongs
- Examine and understand the system within which these signs make sense

Unit II

8 Hours

Paradigms and syntagms; The Signs, Denotation, annotation and myths; Form and content in Art

Learning Outcomes:

- Identify and describe syntagmatic structures in the text which take forms such as narrative and arguments
- Explore the paradigm sets in a text and how they help in the formulation of meaning
- Study and analyse the central opposition in the text
- Locating formulaic features that shape the text

Unit III

9 Hours

Encoding and decoding of signs; Modes of address; Intertextuality; Modality and representation

Learning Outcomes:

- Understand the relationship that the text establishes with its reader
- Identify the modality markers present in the text
- Attempt an understanding of how the text operate within a realist representational code
- Ability to explore reasons as to how one code within the text serve to 'anchor' another

Unit IV

9 Hours

Modes of communication; Medium and Messages; Use of metaphors

Learning Outcomes:

- Clear understanding of the three essential modes of address directness, their formality and their narrative point-of-view
- Understanding the significance of the factors which influence the modes of address

- Identifying the rhetorical tropes (e.g. metaphors and metonyms) and their impact/influence in the construction of meaning
- Analyse the ways in which metaphors are used to form a preferred meaning

Unit V

8 Hours

***Select texts/ films for study and analysis**

Paradigmatic and syntagmatic analysis; Semiotic analysis-Literary Text, Films, Advertisement

Learning Objectives:

- identifying the ways in which paradigms and Syntagms help in understanding the text
- discuss the ways in which sequential or spatial arrangement of the elements in a text influence meaning
- the relevance of syntagmatic and paradigmatic analysis in understanding and interpreting advertisements and films
- Utilizing the concept of syntagmatic analysis for comparing several texts within a genre by using a shared syntagm

Suggested Reading/ Reference Books:

Culler, Jonathan (1985): Saussure. London: Fontana

Harris, Roy (1987): Reading Saussure: A Critical Commentary on the 'Cours de linguistique générale'. London: Duckworth

Holdcroft, David (1991): Saussure: Signs, Systems and Arbitrariness. Cambridge: Cambridge University Press.

Saussure, Ferdinand de (1974): Course in General Linguistics (trans. Wade Baskin). London: Fontana/Collins [still the most widely-cited translation, dating from 1959]

Saussure, Ferdinand de (1983): Course in General Linguistics (trans. Roy Harris). London: Duckworth [beware of the rendering of signifiant as 'signal' and signifié as 'signification' instead of the more usual 'signifier' and 'signified']

Bouissac, Paul (Ed.) (1998): Encyclopedia of Semiotics. Oxford: Oxford University Press

Chandler, Daniel (2001): Semiotics: The Basics. London: Routledge [the freeze-dried version of this online text!]

Cobley, Paul & Litza Jansz ([1997] 1999): Introducing Semiotics (originally entitled Semiotics for Beginners). Cambridge: Icon [part of an engagingly visual series]

Coward, Rosalind & John Ellis (1977): Language and Materialism: Developments in Semiology and the Theory of the Subject. London: Routledge & Kegan Paul [heavy going]

Danesi, Marcel (1994): Messages and Meanings: An Introduction to Semiotics. Toronto: Canadian Scholars' Press [very readable]

Danesi, Marcel (1999): Of Cigarettes, High Heels and Other Interesting Things: An Introduction to Semiotics. London: Macmillan [a wide-ranging elementary introduction]

Deely, John (1990): Basics of Semiotics. Bloomington, IN: Indiana University Press [a philosophical discussion of semiotics, not really for the beginner]

Fiske, John (1982): Introduction to Communication Studies. London: Routledge (Chapter 3, 'Communication, Meaning and Signs'; Chapter 4, 'Codes'; Chapter 5, 'Signification'; Chapter 6, 'Semiotic Methods and Applications'); Chapter 8, 'Ideology and Meanings') [an excellent guide]

Guiraud, Pierre (1975): Semiology (trans. George Gross). London: Routledge & Kegan Paul [an accessible introduction]

Hodge, Robert & Gunther Kress (1988): Social Semiotics. Cambridge: Polity

Johansen, Jørgen Dines & Svend Erik Larsen (1988): Signs in Use. London: Routledge

Nöth, Winfried (1990): Handbook of Semiotics. Bloomington: Indiana University Press [very useful reference book]

**GHA-804: AFRICAN-AMERICAN LITERATURE
(CORE)**

**L T P C
4 0 0 4**

The course provides an overview of African American literature highlighting the literary and cultural influences that have shaped the identities and history of African people in the United States. It focuses on the models of storytelling that shape African American literature and literary modes that help the learners understand their literary works.

Course Objectives:

- Familiarize learners with the unique aspects of African American literature
- Develop in the learners an understanding of the African American literary tradition that shaped their artistic form by critically examining the use of narrative techniques and forms to study select texts
- Contextualizing the literary works in their historical and socio-political settings

Learning Outcomes

Upon successful completion of this course, the student will be able to

- identify the historical, socio-political and cultural influences on the development of African American literature
- demonstrate a critical understanding of ethnic and racial identity in the formation of literary texts through close reading of select texts
- analyze the evolution of African American literature from an oral to a literary tradition
- write analytical and critical essays based on analysis of select texts
- critically review peer writing and secondary sources

Unit I

8 Hours

The Literature of Slavery and Freedom (1746-1865)

From Africa to America; early black advocates of freedom; slave trade; slave narratives; resistance to slavery and racism; cultural trauma; identity.

Learning outcomes:

- describe the African origins and developments of Black experience in North America
- identify the significance of slave narratives that shaped the Black literary movements
- represent various ways of Black identity influenced by race, class and gender
- understand the impact of early black advocates of freedom

***Essential Reading**

Phyllis Wheatley : *On Being Brought from Africa to America.*
Frederick Douglass : *From What to the Slave is the Fourth of July?*
Harriet Jacobs : *Incidents in the Life of a Slave Girl.*

Unit II

9 Hours

Literature of the Reconstruction 1865-1919

Civil war and the cultural imagination; Writing the brotherly war: select narratives of the Civil War; A new movement.

Learning outcomes:

- examine the impact of the Civil War on the literature of the period
- identify representative works of African- American writers through the Civil War
- analyse the social, historical and cultural influences in representative works of African- American literature after the Civil War
- describe the characteristic features of literary works during the Civil War period

*Essential Reading

Paul Lawrence Dunbar : “Ode to Ethiopia”.

W. E. B. Du Bois : “Of Our Spiritual Strivings.” from *The Souls of Black Folk*

Unit III

8 Hours

Harlem Renaissance, 1919-1940

Introduction to Harlem Renaissance; black heritage and American culture; the Blues and Jazz; modern literary techniques

Learning outcomes:

- identify the factors that helped shape the African diaspora
- evaluate how African-Americans integrated the Black cultural heritage with literature
- demonstrate an understanding of Harlem Renaissance and the influence of Blues and Jazz on African- American literature
- analyse the various literary devices and techniques used by African- American writers in prescribed works for study

*Essential Reading

Langston Hughes : “The Negro Speaks of Rivers”; “The Weary Blues”

Lorraine Hansberry : *A Raisin in the Sun*

Alain Locke : “The New Negro”

Unit IV

9 Hours

African American Literature from 1940- 1960

Second wave of Great Migration; progress towards desegregation; Aesthetics: Realism, Naturalism, Modernism; social protest and responsibility

Learning outcomes:

- examine the influence of Great Migration on the literature of the period
- provide a comparative framework for analyzing Black identities and of other communities

- integrate the historic Black-white identities into a broader multiracial context
- identify the interconnection of social responsibility and questioning power as presented in prescribed works for study

***Essential Reading**

Gwendolyn Brooks : *We Real Cool*

Ralph Ellison : *Invisible Man*

Unit V

8 Hours

The Black Arts Era (1960- to the present)

The emergence of feminist views in the 1970s; the Black aesthetic; the revolutionary theatre; associated writers and thinkers.

Learning outcomes:

- explain the broad range of goals encompassed in the Black Arts Movement
- analyse the works of prominent thinkers and writers of Black Arts movement and their influence on major pieces of literature, poetry and theatre
- describe the characteristics features of feminist writers during the 1970s and their emergence in the field of literature
- evaluate the themes and styles of African-American women writers

***Essential Reading:**

Toni Morrison : *The Bluest Eye*

Alice Walker :“In Search of Our Mothers’ Gardens”

Suggested Reading/ Reference Books:

Prince, L. *Bars fight*. Ann Arbor, Mich.: Proquest LLC, 2011.

James Weldon Johnson. *Fifty Years and Other Poems*. New York: AMS Press, 1975.

Chesnutt, Charles W. (Charles Waddell)1858-1932. *The Goophered Grapevine*. Charlottesville, Va. : Boulder, Colo. :University of Virginia Library, 1996.

Hurston, Zora Neale. *Their Eyes Were Watching God*. New York :Harper Perennial Modern Classics, 2006.

Himes, Chester B. *If He Hollers Let Him Go*. New York: New American Library, 1971.

Wright, Richard. *Native Son*. New York:Harper Perennial Modern Classics, 2005.

Audre Lorde. *Poetry is not A Luxury*. Druck & Verlagscooperative, 1993

Wilson, August. *The Piano Lesson*. New York, N.Y: Theatre Communications Group, 2007.

Carby, Hazel. *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*. New York: Oxford University Press, 1987.

Gates, Henry Louis, and Nellie McKay, eds. *The Norton Anthology of African American Literature*. New York: Norton, 2004.

Roberts, John V. *From Trickster to Badman: The Black Folk Hero in Slavery and Freedom*. Philadelphia: University of Pennsylvania Press, 1989.

Kimberle Williams Crenshaw: *Words that Wound: Critical Race Theory, Assaultive Speech and the First Amendment*.

Kimberle Williams Crenshaw: *The Race Track: Understanding and Challenging Structural Racism*, July 30, 2013

**GHA-806: WOMEN'S WRITING
(CORE)**

L T P C
4 0 0 4

The course familiarizes the students to growth of women's writing and how women used pen as a weapon to fight for their rights and to express their desire. The course focuses on women's texts cutting across languages, region and race.

Course Objectives:

- Analyze how women writers have used language in order to subvert patriarchal discourse.
- Study the writings of key theorists with special reference to women's writing.
- Examine how women writers have been empowered by their precursors and contemporaries cutting across regional, cultural and ethnic differences.

Course Outcomes:

Upon successful completion of this course, students will be able to

- recognize and discuss aspects of women's writing and understand the significance of the growth and development of Women's Writing
- demonstrate understanding of critical and theoretical debates surrounding women's writing
- demonstrate awareness of sociopolitical and cultural concerns relating to women's writing
- interpret and critically analyze literary works by women from different geographical and cultural settings
- write analytical and critical essays based on reading of select texts

Unit I

8 Hours

A historical perspective of women's writing; women and writing – significant issues and concerns; women's rights; women as influencers of change

Learning outcomes:

After completion of this unit, the students will be able to

- develop a perspective of women's writing
- analyze women's writing
- understand women's rights

- identify women as reformers

Essential Reading:

Virginia Woolf : “A Room of One’s Own”
 Elizabeth Barrett Browning : “The Cry of the Children”

Unit II

9 Hours

Women’s point of view - different narratives; implications of sex, gender, and/or sexuality for understanding the nature, form, and functioning of a narrative; history, myth and reality; the role of women in a patriarchal society; struggle against oppression; women’s empowerment

Learning outcomes:

After completion of this unit, the students will be able to

- evaluate women’s point of view in different narratives
- understand the implications of sex, gender and/or sexuality
- identify the role of women in patriarchal society
- critically study women’s empowerment

Essential Reading:

Alice Walker : *The Color Purple*
 Chitra Banerjee Divakaruni : *The Palace of Illusions*
 Jamaica Kincaid : “Girl”

Unit III

9 Hours

Author, narrative personalities, and characters; the narrative landscapes – within and without: themes of identity, migration, self transformation, autobiographical elements, psychological setting

Learning outcomes:

After completion of this unit, the students will be able to

- summarize themes of migration
- understand self transformation
- interpret autobiographical elements
- examine psychological setting

Essential Reading:

Arundhati Roy : *The God of Small Things*
 Bharati Mukherjee : “A Wife’s Story” (a short story from *The Middleman and Other Stories*)

Unit IV

8 Hours

Influences on women’s writing; cultural displacement; freedom and conformity; gender politics; the poets’ voices

Learning outcomes:

After completion of this unit, the students will be able to

- survey influences on native cultures
- examine political activism and cultural displacement
- analyze gender politics
- comment on the poets' voices

Essential Reading:

Margaret Atwood : The Circle Game (a poem)

Kamala Das : Forest Fire (a poem)

Sylvia Plath : Daddy (a poem)

Judith Wright : Woman to Man (a poem)

Imtiaz Dharker : At the Lahore Karhai (a poem)

Unit V

8 Hours

Questions of female identity and authorship, 'madness' and authorship; conformity and socially acceptable identity; behaviours and stereotypes

Learning outcomes:

After completion of this unit, the students will be able to

- ascertain female identity
- analyze conformity and socially acceptable identity
- critique Writing and Madness
- examine the question of socially acceptable identity

Essential Reading:

Bronte : Jane Eyre

Gilbert and Gubar : The Queen's Looking Glass: Female Creativity, Male Images of Women, and the Metaphor of Literary Paternity

(Chapter 1 of Part I 'Towards a Feminist Poetics' from 'The Madwoman in the Attic')

Suggested Reading/ Reference Books:

Blackstone, Bernard. *Virginia Woolf: A Commentary*. London: The Hogarth Press, 1949.

Booker, M.Keith. *A Practical Introduction to Literary Theory and Criticism*. New York: Longman Publishers, 1996.

Cameron, Deborah ed. *The Feminist Critique of Language: A Reader*. London: Routledge, 1998.

Chaudhuri, Maitrayee. *Feminism in India*. London: Zed Books, 2005.

Davey, Frank. *Margaret Atwood: A feminist Poetics*. New York: Talon Books, 1984.

De Souza, Eunice. *Nine Indian Women Poets: An Anthology*. Delhi: Oxford University Press, 1997.

Gillespie, Carmen. *Critical Companion to Toni Morrison: A Literary Reference to Her Life and Work*. New York: Facts on File, 2007.

Howells, Coral Ann. *The Cambridge Companion to Margaret Atwood*. Cambridge: Cambridge University Press, 2006.

Jain, Jasbir. *Indigenous Roots of Feminism, Culture Subjectivity and Agency*. New Delhi: Sage Publication India, Pvt. Ltd. 2011.

Kelkar, Meena and Gangavane, Deepti (eds.). *Feminism in search of an identity: the Indian context*. Jaipur: Rawat Publications. 2003.

Khullar, Mala. *Writing the Women's Movement: A Reader*. Paperback, New Delhi: Zubaan. 2005.

King, Bruce. *Modern Indian Poetry in English*. 2nd ed. New Delhi: OUP, 2001.

Kulkarni, Harish. *Black Feminist Fiction*. New Delhi: Creative Books, 1999.

Latham, E.M. Jacqueline. *Critics on Virginia Woolf*. Readings in Literary Criticism. London: George Allen & Unwin, 1970.

Nicholson, Colin ed. *Margaret Atwood: New Critical Essays Writing and Subjectivity*. Macmillan, 1993.

McNay, Lois. *Foucault & Feminism: Power, Gender and the Self*. Boston: Northeastern University Press, 1992.

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

Monteith, Moira, ed. *Women's Writing: A Challenge to Theory*. Brighton Harvester Press, 1986.

Narasimhaiah, C.D. ed. *An Anthology of Commonwealth Poetry*. Chennai: Macmillan, 1990.

Paranjape, Makarand. *Indian English Poetry*. Madras: Macmillan, 1993.

Plath, Sylvia. *The Bell Jar*. New York: Harper & Row, 1971.

Roy, Anuradha. *Patterns of Feminist Consciousness in Indian Women Writers*. New Delhi: Prestige Books, 1999.

Ruth, Sheila. *Issues in Feminism*. California: Mayfield Publishing Company, 1995.

**GHA-892: DISSERTATION
(CORE)**

**L T P C
0 8 0 4**

This course focuses on the academic experience of a student, who identifies a specific area of research and is involved in scholarly investigations for providing proficiency in his/her area of specialization.

Course Objectives:

1. To produce an original piece of research work on a clearly defined topic.
2. To integrate research and organizational skills.
3. To produce quality research and seek career prospects in higher education.

Course Outcomes:

Upon successful completion of this course, students will be able to

- recognize the importance of academic writing, avoid plagiarism, use paraphrasing techniques, and cite references.
- have focused frame on chosen topic, collect relevant information in a time bound environment.
- fulfill the eligibility criteria beyond Mater's program and become researchers, investigators scholars and academicians.