

**GANDHI INSTITUTE OF TECHNOLOGY AND MANAGEMENT
(GITAM)**

(Deemed to be University, Estd. u/s 3 of UGC Act 1956)

VISA KHAPATNAM *HYDERABAD *BENGALURU

Accredited by NAAC with 'A+' Grade



**Gandhi School of Humanities and Social Sciences
Hyderabad Campus**

Master of Arts (M.A.) English

A Two Year Full Time - IV Semester Program

w.e.f. Academic Year 2018-2019

Website: www.gitam.edu

M.A. English

A Two Year Full Time Semester Program

Program Code: GHA

REGULATIONS

(w. e. f. 2018-19 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

Cafeteria approach

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/ GHA-743/ GHA-745	Popular Literature and Culture Literary and Cultural Studies Literature and Film	GE	4 0 0 4		
	GHA-747/ GHA-749/ GHA-751	Literature of the Margins Folk Literature Translation: Theory and Practice			DSE	4 0 0 4
	GHA-701	History of the English Language				
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/ GHA-744/ GHA-746	Corporate Communication in English English for Specific Purposes Travel Writing in English	GE	4 0 0 4		
	GHA-748/ GHA-750/ GHA-752	Modern Indian Literature in Translation Comparative Literature Modern European Literature in Translation			DSE	4 0 0 4
	GHA-702	Critical Reading and Academic Writing				
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	4 0 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	2 0 0 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-852	Introduction to Applied Linguistics	DSE	4 0 0 4
		English Language through Literature		
		Introduction to Semiotics		
3	GHA-802	Technology for English Language Teaching	C	4 0 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

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	100	Continuous Evaluation	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

	be submitted in Semester III)			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	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/module 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 (One question from each unit/ module of the syllabus will be given - with Internal Choice - either/or)	5x8=40 Marks
	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:

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

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	≥ 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.

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

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

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Module I **9 Hours**

The English Language: The origins and history of English; Modern English compared to Earlier English and other languages, external and internal changes; Old English spelling, sounds and grammar

Module II **8 Hours**

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

Module 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

Module 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

Module 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; consequences of the spread of English.

Essential Reading

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

Suggested Reading/ Reference Books:

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

L T P C
4 0 0 4

Module 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

Module 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 key points; 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

Module 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

Module 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

Module V **9 Hours**

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

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-703: ENGLISH POETRY
(CORE)**

L T P C
4 0 0 4

Module I

8 Hours

Literary history: The Renaissance poetry; movements and trends; literary genres; influence of French poetry; Didactic poetry; study of select poems

***Essential Reading**

Geoffrey Chaucer (1343-1400) : The Prologue to *Canterbury Tales* (Modern Version)
Edmund Spenser (1553-1599) : *Amoretti* Sonnets (1, 54, 75)
John Milton (1608-1674) : *Paradise Lost*, Book I

Module II

8 Hours

Poetry in historical context: Renaissance; Reformation; the modern-nation state; the scientific revolution; study of select poems

***Essential Reading**

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”

Module III

9 Hours

Metaphysical Poets: Definition, characteristic features and major poets; the Elegists

***Essential Reading**

John Donne (1572-1631) : “The Canonization”
Andrew Marvell (1621-1678) : “To His Coy Mistress”

Module IV

9 Hours

Background and features of Romantic poetry: The Ode; The Elegy; major Victorian poets; conflict between Science and Religion, Faith and Skepticism.

***Essential Reading**

William Wordsworth (1770-1850) : *The Prelude*, 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”

Module V

8 Hours

Background and features of Modern and Postmodern poetry: Modernism; Symbolism; Imagism; Impact of the World Wars

*Essential Reading

Gerard Manley Hopkins (1844-1889)	: “Pied Beauty”; “The Windhover”
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”.

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.

***Soft copy of the text to be made available as per requirement**

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

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Module 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

***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)

Module II

9 Hours

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

***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”

Module III

8 Hours

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

***Essential Reading:**

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

Module IV

8 Hours

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

***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

Module V**9 Hours**

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

***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.***Soft copy of the text to be made available as per requirement**

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

L T P C
4 0 0 4

Module I

9 Hours

The Elizabethan theatre; major playwrights of Elizabethan England; later Elizabethan dramatists; select plays

***Essential Reading:**

Ben Jonson (1572-1637) : *Volpone*
John Webster (1580-1634) : *The Duchess of Malfi*

Module II

8 Hours

University wits and Shakespeare; the Jacobean tragedians; Shakespeare in the Restoration; select plays

***Essential Reading:**

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

Module III

9 Hours

Restoration of Monarchy and its effects on the English theatre; Influence of France on theatre; Heroic Drama; The Comedy of Manners

***Essential Reading:**

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

Module IV

8 Hours

Social drama; The Irish Movement; Poetic Drama; Play of Ideas; Impressionism; Expressionism

***Essential Reading:**

J.M. Synge (1871-1909) : *The Playboy of the Western World*
John Osborne (1929-1994) : *Look Back in Anger*

Module V

8 Hours

Realist drama; Realism; Search for identity: Theatre of the Absurd

***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.

***Soft copy of the text to be made available as per requirement**

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

L T P C
4 0 0 4

Module I

9 Hours

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

Essential Reading:

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

Module II

8 Hours

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

Essential Reading:

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

Module III

9 Hours

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

Essential Reading:

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

Module IV

9 Hours

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

Essential Reading:

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

Module 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.

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.

***Soft copy of the text to be made available as per requirement**

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

L T P C
4 0 0 4

Module 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

***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”

Module II

8 Hours

English Language & Freedom Struggle

English to bring unity in diversity; English as the language of nationalism; Gandhian Literature

***Essential Reading:**

Sarojini Naidu (1879-1949) : “An Anthem of Love”
Raja Rao (1908-2006) : *Kanthapura*
M. K. Gandhi (1869-1948) : The Story of my Experiments with Truth

Module III

9 Hours

English to Express Independent India’s Angst

Using English to express ideals; Using English to voice discontent; Problems of partition

***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”

Module 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

***Essential Reading:**

Shiv. K. Kumar (1921-2017) : “To Nun, with Love”
Mahesh Dattani (b. 1958) : *Dance like a Man*

Module 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

*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

***Soft copy of the text to be made available as per requirement**

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

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Module 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.

Module 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

Module 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

Module 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; Basic notions; Basic concepts of semantics; Synonymy, antonymy, homonymy, polysemy, componential analysis

Module V **9Hours**

Study of Speech: Articulatory, auditory and acoustic aspects; Speech of production: anatomy and physiology and 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.

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.

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

L T P C
4 0 0 4

Module I

9 Hours

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

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”

Module 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.

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]

Module 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

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]

Module 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.

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?”

Module 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.

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 Maaró Dum." *Hare Rama Hare Krishna*. Saregama,1971. *Hindigeetmala*. Web. 11 August 2014.

Sahni, Jaideep. "Dum Maaró Dum." *Dum Maró 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-742: CORPORATE COMMUNICATION IN ENGLISH
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

Module 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.

Module 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

Module 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

Module 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

Module 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

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, Anjane, 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 - A Guide to Writing Correspondence, Reports, Technical Documents, and Internet Pages for a Global Audience. PHI Learning, Delhi. 2010

Journal of Business Communication

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

L T P C
4 0 0 4

Module I **9 Hours**

Traditions of Cultural Critique: Legacies of literary humanism; Neo-Marxist critiques of mass culture; High culture/low culture controversies; Consumer culture and advertisement
***Excerpts from select texts for study and analysis**

Module II **8 Hours**

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

Module 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

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

Module V **9 Hours**

Sites: The spatial dimension- nationalism, cultural globalization; urbanization, digital cultures; 'dromology'; time; language, literature and culture
***Excerpts from select texts for study and analysis**

Essential Reading

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

***Soft copies of excerpts from select texts for study and analysis to be made available**

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

L T P C
4 0 0 4

Module 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

Module 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

Module 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

Module 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

Module 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

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

L T P C
4 0 0 4

Module 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

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 : *A Horse and Two Goats* [Film]

Module 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

Essential Readings

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

Module 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

Essential Readings

Jack Boozer : “The Screenplay and Authorship in Adaptation”
Ray Bradbury : “The Dwarf” [Short Story]
Costa Botes : *The Dwarf* [Film]
O Henry : “The Last Leaf” [Short Story]
Shyam Benegal : *The Last Leaf* [Film]

Module 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

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]

Module 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

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.
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- 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, Yinjjin. '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-746: TRAVEL WRITING IN ENGLISH
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

Module 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

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

Module III **9 Hours**

Building themes and narrative structure; Drawing characters from real life; Mapping neighbourhood essays
***Excerpts from select texts for study and analysis**

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

Module V **9 Hours**

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

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)

***Soft copies of excerpts from select texts for study and analysis to be made available**

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

L T P C
4 0 0 4

Module 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

Essential Reading

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

Module II

8 Hours

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

Essential Reading

Glenyse Ward : Wandering Girl (1982)

Module III

9 Hours

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

Essential Reading

Bama : *Sangati* (1994)

Module IV

9 Hours

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

***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)

Module V

9 Hours

Gender: Gender trouble; marginal literature and gender

***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.
- Tipple, B.S. Er. *Dalits through the Ages*. New Delhi: KK Publications, 2012. Print.

***Soft copies of select texts to be made available**

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

L T P C
4 0 0 4

Module I

9 Hours

Background

Concept of Sahitya; Indian concept of translation; Tradition-Modernity; Progressive Writers Movement; Indian dramatic traditions; Dalit aesthetics

***Essential Reading**

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

Module 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”

Module III

9 Hours

An overview of the genre; The form and its literary context; the narrative; form and themes; representative pieces in this module 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*

Module IV

9 Hours

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

***Essential Reading**

Rabindranath Tagore : *Chitra*
Vijay Tendulkar : *Silence! The Court is in Session*
Girish Karnad : *Hayavadana*

Module 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)

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.

***Soft copies of select texts to be made available**

**GHA-749: FOLK LITERATURE
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
4 0 0 4

Module I **9 Hours**

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

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

Module 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

Module 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

Module IV **9 Hours**

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.

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

Module V **8 Hours**

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

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

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.

***Soft copies of excerpts from select texts for study and analysis to be made available**

**GHA-750: COMPARATIVE LITERATURE
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
4 0 0 4

Module I **9 Hours**

Comparative Literature: Definition, Origin and Scope: Historical development; Comparative Literature as a discipline; scope of Comparative Literature

Module II **8 Hours**

European and American Schools of Comparative Literature: Western; French and German schools; American school; Goethe's concept of world literature/*Weltliteratur*

Module III **9 Hours**

Comparative Literature in India: Tagore's 'Viswasahitya'; national and regional literature; postcolonial perspectives; current approaches

Module IV **8 Hours**

Key Concepts: Inter-literariness and reception; influence; analogy; thematology; translation; adaptation; periodization; crisis of Comparative Literature

Module V **9 Hours**

***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)

Suggested Reading/ Reference Books:

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.

***Soft copies of select texts to be made available**

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

L T P C
4 0 0 4

Module I

9 Hours

Translation, translation studies; Translation: Nature and types; Translation and transcreation

Module II

8 Hours

Translation: approaches- linguistic (Nida, Jakobson), cultural; Translation: historical overview; Translation theory: introduction

Module III

9 Hours

Translation, Culture and Politics; Cultural and ideological issues in translation

Module IV

8 Hours

Notions of translatability, equivalence and problems involving equivalence

Module 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)

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

L T P C
4 0 0 4

Module 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

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**

Module 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

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>

Module 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.

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>

Module IV

9 Hours

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

***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”
Boris Pasternak : “We're Few, Perhaps Three", Out of Superstition

Module V

8 Hours

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

Essential Reading

Eugene Ionesco : *The Chairs*
Bertolt Brecht : *Mother Courage and Her Children*
August Strindberg : *Miss Julie*

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

L T P C
4 0 0 4

Module I **9 Hours**

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); English Language and Literature Teaching: Practical applications in India

Module II **8 Hours**

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

Module III **9 Hours**

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

Module IV **9 Hours**

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

Module V **8 Hours**

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;

Suggested Reading/ Reference Books:

Brown, H. D. *Principles of language learning and teaching*, 2000.
Richards, J.C. Platt, J. and Platt, H. *Materials Development in Language Teaching*. Cambridge University Press, 1992.

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

Agnihotry, R.K., and Khanna, editors. *English Language Teaching in India*. Sage, New Delhi, 1995.

**GHA-802: TECHNOLOGY FOR ENGLISH LANGUAGE TEACHING
(CORE)**

L T P C
4 0 0 4

Module I **9 Hours**

Introduction to the use of Technology in the Classroom: Growth of ELT through technology; definition and origins of ICT; integrating technology and language teaching; use of technology in language learning; role of devices in language teaching; principles of ICTs in language teaching; fundamentals of e-learning, Computer Assisted Language Learning, mobile learning

Module II **8 Hours**

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 modules, self-teaching models, virtual classroom, smart classrooms, language laboratories, self-access centers

Module III **9 Hours**

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

Module IV **8 Hours**

Computer Assisted Language Learning (CALL): History of CALL; advantages and limitations; exploiting CALL lab for teaching effective language and communication skills; role of curriculum and software; role of a language teacher in CALL lab; understanding Computer Assisted Language Testing (CALT) and its features

Module V **9 Hours**

Technology and its Implications in the Classroom: Advantages and challenges in the use of technology in language education; technology in language testing: online testing: features of online tests: self-assessment; traditional testing methods vs CALT: its implications in the classroom

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-803: AMERICAN LITERATURE
(CORE)**

L T P C
4 0 0 4

Module 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

***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*

Module II

8 Hours

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

***Essential Reading**

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

Module III

9 Hours

Disillusionment: Failure of the American Dream: Transcendentalism; Machismo and Machoism

***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]

Module IV

8 Hours

Modernism in America: Choices or Lack thereof: Modernism; Jazz Age; Note of compromise?: Seeking Alternatives; Man vs. Machine

***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]

Module V

9 Hours

Conclusion: Beyond American Dream- Towards Post Modernism; Discrimination: On the basis of Race, Gender, Generation, Class; Solitude vs. Isolation; Severing of ties with the past

***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.

***Soft copies of select texts to be made available**

**GHA-804: AFRICAN-AMERICAN LITERATURE
(CORE)**

L T P C
4 0 0 4

Module 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.

***Essential Reading**

Phyllis Wheatley	: <i>On Being Brought from Africa to America.</i>
Lucy Terry	: Bars Fight
Frederick Douglass	: <i>From What to the Slave is the Fourth of July?</i>
Joel Chandler Harris	: <i>The Wonderful Tar Baby Story</i>
Harriet Jacobs	: <i>Incidents in the Life of a Slave Girl.</i>

Module 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.

***Essential Reading**

Paul Lawrence Dunbar	: "Ode to Ethiopia".
James Weldon Johnson	: "Fifty Years and Other Poems"
Charles Chesnutt	: The Goophered Grapevine
W. E. B. Du Bois	: "Of Our Spiritual Strivings." from <i>The Souls of Black Folk</i>

Module III

8 Hours

Harlem Renaissance, 1919-1940

Introduction to Harlem Renaissance; black heritage and American culture; the Blues and Jazz; modern literary techniques

***Essential Reading**

Langston Hughes	: "The Negro Speaks of Rivers"; "The Weary Blues"
Lorraine Hansberry	: <i>A Raisin in the Sun</i>
Alain Locke	: "The New Negro"
Richard Wright	: "The Ethics of Living Jim Crow"
Zora Neale Hurston	: <i>Their Eyes Were Watching God</i>

Module 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

***Essential Reading**

Gwendolyn Brooks : *We Real Cool*
Chester Himes : *If He Hollers*
Richard Wright : *Native Son*
Ralph Ellison : *Invisible Man*

Module 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.

***Essential Reading:**

June Jordan : “Poem about my Rights.”
Audre Lorde : “Poetry is not A Luxury,”
Larry Neal : “The Black Arts Movement.”
August Wilson : *The Piano Lesson*
Toni Morrison : *The Bluest Eye*
Alice Walker : “In Search of Our Mothers’ Gardens”

Suggested Reading/ Reference Books:

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-805: POSTCOLONIAL LITERATURES
(CORE)**

L T P C
4 0 0 4

Module 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"

Module 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*

Module 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*

Module 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"

Module 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"

Suggested Reading/ Reference Books:

- Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (Routledge, 1989).
- Elleke Boehmer, *Colonial and Postcolonial Literature* (Oxford, 1995).
- Diana Brydon and Helen Tiffin, *Decolonising fictions* (Dangaroo, 1993).
- Shirley Chew and David Richards (eds.), *A concise companion to postcolonial literature* (Wiley-Blackwell, 2010).
- Frank Davey, *Post-national arguments : the politics of the Anglophone-Canadian novel since 1967* (Toronto, 1993).
- Rosemary M. George, *The Politics of Home: Postcolonial Relocations and Twentieth-Century Fiction* (CUP, 1996).
- Graham Huggan, *Territorial disputes : maps and mapping strategies in contemporary Canadian and Australian fiction* (University of Toronto Press, 1994).
- Bruce King (ed.), *New national and post-colonial literatures : an introduction* (Clarendon Press, 1996).
- Michael Parker and Roger Starkey (eds) *Postcolonial literatures : Achebe, Ngugi, Desai, Walcott* (Macmillan, 1995).
- Salman Rushdie, *Imaginary homelands : essays and criticism, 1981-1991* (Granta, 1991. (See especially pp. 61-70.)
- Anna Rutherford, *From Commonwealth to Post-colonial* (Dangaroo, 1992). (See especially the essays by Edward Said, Wilson Harris and Nayantara Sahgal.)
- Dennis Walder, *Post-colonial literatures in English : history, language, theory* (Blackwell, 1998).
- William Walsh, *Commonwealth Literature* (Oxford, 1973).
- Jonathan White, *Recasting the world : writing after colonialism* (Johns Hopkins University Press, 1993).
- Edward W. Said, *Orientalism* (Penguin 2nd edition, 1995 [orig. 1978]).
- _____, *Culture and Imperialism* (Vintage, 1993).
- Gayatri Chakravorty Spivak, 'The Rani of Simur' in *Europe and its others : proceedings of the Essex Conference on the Sociology of Literature, July 1984* , ed. Francis Barker et. al. (Essex, 1984), pp. 128-151.
- _____, *The post-colonial critic : interviews, strategies, dialogues* , ed. Sara Harasym (Routledge, 1990).
- _____, *The Spivak reader : selected works of Gayatri Chakravorty Spivak* , ed. Donna Landry and Gerald MacLean (Routledge, 1996).
- Chris Tiffin and Alan Lawson, *De-scribing Empire : post-colonialism and textuality* (Routledge, 1994).
- Harish Trivedi and Meenakshi Mukherjee (eds.) *Interrogating post-colonialism : theory, text and context* (Indian Institute of Advanced Study, 1996).
- Patrick Williams and Laura Chrisman (eds.), *Colonial Discourse and Post-Colonial Theory* (Harvester, 1993).
- Robert Young, *Postcolonialism : an historical introduction* (Blackwell, 2001).
- Bill Ashcroft, Gareth Griffiths and Helen Tiffin (eds.), *Post-colonial studies : the key concepts* (Routledge, 1998).
- Eugene Benson and L. W. Conolly (eds.), *Encyclopedia of post-colonial literatures in English* , 2 vols (Routledge, 1994).

**GHA-806: WOMEN'S WRITING
(CORE)**

L T P C
4 0 0 4

Module I

8 Hours

Women and writing; women's rights; women as reformers

Essential Reading:

Virginia Woolf : "A Room of One's Own"
Elizabeth Barrett Browning : "The Cry of the Children"

Module II

9 Hours

Women's point of view - different narratives

Essential Reading:

Alice Walker : *The Color Purple*
Chitra Banerjee Divakaruni : *The Palace of Illusions*
Jamaica Kincaid : "Girl"

Module III

9 Hours

Themes of migration; self transformation; autobiographical elements; psychological setting

Essential Reading:

Arundhati Roy : *The God of Small Things*
Bharati Mukherjee : 'A Wife's Story'; 'Jasmine'

Module IV

8 Hours

Decried materialism; influences on native cultures; political activism; cultural displacement; freedom; gender politics

Essential Reading:

Judith Wright : Selections from – *Collected Poems (1972) & Man and Woman (1949)*
"Woman to Man"; "Five Senses"
Imtiaz Dharker : "At The Lahore Karhai"; "Postcards from God (1)";
"Purdah"

Module V

8 Hours

Writing and Madness; question of socially acceptable identity

Essential Reading:

Bronte : *Jane Eyre*
Gilbert and Gubar : "The Madwoman in the Attic"
Plath : *The Bell Jar*

Suggested Reading/ Reference Books:

Monteith, Moira, ed. *Women's Writing: A Challenge to Theory*. Brighton Harvester Press, 1986.

Latham, E.M. Jacqueline. *Critics on Virginia Woolf*. Readings in Literary Criticism. London: George Allen & Unwin, 1970.

McNay, Lois. *Foucault & Feminism: Power, Gender and the Self*. Boston: Northeastern University Press, 1992.

Booker, M.Keith. *A Practical Introduction to Literary Theory and Criticism*. New York: Longman Publishers, 1996.
(The essays on Tony Morrison & Margaret Atwood)

Nicholson, Colin ed. *Margaret Atwood: New Critical Essays Writing and Subjectivity*. Macmillan, 1993.

Cameron, Deborah ed. *The Feminist Critique of Language: A Reader*. London: Routledge, 1998.

Blackstone, Bernard. *Virginia Woolf: A Commentary*. London: The Hogarth Press, 1949.

Kulkarni, Harish. *Black Feminist Fiction*. New Delhi: Creative Books, 1999.

Ruth, Sheila. *Issues in Feminism*. California: Mayfield Publishing Company, 1995.

Dhawan, R.K. *Arundhati Roy: The Novelist Extraordinary*. New Delhi: Prestige Books, 1999.

Roy, Anuradha. *Patterns of Feminist Consciousness in Indian Women Writers*. New Delhi: Prestige Books, 1999.

King, Bruce. *Modern Indian Poetry in English*. 2nd ed. New Delhi: OUP, 2001.

Narasimhaiah, C.D. ed. *An Anthology of Commonwealth Poetry*. Chennai: Macmillan, 1990.

Paranjape, Makarand. *Indian English Poetry*. Madras: Macmillan, 1993.

De Souza, Eunice. *Nine Indian Women Poets: An Anthology*. Delhi: Oxford University Press, 1997.

Howells, Coral Ann. *The Cambridge Companion to Margaret Atwood*. Cambridge: Cambridge University Press, 2006.

Davey, Frank. *Margaret Atwood: A feminist Poetics*. New York: Talon Books, 1984.

Gillespie, Carmen. *Critical Companion to Toni Morrison: A Literary Reference to Her Life and Work*. New York: Facts on File, 2007.

Kumar, Nagendra. *Fiction of Bharati Mukherjee: A Cultural Perspective*. New Delhi: Atlantic Publishers & Distributors, 2003.

**GHA-807: LITERARY CRITICISM AND THEORY
(CORE)**

L T P C
4 0 0 4

Module 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'

Module 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,

Module III

Contemporary Literary theory: Practical argumentation; co-existence of tradition and innovation; emergence of new philosophical, social and scientific theories

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"

Module IV

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)

Module V

Structuralism, Post-structuralism and Deconstruction: Death of the author; structure, sign and play; metalanguage; Deconstruction; theoretical limitations to Structuralism

Essential Reading

*Excerpts from select texts for study and analysis

- Roland Barthes : “The Death of the Author”
Aijaz Ahmed : “Literary Theory and Third World Literature”: Some Contexts

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
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Module 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

Module 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

Module 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

Module 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

Module 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

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-841: CREATIVE WRITING
(GENERIC ELECTIVE)**

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Module 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

Module 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

Module 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

Module 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

Module 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

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-842: DIASPORA LITERATURE
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

Module I

9 Hours

Introduction: Concept of Diaspora; Indian Diaspora; World Diaspora. Expatriates, Sojourners; Dispersed from a original “center” to at least two “peripheral” places; a “memory,” vision or myth about their original homeland, Cultural Shock, Hybridization, Transnationalism

Essential Reading:

Stuart Hall : “Cultural Identity and Diaspora”;
William Safran : “Diasporas in Modern societies: Myths of Homeland and Return”

Module II

8 Hours

Expatriate novelists; The Author, The Text, Quest for identity, Alienation, Cultural Crisis, Expatriation and Rootlessness.

Essential Reading:

Salman Rushdie : “Imaginary Homelands”
V.S. Naipaul : “A House for Mr. Biswas”

Module III

8 Hours

African diaspora, Dislocation and restoration, Contradiction of emancipation and restriction.

Essential Reading:

Caryl Phillips : *Crossing the River*

Module IV

9 Hours

The Poet and Poems; The Question of Identity

Essential Reading:

Derek Walcott : “A Far Cry from Africa”; “A City’s Death by Fire”
R. Parthasarathy : “Exile”; “Exile from Homecoming”

Module V

8 Hours

The Making, Development and Unmaking of Diaspora; Proliferation of Incipient Diasporas, Impact of Globalization, Migrants as Social Actors

Essential Reading:

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

L T P C
4 0 0 4

Module I **8 Hours**

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

***Essential Reading:**

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

Module 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.

***Essential Reading:**

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

Module III **8 Hours**

Prose : Gandhian Legacy; perspectives on Gandhi

***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)

Module IV **8 Hours**

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

***Essential Reading:**

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

Module 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*

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.

***Soft copies of select texts to be made available**

**GHA-844: CRIME FICTION
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

Module 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.

Module 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

Essential Reading:

Edgar Allen Poe : “The Murders in The Rue Morgue” (1841)
Arthur Conan Doyle : *The Hound of the Baskervilles*

Module 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

Essential Reading:

Agatha Christie : *Murder on The Orient Express*
Dorothy L. Sayers : *Lord Peter Views the Body* (Collection of Short Story Fiction)

Module 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

Essential Reading:

Raymond Chandler : *The Big Sleep*
P. D. James : *The Skull beneath the Skin*

Module 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

Essential Reading:

Sharadindu Bandhopadhyay : *Picture Imperfect: And other Byomkesh Bakshi Mysteries*

Alexander McCall Smith : *The No. 1 Ladies' Detective Agency*

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

L T P C
4 0 0 4

Module 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

***Essential Reading:**

Hadley Cantril : “The Qualities of Being Human” [Essay]
R J Rees : “Why Study Literature?” [Essay]
Anton Chekov : “The Bet” [Short Story]

Module 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

***Essential Reading:**

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

Module 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

***Essential Readings:**

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

Module 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

***Essential Reading:**

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

Module 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; Conclusion

***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. “The Qualities of Being Human.” *American Quarterly*. 6:1 (Spring 1954) 3-18. Print.

Rees, R.J. “Why we Study Literature”. *English Literature: An Introduction to Foreign Readers*. 1973. Delhi: Macmillan, 1982. 1-19. Print.

Chekhov, Anton. “The Bet”. 1889. *East of the Web*. N.P. N.D. Web. 7 August 2015.

Shelley, P.B. “Ozymandias”. 1818. *The Golden Treasury*. Ed. Francis Palgrave. London: Macmillan, 1875. 246. Print.

Henry, O’. “After Twenty Years.” *Americanenglish.state.gov*. N.P. N.D. Web. 14 August 2015.

Achebe, Chinua. “Marriage is a Private Affair.” *Readwritework.weebly*. N.P. 1 January 2004. Web. 23 August 2015.

Blade Runner. 1982. Dir: Ridley Scott. Perf: Harrison Ford, Rutger, Hauer. Warner Bros: 1982. DVD.

Kipling, Rudyard. “If”. 1895. *Poem hunter*. N.P. 21 November 2009. Web. 16 August 2015.

Wells, H.G. “The Country of the Blind.” 1904. *Online literature*. N.P. N.D. Web. 20 August 2015.

Tagore, Rabindranath. “Where the Mind is Without Fear.” *Allpoetry*. N.P. N.D. Web. 24 August 2015.

Patel, Gieve. “On Killing a Tree.” *English for students*. N.P. N.D. Web. 1 September 2015.

Bradbury, Ray. “There will come soft rains.” 1989. *Gs.cidsnet*. N.P. N.D. Web. 2 September 2015.

Frost, Robert. “Mending Wall”. 1914. *Poetry foundation*. N.P. N.D. Web. 28 August 2015.

***Soft copies of select texts to be made available**

**GHA-846: LITERATURE AND GENDER
(GENERIC ELECTIVE)**

L T P C
4 0 0 4

Module 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

Module II **8 Hours**

Construction of Popular Conceptions of Gender in Literature

***Essential Reading**

Alfred Tennyson : “The Lady of Shallot”
Grimm Brothers’ : “Rapunzel”
Rudyard Kipling : “The White Man’s Burden”

Module 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.

Essential Reading

Angela Carter : *Nights at the Circus*

Module IV **9 Hours**

Prose Readings: Politics of gender in the construction of literary texts; identity formation; domestic spaces and the wilderness; spatiality

Essential Reading

***Excerpts from the following texts for study and analysis**

Michel Foucault : Selections from *History of Sexuality* Volume 1.
Judith Butler : Selections from *Gender Trouble*
Simone De Beauvoir : Selections from *The Second Sex*

Module V **9 Hours**

Perceptions, choices, freedom, orientation; social implications

***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. *Poetryfoundation*. 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.

***Soft copies of select texts to be made available as per requirement**

**GHA-848: INTRODUCTION TO APPLIED LINGUISTICS
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
4 0 0 4

Module 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.

Module 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.

Module III **8 Hours**

Discourse and Pragmatics: Introduction to discourse analysis and pragmatics; interpreting discourse, difference between spoken & written discourse, and major approaches to pragmatics.

Module IV **9 Hours**

Language in Context: Language in a social context; introduction to various forms of language based on social factors; key components of language in social context, dialects, sociolect, accents, jargons, registers.

Module V **8 Hours**

Introduction to Corpus Linguistics; understanding the important notions in corpus-based research; corpus annotation, corpus analysis and case studies.

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*.
Unite 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 Kenned

**GHA-850: ENGLISH LANGUAGE THROUGH LITERATURE
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
4 0 0 4

Module 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

Module 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

Module 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;

Module 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.

Module 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

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-852: INTRODUCTION TO SEMIOTICS
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C
4 0 0 4

Module 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)

Module II **8 Hours**
Paradigms and syntagms; The Signs, Denotation, annotation and myths; Form and content in Art

Module III **9 Hours**
Encoding and decoding of signs; Modes of address; Intertextuality; Modality and representation

Module IV **9 Hours**
Modes of communication; Medium and Messages; Use of metaphors

Module V **8 Hours**
***Select texts/ films for study and analysis**
Paradigmatic and syntagmatic analysis; Semiotic analysis-Literary Text, Films, Advertisement

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-891: PROJECT/ SELF STUDY COURSE
(DISCIPLINE SPECIFIC ELECTIVE)**

L	T	P	C
0	0	4	2

**GHA-892: DISSERTATION
(CORE)**

L	T	P	C
0	8	0	4

**GHA-893: INTERNSHIP/ TRAINING
(DISCIPLINE SPECIFIC ELECTIVE)**

L	T	P	C
0	0	4	2