

**Department of English**  
**Program: M.A. English**  
**Program Code: MAEN**  
**Duration: 2 years**  
**&**  
**PG Diploma in English**  
**(Exit Option with One-year Diploma)**

**Revised Course Structure (2023)**  
**(As per NEP 2020 and Dean, Academics Guidelines)**

**Total number of credits: 92**

**Semester wise distribution of the credits: Sem I (22) + Sem II (22) + Sem III (24) + Sem IV (24) = 92 credits**

**Credits allotted to Mandatory Courses: 74 (Approximately 80 % of total credits)**

**Credits allotted to Add-On Courses: 18 (Approximately 20 % of total credits)**

Types of the courses	Abbreviation	Category
Core Courses	C	Mandatory
Discipline Specific Electives	DSE	Mandatory
Open Electives	OE	Mandatory
Ability Enhancement Courses	AE	Add On
Entrepreneurship Courses	E	Add on
Start-Up Courses	SU	Add on
Vocational Courses	V	Add on

**Semester-wise Details of Credit Distribution**

S. N	Sub Code	Title of the course	Type of Course	Credits	Contact hours/week		
					L	T	P
<b>First Semester</b>							
1.	ENG 401	Renaissance to Restoration	C	4	3	1	
2.	ENG 402	Neo-classicism to Romanticism	C	4	3	1	
3.	ENG 403	Literary Criticism	C	4	3	1	
4.	ENG 404	American Literature	C	4	3	1	
5.		DSE 1	DSE	4			
6.	ENG 481	Reading Skills	AE	2	1		2
	FT	Fitness*					
	SO	Societal*					
	UHV	Universal Human Values*					
		<b>TOTAL</b>		<b>22</b>			
<b>Second Semester</b>							

S. N	Sub Code	Title of the course	Type of Course	Credits	Contact hours/week		
					L	T	P
7.	ENG 405	Victorian to Modern Age	C	4	3	1	
8.	ENG 406	Post war Literature	C	4	3	1	
9.	ENG 407	Contemporary Critical Theory	C	4	3	1	
10.	ENG 408	Dissertation 1	C	2		1	2
11.		DSE 2	DSE	4			
12.	ENG431	Academic Writing	E/SU/V	2	1		2
13.	ENG432	Content Writing	E/SU/V	2	1		2
	FT	Fitness*					
	SO	Societal*					
		<b>TOTAL</b>		<b>22</b>			
<b>EXIT OPTION**</b>							
<b>Third Semester</b>							
14.	ENG 501	Indian English Literature	C	4	3	1	
15.	ENG 502	Postcolonial Writings	C	4	3	1	
16.	ENG 581	Enhancing Spoken English Skills	AE	2	1	1	
17.	ENG531	Internship/Industrial Training	V	2	4 weeks***		
18.		DSE 3	DSE	4	3	1	
19.		OE 1	OE	4	3	1	
20.		E/SU/V 1	E/SU/V	4	2	1	2
	FT	Fitness*					
	SO	Societal*					
		<b>TOTAL</b>		<b>24</b>			
<b>Fourth Semester</b>							
21.	ENG 503	Indian Aesthetics	C	4	2	2	
22.	ENG 504	Dissertation 2	C	8	2	2	
23.		DSE 4	DSE	4	3	1	
24.		OE 2	OE	4	3	1	
25.		E/SU/V 2	E/SU/V	4	2	1	2
	FT	Fitness*					
	SO	Societal*					
		<b>TOTAL</b>		<b>24</b>			

**Elective Basket (DSE/E/SU/V)**

1	ENG 433	Culture and Society		DSE	4	3	1	
2	ENG 434	Structure and Use of English		DSE	4	3	1	
3	ENG 435	Comparative Literature		DSE	4	3	1	
4	ENG 436	Writing and Editing for Media		E/SU/V	4	2	1	2

5	ENG 437	Partition Literature		DSE	4	3	1	
6	ENG 438	Writers of the Diaspora		DSE	4	3	1	
7	ENG 439	Life-writing		DSE	4	3	1	
8	ENG 440	Semiotics of Literature		DSE	4	3	1	
9	ENG 441	Dalit Literature		DSE	4	3	1	
10	ENG 442	Testing and Evaluating the Language Skills		E/SU/V	4	2	1	2
11	ENG 443	Gender Studies		DSE	4	3	1	
12	ENG532	African American Literature		DSE	4	3	1	
12	ENG 533	Film Studies		DSE	4	3	1	
13	ENG 534	Translation: Theory and Practice		E/SU/V	4	2	1	2
14	ENG 535	Creative Writing		E/SU/V	4	2	1	2
15	ENG 536	Approaches and Methods in English Language Teaching		E/SU/V	4	3	1	
16	ENG 537	Ethics and Literature		DSE	4	3	1	
17	ENG 538	Modern Classics in Translation		DSE	4	3	1	
18	ENG 539	African Writing in English		DSE	4	3	1	
19	ENG 540	Script Writing for Films		E/SU/V	4	2	1	2
20	ENG 541	Adaptations and Relocations		E/SU/V	4	2	1	2
21	ENG 542	Resistance Literature		DSE	4	3	1	
22	ENG 543	Philosophy of Literature		DSE	4	3	1	
23	ENG 544	Disability Studies		DSE	4	3	1	
24	ENG 545	Tribal Literature		DSE	4	3	1	
25	ENG 546	Environmental Humanities		DSE	4	3	1	
		<b>Equivalent MOOCs can also be chosen as Core/ Discipline Specific Electives/ Generic Electives/Entrepreneurship/ Start Up/ Vocational Courses in place of the specific course offered by the department. However, the number of the credits earned through MOOC should not be more than 20% of the total credits earned.</b>						

\*These courses are non-credit courses meant for capacity building and life skill enhancement. In Fitness the students are expected to participate in any physical fitness activity. In Societal, they need to engage in community service or some social activity of the university/outside. The duration of these two courses is spread across the entire program period. Universal Human Values is a mandatory course, which could be taught by any certified internal/external faculty. The score of these courses will not be included to work out SGPA/ CGPA.

**\*\*Exit option:** If the student does not wish to complete the 2-year M. A. English program, s/he may have an exit option after the completion of Semester II. In such case s/he will be conferred the P.G. Diploma in English subject to the successful completion of one year program, which requires passing all the courses of M. A. English Semester I & II.

**\*\*\* Summer Internship:** Students will go for Internship after the end of M. A. Semester II and complete the training during Summer Break. After training, they will submit the report to the respective mentor/supervisor. Evaluation for this course will be done on the basis of the report submitted and presentation made by the student.

**Contact Hours L/T/P defined as- L:** Lecture, **T:** Tutorial – Besides the tutor and individual/ small group student(s) interaction, it may comprise various other activities pertaining to Integrated Learning (Seminars, Workshops, Group discussions, Presentation, Field Work), **P:** Practical/ Project

### Course-wise Curriculum

<b>COURSE CODE: ENG 401</b>		
<b>COURSE TITLE: RENAISSANCE TO RESTORATION</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to: 1. Impart Knowledge of British Literature. 2. Help students appreciate and evaluate different genres. 3. Analyse and express their knowledge and thought. 4. Equip students with readings and critical analysis of texts.		
<b>Course Outcomes:</b> On completion of the course the students will be able to: 1. Gain compete knowledge of the European literature from Renaissance to Restoration. 2. Differentiate between the different genres of literature and their Characteristics. 3. Enhance their understanding of variety of theatre, drama and representative poetry of the period. 4. Get them to understand and express knowledge about the major authors and writings.		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Elizabethan Period</b>	
	<ul style="list-style-type: none"> <li>• Christopher Marlowe: Dr. Faustus</li> <li>• William Shakespeare: Hamlet</li> </ul>	10
<b>UNIT II</b>	<b>Jacobean Period</b>	
	<ul style="list-style-type: none"> <li>• John Milton: Paradise Lost Book I</li> <li>• Francis Bacon: Of Studies</li> </ul>	10
<b>UNIT III</b>	<b>Metaphysical Poetry I</b>	
	<ul style="list-style-type: none"> <li>• John Donne: 'A Valediction: Forbidding Mourning'</li> <li>• Andrew Marvell: To His Coy Mistress.</li> </ul>	10
<b>UNIT IV</b>	<b>Metaphysical Poetry II</b>	
	<ul style="list-style-type: none"> <li>• George Herbert: 'The Collar'</li> <li>• Henry Vaughan: 'The Retreat'</li> </ul>	10
<b>UNIT V</b>	<b>Restoration Drama</b>	
	<ul style="list-style-type: none"> <li>• Webster: The Duchess of Malfi</li> </ul>	10

<b>UNIT VI</b>	<b>Restoration Drama</b>	
	<ul style="list-style-type: none"> <li>W. Congreve: The Way of the World</li> </ul>	10
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<ul style="list-style-type: none"> <li>Books/Articles: Arya, Rina ed. Francis Bacon: Critical and theoretical Perspectives, Peter Lang, 1<sup>st</sup> 2012.</li> <li>Bradley, A.C. Shakespearian Tragedy. Penguin, 2005</li> <li>Carter, Ronald, and John McRae. The Routledge History of Literature in English, Britain and Ireland. Routledge, 2001</li> <li>Wiley, Basil. Seventeenth century Background day, 1953.</li> </ul>		
<b>E-Resources:</b>		
<ul style="list-style-type: none"> <li>Ford, Boris. Ed. The Pelican Guide to English Literature: Age of Shakespeare Vol.2. Penguin Books. 1957.</li> <li>Ford, Boris Ed. The Pelican Guide to English Literature: From Donne to Marvell. Vol.3. Penguin Books 1957.</li> <li>Ford, Boris. Ed. The Pelican Guide to English Literature: From Dryden to Johnson Vol.4. Penguin Books 1957.</li> </ul>		
<b>Topics for Project Based Learning:</b>		
<ul style="list-style-type: none"> <li>Eighteenth Century Background Augustan Age</li> <li>Women in the 17<sup>th</sup> Century, The Comedy of Manners</li> <li>Literary Development</li> <li>Sixteenth and Seventeenth Century British literature</li> <li>Metaphysical Poetry</li> <li>Restoration Drama</li> <li>Elizabethan Drama</li> <li>Jacobean Age</li> </ul>		

<b>COURSE CODE: ENG 402</b>		
<b>COURSE TITLE: NEO-CLASSICISM TO ROMANTICISM</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture : 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial: 01
Practical: --		Practical: --
		Total: 04

<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to: 1. Gain a complete understanding of the characteristics of writing 2. Understand the social, political, psychological changes. 3. Analyse the expressions and changed formats. 4. Understand theoretical and practical approach of literature.		
<b>Course Outcomes:</b> On completion of the course the students will be able to: 1. Learn about British literature of Eighteenth and Nineteenth Century. 2. Understand the major writers and their seminal writings. 3. Acquire knowledge of the style of writing and the devices used. 4. Develop an understanding of literary criticism and theory.		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Neo-Classical</b>	
	<ul style="list-style-type: none"> <li>• Alexander Pope : The Rape of the Lock</li> <li>• Jonathan Swift : Last book of Gulliver Travels</li> </ul>	10
<b>UNIT II</b>	<b>The Early Romantics</b>	
	<ul style="list-style-type: none"> <li>• William Blake : Tyger</li> <li>• William Wordsworth : Intimations of Immortality from Recollections of Early Childhood</li> </ul>	10
<b>UNIT III</b>	<b>The Later Romantics</b>	
	<ul style="list-style-type: none"> <li>• P. B. Shelley: ‘Ode to the West Wind’</li> <li>• John Keats : ‘Ode on a Grecian Urn’</li> </ul>	10
<b>UNIT IV</b>	<b>Romantic Poetry</b>	
	<ul style="list-style-type: none"> <li>• S. T. Coleridge : Kubla Khan</li> <li>• Lord Byron : When We Two Parted</li> </ul>	10
<b>UNIT V</b>	<b>Romantic Fiction- 1</b>	
	<ul style="list-style-type: none"> <li>• Mary Shelley: Frankenstein</li> </ul>	10
<b>UNIT VI</b>	<b>Romantic Fiction- 2</b>	
	<ul style="list-style-type: none"> <li>• Jane Austen : Pride and Prejudice</li> </ul>	10
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Abrams, M.H. The Mirror and the Lamp. Oxford University Press, 1953</li> </ul>		

- Attrid, Derek. Moving Words: Forms of English Poetry. Oxford University Press, 2010
- Butler M, Romantics, Rebels and Reactionaries: English Literature and its Background. Oxford, 1981
- Park, you-me and Rajeswari S. Rajan. Ed. The Post-Colonial Jane Austen : Routledge, 1<sup>st</sup> ed, 2004

**E-Resources:**

- Ford, Boris. General Editor from Blake to Byron. Pelican History of Literature. Vol.5.Penguin, 1982
- Hall, Jason, ed. Meter Matters: Verse Cultures of the Long Nineteenth Century. Columbus : Ohio University Press, 2011
- M. Kirkham, Jane Austen, Feminism and Fiction. Brighton.1983
- Popkin, Jeremy D, A New World Begins : The History of the French Revolution Basic Books, 2019

**Topics for Project Based Learning:**

- Changing trends in writing
- New literary forms and theory
- Critical thinking and writing
- Romantic Poetry
- Romantic Fiction
- Neoclassical Poetry
- Neoclassical Fiction
- Neoclassical writers

**COURSE CODE: ENG 403**

**COURSE TITLE: LITERARY CRITICISM**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concepts and understanding of literary writings.

**Course Objectives:** This course aims to:

1. Develop critical thinking and better reading skills.
2. Help students understand the paradigms of critical thought in Greco-Roman and English aesthetic traditions.
3. Familiarize students with the fundamental principles of art criticism.
4. Introduce students to the critical traditions across cultures and temporalities.

**Course Outcomes:** On completion of the course the students will be able to:

<ol style="list-style-type: none"> <li>1. Understand the fundamental principles of all arts, including literature.</li> <li>2. Critically appreciate arts and literature.</li> <li>3. Think critically and have a good grounding in the English criticism up to early 20<sup>th</sup> Century.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Classic Literary Criticism</b>	10
	<ul style="list-style-type: none"> <li>• Aristotle: <i>Poetics</i> (with particular reference to tragedy)</li> <li>• Longinus: <i>On the Sublime</i> (Extracts)</li> </ul>	
<b>UNIT II</b>	<b>Early English Literary Criticism</b>	10
	<ul style="list-style-type: none"> <li>• Alexander Pope: <i>Essay on Criticism</i>(excerpts)</li> <li>• Samuel Johnson: <i>Preface to Shakespeare</i> (excerpts)</li> </ul>	
<b>UNIT III</b>	<b>Romantic English Criticism</b>	10
	<ul style="list-style-type: none"> <li>• Coleridge: <i>Biographia Literaria</i> (Chapter IV/ the ones on Imagination)</li> </ul>	
<b>UNIT IV</b>	<b>Nineteenth Century English Criticism</b>	10
	<ul style="list-style-type: none"> <li>• Mathew Arnold: <i>The Function of Criticism at the Present Time</i></li> </ul>	
<b>UNIT V</b>	<b>Modern English Literary Criticism-1</b>	10
	<ul style="list-style-type: none"> <li>• T.S. Eliot: <i>Tradition and Individual Talent</i></li> </ul>	
<b>UNIT VI</b>	<b>Modern English Literary Criticism- 2</b>	10
	<ul style="list-style-type: none"> <li>• I.A. Richards: <i>Practical Criticism</i> (Four Kinds of Meaning/ Two Uses of Language)</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Blamires, Harry. <i>A History of Literary Criticism</i>. Palgrave Macmillan, 1991.</li> <li>• Brooks, Cleanth and W.K. Wimsatt. <i>A Short History of Literary Criticism</i>. Vintage Books, 1957.</li> <li>• Elam, Kier. <i>Semiotics of Drama</i>. Routledge, 2002.</li> <li>• Ford, Andrew. <i>The Origins of Criticism</i>. Princeton University Press, 2004.</li> <li>• Murray, Penelope and T.S. Dorsch. <i>Classical Literary Criticism</i>. Penguin, 2004.</li> <li>• Prasad, B. <i>An Introduction to Classic Criticism</i>. Macmillan, 2011.</li> <li>• Styan, J.L. <i>Modern Drama in Theory and Practice</i>. Cambridge University Press, 1981.</li> <li>• Watson, George. <i>The Literary Critics: A Study of English Descriptive Criticism</i>. Woburn press, 1973.</li> <li>• Wellek, Rene. <i>A History of Literary Criticism</i> (6 Vols.). Jonathan Cape Ltd, 1966.</li> </ul>		
<b>E-Resources:</b>		

- Silk, M. (1994). The “six parts of tragedy” in Aristotle's poetics: Compositional Process and Processive Chronology. *Proceedings of the Cambridge Philological Society*, 40, 108-115. doi:10.1017/S0068673500001863.
- McCoy, Marina Berzins. “Tragedy, Katharsis, and Community in Aristotle's Poetics.” *OUP Academic*, Oxford University Press, 26 Sept. 2013, <https://academic.oup.com/book/26718/chapter/195543453>.
- *On the Sublime Work by Longinus*. *Britannica*. <https://www.britannica.com/topic/On-the-Sublime>.
- Hertz, Neil. "A reading of Longinus." *Critical Inquiry* 9.3 (1983): 579-596.
- Collins, John Churton."Introduction". *Pope's Essay on Criticism* edited. Macmillan and co., limited. The Macmillan Company.1896.
- “Samuel Johnson's Preface to Shakespeare ( Session 1 ).” *YouTube*, YouTube, 21 Feb. 2020, <https://www.youtube.com/watch?v=Pnb6VYmijtA>.
- Christensen, Jerome C. “The Genius in the ‘Biographia Literaria.’” *Studies in Romanticism*, vol. 17, no. 2, 1978, pp. 215–31. *JSTOR*, <https://doi.org/10.2307/25600130>. Accessed 6 Oct. 2022.
- “T.S. Eliot's ‘Tradition and Individual Talent.’” *YouTube*, YouTube, 17 Mar. 2020, <https://www.youtube.com/watch?v=p1kSoeF3a0Y>.
- “The Function of Criticism at the Present Time.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., <https://www.britannica.com/topic/The-Function-of-Criticism-at-the-Present-Time>.
- Mambrol, Nasrullah. “IA Richards' Concept of Four Kinds of Meaning.” *Literary Theory and Criticism*, 21 Nov. 2019, <https://literariness.org/2016/03/18/ia-richards-concept-of-four-kinds-of-meaning/>.

**Topics for Project Based Learning:**

- Traditions of literary Criticism.
- Literary Criticism through Ages.
- Imagination and fancy: A comparison.
- Neo – Classical Idea of a Critic
- Romantic Conception of a Writer.
- Expressive theory of Art.
- Memetic theory of Art.
- Art for Art’s sake verses Art for Life’s Sake.
- Modernist criticism and Objectivity.
- Eliot’s Conservatism.

**COURSE CODE: ENG 404**

**COURSE TITLE: AMERICAN LITERATURE**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture : 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.

**Course Objectives:** This course aims to:

<ol style="list-style-type: none"> <li>1. Give students an understanding of American literary history</li> <li>2. Ensure that students know the characteristics of various literary genres and forms practiced in American literary tradition</li> <li>3. Familiarize the students with a range of American writers and their works</li> <li>4. Help students develop the knowledge and pedagogical skills to teach American literature</li> <li>5. Give students a critical understanding of American poetry, prose, fiction and drama</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Identify the representative American authors, their works, key ideas and literary features of those works</li> <li>2. Classify the American texts in terms of historical period, genre, form etc. and their role in shaping the text</li> <li>3. Analyse the elements of literature such as imagery, theme, motifs, style, tone etc. and explain their working as well as significance in American literary texts</li> <li>4. Critically appreciate the literary merits of American literature</li> <li>5. Demonstrate an understanding and knowledge of American writing and overall cultural awareness.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Prose</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• The American Scholar</li> <li>• The Art of Fiction</li> </ul>	
<b>UNIT II</b>	<b>Poetry-1</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Walt Whitman: Passage to India</li> <li>• Emily Dickenson: This is My Letter to the World, I Felt a Funeral in my Brain</li> </ul>	
<b>UNIT III</b>	<b>Poetry-2</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Robert Frost: West Running Brook</li> <li>• Wallace Stevens: Anecdote of the Jar</li> <li>• Langston Hughes: Harlem</li> </ul>	
<b>UNIT IV</b>	<b>Fiction</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Nathaniel Hawthorne: Young Goodman Brown</li> <li>• F. Scott Fitzgerald: <i>The Great Gatsby</i></li> </ul>	
<b>UNIT V</b>	<b>Drama</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Tennessee Williams: <i>A Streetcar Named Desire</i></li> </ul>	
<b>UNIT VI</b>	<b>Autobiography</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Harriet Jacobs: Selections (Chapter 1 &amp; 2) from <i>Incidents in the Life of a Slave Girl</i> (1861), New York, OUP, 1988</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		

**SUGGESTED READINGS:****Books/Articles:**

- Bentley, Eric. *Search of Theatre*. New York, Knop, 1953.
- Fisch, Audrey. *The Cambridge Companion to the African American Slave Narratives*. Cambridge: Cambridge Univ Press, 2007.
- Fisher, W. J. et.al. (Ed.) *American Literature of the Nineteenth Century*. Eurasia
- Matthews, John T. (Ed.) *A Companion to Modern American Novel 1900-1950*. West Sussex: Wiley-Blackwell, 2013.
- Matthiessen, F.O. *The American Renaissance*. Oxford U P, 1966.
- Oliver, E. S. et. al. (Ed.) *American Literature of the Twentieth Century*. Eurasia.
- Poirier, Richard. *A World Elsewhere: The Place of Style in American Literature*. Oxford U P, 1966.
- Ruland Richard & Malcolm Bradbury. *From Puritanism to Postmodernism*. Penguin Books, 1992.
- Serafin, Steven R. & Alfred Bendixen. Ed. *The Continuum Encyclopaedia of American Literature* New York: Continuum, 2003.
- Tanner, Tony. *The Reign of Wonder: Naivety and Reality in American Literature*. Cambridge U P, 1977.

**E-Resources:**

- <https://www.youtube.com/watch?v=1qj3m1XoZco&t=15s>
- <https://www.youtube.com/watch?v=ggbwplfBCAQ>
- [https://www.youtube.com/watch?v=PUWYoCOE\\_J8](https://www.youtube.com/watch?v=PUWYoCOE_J8)
- <http://archive.emilydickinson.org/>
- <https://whitmanarchive.org/>
- <https://americanliterature.com/books>
- <https://www.pdfdrive.com/>
- <https://www.poetryfoundation.org/>
- <https://www.planetebook.com/free-ebooks/the-great-gatsby.pdf>

**Topics for Project Based Learning:**

- Puritanism in American Literature
- The American Renaissance
- Sources of American Transcendentalism
- The Idea of American Dream in Literature
- Black Slave Narratives
- The Harlem Renaissance
- Realism in American Literature
- America as a Melting Pot or Salad Bowl
- Modern American Poetry
- Expressionism in American Drama

**COURSE CODE: ENG 405****COURSE TITLE: VICTORIAN TO MODERN AGE**

<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03

Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to: 1. Gain an in-depth knowledge of the prescribed texts. 2. Appreciate the subtleties and layers of meaning. 3. Learn the nuances of writing and critical theory. 4. Understanding multidisciplinary forces of literature.		
<b>Course Outcomes:</b> On completion of the course the students will be able to: 1. Learn about the concerns, movements of the period. 2. Get acquainted with major writings of the age and related texts. 3. Broaden their understanding of the chronological progress in literature.		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Fiction</b>	
	<ul style="list-style-type: none"> <li>• Charles Dickens : Hard Times</li> <li>• Joseph Conrad : Heart of Darkness</li> </ul>	10
<b>UNIT II</b>	<b>Poetry- 1</b>	
	<ul style="list-style-type: none"> <li>• Alfred Tennyson : ‘Lotus Eaters’</li> <li>• Robert Browning : The Last Ride Together</li> <li>• Christina Rossetti : Goblin Market</li> </ul>	10
<b>UNIT III</b>	<b>Poetry- 2</b>	
	<ul style="list-style-type: none"> <li>• G. M. Hopkins : ‘Windhover’</li> <li>• Mathew Arnold : Dover Beach</li> </ul>	10
<b>UNIT IV</b>	<b>Prose</b>	
	<ul style="list-style-type: none"> <li>• J. S. Mill : Excerpts from the ‘Subjection of women’</li> <li>• Virginia Woolf : ‘Modern Fiction’</li> </ul>	10
<b>UNIT V</b>	<b>Drama- 1</b>	
	<ul style="list-style-type: none"> <li>• G. B. Shaw : Saint Joan</li> </ul>	10
<b>UNIT VI</b>	<b>Drama- 2</b>	
	<ul style="list-style-type: none"> <li>• J. M. Synge : The Playboy of the Western World</li> </ul>	10
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Castle, Gregory Modernism and the Celtic Revival. Cambridge up,2001</li> </ul>		

<ul style="list-style-type: none"> <li>• Chakrabarty Dipesh. Provincialising Europe : Post-Colonial thought and Historical difference. New Edition Princeton studies in Culture/ Power/ History,2007</li> <li>• Conrad, Joseph. Heart of Darkness (case studies in contemporary critics). Edited by Ross C. Murfin. Bedford/ St. Martin 3<sup>rd</sup> ed,2010</li> <li>• Ehnes, Caley. Victorian Poetry and the Poetics of the Literary Periodical. Edinburg University Press,2019</li> </ul>
<p><b>E-Resources:</b></p> <ul style="list-style-type: none"> <li>• Ford, Boris, General Ed. from Dickens to Hardy, Pelican History of English Literature, Vol. VI,1983</li> <li>• Moers, Ellen Literary Women. London. The Women's Press,1978</li> <li>• Wynne, Deborah. Women and personal property in the Victorian Novel Routledge,2010</li> <li>• Woolf, Virginia. "Elizabeth Barrett Browning" from The Common Reader 1925 moorside, 2013</li> </ul>
<p><b>Topics for Project Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Background of the literary era</li> <li>• Contemporary Writers</li> <li>• Perception of different genre</li> <li>• Victorian Fiction</li> <li>• Victorian Poetry</li> <li>• Modern Drama</li> <li>• Victorian Age</li> <li>• Modern Fiction</li> </ul>

<b>COURSE CODE: ENG 406</b>		
<b>COURSE TITLE: POST WAR LITERATURE</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture: 3 hours/ week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 3
Tutorial: 1 hour/week		Tutorial: 1
		Total: 4
<b>Course Pre-requisites:</b> The students should be a graduate and have the knowledge of History of 20 <sup>th</sup> century British literature		
<b>Course Objectives:</b> The course aims to		
<ol style="list-style-type: none"> <li>1. Give students an understanding of time and space with reference to war.</li> <li>2. Ensure that students know some characteristics of British War Literature.</li> <li>3. Give students a critical understanding of psyche and trauma and how that translates in writing.</li> <li>4. Provide students with the opportunity to develop the ways to read conflict zones and human behaviour.</li> </ol>		
<b>Course Outcomes:</b>		
<ol style="list-style-type: none"> <li>1. On completion of the course the students will be able to define Modern, Modernity, Modernism, and Post-modernism.</li> <li>2. The students will be able to analyse war through different modes of writing.</li> <li>3. The students will have knowledge of different art movements that took place during the late 19<sup>th</sup> century and 20<sup>th</sup> century in Britain.</li> </ol>		
	<b>Course Content:</b>	<b>Hours Required</b>

<b>UNIT - I</b>	<b>Understanding Modernism</b>	10
	<ul style="list-style-type: none"> <li>Malcolm Bradbury: "Introduction" to Modernism</li> </ul>	
<b>UNIT – II</b>	<b>War and Fiction</b>	10
	<ul style="list-style-type: none"> <li>V. Woolf: <i>Mrs. Dalloway</i> (1925)</li> </ul>	
<b>UNIT – III</b>	<b>War and Young Adult Literature</b>	10
	<ul style="list-style-type: none"> <li>William Golding: <i>Lord of the Flies</i> (1954)</li> </ul>	
<b>UNIT - IV</b>	<b>War Poetry</b>	10
	<ul style="list-style-type: none"> <li>W.B. Yeats: "The Second Coming"</li> <li>Wilfred Owen: "Strange Meeting"</li> <li>Philip Larkin: "Church Going" (1955)</li> </ul>	
<b>UNIT – V</b>	<b>War and Identity Crisis</b>	10
	<ul style="list-style-type: none"> <li>T.S. Eliot: "The Wasteland" (1922) or "The Love Song of J. Alfred Prufrock" (1915)</li> </ul>	
<b>UNIT- VI</b>	<b>Modern Drama</b>	10
	<ul style="list-style-type: none"> <li>John Osborne: <i>Look Back in Anger</i> (1956)</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>Woolf, V. "Elizabeth Barrett Browning" in <i>The Common Reader</i>.</li> <li>Moers, Ellen. <i>Literary Women</i>. London, The Women's Press, 1978.</li> <li>Scholes, Robert and Robert Kellogg, <i>The Nature of Narrative</i>. Oxford U. Press, 1966</li> <li>Auerbach, Eric. <i>Mimesis</i> (Trans. 1953).</li> <li>Cox, C.B. <i>The Free Spirit</i> (1963).</li> <li>Harvey, W.J. <i>Character and the Novel</i> (1965)</li> <li>Styan, J.L., <i>Modern Drama in Theory and Practice</i>, 3 vols. 1981</li> <li><i>Contemporary Theatre</i>. Stratford - Upon -Avon Studies – 4 : 1962</li> <li>Watt, Ian. <i>Rise of the Novel</i>, Univ. of California Press, 1960.</li> <li>Bakhtin, M. 'Forms of Time and the Chronotope in the Novel' in <i>The Dialogic Imagination</i>. Ed. Michael Holquist, Trans. Caryl Emerson and Michael Holquist.</li> <li>Forster, E.M. <i>Aspects of the Novel</i>.</li> <li>Fraser, G.S. <i>The Modern Writer and His World</i>, 1964</li> <li>Holbrook, D. <i>Lost Bearings in English Poetry</i>, 1977.</li> </ul>		
<b>e-Resources</b>		

- [https://www.youtube.com/watch?v=1ZzHq\\_myMLU&ab\\_channel=Vidya-mitra](https://www.youtube.com/watch?v=1ZzHq_myMLU&ab_channel=Vidya-mitra)
- [https://www.youtube.com/watch?v=FpSuRSXA-1s&ab\\_channel=Vidya-mitra](https://www.youtube.com/watch?v=FpSuRSXA-1s&ab_channel=Vidya-mitra)
- [https://www.youtube.com/watch?v=4I4mlzb\\_JQw&ab\\_channel=Vidya-mitra](https://www.youtube.com/watch?v=4I4mlzb_JQw&ab_channel=Vidya-mitra)
- [https://www.youtube.com/watch?v=HYxTIFG-PTE&ab\\_channel=Vidya-mitra](https://www.youtube.com/watch?v=HYxTIFG-PTE&ab_channel=Vidya-mitra)
- <http://libgen.rs/book/index.php?md5=13F0365F2A176A7C37C83E678D4E91F1>
- <http://libgen.rs/book/index.php?md5=A5E4A8DA14D00558176EB218336C7977>
- <http://libgen.rs/book/index.php?md5=4D45B1974525E82187913AE4DD9CF649>
- <http://libgen.rs/book/index.php?md5=66414BC73CB7C41848284FCD93D21A21>

### Topics for Project Based Learning

- War and the crisis of humanity
- War as a commodity
- Impact of First World War and Second World War on literature
- Modernism and various artistic movements
- Fragmentation of identity
- Chaos and hopelessness
- Breakdown of faith
- Theatre of the absurd
- Trauma and loneliness
- Mental health and psychological trauma

**COURSE CODE: ENG 407**

**COURSE TITLE: CONTEMPORARY CRITICAL THEORY**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to:		
<ol style="list-style-type: none"> <li>1. Familiarize students with modern critical trends and their methodologies.</li> <li>2. Help students develop skills of alternative readings.</li> <li>3. Give students a grip on application of analytical tools and theories to various kinds of texts.</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Act as a critic and reviewer of art and literature.</li> <li>2. Act as an analyst of ideologies and discourses.</li> <li>3. Do content-editing in various disciplines under Humanities and Social Science.</li> <li>4. Do analytical studies of cultures.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Text - Centred Criticism</b>	<b>10</b>

	<ul style="list-style-type: none"> <li>• Viktor Shklovsky: 'Art as Technique'</li> <li>• Roman Jakobson 'On theory of Literature'</li> </ul>	
<b>UNIT II</b>	<b>A Return to Contexts via Texts</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Sassure: 'On Linguistic Sign' <i>Structuralism and Literature</i> by</li> <li>• Jonathan Culler in the English Critical Tradition Volume II Editors S</li> <li>• Ramaswamy and V S Sethuraman. Macmillan.</li> </ul>	
<b>UNIT III</b>	<b>Marxism</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Louis Althusser: Relationship between Ideology and Society and Art</li> </ul>	
<b>UNIT IV</b>	<b>Psycho Analytic Criticism</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Freud's idea of Tri-partite Psyche.</li> <li>• Carl Gustov Jung :The Concept of Collective Unconscious</li> <li>• Jaques Lacan : Emergence of Human Subjectivity</li> </ul>	
<b>UNIT V</b>	<b>Political Criticism Via Post Structuralism</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Edward Said's Introduction to <i>Orientalism</i></li> <li>• Helene Cixous : <i>The Laugh of the Medusa</i> (parts)</li> </ul>	
<b>UNIT VI</b>	<b>New Historicism</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Stephen Greenblatt : About Context and Interpretation</li> <li>• Dollimore and Alan Sinfield : <i>Foreword to Political Shakespeare : New Essays in Cultural Materialism</i></li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Barry, Peter. <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>. Manchester University Press, 2009.</li> <li>• Culler, Jonathan. (1997) <i>Literary Theory: A Very Short Introduction</i>. Oxford. 2011.</li> </ul>		

- Eagleton, Terry. *After Theory*. Penguin UK, 2004.
- Eagleton, Terry. *Literary Theory: An Introduction*. University of Minnesota, 2008.
- Jean-Michel Rabaté. *The Future of Theory*. Willy-Blackwell, 2002.
- Leitch, Vincent B. *American Literary Criticism since the 1930s*. Routledge, 2009.
- Levenson, Michael, ed. *The Cambridge Companion to Modernism*. Cambridge University Press, 2003.
- Lodge, David and Nigel Wood.(Eds.)*Modern Criticism and Theory: A Reader*. 1988. Longman, 2000.
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2010.
- Rabaté, Jean-Michel. *The Future of Theory*.2002.John Wiley & sons, 2008.

**E-Resources:**

- <https://www.jstor.org/stable/10.3366/j.ctvxcrrt8>
- <https://cccet.law.columbia.edu/content/about#:~:text=Contemporary%20critical%20thought%20aims%20to,test%20the%20limits%20of%20knowledge>
- [https://www.researchgate.net/publication/301200724\\_Contemporary\\_Critical\\_Theory\\_and\\_Methodology](https://www.researchgate.net/publication/301200724_Contemporary_Critical_Theory_and_Methodology)
- [https://www.jstor.org/stable/43973621#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/43973621#metadata_info_tab_contents)
- [https://www.jstor.org/stable/27796408#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/27796408#metadata_info_tab_contents)
- <https://www.google.com/amp/s/englishliterature.education/theory/structuralism-theory-in-english-literature-details-of-the-structuralist-approach-key-theorists/amp/>

**Topics for Project Based Learning:**

- Formalistic Criticism and Literature
- Self and Other in Post colonialism.
- Materialism and New Historicism.
- Influence of Deconstruction in Post Modern Literature.
- Neo – colonialism and Post- truth Politics.
- Phallagocentrism in the construction of Meaning.
- Audio Visual media and Gaze theory.
- Political Correctness in the 21<sup>st</sup> Century.
- Interpretation of native art forms through the Post-Colonial eye.
- Nationalism and Globalisation.

**COURSE CODE: ENG 408**

**COURSE TITLE: DISSERTATION 1**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: Nil	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: Nil
Tutorial: 1 hour/week		Tutorial:01
Practical: 02 hours/week		Practical:01
		Total: 02

**Course Prerequisite:** Students should be familiar with the mechanics of writing an academic paper & also publishing it.

**Course Objectives:** This course aims to acquaint the students with :

1. Different styles of paper writing

<ol style="list-style-type: none"> <li>2. Referencing and documentation style (MLA, APA)</li> <li>3. The importance of overall organization of text</li> <li>4. Paragraphing styles</li> <li>5. Cohesion and coherence</li> <li>6. Building an argument</li> <li>7. Quoting and paraphrasing</li> </ol>		
<b>Course Outcome:</b> On completion of the course the students will be able to:		
1. Write a publish worthy paper		
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Abstract submission ( <b>20 Marks</b> )	
	CIA 2: Paper drafting(3000-4000 words) ( <b>20 marks</b> )	
End Semester Examination	ESE: Submission of a publish worthy paper and presentation followed by viva-voce ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Tutorials		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• As suggested by the respective supervisor</li> </ul>		
<b>E-Resources:</b>		
<ul style="list-style-type: none"> <li>• As suggested by the respective supervisor</li> </ul>		

<b>COURSE CODE: ENG 431</b>		
<b>COURSE TITLE: ACADEMIC WRITING</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture: 1 hour/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 01
Tutorial: --		Tutorial: -
Practical: 2 hours/week		Practical:01
		Total: 02
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of academic writing.		
<b>Course Objectives:</b> This course aims to:		
<ol style="list-style-type: none"> <li>1. know the formal and professional ways of writing</li> <li>2. understand the technicalities of academic writing</li> <li>3. be familiar with the different fields of professional writing</li> <li>4. to give students an introduction to referencing and documentation</li> <li>5. get into a self-analysis in terms of their writing skills</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. recall the different aspects of formal and academic writing</li> <li>2. analyze the intricacies of academic writing</li> <li>3. become better and independent writers</li> </ol>		

4. have a professional outlook to formal and academic writing		
	Course Content	Hours Required
<b>UNIT I</b>	<b>Introduction to Academic Writing</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>• Definition of Academic Writing</li> <li>• Forms of Academic Writing</li> <li>• Analysis of Writing Errors</li> </ul>	
<b>UNIT II</b>	<b>Conventions of Academic Writing</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>• Structuring an Argument</li> <li>• Coherence and cohesion</li> <li>• Analyzing, synthesizing and concluding</li> </ul>	
<b>UNIT III</b>	<b>Note-making and Critical Thinking/Reading</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>• Skimming and scanning</li> <li>• Summarizing and Paraphrasing</li> <li>• Note making</li> </ul>	
<b>UNIT IV</b>	<b>Writing for Different Platforms</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Blog writing</li> <li>• Variations of writing on social media platforms</li> <li>• Writing a Book Review</li> </ul>	
<b>UNIT V</b>	<b>Documentation and Referencing</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Referencing, Citation &amp; Bibliography</li> <li>• APA, MLA and Chicago Style of Reference</li> <li>• Footnotes and Endnotes</li> </ul>	
<b>UNIT VI</b>	<b>Preparation of PPT</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Preparation and planning</li> <li>• Content</li> <li>• Synchronization</li> <li>• Connect &amp; Digression</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Arosteguy et al. A Student's Guide to Academic Writing in Education. Teachers College Press, 2019.</li> <li>• Bailey. S. Academic Writing: A Handbook for International Students. London and New York: Routledge, 2015.</li> <li>• Dev, Anjana Neira. Academic Writing and Composition. New Delhi: Pinnacle, 2015.</li> <li>• Graff, Gerald, and Cathy Birkenstein. They Say/I Say: The Moves that Matter in Academic Writing. 4th ed, Norton, 2014.</li> </ul>		

- Hamp-Lyons, Liz and Ben Heasley. Study Writing: A Course in Writing Skills for Academic Purposes.
- Jordan, R. R. Academic Writing Course. Harlow: Longman, 1999.
- Kahn, John Ellison (Ed.). How to Write and Speak Better. New York: Reader's Digest, 1993.
- McCarthy, Michael and Felicity O'Dell. Academic Vocabulary in Use: 50 Units of Academic Vocabulary Reference and Practice; Self-study and Classroom Use. Cambridge University Press, 2009.
- Morley, John et al. University Writing Course. Newbury, Berkshire: Express Publishing, 2007.
- Oshima, Alice and Ann Hogue. Introduction to Academic Writing (The Longman Academic Writing Series). Longman, 2007.
- Seely, John. The Oxford Guide to Writing and Speaking. New Delhi: Oxford University Press, 2003.
- Strunk, William Jr. The Elements of Style. (4th edition). Boston: Allyn & Bacon, 2000.
- Swales, John M. and Christine B. Feak. Academic Writing for Graduate Students. Ann Arbor: University of Michigan Press, 2004.

**E-Resources:**

- <https://files.eric.ed.gov/fulltext/EJ1131601.pdf>
- <https://www.youtube.com/watch?v=HTfwcbZIUUk>
- <https://www.isetl.org/ijtlhe/pdf/ijtlhe14.pdf>
- <https://www.jstor.org/stable/43442147>

**Topics for Project Based Learning:**

- Prepare a professional resume for an interview
- Write a book review on any one text from your syllabus
- Formal e-mail writing
- Formal letter writing
- Short paper with referencing and documentation

**COURSE CODE: ENG 432**

**COURSE TITLE: CONTENT WRITING**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 1 hour/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 01
Tutorial:		Tutorial:-
Practical: 2 hours/week		Practical: 01
		Total: 02

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of content writing.

**Course Objectives:** This course aims to:

1. give students an understanding of using words and structures creatively
2. ensure that students know some characteristics of content writing
3. familiarize the students with a range of fields related to content writing
4. help students develop the knowledge and professional skills to work in the field of creativity
5. give students a critical understanding of content writing
6. provide students with the opportunity to develop their creative and innovative skills

7. assist students to develop as practitioners in the field of content writing		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. develop ad slogans for professional purposes</li> <li>2. analyze various print and TV ad content</li> <li>3. design ad stories through structures and vocabulary specific to the product to be advertised</li> <li>4. create their own independent content, taking into consideration all the nuances of creative writing</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Introduction to Content Writing</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>• Concept of Content Writing and its relevance</li> <li>• Features of Content Writing</li> <li>• Target Audience (Identification &amp; Connect)</li> </ul>	
<b>UNIT II</b>	<b>Essentials of Content Writing</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>• Strategy to sharpen sentences</li> <li>• Word choice, code mixing, code switching</li> <li>• Paragraphing styles</li> </ul>	
<b>UNIT III</b>	<b>Writing Process</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Topic brainstorming</li> <li>• Argument and persuasion</li> <li>• Storytelling techniques</li> </ul>	
<b>UNIT IV</b>	<b>Content Writing Tools</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>• Content Writing Tools</li> <li>• Reviewing Tools</li> <li>• Introduction to HTML</li> </ul>	
<b>UNIT V</b>	<b>Practical Aspects of Content Writing</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Copywriting (ad slogans for TV, Print media, internet)</li> <li>• Making the writing creative and persuasive</li> <li>• Jingle writing</li> </ul>	
<b>UNIT VI</b>	<b>Blog Writing</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• What is blogging and eBook</li> <li>• How to write eBook</li> <li>• How to start blogging</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Brien, Terry O". Little Red Book of Modern Skills. 2011.</li> <li>• Cinquina, John. Build Great Brands: Why the Most Authentic Brands Succeed. Kindle Ed.: USA,</li> </ul>		

<p>2017.</p> <ul style="list-style-type: none"> <li>• Feldar, Lynda. Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound. New Riders, CA, USA. ISBN-13: 978-0321794437, ISBN-10: 9780321794437.</li> <li>• Flashman, Gay. Powerful B2B Content: Using Brand Journalism to Create Compelling and Authentic Storytelling. Kogan Pages: UK, USA, New Delhi, 2020.</li> <li>• Moruzzi, Massimo and Roberto Grassilli. What Happened to Advertising? What Would Gossage Do? Kindle Ed.</li> <li>• Pandit, Usha. Writing with Ease. Kindle Ed., 2014.</li> <li>• Paul, DS. Advanced Writing Skills: Success in 20 Minutes a Day. Goodwil's Publication, 2019.</li> <li>• Redish, Janice. Letting Go Of The Words : Writing Web Content That Works. Morgan Kaufmann. ISBN: 0123859301.</li> <li>• Robinson Joseph. Content Writing Step-by-step. Amazon digital services LLC--KDP print US, 2020. ISBN: 9798603871929.</li> <li>• Smith, Mike. The Native Advantage: Build Authentic Content that Revolutinizes Digital Marketing and Drives Revenue. McGraw Hill Education, 2017.</li> <li>• Strunkm William Jr. and EB White. The Elements of Style. Kindle Ed., 1999.</li> <li>• Zinsser, William K. On Writing Well. Harper Collins Publishers, 2006.</li> </ul>
<p><b>E-Resources:</b></p> <ul style="list-style-type: none"> <li>• <a href="https://www.clearvoice.com/blog/types-of-content-writers/">https://www.clearvoice.com/blog/types-of-content-writers/</a></li> <li>• <a href="https://www.entrepreneur.com/growing-a-business/the-5-skills-you-need-to-become-a-successful-content-writer/247908">https://www.entrepreneur.com/growing-a-business/the-5-skills-you-need-to-become-a-successful-content-writer/247908</a></li> <li>• <a href="https://wordpress.com/support/prevent-content-theft/">https://wordpress.com/support/prevent-content-theft/</a></li> <li>• <a href="https://blog.unisquareconcepts.com/content-writing/what-is-plagiarism-why-is-it-important-for-blog-writing/">https://blog.unisquareconcepts.com/content-writing/what-is-plagiarism-why-is-it-important-for-blog-writing/</a></li> <li>• <a href="https://youtu.be/u3jVX2EOMIU">https://youtu.be/u3jVX2EOMIU</a></li> </ul>
<p><b>Topics for Project Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Jingle writing</li> <li>• Blog writing</li> <li>• Designing Storytelling ads</li> <li>• Designing a print ad</li> <li>• Designing an audio-visual ad</li> </ul>

<b>COURSE CODE: ENG 433</b>		
<b>COURSE TITLE: CULTURE AND SOCIETY</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture : 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to:		
1. Engage students with the issues of race, class, caste and gender vis-à-vis the power dynamism which every individual as a part of society interacts with on a day-to-day basis		

<ol style="list-style-type: none"> <li>2. Ensure that students learn to interact with different forms of subculture</li> <li>3. Familiarize the students with a range of cultural and theoretical concepts</li> <li>4. Impart the students a firm understanding of minority discourse</li> <li>5. Give students a critical understanding of social fabric and how culture evolves</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Define, compare, contrast and critically appreciate the diversified forms of art, and cultural texts</li> <li>2. Illustrate the creative overtures of writers, singers and other artists</li> <li>3. Explain the nuanced relationship of culture and society and its implications</li> <li>4. Identify the role of an individual artist within the purview of the state apparatuses</li> <li>5. Analyze both the overt and covert nature of art and its contribution to knowledge</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Understanding Culture</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Raymond Williams, "Introduction" from <i>Culture and Society</i></li> <li>• Stuart Hall: Lecture 1 "The Formation of Cultural Studies" in <i>Cultural Studies 1983: A Theoretical History</i> ed. Jennifer Daryl Slack and Lawrence Grossberg</li> </ul>	
<b>UNIT II</b>	<b>Understanding Sub-Culture</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Dick Hebdige: <i>Subculture: The Meaning of Style</i>. 1979</li> </ul>	
<b>UNIT III</b>	<b>Music, Art, and Resistance</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Bob Marley &amp; The Wailers: "Get Up, Stand Up". <i>Burnin</i>. Tuff Gong, Island Records. CD. 1973.</li> <li>• Bob Dylan: "Blowing in the Wind" (1963)</li> <li>• Billie Holiday: "Strange Fruit" (1939)</li> </ul>	
<b>UNIT IV</b>	<b>Gender: Identity and Agency</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Judith Butler: Subject of Sex/ Gender/ Desire (From <i>Gender Trouble</i>, Pg. 3-18)</li> <li>• <i>Maiden</i> (2019) by Alex Holmes OR any other relevant documentary/movie</li> </ul>	
<b>UNIT V</b>	<b>Race and Marginalization</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Frantz Fanon: The Fact of Blackness, <i>The Postcolonial Studies Reader</i> Eds. Ashcroft Griffiths and Tiffin</li> <li>• <i>The Great Debaters</i> (2007) directed by Denzel Washington</li> </ul>	
<b>UNIT VI</b>	<b>Text: Language, Literature and Culture</b>	<b>10</b>
	J. D. Salinger: <i>The Catcher in the Rye</i>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		

- Butler, Judith. *Gender Trouble*. New York, Routledge, 1999.
- Andrew Milner: *Contemporary Cultural Theory: An Introduction*. Routledge, 2002.
- Stuart Hall: "Notes on Deconstructing the 'Popular' " *Popular Culture: A Reader* Ed. Raiford Guins and Owayra Zaragoza Cruz. London: Sage, 2005, pp. 64-71.
- Raymond Williams: *Culture and Society 1780-1950*, Pelican, 1958
- Tricia Rose: *Black Noise- Rap Music and Black Culture in Contemporary America*. 1994
- Dick Hebdige: *Cut N Mix: Culture, Identity, and Caribbean Music*. UK: Routledge, 1990.
- During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2005
- "Thick Description: Towards an Interpretative Theory of Culture", *The Interpretations of Cultures* by Clifford Geertz, London: Fontana Press 1993, pp. 3-32.
- Kotarba, Joe and Phillip Vannini. *Understanding Society through Popular Music*. Routledge, 2008.
- Pramod K. Nayar: *An Introduction to Cultural Studies*. New Delhi: Viva Books, 2009.

**E-Resources:**

- <https://www.youtube.com/watch?v=MMFj8uDubsE>
- <https://www.youtube.com/watch?v=bckob0AyKCA>
- <https://www.youtube.com/watch?v=Tg97JiBn1kE>
- <https://www.pdfdrive.com/search?q=Dick+Hebdige&pagecount=&pubyear=&searchin=&em>
- <https://book4you.org/dl/5640288/1afd07>
- <https://sociologiajuridica.files.wordpress.com/2015/03/gender-trouble-j-butler-pet-1.pdf>
- <https://www.pdfdrive.com/catcher-in-the-rye-books.html>
- <https://www.pdfdrive.com/search?q=Culture+and+Society>

**Topics for Project Based Learning:**

- Globalization and Indigenous Cultures
- Culture and Media
- Gender Roles in Patriarchy
- Black Lives Matter
- Myths and Cultural Stereotypes
- Music and Solidarity/Identity
- Relevance of Art in Society
- Culture and Sub-culture: Differences and Connections
- Visual Forms of Art
- Popular Culture and Art

**COURSE CODE: ENG 434**

**COURSE TITLE: STRUCTURE AND USE OF ENGLISH**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 2 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 02
Tutorial: 1 hour/week		Tutorial: 01
Practical: 2 hours/week		Practical: 01
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of English language.

**Course Objectives:** : This course aims to:

<ol style="list-style-type: none"> <li>1. Give students ample practice of basic structures of English language</li> <li>2. Give students a practical understanding of the intricacies of oral and written communication</li> <li>3. Make the students to prepare effective and impressive CVs, Resumes and Cover Letters when they apply for jobs</li> <li>4. Develop professional skills of students</li> <li>5. Develop reflective practitioners with a basic understanding of research methods</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Differentiate between varieties of phrases, clauses and sentences</li> <li>2. Gain knowledge of the processes of formation of English words</li> <li>3. Improve upon their oral and written communication</li> <li>4. Get practical training in academic writing, including abstract, synopsis and paper writing</li> <li>5. Gain basic knowledge of phonology and morphology</li> <li>6. Understand the variations of English language uses around the globe</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Grammar and Usage</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Subordinate &amp; Coordinate Clauses</li> <li>• Sentence Patterns &amp; Structure</li> <li>• Sentence to Text</li> </ul>	
<b>UNIT II</b>	<b>Oral Communication</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• Oral Presentation Skills: Unity of Ideas</li> <li>• Professional Presentation</li> <li>• Vocabulary Building</li> </ul>	
<b>UNIT III</b>	<b>Academic Writing</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• Mechanics of Writing a Research Paper</li> <li>• Abstract Writing &amp; Synopsis Writing</li> <li>• Writing a Research Proposal</li> </ul>	
<b>UNIT IV</b>	<b>Essential Writing Skills</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Formal e-mail writing</li> <li>• Formal letter writing</li> <li>• CV and Resume</li> </ul>	
<b>UNIT V</b>	<b>Elementary Linguistics</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Psychology of Language</li> <li>• Language Acquisition</li> <li>• Encoding &amp; Decoding of Language</li> </ul>	
<b>UNIT VI</b>	<b>Language Variations (Vocabulary &amp; Structures)</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• British Variety</li> <li>• American English</li> <li>• Indian English</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester	ESE: Written Examination covering all	

Examination	units comprising entire syllabus (60 Marks)	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles</b>		
<ul style="list-style-type: none"> <li>• Crystal, David. <i>Linguistics</i>. London: Penguin, 1990.</li> <li>• Feak, Christine B., and John M Swales. <i>Abstracts and the Writing of Abstracts</i>. USA: The University of Michigan Press, 2009.</li> <li>• Bauer, Laurie. <i>English Word-formation</i>. Cambridge: CUP, 1983.</li> <li>• Field, Maron. <i>Improve Your Written English</i>. UK: How To Books Ltd., 2000.</li> <li>• Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. New York: The Modern Language Association of America, 2009.</li> <li>• Greenbaum and Quirk. <i>A University Grammar of English</i>, Cambridge University Press. New Delhi: Pearson India, 2002.</li> <li>• Hart, Chris. <i>Doing Your Masters Dissertation</i>. New Delhi: Vistaar Publication, 2005.</li> <li>• Mayorhoff, Miriam. <i>Introducing Sociolinguistics</i>. USA and Canada: Routledge, 2011.</li> <li>• <i>MLA Handbook</i>. New York: The Modern Language Association of America, 2016.</li> <li>• Roach, Peter. <i>Phonetics &amp; Phonology of English</i>. Cambridge: Cambridge University Press, 2000.</li> <li>• Sword, Helen. <i>Stylish Academic Writing</i>. Harvard University Press, 2012.</li> <li>• Warren and Brooks. <i>Modern Rhetoric</i>. New York: Harcourt Brace &amp; Company, 1949.</li> <li>• Trudgill, Peter, and Jean Hannah. <i>International English: A Guide to Varieties of English Around the World</i>. Routledge, 2017.</li> </ul>		
<ul style="list-style-type: none"> <li>• <b>E-Resources:</b></li> <li>• <a href="https://youtu.be/hCIGymqXVEo">https://youtu.be/hCIGymqXVEo</a></li> <li>• <a href="https://youtu.be/4dr5IN1jqRE">https://youtu.be/4dr5IN1jqRE</a></li> <li>• <a href="https://youtu.be/ScEDmiBEESI">https://youtu.be/ScEDmiBEESI</a></li> <li>• <a href="https://taalportaal.org/taalportaal/topic/pid/topic-13998813298791594">https://taalportaal.org/taalportaal/topic/pid/topic-13998813298791594</a></li> <li>• <a href="https://english.olympiadsuccess.com/class-8-synonyms-antonyms-homonyms-and-homophones">https://english.olympiadsuccess.com/class-8-synonyms-antonyms-homonyms-and-homophones</a></li> <li>• <a href="https://content.wisestep.com/improve-oral-communication-skills-english/">https://content.wisestep.com/improve-oral-communication-skills-english/</a></li> <li>• <a href="https://youtu.be/6Y3NY0ERBxY">https://youtu.be/6Y3NY0ERBxY</a></li> <li>• <a href="https://books.google.co.in/books?hl=en&amp;lr=&amp;id=K6qHAwAAQBAJ&amp;oi=fnd&amp;pg=PP1&amp;dq=writing+a+research+paper&amp;ots=hyrNG7RnUO&amp;sig=7FSCX1Ek34bYCVPSstN1RInn0saM&amp;redir_esc=y#v=onepage&amp;q=writing%20a%20research%20paper&amp;f=false">https://books.google.co.in/books?hl=en&amp;lr=&amp;id=K6qHAwAAQBAJ&amp;oi=fnd&amp;pg=PP1&amp;dq=writing+a+research+paper&amp;ots=hyrNG7RnUO&amp;sig=7FSCX1Ek34bYCVPSstN1RInn0saM&amp;redir_esc=y#v=onepage&amp;q=writing%20a%20research%20paper&amp;f=false</a></li> <li>• <a href="https://www.phdcoachingclasses.com/difference-between-writing-an-abstract-and-a-synopsis-for-phd-thesis/#:~:text=The%20abstract%20is%20usually%20written,thesis%20but%20is%20submitted%20separately.">https://www.phdcoachingclasses.com/difference-between-writing-an-abstract-and-a-synopsis-for-phd-thesis/#:~:text=The%20abstract%20is%20usually%20written,thesis%20but%20is%20submitted%20separately.</a></li> <li>• <a href="https://www.phdcoachingclasses.com/difference-between-writing-an-abstract-and-a-synopsis-for-phd-thesis/#:~:text=The%20abstract%20is%20usually%20written,thesis%20but%20is%20submitted%20separately.">https://www.phdcoachingclasses.com/difference-between-writing-an-abstract-and-a-synopsis-for-phd-thesis/#:~:text=The%20abstract%20is%20usually%20written,thesis%20but%20is%20submitted%20separately.</a></li> <li>• <a href="https://books.google.co.in/books?hl=en&amp;lr=&amp;id=9SFIEAAAQBAJ&amp;oi=fnd&amp;pg=PA21&amp;dq=introduction+to+linguistics&amp;ots=gZTKpxEx-V&amp;sig=xSKIJkReoraCDKn3GK7yBrYEck&amp;redir_esc=y#v=onepage&amp;q=introduction%20to%20linguistics&amp;f=false">https://books.google.co.in/books?hl=en&amp;lr=&amp;id=9SFIEAAAQBAJ&amp;oi=fnd&amp;pg=PA21&amp;dq=introduction+to+linguistics&amp;ots=gZTKpxEx-V&amp;sig=xSKIJkReoraCDKn3GK7yBrYEck&amp;redir_esc=y#v=onepage&amp;q=introduction%20to%20linguistics&amp;f=false</a></li> <li>• <a href="https://www.taylorfrancis.com/chapters/edit/10.4324/9781003060406-8/bilingualism-without-diglossia-diglossia-without-bilingualism-joshua-fishman">https://www.taylorfrancis.com/chapters/edit/10.4324/9781003060406-8/bilingualism-without-diglossia-diglossia-without-bilingualism-joshua-fishman</a></li> </ul>		

- <https://blog.e2language.com/australian-english-vs-american-english-vs-british-english/#:~:text=American%20English%20is%20famous%20for,in%20British%20and%20Austrian%20English.>

**Topics for Project Based Learning:**

- The Structure and Anatomy of a Sentence
- Types of Phrases and Clauses
- The Methods and Approaches of Word Formation
- The Process of Thesis Writing
- The History and Evolution of English Language (From a linguistic POV)
- The Importance of Phonetics in Communication
- The Morphology of English Language
- The Semantics and Pragmatics of English Language Discourse
- The Variations in English Language Use Around the World (With special reference to the difference in American, British and Indian English)

**COURSE CODE: ENG 435**

**COURSE TITLE: COMPARATIVE LITERATURE**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.

**Course Objectives:** This course aims to:

1. Give students an appreciation of cultural diversities of various regions as reflected in their literatures.
2. Familiarize the students with a range of existing literature available in translation.
3. Help students develop the knowledge and professional skills to teach literature in a more holistic manner, by referring to the historical and cultural background.

**Course Outcomes:** On completion of the course the students will be able to:

1. Apply the methods of Comparative literature to understand the reception of literary texts in different times and regions.
2. Develop an aptitude to critically analyse texts from different historical and literary background.
3. Understand national literature in context of world literature and identify their shared features in the contemporary scenario of border crossing.
4. Appreciate the linguistic/cultural variations and become culturally conscious with the reading of literature from a broad perspective.
5. Demonstrate the interdisciplinary approach by using critical theories from varied disciplines, (such as cultural studies, philosophy, film studies, media studies etc.) in reading of literary texts.
6. Familiarize with a broad range of literature written in various languages, available through

	<p>translation, and adding to their linguistic prowess by launching them on to the learning of a new language.</p> <p>7. Comprehend the nuances and ethics of translation, and the issue of untranslatability encountered by the translator.</p> <p>8. Equipped to be a researcher in literature and other allied disciplines.</p>	
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Introduction to Comparative Literature</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• The course traces the genesis and development of Comparative literature, in the West and in India. It acquaints the students with the different schools of Comparative literature and also augments a new approach to read literature with a wider perspective.</li> <li>• Goethe's, Matthew Arnold's, Tagore's idea of World Literature</li> <li>• Claudio Guillen: "The French Hour", "The American Hour"</li> <li>• Reports to the American Comparative Literature Association (Excerpts from Levin, Green, Bernheimer, Appiah, Pratt)</li> <li>• Sisir Kumar Das: "Why Comparative Indian Literature"</li> <li>• Buddhadeva Bose: "Comparative Literature in India"</li> </ul>	
<b>UNIT II</b>	<b>Trajectories of Comparative Literature</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Ed. Totosy de Zepetnek Steven and Tutun Mukherjee: 'Comparative Literature in World Languages' (<i>Companion to Comparative Literature, World Literatures and Comparative Cultural Studies</i>)</li> <li>• Avadesh Kumar Singh: 'The Future of Comparative Literary Studies'</li> </ul>	
<b>UNIT III</b>	<b>Methodology and Application</b>	<b>10</b>
	<p>Introducing the culture, folklore and literatures across the globe, and studying them in a comparative framework, to identify the similarities and connections among them.</p> <p>Reception of a text in Indian and non-Indian context:</p> <ul style="list-style-type: none"> <li>• Reception of Rama Katha</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• Reception of Shakespeare</li> </ul>	
<b>UNIT IV</b>	<b>Area Studies</b>	<b>10</b>
	<p>The course enables the students to acquire knowledge of the literatures and cultures of a specific area, to further develop in them the critical faculty for comparative studies.</p> <ul style="list-style-type: none"> <li>• Afro-American and Dalit literature</li> <li>• Aborigines and Indian tribals</li> </ul>	
<b>UNIT V</b>	<b>Translation Studies</b>	<b>10</b>
	<b>Basic concepts</b>	

	<p>Translation – transcreation– transcription – adaptation Translation and Comparative Literature</p> <ul style="list-style-type: none"> <li>• <b>Problems of Translation</b> Spivak ‘The Politics of Translation’ Sujit Mukherjee ‘Translation as Discovery’ Asaduddin – “Translation and Indian Literature”</li> <li>• <b>Theories of Translation</b> Bassnett Lefevere</li> </ul>	
<b>UNIT VI</b>	<b>Translation in Practice</b>	10
	<ul style="list-style-type: none"> <li>• <b>Comparison of translations of</b> Ismat Chughtai ‘Chowthi ka Jowra’ OR Phanishwarnath Renu ‘Panchlight’ OR Indian and American English translations of <i>Umrao Jaan Ada</i></li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Term Paper, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Bassnett, S. (1993). <i>Comparative Literature: A Critical Introduction</i>. Oxford: Blackwell.</li> <li>• Bassnett, S. (2002). <i>Translation Studies</i>. 3rd Edition. London and New York: Routledge.</li> <li>• Bernheimer, C. (1995). Ed. <i>Comparative Literature in the Age of Multiculturalism</i>. Baltimore: The Johns Hopkins University Press.</li> <li>• Claudio Guillen. (1993). <i>The Challenge of Comparative Literature</i>. (Cola Franzen, Trans.). London: Harvard University Press.</li> <li>• Damrosch, David. (2003) <i>What is World literature?</i> Princeton: Princeton UP.</li> <li>• Das, Bijay Kumar. (2013). <i>A Handbook of Translation Studies</i>. New Delhi: Atlantic Publishers and Distributors (P) Ltd.</li> <li>• Dasgupta, Sayantan. (2011) ‘Translating India Today: Local cultures, global ambitions and colonial hangovers’ In P. Basu, &amp; I. Chanda (Eds.), <i>Locating Cultural Change: Theory Method Process</i>.</li> <li>• Dev, A. (1984). <i>The Idea of Comparative Literature in India</i>. Kolkata: Papyrus.</li> <li>• Dev, A., &amp; Das, S.K. (1989). Eds. <i>The Idea of Comparative Literature: Theory and Practice</i>. New Delhi: Allied Publishers.</li> <li>• Khubchandani, Lachman M. (1994). “Minority” Cultures and their Communication Rights’ in Skutnabb-Kangas, Tove; Phillipson, Robert &amp; Rannut, Mart eds., <i>Linguistic Human Rights:</i></li> </ul>		

*Overcoming Linguistic Discrimination.*

- Lakshmi, H. (1993). *Problems of Translation*. Hyderabad: Booklinks Corporation
- Mukherjee, S. (1994). *Translation as Discovery*. Hyderabad: Orient Longman.
- Pettersson, A. (2006). ed. *Literary History: Towards a Global Perspective: Notions of Literature across times and cultures*. Vol. 1. Berlin: Walter de Gruyter.
- Singh, Avadhesh K. (1996). Ed. *Translation: Its Theory and Practice*. Delhi: Creative Book.
- Singh, Udaya Narayana. (2008). *Translation as Growth*. Delhi: Pearson.
- Spivak, G. (2000). “The Politics of Translation”. L. Venuti, ed. *The Translation Studies Reader*. London: Routledge.
- Totosy de Zepetnek, S. (1998). *Comparative Literature: Theory, Method, Application*. Amsterdam-Atlanta, GA: Rodopi.
- Venuti, L. (1998). *The Scandals of Translation: Towards an Ethics of Difference*. London and New York: Routledge.
- Venuti, L. (2004). *The Translation Studies Reader*. London and New York: Routledge.
- Venuti, L. (1995). *The Translator’s Invisibility. A History of Translation*. London and New York: Routledge.

**E-Resources:**

- [www.acla.org](http://www.acla.org)
- [Comparative Literature Association of India – Just another WordPress site \(clai.in\)](http://www.comparativeliterature.org)
- <https://egyankosh.ac.in/>
- <http://www.ignouhelp.in/>
- <https://www.ignouassignmentguru.com/>
- <https://guides.library.stonybrook.edu/>

**Topics for Project Based Learning:**

- Literature and other Arts
- The politics of Translation
- Comparative study of subaltern movements across the world
- Reading cultures in comparison
- Reception and Adaptation of Epics
- Writings from Below

**COURSE CODE: ENG 437**

**COURSE TITLE: PARTITION LITERATURE**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/ week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 3
Tutorial: 1 hour/week		Tutorial: 1
Practical: --		Practical:--
		Total: 4

**Course Pre-requisites:** The students should have the basic knowledge about India’s freedom struggle and the challenges that came along.

**Course Objectives:** The course aims to

<ol style="list-style-type: none"> <li>1. Give students an understanding of homeland and displacement.</li> <li>2. Ensure that students get to read the Partition from the perspective of both male and female writers.</li> <li>3. Give students a critical understanding of violence and trauma</li> <li>4. Give students knowledge of the Partition through visual texts.</li> </ol>		
<b>Course Outcomes:</b>		
<ol style="list-style-type: none"> <li>1. On completion of the course the students will have a sound knowledge of the adversity the people had to go through during the Partition</li> <li>2. Students will have a political as well as historical understanding of the event</li> <li>3. Students will be able to recall the key writers of partition literature</li> </ol>		
<b>Course Content:</b>		<b>Hours Required</b>
<b>UNIT - I</b>	<b>Partition and Violence</b>	(10)
	<ul style="list-style-type: none"> <li>• Bapsi Sidhwa: <i>Ice Candy Man</i> (1991)</li> </ul>	
<b>UNIT – II</b>	<b>Partition and Women</b>	(10)
	<ul style="list-style-type: none"> <li>• Amrita Pritam: <i>Pinjar</i> (1950)</li> </ul>	
<b>UNIT – III</b>	<b>Partition and Material Memory</b>	(10)
	<ul style="list-style-type: none"> <li>• Aanchal Malhotra: <i>Remnants of a Separation</i> (2017) – Selected Chapters</li> </ul>	
<b>UNIT - IV</b>	<b>Partition Stories</b>	(10)
	<ul style="list-style-type: none"> <li>• ‘Toba Tek Singh’ or ‘Khol Do’ by Saadat Hasan Manto in <i>Black Margins: Manto</i> tr. M. Asaduddin (2003)</li> <li>• ‘Alam’s Own House’ by Dibyendu Palit in <i>Bengal Partition Stories: An Unclosed Chapter</i> tr. Sarika Chaudhuri ed. Bashabi Fraser (2008)</li> </ul>	
<b>UNIT – V</b>	<b>Poetry and Partition</b>	(10)
	<ul style="list-style-type: none"> <li>• ‘I Shall Return to This Bengal’ by Jibananda Das tr. Shukanta Chadhuri, in <i>Modern Indian Literature</i> (2004)</li> <li>• ‘For Your Lanes, My Country’ by Faiz Ahmad Faiz in <i>In English: Faiz Ahmad Faiz, A Renowned Urdu Poet</i>, tr. Riz Rahim (2008)</li> </ul>	
<b>UNIT- VI</b>	<b>Partition Cinema</b>	(10)
	<ul style="list-style-type: none"> <li>• Garam Hawa (dir. M.S. Sathyu, 1974)</li> <li>• Khamosh Paani (dir. Sabiha Kumar, 2003)</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Suggested Readings:</b>		

- *Border and Boundaries: Women in India's Partition* by Ritu Menon and Kamla Bhasin (1998)
- *The Other Side of Silence: Voices from the Partition of India* by Urvashi Butalia (2000)
- *Narrating Partition* by Sukrita Paul Kumar (2004)
- *The Great Partition- The Making of India and Pakistan* by Yashmin Khan (2008)
- *Mapmaking: Partition Stories from Two Bengals* ed. By Debjani Sengupta (2011)
- *Partition Lives: Migrants, Refugees, Citizens in India and Pakistan 1947-65* by Haimanti Roy (2012)
- *Violent Belongings: Partition, Gender, and National Culture in Postcolonial India* by Kavita Daiya (2013)
- *The Footprints of Partition: Narratives of Four Generations of Pakistanis and Indians* by Anam Zakaria (2015)
- *Footprints on Zero Line: Writings on the Partition* by Gulzar (2017)
- *In the Language of Remembering: The Inheritance of Partition* by Aanchal Malhotra (2022)

#### e-Resources

- [https://www.youtube.com/watch?v=fEE9AuMyumQ&t=99s&ab\\_channel=NPTTEL-NOCIITM](https://www.youtube.com/watch?v=fEE9AuMyumQ&t=99s&ab_channel=NPTTEL-NOCIITM)
- [https://www.youtube.com/watch?v=qleR6DSuLYg&ab\\_channel=IITRoorkeeJuly2018](https://www.youtube.com/watch?v=qleR6DSuLYg&ab_channel=IITRoorkeeJuly2018)
- [https://www.youtube.com/watch?v=0cWeleTM6\\_4&ab\\_channel=IITRoorkeeJuly2018](https://www.youtube.com/watch?v=0cWeleTM6_4&ab_channel=IITRoorkeeJuly2018)
- [https://www.youtube.com/watch?v=tyCOcxe6SCY&ab\\_channel=IITRoorkeeJuly2018](https://www.youtube.com/watch?v=tyCOcxe6SCY&ab_channel=IITRoorkeeJuly2018)
- <http://libgen.rs/book/index.php?md5=0772112D806767913179CB0E95FB2668>
- <http://libgen.rs/book/index.php?md5=5A8B5B37DA0F3DE3504F5D95BE454E62>
- <http://libgen.rs/book/index.php?md5=0EFAD0368EC42F9326954EE1BE1CBEB>
- <http://libgen.rs/book/index.php?md5=47278C80379AB272B86C399D6F67D155>
- <http://libgen.rs/book/index.php?md5=3BE427A3E3F09CC789C7D3321EDD07F9>
- <http://libgen.rs/book/index.php?md5=7DF54CFE6EB496C2269D16CCF05A6B4C>

#### Topics for Project Based Learning

- Partition and Memory
- Partition and Trauma
- Cinema and the Representation of Partition
- Partition and Caste
- Gender Violence and Partition
- Displacement and belonging
- Home and Homelessness
- Partition through Graphic Fiction
- Partition and Paintings
- Songs of Partition

**COURSE CODE: ENG 438**

**COURSE TITLE: WRITERS OF THE DIASPORA**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture : 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to:		
<ol style="list-style-type: none"> <li>1. Develop an understanding of different modes of individual and collective existence.</li> <li>2. Give a grip on studying texts dealing with cultural encounters and epistemological differences.</li> <li>3. Give acquaintance with the major issues in diasporic literature.</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Have a global perspective on inter – community relationships.</li> <li>2. Act as a researcher of anthropological, sociological, political and economic issues.</li> <li>3. Act as a culture critic, especially where power and identitarian issues are involved.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Theory</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Kapil Kapoor : Theorizing Diaspora and the Indian Experience/Robin Cohen : Introduction to the Global Diasporas</li> <li>• Salman Rushdie: “Imaginary Homelands” from Rushdie’s <i>Imaginary Homelands</i>.</li> </ul>	
<b>UNIT II</b>	<b>Texts : Issues : Identity</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Hanif Kureshi: “My Son the Fanatic”, New Writings.</li> <li>• Rohinton Mistry: “Swimming Lessons”, <i>Tales From Ferozsha Bagh</i></li> </ul>	
<b>UNIT III</b>	<b>Texts : Memory : Dislocations</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• M.G. VasANJI: <i>No New Land</i> or <i>The Gunny Sack</i></li> <li>• Jhumpa Lahiri: “Interpreter of Maladies” from <i>Interpreter of Maladies</i></li> </ul>	
<b>UNIT IV</b>	<b>Poetry: Memory and Relocations</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Agha Shahid Ali: “Srinagar Airport”, “Of Snow”, “Memory”, from <i>The Final Collections</i></li> </ul>	
<b>UNIT V</b>	<b>Diasporic Women Writers</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Chitra Banarjee: “Mrs Dutta Writes a Letter”, from <i>The Unknown Errors of our Lives</i></li> <li>• Meena Alexander: <i>Fault Lines; A Memoire</i>. (Excerpts)</li> </ul>	
<b>UNIT VI</b>	<b>Conceptual Framework</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Migration, emigration, immigration and exile.</li> <li>• Assimilation, Acculturation.</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment /	

	Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Brah,Avtar. <i>Cartographies of the Diaspora</i></li> <li>• Braziel, Jane Evans. <i>Theorizing Diaspora: A Reader</i></li> <li>• Cohen, Robin. <i>Introduction to Global Diasporas</i></li> <li>• Dufoix,Stephan. <i>Diaspora</i></li> <li>• Eswan, Milton,J. <i>Diasporas in the Contemporary World.</i></li> <li>• Jain, Jasbir. <i>Indian Diaspora</i></li> <li>• Lavie, Smadar and Ted Swedenberg,eds. <i>Displacement,Diaspora and Geographies of Identity.</i></li> <li>• Mishra, Sudesh. <i>Diaspora.</i></li> <li>• Mukharjee, Arunprabha. <i>Oppositional Aesthetics: Readings from a Hyphenated Space.</i></li> <li>• Parameshwaram, Uma. <i>Writing the Diaspora.</i></li> </ul>		
<b>E-Resources:</b>		
<ul style="list-style-type: none"> <li>• <a href="https://youtu.be/o3smMIZtqTs">https://youtu.be/o3smMIZtqTs</a></li> <li>• <a href="https://www.bibleodyssey.org/en/people/related-articles/diaspora-literature">https://www.bibleodyssey.org/en/people/related-articles/diaspora-literature</a></li> <li>• <a href="https://www.academia.edu/44099214/DIASPORIC_LITERATURE_AN_OVERVIEW">https://www.academia.edu/44099214/DIASPORIC_LITERATURE_AN_OVERVIEW</a></li> <li>• <a href="https://www.bartleby.com/essay/The-Themes-Of-Diasporic-Literature-FCXK72QPCU">https://www.bartleby.com/essay/The-Themes-Of-Diasporic-Literature-FCXK72QPCU</a></li> <li>• <a href="https://www.researchgate.net/publication/337075624_Literature_of_Diaspora_Including_Immigration_and_Refugees">https://www.researchgate.net/publication/337075624_Literature_of_Diaspora_Including_Immigration_and_Refugees</a></li> <li>• <a href="https://en.m.wikipedia.org/wiki/Category:Indian_diaspora_in_fiction">https://en.m.wikipedia.org/wiki/Category:Indian_diaspora_in_fiction</a></li> <li>• <a href="https://www.purplepencilproject.com/booklist-indian-diasporic-authors/">https://www.purplepencilproject.com/booklist-indian-diasporic-authors/</a></li> <li>• <a href="https://www.researchgate.net/publication/320391109_Worldliness_Orientalism_Diaspora_and_Humanism_The_Epistemological_Radiance_of_Edward_Said's_Scholarship">https://www.researchgate.net/publication/320391109_Worldliness_Orientalism_Diaspora_and_Humanism_The_Epistemological_Radiance_of_Edward_Said's_Scholarship</a></li> </ul>		
<b>Topics for Project Based Learning:</b>		
<ul style="list-style-type: none"> <li>• Home consciousness and diasporic existence.</li> <li>• Migration, emigration and immigration.</li> <li>• Narrative techniques in diasporic fiction.</li> <li>• Major diasporic concerns exposed by Indian diasporic writers.</li> <li>• Effect of past trauma on assimilation.</li> <li>• Epistemology of diaspora.</li> <li>• Post human diasporic existence</li> <li>• Coping strategies within and outside home country.</li> <li>• Migration and Sexuality.</li> </ul>		

<b>COURSE CODE: ENG 439</b>		
<b>COURSE TITLE: LIFE WRITING</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture: 3 Hours/ Week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 3
Tutorial: 1 Hour/Week		Tutorial: 1

Practical: --		Practical:--
		Total: 4
<b>Course Pre-requisites:</b>	The students should have the basic knowledge about the relevance and purpose of life writing.	
<b>Course Objectives:</b> This course aims to		
<ol style="list-style-type: none"> <li>1. Give students an appreciation of autobiography, biography, memoirs, and letters. The paper problematizes the issues of fiction and reality when it comes to writing.</li> <li>2. Give students an understanding of the role of memory with reference to life writing.</li> <li>3. Familiarize the students with the idea of truth and falsehood with reference to 'self' and the 'other'.</li> <li>4. Encourage the students to learn to document one's life.</li> </ol>		
<b>Course Outcomes:</b>		
<ol style="list-style-type: none"> <li>1. On completion of the course, students will be able to define Life Writing</li> <li>2. The students will get a sense of personal narratives and how to engage with them</li> <li>3. The students will also learn about the politics of documentation with reference to Life Writing.</li> <li>4. The students will be able to critically theorise the domain of Life Writing.</li> </ol>		
	<b>Course Content:</b>	<b>Hours Required</b>
<b>UNIT - I</b>	<b>Theorising Life Writing</b>	10
	<ul style="list-style-type: none"> <li>• James Olney: "Introduction" <i>Autobiography: Essays Theoretical and Critical</i>. Princeton Univ. Press, 1981</li> </ul>	
<b>UNIT – II</b>	<b>Autobiography and Identity</b>	10
	<ul style="list-style-type: none"> <li>• V.S. Naipaul: 'Prologue to An Autobiography', 1984 (from <i>Finding the Centre</i>)</li> </ul>	
<b>UNIT – III</b>	<b>Life Writing and Disability</b>	10
	<ul style="list-style-type: none"> <li>• Preeti Monga: <i>The Other Senses- An Inspiring True Story of a Visually Impaired</i> (2012)</li> </ul>	
<b>UNIT - IV</b>	<b>Writing as Resistance</b>	10
	<ul style="list-style-type: none"> <li>• Maya Angelou: <i>I Know Why the Caged Bird Sings</i> (1969)</li> </ul>	
<b>UNIT – V</b>	<b>Life Experiences</b>	10
	<ul style="list-style-type: none"> <li>• B. R. Ambedkar: <i>Waiting for a Visa</i> (1935-36)</li> </ul>	
<b>UNIT- VI</b>	<b>Understanding Self</b>	10
	<ul style="list-style-type: none"> <li>• Lalitambika Antarnjanum: <i>Cast Me Out If You Will</i> (Last section which is third person autobiography)</li> <li>• Franz Kafka: <i>Letters</i> (Selected)</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Suggested Readings:</b>		

- James Olney, *Metaphors of Self: The Meaning of Autobiography*. Princeton Univ. Press, 1972
- Butterworth, Stephen, *Black Autobiography in America*, Amherst Univ. Press, 1974
- James Olney (ed.), *Autobiography: Essays Theoretical and Critical*. Princeton Univ. Press, 1981
- *The Great Partition- The Making of India and Pakistan* by Yashmin khan (2008)
- Probyn, Elspeth, *Sexing the Self* (1993)
- Derrida, *Memoires: For Paul de Man*
- Anderson, Linda. *Autobiography*, New Critical Indian.

**COURSE CODE: ENG 441**

**COURSE TITLE: DALIT LITERATURE**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of literary writings. Have some basic knowledge of caste system in India.

**Course Objectives:** This course aims to:

1. Give students an understanding of caste system in Indian society.
2. Ensure that students know some characteristics of Indian marginalized literature.
3. Give students a critical understanding of Subaltern literature across the world.
4. Provide students with the opportunity to develop their critical skills.

**Course Outcomes:** On completion of the course the students will be able to:

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

	Course Content	Hours Required
<b>UNIT I</b>	<b>Movement: Political and Literary</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Understanding Caste: past and present; origin and implementation; socio-cultural variations</li> </ul>	
	<ul style="list-style-type: none"> <li>• Reformers and Movements: Earlier and Contemporary</li> <li>• Black Panthers Movement &amp; Dalit Panthers Movement</li> <li>• Regional Dalit Movements</li> <li>• Phule and Ambedkar</li> <li>• Post-Ambedkar movements</li> </ul>	
	<ul style="list-style-type: none"> <li>• Literary Historiography and Dalit Studies</li> <li>• Sharatchandra Muktibodh, 'What is Dalit Literature?'</li> </ul>	

	<ul style="list-style-type: none"> <li>• Language and Resistance</li> </ul>	
	<ul style="list-style-type: none"> <li>• Contemporary Issues</li> <li>• Neo-Dalits and Sanskritization (Gopal Guru, Kancha Ilaiah, Srinivasan)</li> <li>• New methods of retaliation</li> <li>• Transnational Activism</li> </ul>	
<b>UNIT II</b>	<b>Dalit women's narratives</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Dalit Feminist movement</li> <li>• Gopal Guru, 'Dalit Women Talk Differently'</li> <li>• Sharmila Rege, 'Dalit Women Talk Differently A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position'</li> <li>• Bama <i>Sangati</i>/ Urmila Pawar <i>Aaydan</i></li> </ul>	
<b>UNIT III</b>	<b>Writing Life, Writing Resistance</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Earlier age: Omprakash Valmiki/ Sharankumar Limbale</li> <li>• Contemporary: Yashica Dutt/ Suraj Yengde</li> </ul>	
<b>UNIT IV</b>	<b>Dalit Literature in Translation</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Selected stories from <i>Unclaimed Terrain</i></li> <li>• Selected stories from <i>Survival and Other Stories</i></li> </ul>	
<b>UNIT V</b>	<b>Caste and the Graphic Novel</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• <i>Bhimayana/ A Gardener in the Wasteland</i></li> </ul>	
<b>UNIT VI</b>	<b>Performative arts and Dalit Identity</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Dalit Cinema</li> <li>• Dalit Music</li> <li>• Digital Space</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Ahmad, Imtiaz ed. <i>Dalit Assertion in Society, Literature and History</i>. Orient Black Swan Pvt. Ltd, 2007.</li> <li>• Bhongale, R.J (Ed.) <i>Perspectives on Ambedkarism</i>. People's Publication, 2008.</li> <li>• Dangle, Arjun. <i>Poisoned Bread</i>, Orient Longman 1992, rpt 1994.</li> <li>• Dutt, Yashica. <i>Coming Out as a Dalit: A Memoir</i>. Aleph Book Company, 2019.</li> <li>• Limbale, Dr. Sharan Kumar. <i>Dalit Sahitya ka Soundrya Shastra</i>. Translated by Ramnika Gupta. New Delhi: Radhakrishana Parkashan Pvt. Ltd., 2001.</li> <li>• Limbale, Sharan Kumar. <i>Towards an Aesthetic of Dalit Literature</i> (trans. By Alok Mukherjee), Orient Longman, 2004.</li> <li>• Mahananda, Saroj Kumar ed. <i>Dalit Literature and Historiography</i>. Pragati, 2014.</li> </ul>		

- Misrai-Barak, Judith and Joshil K. Abraham.Ed. *Dalit Literatures in India*.Routledge, 2015.
- Misrai-Barak et al. ed. *Dalit Text: Aesthetics and Politics Re-imagined*. Taylor & Francis, 2019.
- Rege, Sharmila. *Writing Caste: Writing Gender* , Delhi: Zubaan 2006.
- Shah, Ghanshyam. (Ed.) *Dalit Identity and Politics* Vol.2, Sage Publication, 2001.
- Sharma, Ursula. *Caste: Concepts in the Social Sciences*, Viva Books, 2002.
- Valmiki, Om Prakash. *Dalit Sahitya ka Soundrya Shastra*. New Delhi: Radhakrishana Parkashan Pvt. Ltd., 2001.

**E-Resources:**

- <https://guides.library.illinois.edu/>
- <https://library.azimpremjiuniversity.edu.in/>
- <https://journals.sagepub.com/>
- [National Campaign on Dalit Human Rights – NCDHR](#)
- <https://www.forwardpress.in/>
- Panthers Paw
- Navayana

**Topics for Project Based Learning:**

- Caste and Gender
- Corona Pandemic and Caste
- Dalit Food
- Digital Space and Dalit Activism
- Comparative Study of African-Americans and Dalits
- Cinema and Caste
- Exploring caste practices in specific regions
- Educational Campus and Student activism
- Art and Activism
- Transnational Caste activism

**COURSE CODE: ENG 442**

**COURSE TITLE: TESTING & EVALUATING THE LANGUAGE SKILLS**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical: --
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of grammar and language in English.

**Course Objectives:** This course aims to:

1. Know the basics of reading and listening skills
2. Understand the practical aspects of writing and speaking
3. Familiarize themselves with teaching grammar and vocabulary
4. Get introduced to testing and evaluation

**Course Outcomes:** On completion of the course the students will be able to:

1. Differentiate between all the four skills and their cumulative importance
2. Improve upon their spoken and written skills
3. Get practical training in speaking, listening, reading and writing
4. Have basic knowledge of teaching and testing different language skills

	Course Content	Hours Required
<b>UNIT I</b>	<b>Testing Reading</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Testing Reading of Prose</li> <li>• Testing Reading of Verse</li> </ul>	
<b>UNIT II</b>	<b>Testing Listening Skills</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• Testing songs</li> <li>• Testing native &amp; non-native listening content</li> <li>• Testing interviews &amp; documentaries</li> </ul>	
<b>UNIT III</b>	<b>Testing Speaking Skills</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• Testing Pair conversation (Fluency/ Accuracy, Content)</li> <li>• Testing Groups (Fluency/ Accuracy, Content)</li> <li>• Testing Individuals (Fluency/ Accuracy, Content)</li> </ul>	
<b>UNIT IV</b>	<b>Testing Writing Skills</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• Process and product writing</li> <li>• Aspects of writing</li> <li>• (Grammar, Cohesion &amp; Coherence, Paragraphing, Organisation etc.)</li> <li>• Proof reading and editing (100 pages)</li> </ul>	
<b>UNIT V</b>	<b>Testing grammar and vocabulary</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Ways of testing grammar</li> <li>• Ways of testing vocabulary</li> </ul>	
<b>UNIT VI</b>	<b>Evaluation</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Evaluating descriptive tests</li> <li>• Evaluating objective tests</li> <li>• Marking &amp; moderation</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent (20 Marks)	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. (20 Marks)	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus (60 Marks)	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Debates, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<ul style="list-style-type: none"> <li>• McDonough, Jo, Christopher Shaw and Hitomi Masuhara. .Materials and Methods in ELT. Blackwell Publishing, 2013</li> <li>• Tomlinson, Brian and Hitomi Masuhara. The Complete Guide to the Theory and Practice of Materials Development for Language Learning. Wiley-Blackwell, 2017.</li> <li>• Glendinning, Eric H. and Beverly Holmstorm. Study Reading: A Course in Reading Skills for Academic Purposes. Cambridge University Press, 2004.</li> <li>• Nichols, Michael, P. The Lost Art of Listening, Second Edition: How Learning to Listen Can Improve Relationships. The Guildford Press, 2009</li> <li>• Sprick, Randy and Lisa Howard. Teacher's Encyclopedia of Behavior Management: 100</li> </ul>		

- Problems/500 Plans. Pacific Northwest, 1995
- Strunk, William Jr. The Elements of Style. WLC Books, 2009.
- Maggio, Rosalia. How to Say It: Choice Words, Phrases, Sentences and Paragraphs for Every Situation. Prentice Hall Press, 2009.
- Hewings, Martin. Advanced Grammar inUse. Cambridge University Press, 2015.
- LaCarna, John. Build your Vocabulary Skills: A Quick and Easy Method. The Graduate Group,  
2000.
- Carr, Nathan T. Designing and Analysing Language Tests. Oxford University Press, 2011.
- Davidso, Fulcher. Language Testing and Assessment: Taylor and Francis, 2006.

**E Resources:**

- <https://www.reliablesoft.net/content-writing/>
- <https://self-publishingschool.com/best-writing-blogs/>
- <https://www.youtube.com/watch?v=GySgEL4NRFY>
- <https://professional.dce.harvard.edu/blog/10-tips-for-improving-your-public-speaking-skills/>
- <https://www.skillsyouneed.com/ips/listening-skills.html>
- <https://www.englishclub.com/reading/guide.php>
- <https://www.thedailystar.net/health/disease/disease-control/news/selfitis-the-selfie-caused-mental-disorder-2122861>
- <https://www.chop.edu/centers-programs/vaccine-education-center/vaccine-details/diphtheria-tetanus-and-pertussis-vaccines>
- <https://www.google.co.in/books/edition/Tara/-tKaqHxCd4AC?hl=en&gbpv=1&printsec=frontcover>

**Topics for Project Based Learning:**

- Current affairs: RTI, Aadhaar, GST, Demonetization, NRC
- Global perspectives: Vaccine Injury, Russia-Ukraine war, The Girls of Enghelab protests
- Concepts: the concept of “Myth” in Mythologies by Roland Barthes
- “The Brand Expands” by Naomi Klein

**COURSE CODE: ENG 443**

**COURSE TITLE: GENDER STUDIES**

Teaching Scheme	Examination Scheme	Credits Allotted
Theory: : 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.

**Course Objectives:** This course aims to:

1. Give students an understanding of historical development of feminism and its reflection in various theoretical/literary texts
2. Ensure that students know the characteristics of Women’s writing and its diversity with regard to different socio-cultural set ups
3. Familiarize the students with a range of literary texts addressing gender related issues

<ol style="list-style-type: none"> <li>4. Help students develop the knowledge and professional skills to teach gender studies</li> <li>5. Give students a critical understanding of patriarchy, masculinity, femininity, gender stereotypes, gender discrimination and marginalization</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Outline the historical development of Women's writing and Feminism as a theoretical precept</li> <li>2. Illustrate the critical acumen and creativity of women thinkers and writers</li> <li>3. Define, compare, contrast and critically appreciate the gender coded texts across national and cultural boundaries</li> <li>4. Explain the juxtaposition of class, race and gender and its cumulative impact on socio-political setup, institutions and ideology</li> <li>5. Apply the understanding and knowledge of patriarchal norms, gender stereotypes, and gender based approaches to restructure society at large</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Theorizing Gender: Concepts and Contexts</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Mary Wollstonecraft: A Vindication of the Rights of Woman</li> <li>• Tarabai Shinde: "Stri Purush Tulana" (A Comparison of Men &amp; Women) pp 223-235, Vol I From Susie Tharu and K. Lalitha ed: <i>Women Writing in India Vol I</i> OUP, New Delhi, 1991.</li> </ul>	
<b>UNIT II</b>	<b>Questioning Tradition and Hegemony</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Virginia Woolf: The Daughters of Educated Men (From <i>Three Guineas</i>, <i>Women in Patriarchy</i>, Ed. Jasbir Jain)</li> <li>• Lata Mani: Contentious Traditions: The Debate on Colonial India (From <i>Recasting Women</i>, Kali for Women)</li> </ul>	
<b>UNIT III</b>	<b>Gender, Nation and Religion</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Partha Chatterjee: The National Resolution of the Women's Question (From <i>Recasting Women</i>, Kali for Women)</li> <li>• Sara Suleri: Women Skin Deep</li> </ul>	
<b>UNIT IV</b>	<b>Gender, Race and Ethnicity</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Bell Hooks: Black Women and Feminism (<i>Women in Patriarchy</i>, Ed. Jasbir Jain)</li> <li>• Bessie Head: Property</li> </ul>	
<b>UNIT V</b>	<b>Literary Reflections</b>	<b>10</b>
	Edward Albee: <i>Who's Afraid of Virginia Woolf?</i>	
<b>UNIT VI</b>	<b>Cultural Dimensions</b>	<b>10</b>
	Gustav Flaubert: <i>Madame Bovary</i>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	

<b>Mode of Transmission</b>
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop
<b>SUGGESTED READINGS:</b>
<b>Books/Articles:</b> <ul style="list-style-type: none"> <li>• Kakar, Sudhir. <i>Intimate Relations: Exploring Indian Sexuality</i> (1989) OUP Paperback, 1990.</li> <li>• McDowell, Linda. <i>Gender, Identity and Place</i>.</li> <li>• Irigaray, Luce. <i>Sexes and Genealogies</i>. New York: Columbia, 1993.</li> <li>• Tanner, Tony. <i>Adultery in the Novel</i></li> <li>• Eagleton, Mary. ed. <i>Feminist Literary Criticism</i>.</li> <li>• Jung, C.J. Aspects of the Masculine, <i>The Masculine Reader</i>. Ed. Stephen Whitehead</li> <li>• Sukhantar, Ashwin. ed. <i>Facing the Mirror</i>. Penguin: 1999.</li> <li>• Moi, Toril. <i>Sexual / Textual Politics</i>.</li> <li>• Jackson Stevi &amp; Jackie Jones. Ed. <i>Contemporary Feminist Theories</i>. New Delhi: Rawat Publications, 2011 (reprint ) First published Edinburgh: Edinburgh Univ. Press, 1998</li> <li>• Gould, Carol C. <i>Gender: Key Concepts in Critical Theory</i>. Humanities Press International</li> </ul>
<b>E-Resources:</b> <ul style="list-style-type: none"> <li>• <a href="http://web.mit.edu/activities/thistle/v9/9.01/6blackf.html">http://web.mit.edu/activities/thistle/v9/9.01/6blackf.html</a></li> <li>• <a href="https://www.youtube.com/watch?v=EjL920IoCJM">https://www.youtube.com/watch?v=EjL920IoCJM</a></li> <li>• <a href="https://www.pdfdrive.com/whos-afraid-of-virginia-woolf-e187773209.html">https://www.pdfdrive.com/whos-afraid-of-virginia-woolf-e187773209.html</a></li> <li>• <a href="https://www.pdfdrive.com/search?q=+A+Vindication+of+the+rights+of+women">https://www.pdfdrive.com/search?q=+A+Vindication+of+the+rights+of+women</a></li> <li>• <a href="https://www.pdfdrive.com/feminism-and-contemporary-indian-womens-writing-e185620506.html">https://www.pdfdrive.com/feminism-and-contemporary-indian-womens-writing-e185620506.html</a></li> <li>• <a href="https://www.pdfdrive.com/feminism-a-very-short-introduction-e158819333.html">https://www.pdfdrive.com/feminism-a-very-short-introduction-e158819333.html</a></li> <li>• <a href="https://www.youtube.com/watch?v=P24fMUpshGc">https://www.youtube.com/watch?v=P24fMUpshGc</a></li> <li>• <a href="https://www.youtube.com/watch?v=Tf9I7Ecjla4">https://www.youtube.com/watch?v=Tf9I7Ecjla4</a></li> <li>• <a href="https://www.youtube.com/watch?v=ho-HNGz3qko">https://www.youtube.com/watch?v=ho-HNGz3qko</a></li> <li>• <a href="https://www.youtube.com/watch?v=mgprLqW0QA">https://www.youtube.com/watch?v=mgprLqW0QA</a></li> <li>• <a href="https://www.youtube.com/watch?v=RIEys_iM0Z0">https://www.youtube.com/watch?v=RIEys_iM0Z0</a></li> <li>• <a href="https://www.youtube.com/watch?v=aJuhNOsJZ4I">https://www.youtube.com/watch?v=aJuhNOsJZ4I</a></li> <li>• <a href="https://www.youtube.com/watch?v=0ptlpTyg4SY">https://www.youtube.com/watch?v=0ptlpTyg4SY</a></li> </ul>
<b>Topics for Project Based Learning:</b> <ul style="list-style-type: none"> <li>• Gender Stereotypes</li> <li>• Portrayal of Gender Roles in Literature</li> <li>• Gender Centric Images in Media</li> <li>• Feminism: Theory and Movements</li> <li>• Types of Feminism</li> <li>• Queer Theory</li> <li>• Third World Feminism</li> <li>• Cultural Constructions: Masculine v/s Feminine</li> <li>• Feminism and Race/Ethnicity</li> <li>• Understanding Ecofeminism</li> </ul>

<b>COURSE CODE: ENG 481</b>		
<b>COURSE TITLE: READING SKILLS</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture: 1 hour/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 01

Tutorial: --		Tutorial: -
Practical: 2 hours/week		Practical: 01
		Total: 02
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to:		
<ul style="list-style-type: none"> <li>To give students an understanding of reading comprehension</li> <li>To ensure that students get to know some features of note taking</li> <li>Familiarize students with a range of reading material and proper ways of handling, comprehending them</li> <li>Provide students with a critical understanding of academic reading</li> <li>To give students the opportunity to develop their own reading skills</li> <li>Assist students to develop an understanding of topical sentences, paragraphing and question types in various reading passages</li> </ul>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ul style="list-style-type: none"> <li>Analyze and comprehend various passages from different fields</li> <li>Know the basics of reading which will in turn help them to improve their writing skills</li> <li>Learn different strategies of reading</li> <li>Become effective and skilled readers of texts in English</li> </ul>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Basics of Reading</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>Academic Reading &amp; Reading for Leisure</li> <li>Fundamentals of Reading Comprehension (time taken; identifying important parts; difficulty in comprehension)</li> </ul>	
<b>UNIT II</b>	<b>Essentials of Reading</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>Modes of Reading Comprehension (General and Analytical)</li> <li>Reading Analysis</li> </ul>	
<b>UNIT II</b>	<b>Reading Strategies</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>Strategies of Inference and Preventing Regression</li> <li>Expanding Fixations, Critical Thinking and Counterarguments</li> </ul>	
<b>UNIT III</b>	<b>Developing Reading Skill</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Extracting Relevant Information (editorial, financial news, education, culture, science, art, literature, politics, history, environment)</li> <li>Skilful Gathering of Ideas during and after reading</li> </ul>	
<b>UNIT IV</b>	<b>Practical Aspects of Reading</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Effective Reading Strategies (Skimming, Scanning)</li> <li>Understanding Question Types</li> </ul>	
<b>UNIT V</b>	<b>Handling Reading Tests</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Understanding Paragraphing</li> <li>Reading Comprehension for International Tests (IELTS, TOEFL, SAT, GRE, GMAT, CAT)</li> </ul>	
<b>Assessment Scheme</b>		

Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	

**Mode of Transmission**

Lectures, Practical or Project

**SUGGESTED READINGS:**

**Books/Articles:**

- Bahar, Ilk. *Improving English Reading Skills*. Grim Publishing, 2016.
- Castles, A, K Rastle and R Nation. *Ending the Reading Wars: Reading Acquisition from Novice to Expert*, 2018.
- Lewis, Norman. *How to Get More Out of your Reading*, 2011.
- Li, Adrain. *LSAT Reading Comprehension- The Ultimate Improvement Guide*, Kindle Ed., 2015.
- Burton-Roberts, Noel. *Analyzing Sentences*. London: Longman, 1986.
- Mokhatari, Kouider (Ed.). *Improving Reading Comprehension through Metacognitive Reading Strategies Instruction*. Rowman and Littlefield, 2017.
- Oakhill, Jane and C Elbro. *Understanding and Teaching Reading Comprehension: A Handbook*, Routledge, 2014.
- Wilhelm, Jeffrey D. *Improving Comprehension with Think-Aloud Strategies*, Scholastic, 2001.
- Gimson, A.C. *An Introduction to the Pronunciation of Language*. London: ELBS & Edward Arnold Ltd., 1970.
- Applegate, M. D., Quinn, K. B., & Applegate, A. J. "Levels of thinking required by comprehension questions in informal reading inventories." *The Reading Teacher*, 56(2), 174-180, 2002.

**E-Resources:**

- <https://www.pdfdrive.com/collins-reading-for-ielts-e157318505.html>
- <https://www.academypublication.com/issues/past/tpls/vol02/08/28.pdf>
- <https://learningcenter.unc.edu/tips-and-tools/taking-notes-while-reading>
- <https://libguides.reading.ac.uk/reading/notemaking>
- <https://www.pdfdrive.com/reading-comprehension-books.html>
- [https://www.academia.edu/63706861/The Relationship Between Inference Skills and Reading Comprehension](https://www.academia.edu/63706861/The_Relationship_Between_Inference_Skills_and_Reading_Comprehension)
- <https://www.pdfdrive.com/ielts-practice-testscom-ielts-practice-testscom-e40372934.html>
- <https://www.pdfdrive.com/toefl-reading-practice-with-answers-e186221155.html>
- <https://www.pdfdrive.com/the-oxford-handbook-of-reading-e158020696.html>

**Topics for Project Based Learning:**

- Basics of Academic Reading
- Strategies of Reading (General, Critical, Skimming, Scanning)
- Types of Reading Skills
- Understanding Comprehension and its Questions
- Learning and Drawing Inferences
- Reading for Competitive Examinations

**COURSE CODE: ENG 501**

**COURSE TITLE: INDIAN ENGLISH LITERATURE**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks	Theory: 03

	ESE: 60 Marks	
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to:		
<ol style="list-style-type: none"> <li>1. Give students an understanding of Indian English literary history</li> <li>2. Ensure that students know the characteristics of various literary genres and forms practiced in Indian English literary tradition</li> <li>3. Familiarize the students with a range of Indian English writers and their works</li> <li>4. Help students develop the knowledge and pedagogical skills to teach Indian English literature</li> <li>5. Give students a critical understanding of Indian English poetry, prose, fiction and drama</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Describe the socio-political and cultural developments corresponding to colonial and postcolonial history of India</li> <li>2. Classify the major genres in Indian writing in English and distinguish the representative Indian English works</li> <li>3. Identify and illustrate literary features in Indian English texts</li> <li>4. Differentiate Indian English texts from the other canonical English literatures (British/ American etc.)</li> <li>5. Critically examine the issues of caste/class/nation/language etc. in Indian colonial and postcolonial context</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Poetry-1</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Henry Derozio: The Harp of India</li> <li>• Toru Dutt: Our Casuarina Tree</li> <li>• Sri Aurobindo: The Golden Light</li> <li>• Sarojini Naidu: Village Song</li> </ul>	
<b>UNIT II</b>	<b>Poetry-2</b>	10
	<ul style="list-style-type: none"> <li>• Nissim Ezekiel: Enterprise</li> <li>• Jayanta Mahapatra: Monsoon Day Fable</li> <li>• Arvind Mehrotra: The Sale</li> <li>• Mamang Dei: An Obscure Race ( From <i>Indian Literature</i> 228, July-August)</li> </ul>	
<b>UNIT III</b>	<b>Prose</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Mulk Raj Anand: The Sources of Protest in My Novels</li> <li>• A. K. Ramanujan: Is There an Indian Way of Thinking</li> <li>• Robin S. Ngangom: Poetry in Times of Terror (<i>Indian Literature</i> 227, May-June 2005, 168-174)</li> </ul>	
<b>UNIT IV</b>	<b>Fiction-1</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Rokeya Sakhawat Hosain: Sultana's Dream</li> <li>• Ruskin bond: The Tiger in the Tunnel</li> <li>• Shashi Deshpande: Hear Me Sanjay</li> </ul>	
<b>UNIT V</b>	<b>Fiction-2</b>	<b>10</b>

	<ul style="list-style-type: none"> <li>• Amitav Ghosh: <i>The Shadow Lines</i></li> </ul>	
<b>UNIT VI</b>	<b>Drama</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Mahesh Dattani: <i>Dance Like A Man</i></li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Narasimhaiah, C. D. (Ed.) <i>Commonwealth Poetry</i>, Macmillan</li> <li>• Ramanan, Mohan. "Introduction" to <i>Nineteenth Century Indian English Prose</i>. Ed. Mohan Ramanan. New Delhi : Sahitya Akademi.</li> <li>• Mehrotra, Arvind K. <i>A Concise History of Indian Literature in English</i>, Macmillan, 2009.</li> <li>• Naik, M.K. and Shyamala Narayan. <i>A History of Indian Writing in English</i>. New Delhi : Sahitya Akademi.</li> <li>• Talwar, Urmil and Bandana Chakravarty. <i>Contemporary Indian Drama</i>. Rawat.</li> <li>• Mukherjee, Sujit. "Indo-English Literature: An Essay in Definition", <i>Critical Essays on Indian Writing: Presented to Armando Menezes</i>. Eds. M.K. Naik et al., Dharwar: 1968.</li> <li>• Mukherjee, Sujit. "Towards a Literary History of India", <i>The Idea of Indian Literature</i>. Ed. Sujit Mukherjee. Mysore: Central Institute of Indian Language, 1981.</li> <li>• Walsh, William. <i>Indian Literature in English</i>. London and New York: Longman, 1990.</li> <li>• K.R.S. Iyengar, <i>Indian Writing in English</i>, New Delhi: Sterling Publishers, 1985.</li> </ul>		
<b>E-Resources:</b>		
<ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=ZTh5mM5kBQU">https://www.youtube.com/watch?v=ZTh5mM5kBQU</a></li> <li>• <a href="https://www.youtube.com/watch?v=IE6SzxgnVh0">https://www.youtube.com/watch?v=IE6SzxgnVh0</a></li> <li>• <a href="https://www.youtube.com/watch?v=TD0p050iuh0">https://www.youtube.com/watch?v=TD0p050iuh0</a></li> <li>• <a href="https://www.youtube.com/watch?v=Fh_plD4T9xI">https://www.youtube.com/watch?v=Fh_plD4T9xI</a></li> <li>• <a href="https://www.pdfdrive.com/chapter-ii-a-critical-study-of-mahesh-dattanis-stage-plays-e57416131.html">https://www.pdfdrive.com/chapter-ii-a-critical-study-of-mahesh-dattanis-stage-plays-e57416131.html</a></li> <li>• <a href="https://www.pdfdrive.com/the-shadow-lines-e187473735.html">https://www.pdfdrive.com/the-shadow-lines-e187473735.html</a></li> <li>• <a href="https://b-ok.asia/book/18862263/9a056a/?wrongHash">https://b-ok.asia/book/18862263/9a056a/?wrongHash</a></li> <li>• <a href="https://b-ok.asia/book/439498/deaaa9/?wrongHash">https://b-ok.asia/book/439498/deaaa9/?wrongHash</a></li> <li>• <a href="https://allpoetry.com/Our-Casuarina-Tree">https://allpoetry.com/Our-Casuarina-Tree</a></li> <li>• <a href="https://www.poetrynook.com/poem/village-songs">https://www.poetrynook.com/poem/village-songs</a></li> <li>• <a href="https://irp.cdn-website.com/12e499a6/files/uploaded/arvind-krishna-mehrotra-collected-poems-sampler.pdf">https://irp.cdn-website.com/12e499a6/files/uploaded/arvind-krishna-mehrotra-collected-poems-sampler.pdf</a></li> </ul>		
<b>Topics for Project Based Learning:</b>		
<ul style="list-style-type: none"> <li>• Evolution of Indian English Novel</li> <li>• Idea of Nationalism in Indian English Literature</li> <li>• Romanticism in 19<sup>th</sup> Century Indian English Poetry</li> <li>• Revisiting Mythology in Indian English Texts</li> <li>• Postcolonial Issues in Indian English Writing</li> </ul>		

- Modernism in Indian English Poetry
- Realism in Indian English Novels
- Mahesh Dattani as a Playwright
- Indian English Women Writing
- Critical Thinking in Indian English Prose

**COURSE CODE: ENG 502**

**COURSE TITLE: POSTCOLONIAL WRITINGS**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings. Have a sound knowledge of European colonization.		
<b>Course Objectives:</b> This course aims to:		
<ol style="list-style-type: none"> <li>1. Give students a critical understanding of deeper repercussions of colonization.</li> <li>2. Ensure that students know some characteristics of Subaltern literature.</li> <li>3. Familiarize the students with a range of issues of marginalization, besides European subjugation.</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Familiarize with the socio-historic conditions reflected in the literature of various colonies.</li> <li>2. Understand the problems encountered by the minorities in the native as well as in non-native lands.</li> <li>3. Comprehend the relevance of historical context of any literary text and its reception in different regions.</li> <li>4. Apply the literary theories to understand their own literatures and cultures.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Identity, Language and Aesthetics</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Colonial/postcolonial discourse, Ethnicity, Nativism, Race, Issue of Language, Hybridity</li> <li>• Ashcroft et al: <i>The Empire Writes Back</i> (selected readings)</li> <li>• Edward Said: "Introduction" to <i>Orientalism</i></li> <li>• Raja Rao: 'Foreword' to <i>Kanthapura</i></li> <li>• Arunprabha Mukherjee: 'The Vocabulary of the Universal'</li> <li>• Gayatri Chakravorty Spivak: 'Can the Subaltern Speak?'</li> </ul>	
<b>UNIT II</b>	<b>Reclaiming History</b>	10
	<ul style="list-style-type: none"> <li>• Sally Morgan: <i>My Place</i></li> </ul>	
<b>UNIT III</b>	<b>Sexualities in Postcolonial Times</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Shyam Selvadurai: <i>The Funny Boy</i></li> </ul>	
<b>UNIT IV</b>	<b>Cultural Imperialism</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Upamanyu Chatterjee – <i>English August: An Indian Story</i></li> </ul>	

<b>UNIT V</b>	<b>Borders and Identities</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Kamila Shamsie: <i>Kartography</i></li> <li>• Tahmima Anam: <i>A Golden Age</i></li> </ul>	
<b>UNIT VI</b>	<b>Postcolonial Disillusionment</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Jamaica Kincaid: <i>A Small Place</i></li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz / Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Ashcroft, Bill, Gareth Griffiths &amp; Helen Tiffin. Eds. <i>The Postcolonial Studies Reader</i>. New York &amp; London: Routledge (1995) 1997.</li> <li>• Gandhi, Leela. <i>Postcolonial Theory</i>. Edinburgh: Edinburgh Univ. Press.</li> <li>• Boehmer, Elleke. <i>Colonial &amp; Postcolonial Literature</i> (1995). New Delhi: OUP, 2006.</li> <li>• Mukherjee, Meenakshi. <i>The Perishable Empire: Essays on Indian Writing in English</i>. OUP, 2002.</li> <li>• Cilano, Cara N. <i>Contemporary Pakistani Fiction in English: Idea, Nation, State</i>, New York: Routledge, 2013</li> <li>• Bose, Sugata. "Post-Colonial Histories of South Asia: Some Reflections". <i>Journal of Contemporary History</i>. Vol. 38, No. 1, (Jan., 2003), pp. 133-146</li> <li>• Punter, David. <i>Postcolonial Imaginings: Fictions of a New World Order</i>. Rowman &amp; Littlefield, 2000.</li> <li>• Narogin, Mudrooroo. <i>Writing from the Fringe: A Study of Modern Aboriginal Literature in Australia</i>. South Yaara: Hyland House, 1990.</li> <li>• Franz Fanon, <i>Black Skin, White Masks</i>. Paladin edition, 1970.</li> <li>• Ania Loomba: "Challenging Colonialism" in <i>Colonialism / Postcolonialism</i>. London: Routledge, 1998. 154 – 212. (ii) Namwar Singh: "Decolonising the Indian Mind" translated by Harish Trivedi and published in <i>Indian Literature</i>. Vol. 35, No. 5, 1992. 145-157.</li> </ul>		
<b>E-Resources:</b>		
<ul style="list-style-type: none"> <li>• <a href="https://onlinecourses.nptel.ac.in/">https://onlinecourses.nptel.ac.in/</a></li> <li>• <a href="https://freevideolectures.com/">https://freevideolectures.com/</a></li> <li>• <a href="https://libguides.unbc.ca/">https://libguides.unbc.ca/</a></li> <li>• <a href="#">Postcolonial Space - Resources on Postcolonialism</a></li> <li>• <a href="https://libguides.luc.edu/">https://libguides.luc.edu/</a></li> <li>• <a href="https://libguides.seattleu.edu/">https://libguides.seattleu.edu/</a></li> <li>• <a href="https://guides.library.unt.edu/">https://guides.library.unt.edu/</a></li> <li>• <a href="https://setonhill.libguides.com/">https://setonhill.libguides.com/</a></li> </ul>		
<b>Topics for Project Based Learning:</b>		
<ul style="list-style-type: none"> <li>• The idea of sexuality in postcolonial times</li> <li>• Cultural resurgence</li> <li>• Nation and its formation</li> <li>• The resistance by the Subalterns</li> </ul>		

- Environmental Justice Narratives
- Celebrating the Indigenous voices
- The war of Languages
- Hybridity
- Neo-colonialism and Disillusionment
- Re-making histories

**COURSE CODE: ENG 503**

**COURSE TITLE: INDIAN AESTHETICS**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.

**Course Objectives:** This course aims to:

1. Develop an understanding of the basic principles of Rasa and Dhvani theories
2. Give grounding in application of these theories for appreciation of literature and other art-forms
3. Widen the critical repertoire so as to equip them to do comparative study of aesthetic principles.

**Course Outcomes:** On completion of the course the students will be able to:

1. Do contra-puntal critique of literatures across cultures (English and Indian).
2. Learn about the domain of comparative critical theory.
3. Equip themselves to handle visual representation for theatre.
4. Develop a comparatist attitude towards literatures (English, Hindi and Sanskrit).

	Course Content	Hours Required
<b>UNIT I</b>	<b>Indian Classic Aesthetic Theories</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Rasa theory (Chapter VI from <i>Natyashastra</i>)</li> <li>• "The Theory of <i>Rasa</i>: Its Conceptual Structure" K.J. Shah</li> <li>• "The <i>Natyasastra</i>: Dramatic Mode" V.Y. Kantak</li> </ul>	
<b>UNIT II</b>	<b>The Concept of Dhvani</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Anandavardana's Dhanyaloka, with reference to Abhidha, lakshana, Vyanjana from <i>Indian Aesthetics: An Introduction</i> edited by V.S. Seturaman</li> </ul>	
<b>UNIT III</b>	<b>Indian Contemporary Aesthetics</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Rabindra Nath Tagore 'What is Art?'</li> <li>• Mulk Raj Anand 'The Sources of Protest in my Novels'</li> </ul>	

<b>UNIT IV</b>	<b>Poetry</b>	
	<ul style="list-style-type: none"> <li>• Kabir (Translated by Rabindra Nath Tagore: Any 05 poems)</li> <li>• Mira Bai (Translated by Robert Bly: Any 05 poems)</li> </ul>	
<b>UNIT V</b>	<b>Drama</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Kalidas' Abhijyan Sakuntalam translated OR</li> <li>• Shudrak. <i>The Clay Cart</i></li> </ul>	
<b>UNIT VI</b>	<b>Comparative Aesthetics</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Kapil Kapoor: "Growth of Poetics as a Discipline (In the West And In India (excerpts))"; <i>Comparative Literary Theory</i></li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Beckerman, Bernard. <i>Theatrical Presentation: Performer, Audience and Act</i>. Routledge, 1990.</li> <li>• Bhatt, G.K. - <i>Rasa Theory</i>. M.S. University, 1984.</li> <li>• Bly, Robert, and Jane Hirshfield. <i>Mirabai: Ecstatic Poems</i>. Beacon Press, 2004.</li> <li>• Burlingay, S.S. <i>Modern Introduction of Indian Aesthetic Theory</i>. D.K. Print World, 2007. Chakrabarti, Arindam. <i>The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art</i>. Bloomsbury, 2016.</li> <li>• Elam, Kier. <i>Semiotics of Drama</i>. Routledge, 2002.</li> <li>• Esslin, Martin. <i>Fields of Drama</i>. Methuen Publication, 1988.</li> <li>• Ghosh, Ranjan K., <i>Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom</i>, 2006</li> <li>• Nair, Sreenath, ed. <i>The Natyasastra and the body in performance: essays on Indian theories of dance and drama</i>. McFarland, 2014.</li> <li>• Kapoor, K. (2013, October 10). <i>Comparative Literary Theory</i> (First). D.K. Printworld.</li> <li>• Krishna Daya. <i>India's Intellectual Traditions: Attempts at Conceptual Reconstructions</i>, Revised and Enlarged Edition. Ed. by New Delhi: Indian Council of Philosophical Research (1987).</li> <li>• Rabindranath Tagore- <i>Art and Aesthetics Bharats' Natyashastra</i>.</li> <li>• Ranjan Ghosh, <i>Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom</i>. Inr, 2006.</li> <li>• Raghavan, V. (2022, October 6). <i>The number of rasas 1840 [Leather Bound]</i>. Generic.</li> <li>• Seturaman, V.S. <i>Indian Aesthetics</i>. Laxmi Publications, 2017.</li> <li>• Sinha, M.P. and Neeraj Agnihotri. <i>Critical Theories: Indian and Western</i>. Atlantic Publishers, 2013.</li> </ul>		
<ul style="list-style-type: none"> <li>• <b>E-Resources:</b></li> <li>• eGyanKosh: Unit-5 Indian Aesthetics. (2017, May 11). <i>Egyankosh.Ac.In</i>. Retrieved October 6,</li> </ul>		

2022, from <https://egyankosh.ac.in/handle/123456789/22607>

- *JSTOR: Access Check*. (n.d.). Retrieved October 6, 2022, from [https://www.jstor.org/stable/10.2979/reseafriLite.42.3.V#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/10.2979/reseafriLite.42.3.V#metadata_info_tab_contents)
- *Mulk Raj Anand | Databases Explored*. (n.d.). Gale. Retrieved October 6, 2022, from <https://www.gale.com/intl/databases-explored/literature/mulk-raj-anand>
- The Contribution of Asian-African literature to World Literature through Translation: Reference Indian Literature. (n.d.). *Research Gate*. Retrieved October 6, 2022, from [https://www.researchgate.net/publication/259870718\\_The\\_Contribution\\_of\\_Asian-African\\_literature\\_to\\_World\\_Literature\\_through\\_Translation\\_Reference\\_Indian\\_Literature](https://www.researchgate.net/publication/259870718_The_Contribution_of_Asian-African_literature_to_World_Literature_through_Translation_Reference_Indian_Literature)
- Nancy M. Martin, *Mirabai Comes to America: The Translation and Transformation of a Saint*, *The Journal of Hindu Studies*, Volume 3, Issue 1, April 2010, Pages 12–35,
- <https://www.lkouniv.ac.in/site/writereaddata/siteContent/202005171839542163mirza-Shudrak%20%20Mrichchakatikam-The%20Clay%20Cart.pdf>
- Singh, A. K. (2014, November 15). *Translation Studies in the 21st century*. Retrieved October 6, 2022, from [https://www.academia.edu/9326768/Translation\\_Studies\\_in\\_the\\_21st\\_century](https://www.academia.edu/9326768/Translation_Studies_in_the_21st_century)

**Topics for Project Based Learning:**

- Cognition of Rasa and Aesthetics.
- Rasa theory and Contemporary Film Theories.
- Bhakthi Aesthetics and the English Romantic Aesthetics a Comparison.
- Kabir and Resistance through Poetry.
- Indian Renaissance and Aesthetic Traditions.
- Sanskrit Drama and Contemporary Indian Theatre.
- Sufism and Bhaktism .
- Aesthetics and Capitalism.
- Commercialization of Art and Production Process.

**COURSE CODE: ENG 504**

**COURSE TITLE: DISSERTATION 2**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 1 hour/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 01
Tutorial: 1 hour/week		Tutorial:01
Practical: 12 hours/week		Practical:06
		Total: 08

**Course Prerequisite:** Student should

- Have the knowledge of basic concept and understanding of the specialized area chosen
- Analytical skills and knowledge of research methodology
- Clear understanding of academic writing

**Course Objectives:** This course aims to:

1. Make the students understand the process of research, data collection, review of literature and help them in producing a thesis that would bridge the research gaps and open new vistas for future research

**Course Outcomes:** On completion of the course the students will be able to:

1. Conduct literature review and identify research gaps.

	2. Formulate research problems 3. Present a final thesis of the study	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Synopsis submission ( <b>20 Marks</b> )	
	CIA 2: Presentation on the work progress ( <b>20 Marks</b> )	
End Semester Examination	ESE: Evaluation on the basis of complete Dissertation submitted and presentation made by the student ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Tutorials		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>As suggested by the respective supervisor</li> </ul>		
<b>E-Resources:</b>		
<ul style="list-style-type: none"> <li>As suggested by the respective supervisor</li> </ul>		

<b>COURSE CODE: ENG 532</b>		
<b>COURSE TITLE: AFRICAN AMERICAN LITERATURE</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture : 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to:		
<ol style="list-style-type: none"> <li>Give students an understanding of African American literary tradition.</li> <li>Familiarize the students with a range of African American writers and their works.</li> <li>Ensure that students know the recurring themes, concerns, cultural pressures, historical contexts, intellectual currents and literary innovation in African American literature.</li> <li>Help students develop the knowledge and pedagogical skills to teach African American literature.</li> <li>Give students a critical understanding of African American poetry, prose, fiction and drama.</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to		
<ol style="list-style-type: none"> <li>Identify the representative African American authors, their works, key ideas and literary features of those works</li> <li>Classify the African American texts in terms of historical period, genre, form etc. and their role in shaping the African American literary tradition</li> <li>Analyse the elements of literature such as imagery, theme, motifs, style, tone etc. and explain their working and significance in the text.</li> </ol>		

<p>4. Critically appreciate the literary merits of African American literary texts.</p> <p>5. Demonstrate an understanding and knowledge of African American writing in terms of a text's concern, historical context, underlying intellectual current, impact of cultural forces and literary innovation.</p>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Prose</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>W.E.B. Du Bois: <i>Souls of Black Folk</i> (1903) "The Forethought" &amp; Select Chapters (<b>Any two</b> from Chapter 1, 2, 3, 6, 9, 10, 13, 17)</li> <li>James Baldwin: Letter from a Region in My Mind (Excerpts from the New Yorker essay, 1962)</li> </ul>	
<b>UNIT II</b>	<b>Poetry</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Paul Laurence Dunbar: Sympathy</li> <li>Langston Hughes: I Too</li> <li>Audre Lorde: Coal</li> <li>Maya Angelou: Caged Bird</li> </ul>	
<b>UNIT III</b>	<b>Fiction-1</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Toni Morrison: <i>Beloved</i></li> </ul>	
<b>UNIT IV</b>	<b>Fiction- 2</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Ralph Ellison: <i>Invisible Man</i></li> </ul>	
<b>UNIT V</b>	<b>Drama</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Lorraine Hansberry: <i>A Raisin in the Sun</i> <b>OR</b> Leslie Lee: <i>The First Breeze of Summer</i></li> </ul>	
<b>UNIT VI</b>	<b>Autobiography</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Frederick Douglass: Selection (Chapter 1-7) from <i>Narrative of the Life of Frederick Douglass, An American Slave</i>.</li> <li>Richard Wright: Selection (2 Chapters) from <i>Black Boy</i></li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>Bell, Bernard W. <i>The Afro American Novel and Its Tradition</i>. Amherst: The University of Massachusetts Press, 1987.</li> </ul>		

- Chase, Richard. *The American Novel and Its Tradition*. Garden City, N.Y.: Doubleday & Co., 1957.
- Ervin, Hazel Arnett. *African American Literary Criticism, 1773 to 2000*. New York: Twayne Publishers, 1999.
- Gayle, Addison (Jr.), ed. *The Black Aesthetic*. Garden City, New York: Doubleday, 1972.
- Rasula, Jed. "Jazz and American Modernism". *The Cambridge Companion To American Modernism*. Ed. Walter Kalaidjian. Cambridge: Cambridge Univ. Press, 2005.
- Scott, Nathan A. (Jr.) "Black Literature". *Harvard Guide to Contemporary American Writing*. Ed. Daniel Hoffman. New Delhi: OUP, 2004.
- Smith, Barbara. *But Some of Us Are Brave*. New York: Feminist Press, 1982.
- Wisker, Gina. *Insights into Black Women's Writing*. London: Macmillan, 1993.
- ---*Post Colonial & African American Women's Writing: A Critical Introduction*. London: Macmillan, 2000
- Gates, Henry Louis, Jr. and Nellie McKay, eds. *The Norton Anthology of African-American Literature*. New York: Norton, 2004
- Gilyard, Keith, and Anissa Wardi, eds. *African American Literature* (Penguin Academic Series). New York: Longman, 2004. (or another African-American Literature anthology)
- *The Cambridge Companion to the African American Slave Narratives*. Audrey Fisch. Cambridge: Cambridge Univ Press, 2007.
- Lois Tyson, "African American Criticism," (359-367) in *Critical Theory Today* (2006)
- Collected Poems of Audre Lorde. New York: W. W. Norton, 2000.
- Ellison, Ralph. *Invisible Man*. New York: Vintage International, 1995.
- Wriugh, Richard. *Black Boy*. New York: Harper & Row, 1945.
- Hansberry, Lorraine. *A Raisin in the Sun*. Modern Library: New York, 1995.

#### **E-Resources:**

- <https://www.youtube.com/watch?v=YeBkgFxfJM4>
- <https://www.youtube.com/watch?v=T5qVbBdcI44>
- <https://laurenralpert.files.wordpress.com/2019/10/baldwin-letter-from-a-region-in-my-mind.pdf>
- <https://modernforms.org/wp-content/uploads/Ralph-Ellison-Invisible-Man-Text.pdf>
- [https://khdzamlit.weebly.com/uploads/1/1/2/6/11261956/a\\_raisin\\_in\\_the\\_sun\\_-\\_lorraine\\_hansberry.pdf](https://khdzamlit.weebly.com/uploads/1/1/2/6/11261956/a_raisin_in_the_sun_-_lorraine_hansberry.pdf)
- <https://s3.amazonaws.com/scschoolfles/112/the-color-purple-alice-walker.pdf>
- <https://d-pdf.com/book/4655/read>
- <https://docsouth.unc.edu/neh/douglass/douglass.html>
- [https://amistadresource.org/documents/document\\_07\\_07\\_050\\_hughes.pdf](https://amistadresource.org/documents/document_07_07_050_hughes.pdf)
- <https://irp.cdn-website.com/530aead4/files/uploaded/CoalLorde.pdf>
- <https://theater.emory.edu/documents/auditions/caged-bird.pdf>
- <https://laurenralpert.files.wordpress.com/2019/10/baldwin-letter-from-a-region-in-my-mind.pdf>

#### **Topics for Project Based Learning:**

- African American Slave Narratives
- The Harlem Renaissance
- Black Nationalism
- The Black Arts Movement
- Jim Crow and Black Literature

- Modernism in African American Literature
- Black Studies & American Multiculturalism
- African American Poetry
- Music and Literature: Spirituals, Blues & Jazz
- African American Women's Writings
- African American Literary Criticism

<b>COURSE CODE: ENG 533</b>		
<b>COURSE TITLE: FILM STUDIES</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture: 3 hours/ week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 3
Tutorial: 1 hour/week		Tutorial: 1
Practical:--		Practical:--
		Total: 4
<b>Course Pre-requisites:</b> The students should have the basic knowledge about the relevance and purpose of Cinema.		
<b>Course Objectives:</b> This course aims to		
<ol style="list-style-type: none"> <li>1. Give students an understanding of the process of transference of text to image.</li> <li>2. Familiarize the students with both Indian and World cinema while critically dealing with film theory and criticism.</li> <li>3. Draw parallels between cinema and society.</li> </ol>		
<b>Course Outcomes:</b>		
<ol style="list-style-type: none"> <li>1. After the completion of the paper, students will be able to define different film movements.</li> <li>2. Students will also be able to talk about the different genres of films.</li> <li>3. Students will be able to recall people who changed the course of cinema.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Film Theory</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• George Lukacs: "Thoughts towards an Aesthetic of the Cinema"</li> <li>• Andre Bazin: "Adaptation, or the Cinema as Digest"</li> </ul>	
<b>UNIT II</b>	<b>Film as Art</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction"</li> </ul>	
<b>UNIT III</b>	<b>Theorising Documentary</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Philip Rosen: "Document and Documentary: on the Persistence of Historical Concepts" in Change Mummified</li> </ul>	
<b>UNIT IV</b>	<b>Indian New Wave</b>	<b>10</b>

	<ul style="list-style-type: none"> <li>• Satyajit Ray: "An Indian New Wave." <i>Our Films, Their Films</i></li> </ul>	
<b>UNIT V</b>	<b>Cinema and Patriarchy</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Laura Mulvey: Visual Pleasure &amp; Narrative Cinema" (from <i>Film Theory and Criticism</i>)</li> </ul>	
<b>UNIT VI</b>	<b>Indian and World Cinema</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• <i>Meghe Dhaka Tara</i></li> <li>• <i>Mother India</i></li> <li>• <i>Pather Panchali</i></li> <li>• <i>Bicycle Thieves</i></li> <li>• <i>City of God</i></li> <li>• <i>In the Mood for Love</i></li> <li>• <i>I am not Your Negro- Raoul Peck/James Baldwin</i> (2016)</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>SUGGESTED READINGS:</b>		
<ul style="list-style-type: none"> <li>• Bazin, Andre. <i>The Evolution of the Language of Cinema, and The Virtues and Limitations of Montage</i>, in <i>What is Cinema?</i> Vol. 1, 2005.</li> <li>• Braudy, Leo and Marshall Cohen. <i>Film Theory &amp; Criticism: Introductory Readings</i>. Oxford University Press: 2004.</li> <li>• Bordwell &amp; Thompson: <i>Film Art and Film History Ideology of Indian Films</i></li> <li>• Monaco, James: <i>How to read a Film: The World of Movies, Media, Multimedia: Language, History, and Theory</i>. Oxford University Press: 2000.</li> <li>• Stam, Robert &amp; Toby Miller: Eds. <i>A Companion to Film Theory</i>. London: Blackwell Publishers, 1999.</li> <li>• Boyum, Joy Gould. <i>Double Exposure: Fiction &amp; Film</i>: Calcutta: Seagull, 1989</li> <li>• Kolker, Robert. <i>Film, Form and Culture</i></li> <li>• Nandy, Ashis and Viney Lal. <i>Fingerprinting Popular Culture</i>, Delhi: OUP (2006) 2010</li> <li>• Nandy, Ashis. <i>The Secret Politics of Our Desires</i>. 1998.</li> </ul>		

**e-Resources**

- [https://www.youtube.com/watch?v=4omL5GstTIQ&ab\\_channel=NPEL-NOCIITM](https://www.youtube.com/watch?v=4omL5GstTIQ&ab_channel=NPEL-NOCIITM)
- [https://www.youtube.com/watch?v=csMfvH4upI8&list=PL5m9tyFGaq6K4gcLuFb96ansDKYkvggsMW&ab\\_channel=e-PGPathshala](https://www.youtube.com/watch?v=csMfvH4upI8&list=PL5m9tyFGaq6K4gcLuFb96ansDKYkvggsMW&ab_channel=e-PGPathshala)
- [https://www.youtube.com/watch?v=ZuDKCKhtEps&list=PL5m9tyFGaq6K4gcLuFb96ansDKYkvggsMW&index=4&ab\\_channel=e-PGPathshala](https://www.youtube.com/watch?v=ZuDKCKhtEps&list=PL5m9tyFGaq6K4gcLuFb96ansDKYkvggsMW&index=4&ab_channel=e-PGPathshala)
- [https://www.youtube.com/watch?v=K7xBCvLdEk4&list=PL5m9tyFGaq6K4gcLuFb96ansDKYkvggsMW&index=5&ab\\_channel=e-PGPathshala](https://www.youtube.com/watch?v=K7xBCvLdEk4&list=PL5m9tyFGaq6K4gcLuFb96ansDKYkvggsMW&index=5&ab_channel=e-PGPathshala)
- [https://www.youtube.com/watch?v=iFqs-qrJgeo&list=PLbMVogVj5nJQsaj5p\\_MRYLGhUtmpaEDB0&ab\\_channel=npelhrd](https://www.youtube.com/watch?v=iFqs-qrJgeo&list=PLbMVogVj5nJQsaj5p_MRYLGhUtmpaEDB0&ab_channel=npelhrd)
- [https://www.youtube.com/watch?v=4N6nGHORsyI&list=PLbMVogVj5nJQsaj5p\\_MRYLGhUtmpaEDB0&index=2&ab\\_channel=npelhrd](https://www.youtube.com/watch?v=4N6nGHORsyI&list=PLbMVogVj5nJQsaj5p_MRYLGhUtmpaEDB0&index=2&ab_channel=npelhrd)
- [https://www.youtube.com/watch?v=rCBBIYUcokg&list=PLbMVogVj5nJQsaj5p\\_MRYLGhUtmpaEDB0&index=8&ab\\_channel=npelhrd](https://www.youtube.com/watch?v=rCBBIYUcokg&list=PLbMVogVj5nJQsaj5p_MRYLGhUtmpaEDB0&index=8&ab_channel=npelhrd)
- <http://libgen.rs/book/index.php?md5=3A8AAAC9157989A5FC75F8E7DB0491CC>
- <http://libgen.rs/book/index.php?md5=51F998EBF3A457F9F85F8359A4C15603>
- <http://libgen.rs/book/index.php?md5=E1EEBF6C0631ADDF5DDFD9ACA360B5B2>
- <http://libgen.rs/book/index.php?md5=A2FF243C8714A6A028D090AD4B880382>

**Topics for Project Based Learning**

- Cinema and Culture
- Cinema and Society
- Technology and storytelling
- Documentary and the representation of reality
- Cinema and the desire of consumption
- Adaptation and Cinema
- Art and Aesthetics
- Sound and Cinema
- Cinema and Realism
- Film and adaptation

**COURSE CODE: ENG 534****COURSE TITLE: Translation: Theory and Practice**

Teaching Scheme	Examination Scheme	Credits Allotted
Theory: : 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.

**Course Objectives:** This course aims to:

1. Know the history, types and issues in translation

<ol style="list-style-type: none"> <li>2. Understand the nuances of translation through reading of select texts</li> <li>3. Be familiar with ethics of translation</li> <li>4. Get hands on practice in translation</li> </ol>		
<p><b>Course Outcomes:</b> On completion of the course the students will be able to:</p>		
<ol style="list-style-type: none"> <li>1. Give students an understanding of different genres of translation</li> <li>2. Ensure that students know basic characteristics of translation</li> <li>3. Familiarize the students with a range of translation types</li> <li>4. Help students develop the knowledge and professional skills to translate different creative texts</li> <li>5. Give students a critical understanding of translation</li> <li>6. Provide students with the opportunity to develop their translation skills</li> <li>7. Assist students to develop as reflective practitioners with an understanding of translation methods</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Poetics of Translation</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Brief History of Translation in the East and the West</li> <li>• Concepts and Types of Translation</li> <li>• Three Major Issues : Cultural, Philosophical, Linguistic</li> <li>• Postcolonial Translation : Major Issues Involved</li> <li>• The above be discussed in light of two essays from Susan Bassnet’s Translation Studies</li> </ul>	
<b>UNIT II</b>	<b>Reading Translated Text</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• S.H. Manto: “Toba Tek Singh” and two Ghazals of Galib</li> <li>• GirishKarnad: Hayavadana</li> </ul>	
<b>UNIT III</b>	<b>Translated Non- Fictional texts</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Annihilation of Caste (English to Hindi)</li> </ul>	
<b>UNIT IV</b>	<b>Indian Theories of Translation</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Bhartrhari’s Sphota and Translation</li> <li>• Theory of Auchitya and Translation</li> <li>• Rabindranath Tagore’s Theory of Translation</li> <li>• Sri. Aurobrindo Ghosh’s Theory of Translation</li> </ul>	
<b>UNIT V</b>	<b>Practice of Translation (Lectures, Discussions &amp; Project)</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Students will be required to undertake the actual translation of a chosen text of 2000-2500 words.</li> <li>• Discuss and debate the need and method of writing an introduction to the text with reference to the author and text.</li> <li>• Discuss the difficulties of idiom and cultural</li> </ul>	

	<p>transference.</p> <ul style="list-style-type: none"> <li>• Debate the justification for the choice made and methodology of translation followed.</li> <li>• Discuss the requirement of notes and annotations to the text.</li> </ul>	
<b>UNIT VI</b>	<b>Ethics of Translation</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• The choice of texts as governed by audience and reception.</li> <li>• Translating Renu's short stories essay by Arunprabha Mukherjee.</li> <li>• Sandra Bermann &amp; Michael Wood: "Introduction" to Nation, Language and the Ethics of Translation, Princeton Univ. Press.</li> <li>• Koskinen, Kaisa: "Introduction" to Beyond Ambivalence: Post-modernity and the Ethics of Translation. Suggested Readings Bartrina, Francesca. Translation Studies. Routledge, 201</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz / Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Suggested Readings Bartrina, Francesca. Translation Studies. Routledge, 2013.</li> <li>• Bassnett, Susan and Andre Lefevere. Constructing Cultures: Essays on Literary Translation. Clevedon: Multilingual Matters, 1998 Bassnet,</li> <li>• Susan and Harish Trivedi. Postcolonial Translation. London: Routledge, 1999.</li> <li>• Bassnett, Susan. (Revised ed.) Translation Studies. London: Routledge, 2000</li> <li>• Catford, J.C. A Linguistic Theory of Translation: An Essay in Applied Linguistics. London: OUP, 1965</li> <li>• Christina, Schaffner (Ed.) Translation in the Global Village. Toronto: Multilingual Matters, 2000</li> <li>• Gentzler, Edwin, (Revised ed.) Contemporary Translation Theories. Clevedon: Multilingual Matters, 2001</li> <li>• Hatim, Basil and Jeremy Munday. Translation: An Advanced Resource Book for Students. Psychology Press, 2004.</li> <li>• Kothari, Rita. Translating India: The Cultural Politics of English. Manchester: St. Jerome Publishing, 2003</li> </ul>		

- Niranjana, Tejaswini. Siting Translation: History, Post-Structuralism and the Colonial Context. Berkeley: University of California Press, 1992
- Rahman, Anisur (Ed.) Translation: Poetics and Practice. New Delhi: Creative Books, 2002
- Robinson, Douglas. Critical Translation Studies. Routledge, 2017.
- Sreekumar, S. (2016). Rasa, Dhvani and Auchitya- Some Additional Materials — Criticism & Theory.
- Venuti, Lawrence, Translation's Invisibility: The History of Translation. London: Routledge, 1995
- ... (Ed.) Rethinking Translation. London and New York: Routledge, 1992
- Bartrina Francesca. Translation Studies. Routledge, 2013.
- Bassnett, Susan and Andre Lefevere. Constructing Cultures. Essays on Literary Translation. Clevedon : Multilingual Matters, 1998.
- Bassnett Susan and Harish Trivedi Post-Colonial Translation London : Routledge, 1999.
- Bassnett Susan (Revised ed) Translation Studies. London : Routledge, 2000
- Catford, J. C. A Linguistic Theory of Translation : An Essay in applied Linguistics. London : OUP, 1965.

#### **E-Resources:**

- [https://ccnmtl.columbia.edu/projects/mmt/ambedkar/web/readings/aoc\\_print\\_2004.pdf](https://ccnmtl.columbia.edu/projects/mmt/ambedkar/web/readings/aoc_print_2004.pdf)
- <http://sreekumarenglishliterature.blogspot.com/2016/10/rasa-dhwani-and-auchityasome-additional.html>
- Bhartrihari and the Theory of Sphota.  
<http://www.universityofhumanity.org/biblios/Bhartrihari%20and%20the%20Theory%20of%20Sphota.pdf> Accessed on 25th April, 2022.
- Chandran, M. (2016). The Practice of Translation in India. Literature and Languages. <https://www.sahapedia.org/the-practice-of-translation-india> Accessed on 28th April, 2022.
- Christina, Schaffner (Ed) Translation in the Global Village Toronto : Multilingual Matters, 2000
- Gentzler, Edwin, (Revised ed.) Contemporary Translation Theories. Clevedon : Multilingual Matters, 2001
- Hatim, Basil and Jeremy Munday. Translation : An advanced Resource book for students. Psychology Press, 2004.
- Kothari, Rita. Translating India : The Cultural Politics of English, Manchester : St. Jerome Publishing, 2003.
- Niranjana, Tejaswini, Sitting Translation : History Post-Structuralism and the Colonial context. Berkeley : University of California Press, 1992.
- Rahman, Anisur (Ed.) Translation : Poetics and Practice. New Delhi : Creative Books, 2002.

#### **Topics for Project Based Learning:**

- History, Types and Issues in Translation
- Ethics of Translation
- Practice of Translation
- Translating Projects
- Translating Poetry
- Translating Prose

- Translating Lectures

<b>COURSE CODE: ENG 535</b>		
<b>COURSE TITLE: CREATIVE WRITING</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture: 2 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 02
Tutorial: 1 hour/week		Tutorial: 01
Practical: 02		Practical: 01
		Total: 04
<b>Course Prerequisite:</b> Students should be a graduate and have the basic understanding of literary writings as well as English Language.		
<b>Course Objectives:</b> This course aims to: <ol style="list-style-type: none"> <li>1. Provide an understanding of the basic skills using language for other-than information sharing purpose.</li> <li>2. Get students acquainted with major writing traditions and Genre conventions.</li> <li>3. Get a thorough understanding about the study on various forms and patterns of creative expressions in current literary traditions.</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to: <ol style="list-style-type: none"> <li>1. Understand the mechanics of composition.</li> <li>2. Get equipped to do creative writing.</li> <li>3. Get equipped to act as a drafter, creative mind for entertainment industry.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>General principles of writing</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• Narrative: voice and Position</li> <li>• Imagination, Fact and Fiction</li> <li>• Plot and organisation , beginning and endings</li> <li>• Dialogue</li> <li>• Style and Imagery</li> </ul>	
<b>UNIT II</b>	<b>Writing Short Story</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Edgar Allan Poe: “The Philosophy of Composition”</li> <li>• Mridula Garg: “Craft of Story Writing”</li> </ul>	
<b>UNIT III</b>	<b>Writing Poetry: Opinions</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Daruwalla: poetry; “The Best words in the best order”</li> <li>• Syntax, rhyme and prosody</li> </ul>	
<b>UNIT IV</b>	<b>Formal Properties of Poetry</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Forms of poetry</li> <li>• Imagery- Strangeness and Familiarity</li> <li>• Stanzas</li> </ul>	

<b>UNIT V</b>	<b>Practice and Projects</b>		<b>15</b>
	<ul style="list-style-type: none"> <li>• Short Narratives</li> <li>• Poetry</li> </ul>		
<b>UNIT VI</b>	<b>Practice and Projects</b>		<b>15</b>
	<ul style="list-style-type: none"> <li>• Autobiography / Diary OR</li> <li>• Novella /Travelogue</li> </ul>		
<b>Assessment Scheme</b>			
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>		
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>		
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>		
<b>Mode of Transmission</b>			
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop			
<b>SUGGESTED READINGS:</b>			
<p><b>Books/Articles:</b></p> <ul style="list-style-type: none"> <li>• Ackerman, S. Angela and Becca Puglisi. The Emotion Thesaurus: A Writer's Guide to Character Expression. JADD Publishing, 2012 and 2013 Editions</li> <li>• Bell, Juliaa and Paul Margs. The Creative Course Book. Macmillan, 2001.</li> <li>• Bhattacharya, Debi Prasad. A Textbook of Creative Writing, Books Way, 2009.</li> <li>• Burroway, Janet. Writing Fiction: A Guide to Narrative Craft. Harper Collins, 1992.</li> <li>• Laplante, Alice. The Making of a Story: A Norton Guide to Creative writing. W.W Norton and Company, 2010.</li> <li>• Roethke, J Mills. Seattle U of Washington P 1965.</li> <li>• Shelly, Percy Bysshe. Shelly's Critical Prose. Ed Bruce R Mc Elderry. U of Nebraska P, 1967</li> <li>• Susan Lohafer, Coming to Terms with the Short Story. Louisiana State University Press 1983.</li> </ul> <p>Wordsworth, William. The Prose Works of William Wordsworth. Vol.1. Ed. W.J. R Owen and Jane Worthington Smyser. Oxford, 1974</p>			
<p><b>E-Resources:</b></p> <ul style="list-style-type: none"> <li>• <a href="https://www.twinkl.co.in/teaching-wiki/creative-writing-techniques">https://www.twinkl.co.in/teaching-wiki/creative-writing-techniques</a></li> <li>• e-PG Pathshala (INFLIBNET Gandhinagar) <a href="https://epathshala.nic.in/">https://epathshala.nic.in/</a></li> <li>• SWAYAMPRAKASH: View Digital Courses on TV <a href="https://www.swayamprabha.gov.in/">https://www.swayamprabha.gov.in/</a></li> <li>• Creative Writers Opportunities List (CRWROPPS)... <a href="https://trishhopkinson.com/2019/10/29/new-site-for-crwropps-creative-writers-opportunities-list-interview-w-founder-allison-joseph/">https://trishhopkinson.com/2019/10/29/new-site-for-crwropps-creative-writers-opportunities-list-interview-w-founder-allison-joseph/</a></li> <li>• Literary Magazines and Journal Database Poets and writers Publishing <a href="https://www.pw.org/literary_magazines">https://www.pw.org/literary_magazines</a></li> <li>• Creative Writing Online: Resources for Writers JKM Library <a href="https://library.chatham.edu.online">https://library.chatham.edu.online</a></li> <li>• Resource of Creative Writers by Adrienne Brodeur <a href="https://www.aspenwords.org/6198-2/">https://www.aspenwords.org/6198-2/</a></li> <li>• 1) Brain Pickings, 2) Writers Digest, 3) Poets .org/The Academy of American poets, 4) Literary Hub</li> </ul>			
<p><b>Topics for Project Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Dictation and Composition writing.</li> <li>• Essays, Short Story and Paragraphs.</li> <li>• Assignment about writing Life Experiences and Changing Moments.</li> </ul>			

- Narrative Writing about Travel and Pleasure Trips .
- Descriptive Narratives about Geography and Landscape.
- Writing Dairies, Posts, Blogs and Captions.
- Writing Articles/Paragraphs on Current scenario.
- On spot writing assignments

**COURSE CODE: ENG 536**

**COURSE TITLE: APPROACHES AND METHODS IN ENGLISH LANGUAGE TEACHING**

<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Lecture: 2 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 02
Tutorial: 1 hour/week		Tutorial:01
Practical: 2 hours/week		Practical:01
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to:		
<ol style="list-style-type: none"> <li>1. give students an idea of cognitive, behavioural and socio-cultural approaches</li> <li>2. give students an understanding of GTM and other methods which emerged after it</li> <li>3. ensure that students know about the current approaches to teaching of English</li> <li>4. familiarize the students with TPR, CLL and Natural approach</li> <li>5. provide students with the opportunity to develop their teaching skills after being familiar with all teaching approaches and methods</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. define the basics of language teaching</li> <li>2. recall and apply the various teaching methods and approaches</li> <li>3. analyze the significance of each teaching method and approach</li> <li>4. create on their own a teaching method which may be suitable to their teaching situation</li> <li>5. adapt to varying teaching environments</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Approaches to Language Teaching</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Behavioral approach</li> <li>• Cognitive approach</li> <li>• Socio-cultural approach</li> </ul>	
<b>UNIT II</b>	<b>English Language Teaching Methods</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Grammar-Translation Method</li> <li>• Direct Method</li> <li>• Bilingual Method</li> </ul>	
<b>UNIT III</b>	<b>Major Approaches in the 20th Century</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Structural Approach</li> <li>• Oral approach and Situational Language teaching</li> <li>• Lexical Approach</li> </ul>	
<b>UNIT IV</b>	<b>Current approaches to Language Learning</b>	<b>15</b>

	<ul style="list-style-type: none"> <li>• Communicative approach to language teaching</li> <li>• Multiple Intelligences</li> <li>• Neurolinguistic Programming</li> <li>• Natural approach to language learning</li> </ul>	
<b>UNIT V</b>	<b>Alternative Teaching Methods</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• Total physical response</li> <li>• Suggestopedia</li> <li>• Post Methods</li> </ul>	
<b>UNIT VI</b>	<b>From Theory to Practice</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• Implementing Teaching Approaches</li> <li>• Implementing Teaching Methods</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Bell, R.T., An Introduction to Applied Linguistics, Approaches and Methods in Language Teaching. London: Batsford Academic and Educational Ltd., 1981.</li> <li>• Brumfit, C.J. and K. Johnson, Communicative Approach to Language Teaching. London: Oxford University Press, 1979.</li> <li>• Campbell, Russell N., and William E Rutherford. Techniques in Testing. USA: Oxford University Press. 1983. Conti, Gianfranco and Steven Smith. The Language Teacher Toolkit. Create Space, 2016.</li> <li>• Heaton, J.B. ed. Language Testing. eBooks: Modern English Publication, 1982.</li> <li>• Hughes, John. A Practical Introduction to Teacher Training in ELT. Pavilion Publishing and Media, 2015.</li> <li>• Johnson R., and K. Morrow. Communicative Language Teaching Issues and Applications. London: Longman, 1984.</li> <li>• Larsen-Freeman, Diane. Techniques and Principles in Language Teaching. New Delhi: Oxford University Press, 2000.</li> <li>• Mackey, W.F. Language Teaching Analysis. London: Longmans, 1965.</li> <li>• M.E.S. Elizabeth., Methods of Teaching English, 2004</li> <li>• Richards, Jack C and Theodore S. Rodgers. Approaches and Methods in Language Teaching. CUP, 2014.</li> <li>• Stern, H.H. Fundamental Concepts of Language Teaching. London: Oxford University Press, 1983.</li> <li>• Ur, Penny. Grammar Practice Activities. Edited by Michael Swan. Cambridge University Press, 2009.</li> <li>• Widdowson, H.G. Teaching Language as Communication. London: Oxford University Press, 1979.</li> </ul>		
<b>E-Resources:</b>		

<ul style="list-style-type: none"> <li>• <a href="https://ardhendude.blogspot.com/2011/09/structural-approach-to-teaching-of.html">https://ardhendude.blogspot.com/2011/09/structural-approach-to-teaching-of.html</a></li> <li>• <a href="https://mydreamarea.wordpress.com/2013/01/05/constructivism-theory-of-language-teaching-and-learning/">https://mydreamarea.wordpress.com/2013/01/05/constructivism-theory-of-language-teaching-and-learning/</a></li> </ul>
<p><b>Topics for Project Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Teaching a class using Grammar Translation Method</li> <li>• Using CLT in Classroom</li> <li>• Teaching through the Direct Method</li> <li>• Implementing Natural Approach</li> <li>• Implementing Post Methods</li> </ul>

<b>COURSE CODE: ENG 538</b>		
<b>COURSE TITLE: Modern Classics in Translation</b>		
<b>Teaching Scheme</b>	<b>Examination Scheme</b>	<b>Credits Allotted</b>
Theory: : 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04
<b>Course Prerequisite:</b> Student should be familiarize with great literature of the world of the 19 <sup>th</sup> & 20 <sup>th</sup> centuries		
<b>Course Objectives:</b> This course aims to: <ol style="list-style-type: none"> <li>1. Gain an in-depth knowledge of the modernist movement.</li> <li>2. Know social &amp; political changes.</li> <li>3. Understand the emergence of new art forms.</li> <li>4. Know the role of technology.</li> <li>5. Understand philosophical issues.</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to: <ol style="list-style-type: none"> <li>1. Learn about the great literatures of the world of the 19<sup>th</sup> and 20<sup>th</sup> centuries.</li> <li>2. Get acquainted with role of technology.</li> <li>3. Broaden their understanding of the new art forms.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Drama</b>	
	<ul style="list-style-type: none"> <li>• Mohan Rakesh : "Aadhey Adhure"</li> <li>• Brecht : "Mother courage and Her children"</li> </ul>	10
<b>UNIT II</b>	<b>Drama</b>	

	<ul style="list-style-type: none"> <li>• Pirandello : “ Six characters in search of an author”</li> </ul>	10
<b>UNIT III</b>	<b>Poetry</b>	
	<ul style="list-style-type: none"> <li>• Rainer Maria Rilke from Selected poems “Along the Sun Drenched Roadside”.</li> <li>• Charles Baudelaire : Destruction</li> </ul>	10
<b>UNIT IV</b>	<b>Poetry</b>	
	<ul style="list-style-type: none"> <li>• Jibanand Das : “Night”, “After Twenty Five Years”</li> </ul>	10
<b>UNIT V</b>	<b>Fiction</b>	
	<ul style="list-style-type: none"> <li>• Franz Kafka : Metamorphosis</li> <li>• Gabriel Garcia Marquez : Nobody writes to the Colonel</li> <li>• Mahashweta Devi : Hazar Churashir Maa</li> </ul>	10
<b>UNIT VI</b>	<b>Short Fiction</b>	
	<ul style="list-style-type: none"> <li>• Sadat Hasan Manto : “Toba Tek Singh”</li> <li>• Italo Calvino : “If on a Winter’s Night a Traveler”.</li> <li>• Premchand : Eidgaah”</li> </ul>	10
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• A. K. Mehrotra, The Concise History of Indian Literature in English. Delhi: Permanent Black. 2008</li> <li>• H. M. Williams, Indo-Anglian Literature, 1800-1970, : A Survey(1976)</li> <li>• P. France, The Oxford Guide to Literature in English Translation(Oxford,2000)</li> <li>• Kuhiwczak &amp; Littau Companion to Translation Studies, Orient Blackswan pvt. Ltd</li> <li>• E Grossman, Why Translation Matters, Orient Blackswan pvt. Ltd</li> <li>• Mukherjee. Mysore : Central Institute of Indian Language,1981</li> <li>• Poems of Rabindranath Tagore, UBS publishers, New Delhi.</li> <li>• Gargesh &amp; Goswami, Translation and Interpreting, Orient blackswan pvt. Ltd.</li> <li>• Ramanan, Mohan. Nineteenth Century Indian English Prose. Ed. Mohan Ramanan. New Delhi Sahitya Akademi</li> </ul>		

**E-Resources:**

- G Das, Sisir Kumar. Indian Literature.2 vol.Sahitya Academi.  
[https://archive.org/stream/in.ernet.dli.2015.461302/2015.461302.A-History-Of-Indian-Literature-Vol8\\_djvu.txt](https://archive.org/stream/in.ernet.dli.2015.461302/2015.461302.A-History-Of-Indian-Literature-Vol8_djvu.txt)
- Mukherjee Sujit. “Towards a Literary History of India”, The Idea of Indian Literature.  
<https://egyankosh.ac.in/bitstream/123456789/54065/1/B-1U-1.pdf>
- Mohan Rakesh : ”Aadhey Adhure”  
<https://www.youtube.com/watch?v=wzfAcgKEESA>
- Brecht : “Mother courage and Her children”  
<https://www.youtube.com/watch?v=MWz07HAzKBI>
- Premchand : Eidgaah”  
<https://www.youtube.com/watch?v=FP9OvuDaWbo>
- Sadat Hasan Manto : “Toba Tek Singh”  
<https://www.youtube.com/watch?v=WdtNR06zZO0>
- Mahashweta Devi : Hazar Churashir Maa  
<https://www.youtube.com/watch?v=Rp06TaGVW0k>
- Franz Kafka : Metamorphosis  
<https://www.youtube.com/watch?v=pjvuRwbBKxY>
- Pirandello : “ Six characters in search of an author”  
<https://www.youtube.com/watch?v=TUNKhBq-zEk>

**Topics for Project Based Learning:**

- Background of the Modernist movement.
- Role of technology in Modernist movement.
- Literature of world of the 19<sup>th</sup> century.
- Modernist movement.
- Social and political changes in Modernist movement.
- Literature of the world of the 20<sup>th</sup> century.
- Philosophical issues during Modernist movement.
- New art forms of 19<sup>th</sup> and 20<sup>th</sup> century.

**COURSE CODE: ENG 539****COURSE TITLE: AFRICAN WRITINGS IN ENGLISH**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of literary writings. Have a sound knowledge of European colonization.

**Course Objectives:** This course aims to:

<ol style="list-style-type: none"> <li>1. Give students an appreciation of African tradition as reflected in its literature.</li> <li>2. Give students an understanding of cultural and social differences existing across Africa.</li> <li>3. Ensure that students know some characteristics of African literature.</li> <li>4. Familiarize the students with a range of themes (such as colonialism, liberation, independence, etc) associated with Africa.</li> <li>5. Help students develop the knowledge and professional skills to teach African literature.</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Understand the unique voice of African writers and apply the African centric approach to analyze literature.</li> <li>2. Comprehend the impact of European and Islamic forces on African society.</li> <li>3. Develop an insight to read African writings as a heterogeneous corpus of different national narratives.</li> <li>4. Demonstrate the use of creative writings to discuss the socio-cultural political and economic issues of the nation.</li> <li>5. Apprehend the movement and reception of Africans to/in the First World.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Language, Culture and Resistance</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• NgugiWaThiong'o: "The Language in African Literature" (<i>Decolonizing the Mind</i>)</li> <li>• Chinua Achebe: "English and the African Writer"</li> <li>• Frantz Fanon: "National Culture" (<i>The Wretched of the Earth</i>)</li> </ul>	
<b>UNIT II</b>	<b>Race and Identity</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Nuruddin Farah: <i>Maps</i></li> <li>• Athol Fugard: <i>The Blood Knot</i></li> <li>• Dennis Brutus: "A Common Hate Enriched Our Love &amp; Us"</li> </ul>	
<b>UNIT III</b>	<b>Colonialism and Modernity</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Chinua Achebe: <i>Things Fall Apart</i></li> <li>• NoemiaDeSousa: "If You Want to Know Me"</li> <li>• Gabriel Okara: "The Mystic Drum"</li> <li>• Wole Soyinka: <i>Death and the King's Horseman</i></li> </ul>	
<b>UNIT IV</b>	<b>Women in African Society</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Chimamanda Ngozi Adichie: "We All Should be Feminist"/ <i>The Purple Hibiscus</i></li> <li>• Buchi Emecheta: <i>The Bride Price</i></li> <li>• Ayaan Hirsi Ali: <i>Infidel</i> / Nawal el Saadawi: <i>Woman at Point Zero</i></li> </ul>	
<b>UNIT V</b>	<b>Beyond National Borders</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Sefi Atta: selected short stories from <i>News from Home</i></li> <li>• David Rubadiri: "A Negro Labourer in Liverpool"</li> </ul>	
<b>UNIT VI</b>	<b>Neo-colonial Perspectives</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Kwame Nkrumah: "Neo-Colonialism, The Last Stage of Imperialism"</li> <li>• Ama Ata Aidoo: 'Everything Counts' (from <i>No Sweetness Here</i>)</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit	

	or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Ashcroft, Bill, Gareth Griffiths &amp; Helen Tiffin, Eds. <i>The Postcolonial Studies Reader</i>. New York &amp; London: Routledge (1995) 1997.</li> <li>• Diop, Cheikh Anta. <i>Precolonial Black Africa</i>.</li> <li>• Clark, J. Desmond. <i>The Prehistory of Africa</i>.</li> <li>• Davidson, Basil. <i>The African Past</i>.</li> <li>• Owomoyela, Oyekan. <i>The African Difference</i>, New York: Peter Lang &amp; WUP, 1996</li> <li>• Soyinka, Wole. <i>Art, Dialogue and Outrage: Essays on Literature and Culture</i>, London: Methuen, 1988.</li> <li>• Benson, Mary, ed. <i>Notebooks 1960/1977 Athol Fugard</i>, Faber, 1983</li> </ul>		
<b>E-Resources:</b>		
<ul style="list-style-type: none"> <li>• <a href="https://africanstudies.org/">https://africanstudies.org/</a></li> <li>• <a href="https://www.tandfonline.com/toc/cjca20/current">https://www.tandfonline.com/toc/cjca20/current</a></li> <li>• <a href="https://journals.sagepub.com/">https://journals.sagepub.com/</a></li> <li>• <a href="http://www.africafocus.org/">http://www.africafocus.org/</a></li> <li>• <a href="http://www.aodl.org/">http://www.aodl.org/</a></li> <li>• <a href="https://codesria.org/">https://codesria.org/</a></li> <li>• amesa.library.columbia.edu</li> <li>• <a href="https://library.columbia.edu/libraries/global/virtual-libraries/african_studies.html">https://library.columbia.edu/libraries/global/virtual-libraries/african_studies.html</a></li> <li>• <a href="https://www.africanbookscollective.com/">https://www.africanbookscollective.com/</a></li> </ul>		
<b>Topics for Project Based Learning:</b>		
<ul style="list-style-type: none"> <li>• Transnational diaspora</li> <li>• Apartheid in South Africa</li> <li>• African society and Patriarchy</li> <li>• Popular culture and African Resistance</li> <li>• Cultural renaissance in Africa</li> <li>• Environmental Justice Narratives</li> <li>• Indigenous Cultures</li> <li>• National literatures and Cultures</li> <li>• Contemporary African writings</li> </ul>		

**COURSE CODE: ENG 541**

**COURSE TITLE: ADAPTATIONS AND RELOCATIONS**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 2 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 02
Tutorial: 1 hour/week		Tutorial:01

Practical: 2 hours/week		Practical:01
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.		
<b>Course Objectives:</b> This course aims to:		
<ol style="list-style-type: none"> <li>1. Give students an appreciation of various factors and circumstances surrounding the adaptation of a text</li> <li>2. Ensure that students know the characteristics of literary adaptation</li> <li>3. Familiarize the students with a range of literary works adapted in Indian and western contexts</li> <li>4. Help students develop the knowledge and professional skills to adapt a text from one genre/medium to the other</li> <li>5. Give students a critical understanding of key concepts and practices in the semiotic analysis of verbal and visual media</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Define literary adaptation and list important works of adaptations</li> <li>2. Identify the historic, artistic, commercial and cultural factors that surround the transformation of a text and its production and reception in new form</li> <li>3. Interpret theoretical readings involving the issues of fidelity, textual authority, creativity, intertextuality, multimodality etc.</li> <li>4. Critically appraise a range of literary texts and films and differentiate the Indian and western perspectives</li> <li>5. Propose new parameters that could guide semiotic analysis of verbal and visual media</li> <li>6. Develop a new text by re-working a poem/short story/novel etc.</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Adaptation: Theory and Application</b>	<b>15</b>
	<ul style="list-style-type: none"> <li>• Julie Sanders: What is Adaptations? (<i>Adaptations</i>, Critical Idiom series) OR Andre Bazin: Adaptation or the Cinema as Digest</li> <li>• Key Concepts: Adaptation &amp; Transformation, Adaptations Across Medium, Fidelity, Intertextuality, Contextualization</li> <li>• From Text to Image: Adaptation/Transformation of <i>Shakespeare's Romeo &amp; Juliet</i> by: <ul style="list-style-type: none"> <li>○ Franco Zeffirelli (1968)</li> <li>○ Baz Luhrmann (1996)</li> <li>○ Kelly Asbury (2011)</li> </ul> </li> <li>• Counter Discourses: Jean Rhys's <i>Wide Sargossa Sea</i>.</li> </ul>	
<b>UNIT II</b>	<b>Myth and Newness</b>	<b>10</b>
	Sashi Tharoor: <i>The Great Indian Novel</i> Chitra Banerjee Divakaruni: <i>The Palace of Illusions</i>	
<b>UNIT III</b>	<b>Indian Re-workings: The Yayati Story</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• V.S. Khandekar: <i>Yayati</i></li> <li>• Girish Karnad: <i>Yayati</i></li> </ul>	
<b>UNIT IV</b>	<b>Western Re-workings: The Hamlet Narrative</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Tom Stoppard: <i>Rosencrantz and Guildenstern are dead</i></li> </ul>	

	<ul style="list-style-type: none"> <li>Hamlet : The Film (BBC Production)</li> </ul>	
<b>UNIT V</b>	<b>Team Work for Adaptation across Genres: Students should perform theoretical and experimental assignment in team. They may use the layout of the adapted texts given below. They are free to choose <u>any literary text</u> for adaptation purpose.</b>	<b>15</b>
	Model Text for reference <ul style="list-style-type: none"> <li>Joe Smilth: Star-cross'd (A poetic adaptation of <i>Romeo and Juliet</i>)</li> <li>Thomas Mann's The Transposed Head (Novella) &amp; Girish Karnad's <i>Hayavadana</i> (Play) Two adaptations of the same story drawn from <i>Kathasaritsagar</i></li> </ul>	
<b>UNIT VI</b>	<b>Team Work for Adaptation &amp; Relocation across Regional/Global Cultures: Students should perform theoretical/experimental and practical assignment in team. They may take help of the given cinematic text to understand the altered context and performance layout of adaptation. They are free to choose <u>any literary text</u> for their experimental adaptation and relocation purpose.</b>	<b>15</b>
	Model Text for reference <ul style="list-style-type: none"> <li><i>Hamlet to Haider</i> (A cinematic Illustration)</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination consisting of two types of questions- 4 questions drawn from Unit I, II, III, & IV comprising the theoretical component <b>(40 Marks)</b> and 2 questions drawn from Unit V & VI comprising the practical component <b>(20 Marks)</b> of the syllabus	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b> <ul style="list-style-type: none"> <li>Sanders, Julie. <i>Adaptation and Appropriation</i>, New Critical Idiom Series, Routledge, 2007.</li> <li>Balazs, Bela. <i>Theory of the Film</i>. Trans. Edith Bone. New York: Ray, 1953.</li> <li>Bazin, Andre. "Adaptation, or the Cinema as Digest." <i>Film Adaptation</i>. Ed. James Naremare. New Brunswick: Rutgers U P. 2000.</li> <li>Beja, Morris. Ed. "Adaptation' from the Anthology". <i>Film and Literature</i>. New York: Longman, 1976.</li> <li>Bluestone, George. <i>Novel into Film</i>. Berkeley: U of California P. 1957.</li> <li>Eisenstein, Sergei. "Word and Image." <i>The Film Sense</i>. Trans. &amp; Ed. Jan Leyda. New York: Harcourt, 1942.</li> <li>Hutcheon, Linda. <i>A Theory of Adaptation</i>. London: Taylor &amp; Francis, 2006</li> <li>Kracauer, Siegfried. <i>Theory of Film</i>. New York: Oxford U P, 1965</li> <li>Stam, Robert. <i>Literature through Film: Realism, Magic and the Art of Adaptation</i>. Oxford:</li> </ul>		

Blackwell Publishing House, 2005.

**E-Resources:**

- <https://www.pdfdrive.com/a-theory-of-adaptation-e186542896.html>
- <https://www.pdfdrive.com/telling-and-re-telling-stories-studies-on-literary-adaptation-to-film-e158238557.html>
- <https://www.pdfdrive.com/adaptation-and-appropriation-the-new-critical-idiom-e159021332.html>
- <https://www.youtube.com/watch?v=TDf4sIZqP54>
- <https://www.youtube.com/watch?v=GWJ0fUQoe7s>
- <https://b-ok.asia/book/5498916/1f6b4a/?wrongHash>
- [http://ir.unishivaji.ac.in:8080/jspui/bitstream/123456789/2033/8/08\\_Chapter%203.pdf](http://ir.unishivaji.ac.in:8080/jspui/bitstream/123456789/2033/8/08_Chapter%203.pdf)
- <https://b-ok.asia/book/6106115/1af466/?wrongHash>
- <https://www.pdfdrive.com/the-palace-of-illusions-a-novel-e157066372.html>
- <https://www.pdfdrive.com/rosencrantz-and-guildenstern-are-dead-e194398709.html>
- <https://www.pdfdrive.com/yayati-a-classic-tale-of-lust-e196446328.html>

**Topics for Project Based Learning:**

- Understanding Intertextuality through Literary Adaptation
- Shakespeare's Classics in Adaptation
- Vishal Bhardwaj's Shakespeare Adaptation
- Adaptation of Charles Dickens' Novel
- Adaptation of Jane Austen's Works
- Study of Girish Karnad's Plays as Adaptation
- Revisiting Myths through Adaptation
- Developing a Short Story into Script
- Re-writing a Poem/Short Story/Literary Work into Contemporary Context
- Re-working a Literary Text Using Alternative Point of View

**COURSE CODE: ENG 542**

**COURSE TITLE: RESISTANCE LITERATURE**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/ week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 3
Tutorial: 1 hour/week		Tutorial: 1
		Total: 4

**Course Pre-requisites:** The students should have the basic knowledge about the relevance and purpose of writing and voicing.

**Course Objectives:** The course aims to

1. Develop an understanding of different kinds of resistance
2. Analyse the texts and theory of social, political, and cultural concerns
3. Impart about the different forms of writing
4. Convey an understanding of literature written across the world

**Course Outcomes:**

1. On completion of the course, students will be able to define and understand resistance concerning literature
2. The students will get a sense of political activism and the concept of social justice
3. The students will be able to critically theorise the domain of resistance writings

	<b>Course Content:</b>	<b>Required Hours</b>
<b>UNIT – I</b>	<b>Understanding Resistance</b>	10
	<ul style="list-style-type: none"> <li>• J.P. Sartre: “Freedom and Responsibility”</li> <li>• Karl Marx: Any 05-07 pages on Resistance in his writings</li> </ul>	
<b>UNIT – II</b>	<b>Living Resistance</b>	10
	<ul style="list-style-type: none"> <li>• Martin Luther King, Jr.: “I have a Dream” August 28<sup>th</sup>, 1963</li> </ul>	
<b>UNIT – III</b>	<b>Asserting Resistance</b>	10
	<ul style="list-style-type: none"> <li>• Bhagat Singh: “What is Revolution?”</li> <li>• Nelson Mandela: “I am Prepared to Die” April 20<sup>th</sup>, 1964</li> </ul>	
<b>UNIT – IV</b>	<b>Reflections in Literature</b>	10
	<ul style="list-style-type: none"> <li>• Toni Morrison: <i>Beloved</i> (1987)</li> </ul>	
<b>UNIT – V</b>	<b>Race and Resistance</b>	10
	<ul style="list-style-type: none"> <li>• Nadine Gordimer: <i>July’s People</i> (1981)</li> </ul>	
<b>UNIT- VI</b>	<b>Poetry and Resistance</b>	10
	<ul style="list-style-type: none"> <li>• Claude McKay: “If We Must Die”</li> <li>• Langston Hughes: “Dream Deferred”</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Nandy, Ashis. <i>The Illegitimacy of Nationalism</i>, Delhi, OUP (1994), 1996.</li> <li>• Burke, Edmund. <i>The French Revolution</i>.</li> <li>• Koestler, Arthur. <i>Darkness at Noon</i>.</li> <li>• Crossman, Richard. Ed. <i>The God That Failed</i>.</li> <li>• Chandra, Sudhir. <i>Enslaved Daughters: Colonialism, Law and Women’s Rights</i> OUP (1998) 2<sup>nd</sup> ed. 2008</li> <li>• Bhagat Singh. <i>Why I am an Atheist</i></li> <li>• Martin Luther King, Jr. <i>Stride Toward Freedom: The Montgomery Story</i></li> <li>• Angela Bull. <i>Free at Last: The Story of Martin Luther King, JR.</i></li> </ul>		
<b>e-Resources</b>		
<ul style="list-style-type: none"> <li>• <a href="http://libgen.rs/book/index.php?md5=CCEA33E6887BA50228924B5A02CB8762">http://libgen.rs/book/index.php?md5=CCEA33E6887BA50228924B5A02CB8762</a></li> <li>• <a href="http://libgen.rs/book/index.php?md5=FEF2D7BC6B9ACDF8038B0E6672387948">http://libgen.rs/book/index.php?md5=FEF2D7BC6B9ACDF8038B0E6672387948</a></li> <li>• <a href="http://libgen.rs/book/index.php?md5=CF5585A72819E082B5DBBEE8394C2A61">http://libgen.rs/book/index.php?md5=CF5585A72819E082B5DBBEE8394C2A61</a></li> <li>• <a href="http://libgen.rs/book/index.php?md5=ED14E7CD4EC33F2ABC4E2F8F6F9C66D6">http://libgen.rs/book/index.php?md5=ED14E7CD4EC33F2ABC4E2F8F6F9C66D6</a></li> <li>• <a href="http://libgen.rs/book/index.php?md5=FEFB4A5A78AF8BFEBB124932661CB939">http://libgen.rs/book/index.php?md5=FEFB4A5A78AF8BFEBB124932661CB939</a></li> <li>• <a href="http://libgen.rs/book/index.php?md5=612DA46E3D755D2C5638743264317D09">http://libgen.rs/book/index.php?md5=612DA46E3D755D2C5638743264317D09</a></li> <li>• <a href="http://libgen.rs/book/index.php?md5=B707F708CF023B9ED7F77994063953AC">http://libgen.rs/book/index.php?md5=B707F708CF023B9ED7F77994063953AC</a></li> <li>• <a href="http://libgen.rs/book/index.php?md5=0B61A5D7C31093F05703E258D0D10F90">http://libgen.rs/book/index.php?md5=0B61A5D7C31093F05703E258D0D10F90</a></li> <li>• <a href="http://libgen.rs/book/index.php?md5=49FE172E1B452D0C4631BBF793C76B9C">http://libgen.rs/book/index.php?md5=49FE172E1B452D0C4631BBF793C76B9C</a></li> </ul>		

Topics for Project Based Learning
<ul style="list-style-type: none"> <li>• Social Justice</li> <li>• Racism</li> <li>• Capitalism and Oppression</li> <li>• Revolution and Equality</li> <li>• Segregation of people</li> <li>• Politics of exclusion and marginalisation</li> <li>• Freedom and the question of mobility</li> </ul>

<b>COURSE CODE: ENG 544</b>		
<b>COURSE TITLE: Disability Studies</b>		
Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04
<b>Course Prerequisite:</b> Student should be a graduate and have the knowledge of basic concept and understanding of literary writings. Have some basic knowledge of disability studies in India and abroad.		
<b>Course Objectives:</b> This course aims to:		
<ol style="list-style-type: none"> <li>5. Give students an understanding to basic tenets of disability studies including alternatives to different models.</li> <li>6. Ensure that students become familiar with multiple intersecting and inter-disciplinary approaches in understanding disabilities.</li> <li>7. Give students a critical understanding about the representation of disabilities in a range of materials from the disability studies perspective</li> <li>8. Provide students with the opportunity to raise awareness and sensitize people to the idea of disability as diversity.</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>5. Learners will get acquainted with the marginalized sections of the society.</li> <li>6. Provide them skills to understand the need of inclusive environments to live and work.</li> <li>7. Equip them to undertake research and contribute in drafting inclusive policies to overcome inequality.</li> <li>8. Learners will understand the reading of life-narratives as social-activism to register resistance, demand reconciliation and as an act of healing.</li> </ol>		
	Course Content	Hours Required
<b>UNIT I</b>	<b>Understanding Disability</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Key Concepts: Disability, Impairment, Ableism,</li> </ul>	

	<p>Normalcy, Stigma etc.</p> <ul style="list-style-type: none"> <li>• Definitions of disability</li> <li>• Types of disabilities</li> </ul>	
	<ul style="list-style-type: none"> <li>• Models and Approaches <ul style="list-style-type: none"> <li>▪ Charity Model</li> <li>▪ Medical Model</li> <li>▪ Social Model</li> <li>▪ Psychological Model</li> </ul> </li> </ul>	
	<ul style="list-style-type: none"> <li>• Theorising Disability <ul style="list-style-type: none"> <li>▪ Crip theory</li> <li>▪ Critical disability studies</li> <li>▪ Feminist perspective on disability studies</li> </ul> </li> </ul>	
	<ul style="list-style-type: none"> <li>• Theory of Intersectionality Idea of Intersectionality and disability at the intersection of various other positions</li> </ul>	
	<ul style="list-style-type: none"> <li>• Disability in global North v. global South Differences in infrastructure, social barriers, behavioural attitudes, policy framing etc. between global North and South.</li> </ul>	
<b>UNIT II</b>	<b>Caste, Race and Disability</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Intersectionality of Caste and Disability: A shared Struggle</li> <li>• Intersectionality of Disability and Race: Experiences and Challenges</li> <li>• <i>The Pretty One</i> by Keah Brown/ <i>Toote Pankhon se Parwaz Tak</i> by Sumitra Mehrol</li> </ul>	
<b>UNIT III</b>	<b>Gender and Disability</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• ‘Disability is the New Gender’ by Nancy J. Hirschmann</li> <li>• Integrating Disability, Transforming Feminist theory by Rosemarie Garland Thompson</li> <li>• Compulsory Able- Bodiedness and Queer/Disabled Existence by Robert Mrcruer</li> <li>• <i>One Little Finger</i> by Malini Chib/ <i>Haben: The Deaf Blind Woman who conquered Harvard Law</i> by Haben Grima</li> <li>• <i>Trying to Grow</i> by Firdaus Kanga/ <i>Body, Remember: Memoir</i> by Kenny Fries</li> </ul>	
<b>UNIT IV</b>	<b>Life Narratives and Disability</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Disability, Life Narratives, and Representation by G. Thomas Couser</li> <li>• <i>The Other Senses: An Inspiring True Story of a Visually Impaired</i> by Priti Monga</li> <li>• <i>The Story of My Life</i> by Helen Keller</li> </ul>	

<b>UNIT V</b>	<b>Disability in Popular Culture</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• The Ghettoization of Disability: Paradoxes of visibility and invisibility in Cinema by Leonard J. Davis</li> <li>• <i>Margarita with a Straw</i> by Shonali Bose</li> </ul>	
<b>UNIT VI</b>	<b>Activism in Disability studies</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Disability Rights Movements</li> <li>• Legal Provisions (in Indian context)</li> <li>• Activism through self-Organizations</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>• Ghai, Anita. <i>Disabled Women: An Excluded Agenda of Indian Feminism</i>. South Asian Journal of Peacebuilding, 2019.</li> <li>• Thompson, Rosemarie Garland. Integrating Disability, Transforming Feminist Theory. NWSA Journal, Feminist Disability Studies (Autumn, 2002), pp. 1-32</li> <li>• Davis, Lennard J. ed. <i>The Disability Studies Reader</i>. Fourth Edition, Routledge Pub. 2013</li> <li>• Lukin, Josh. <i>Disability and Blackness</i>. ed. The Disability Studies Reader, Routledge, 2013.</li> <li>• Mrcruer, Robert. <i>Compulsory Able-Bodiedness and Queer/Disabled Existence</i>. ed. The Disability Studies Reader, Routledge, 2013.</li> <li>• Chib, Malini. <i>One Little Finger</i>. Sage, 2011.</li> <li>• Monga, Preeti. <i>The Other Senses</i>. Roli books, 2012.</li> <li>• Keller, Helen. <i>The Story of My Life</i>. Fingerprint Publishing, 2016.</li> <li>• Kanga, Firdaus. <i>Trying to Grow</i>. Penguin India, 2008.</li> <li>• Fries, Kenny. <i>Body, Remember: A Memoir</i>. University of Wisconsin Press, 2003.</li> <li>• Grima, Haben. <i>Haben: The Deaf Blind Woman who conquered Harvard Law</i>. Twelve pub. 2019</li> <li>• Brown, Keah. <i>The Pretty One</i>. 2019</li> <li>• Couser, Thomas G. <i>Disability, Life Narratives, and Representation</i>. Cambridge University Press, 2019.</li> <li>• Davis, Lennard J. <i>The Ghettoization of Disability: Paradoxes of Visibility and Invisibility in Cinema</i> From the book <i>Culture - Theory - Disability</i></li> <li>• Shakespeare, Tom. <i>Disability: The Basics</i>. Routledge, 2018</li> <li>• Oliver, Miachel. <i>Understanding Disability: From theory to Practice</i>. Macmillan Publishers Limited 1996</li> </ul>		

- The Rejected Body
- Wendell, Susan. *The Rejected Body: Feminist Philosophical Reflections on Disability*. Routledge, 1996
- Adlakha, Renu. *Disability Studies in India: Global Discourses, Local Realities*. Routledge, 2013
- Intersectionality: A FoundAtions And Frontiers Reader, First ed. Edited by Patrick R. Grzanka

**E-Resources:**

- [https://onlinecourses.nptel.ac.in/noc19\\_hs58/preview](https://onlinecourses.nptel.ac.in/noc19_hs58/preview)
- <https://tiss.edu/view/6/mumbai-campus/school-of-social-work/centre-for-disability-studies-and-action/about-7/>
- <https://dsq-sds.org/index.php/dsq/>
- <https://sagedisability.com/>
- <https://kmc.du.ac.in/linkedpage/1/118/74/All/All>
- <http://ignou.ac.in/ignou/aboutignou/icc/ncds/introduction>
- <https://rdsjournal.org/index.php/journal>
- <https://www.routledge.com/Interdisciplinary-Disability-Studies/book-series/ASHSER1401>

**Topics for Project Based Learning:**

- Equal opportunities and Inclusive environment to PWDs
- Corona Pandemic and Disability
- Inclusive Education
- Digital accessibility to persons with disabilities
- Portrayal of disabled characters in bollywood cinema
- Exploring discrimination in government policies and schemes
- Educational Campus and disability activism
- Art and Activism
- Role of Care-givers

**COURSE CODE: ENG 545**

**COURSE TITLE: TRIBAL LITERATURE**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 3 hours/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical: --
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of literary writings. Have some basic knowledge of caste system in India.

<b>Course Objectives:</b> This course aims to enable students to:		
<ol style="list-style-type: none"> <li>1. Critically engage and respond to the concept of tribal literature</li> <li>2. Explore the content, nature, structure and forms of literature available on tribal issues</li> <li>3. Understand and appreciate notable writers on tribal life and culture in India</li> <li>4. Conduct a comparative/parallel study of the contrasting lifestyle, society and culture of tribal communities in different parts of India and world</li> <li>5. Collect, preserve and disseminate tribal folklore, language and literature in furtherance of the benefit of the discipline as well as the communities</li> </ol>		
<b>Course Outcomes:</b> On completion of the course the students will be able to:		
<ol style="list-style-type: none"> <li>1. Demonstrate familiarity with Tribal literature in India, including its origins, diversity, and contemporary forms</li> <li>2. Analyse the values, politics, and concerns addressed in works of Tribal literature</li> <li>3. Identify the influence of the oral tradition on contemporary tribal writers</li> <li>4. Develop an informed understanding of the diverse forms of creative expression</li> <li>5. Recognize the cultural heritage of the tribal communities and initiate efforts towards preservation and promotion of these cultural identities</li> <li>6. Analyse relevant academic problems in the field of Tribal literature research</li> <li>7. Integrate knowledge and skills on tribal issues in order to design and carry out advanced assignments and projects in related areas</li> </ol>		
	<b>Course Content</b>	<b>Hours Required</b>
<b>UNIT I</b>	<b>Key Concepts</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Introduction to Tribal literature with reference to Tribal historiography</li> <li>• Critical approaches to Tribal literature: Nativism and tradition</li> <li>• Aspects of tribal community life</li> <li>• Environment, landscape and identity</li> </ul>	
<b>UNIT II</b>	<b>Myths and Legends</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Introduction to Tribal oral narrative tradition: creation myths and legends</li> <li>• Evolution and characteristics of Tribal oral literature</li> </ul> <p>Verrier Elwin: <i>Myths of the North East Frontier of India</i> OR Ruby Hembrom: <i>We Come from the Geese, Earth Rests on a Tortoise</i></p>	
<b>UNIT III</b>	<b>Contemporary voices of Resistance</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Jacinta Kerketta: “Stirring Embers into Flames”/ “The Mystery of the Forrest Bamboos”/ “O, City!”</li> <li>• Hansda Sowvendra Shekhar: “They Eat Meat”/ “November is the Month of Migrations”/ “The Adivasi will not Dance”</li> </ul>	

	<ul style="list-style-type: none"> <li>Dakxinkumar Bajrange: <i>Budhan: A Play by Denotified Chharas</i> (translated by Sonal Baxi)</li> </ul>	
<b>UNIT IV</b>	<b>Environmental activism in Tribal life writings</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Understanding issues related to tribal development, tribal livelihood, community health and effects of development projects on tribal communities and environment, struggles of tribal communities against encroachment of lands</li> <li>Life narratives of leading tribal women in environmental movements</li> </ul> <p>Jothibai Pariyedath: <i>Mayilamma: The Life of a Tribal Eco Warrior</i> OR Bhaskaran: <i>Mother Forest: The Unfinished Story of CK Janu</i></p>	
<b>UNIT V</b>	<b>Trans-Indigenous literature</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Understanding of lifestyles, experiences and Indigenous writings across borders from Native America, Canada, Australia and New Zealand.</li> </ul> <p>Selected readings from: Jeannette Armstrong: <i>Breath Tracks</i> OR N. Scott Momaday: <i>House Made of Dawn</i></p> <p>Judith Wright: <i>Bora Ring</i> OR Witi Ihimaera: <i>The Matriarch</i></p>	
<b>UNIT VI</b>	<b>Culture and Art forms</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Tribal art forms (Pardhan-Gond, Warli, Saora, Pithora), tattoo painting and body decoration</li> <li>Tribal performative festivals (Sarhul, Karama, Tusu, Madai), dance and music traditions</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		

- Devy, G. N. *Painted Words: An Anthology of Tribal Literature*. Penguin Books, 2002.
- Devy, G. N., Geoffrey K Davis, and K. K. Chakravarty, editors. *Voice and Memory: Indigenous Imagination and Expression*. Orient Blackswan, 2011.
- ---. *Indigeneity: Culture and Representation*. Orient Blackswan, 2012.
- Trivedi, Rajshree, and Rupalee Burke, editors. *Contemporary Adivasi Writings in India: Shifting Paradigms*. Notion Press, 2018.
- Srivastava, Vinay Kumar, editor. *India's Tribes: Unfolding Realities*. SAGE Publications, 2021.
- Guha, Ramchandra. "Verrier Elwin" *A History of Indian Literature in English*, edited by Arvind Kishore Mehrotra. Hurst & Company, 2003.
- ---. *Savaging the Civilized: Verrier Elwin, His Tribals, and India*. Random House Publishers, 1999.
- Gupta, Ramnika. *Adivasi Swar Aur Nai Satabdi*. Vani Prakashan, 2009.
- Khiangle, Lalitluangliana. *Mizo Songs and Folk Tales*. Sahitya Akademy, 2009.
- Sharma, D. *Writing from India's North-East: Recovering the Small Voices*. Aadi Publications, 2019.
- Timotheas Hembrom: *The Santal and the Biblical Creation Traditions: Anthropological and Theological Reflections*. Adivaani, 2013.
- Datta, Birendranath. *Traditional Performing Arts of North-East India*. Assam Academy for Cultural Relations, 1990.
- Agneya, Harish. *Gavari - Mewar's electrifying tribal dance-drama: An Illustrated Introduction*. Tuneer Films, 2014.
- Bhukya, Bhangya. "The Mapping of the Adivasi Social: Colonial Anthropology and Adivasis." *Economic and Political Weekly*, vol. 43, no. 39, 2008, pp. 103-109.
- Banerjee, Prathama. "Writing the Adivasi: Some historiographical notes." *The Indian Economic and Social History Review*, vol. 53, no. 1, Jan. 2016, pp. 131-153. *SAGE Journals*
- Noy, Itay. "The Politics of Dispossession and Compensation in the Eastern Indian Coal Belt." *Critique of Anthropology*, vol. 42, no. 1, Mar. 2022, pp. 56-77. *SAGE Journals*
- Rycroft, Daniel J. "Looking Beyond the Present: The Historical Dynamics of Adivasi (Indigenous and Tribal) Assertions in India." *Journal of Adivasi and Indigenous Studies*, vol. 1, no. 1, August 2014, pp. 1 – 17

#### E-Resources:

- <https://sahitya-akademi.gov.in/aboutus/cotlit.jsp>
- [https://indiantribalheritage.org/?page\\_id=7592](https://indiantribalheritage.org/?page_id=7592)
- [https://trci.tripura.gov.in/e-book\\_publications](https://trci.tripura.gov.in/e-book_publications)
- <https://www.trijharkhand.in/en/publications>
- <https://ailanet.org/tribal-library-resources/>
- <https://ruralindiaonline.org/en/library/rooms/adivasis/>
- <https://www.aate.org.au/aate-digital/indigenous-literature-resources/indigenous-literature-resources>

#### Topics for Project Based Learning:

- Tribal education in India: Issues and challenges
- Tribal writings in Indian higher education curricula
- Tribal libraries and traditional knowledge system(s)
- Development projects in tribal lands: Displacements and migrations
- COVID-19 impact on tribal populations
- Tribal autobiographical writings
- Tribal languages and storytelling traditions

- Tribal cuisine
- Digital spaces and tribal activism (Websites, Instagram, Facebook pages)
- Comparative study of transindigenous writings
- Tribal communities in Indian cinema
- Translation and digitization of tribal writings
- Development of tribal performing art forms
- Eco-movements in India (Narmada Bachao Andolan, Jungle Bachao Andolan, Chipko movement, Appiko movement, Bishnoi movement, Save Silent Valley movement)

**COURSE CODE: ENG 546**

**COURSE TITLE: Environmental Humanities**

Teaching Scheme	Examination Scheme	Credits Allotted
Theory: : 3 hours/week	Internal Assessment: 40 Marks EoSE: 60 Marks	Theory: 03
Tutorial: 1 hour/week		Tutorial:01
Practical: --		Practical:--
		Total: 04

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of culture, nature, and environment

**Course Objectives:** This course aims to:

6. Engage students with the issues of Environment, Climate Crisis, and Nature
7. Ensure that students learn to understand the impact of capital on culture and nature
8. Familiarize the students with the concepts of Anthropocene and Capitalocene
9. Impart the students a firm understanding of mass production and the impact of the same on Environment
10. Give students a critical understanding of hope amidst the Environmental Crisis

**Course Outcomes:** On completion of the course the students will be able to:

6. Define and read the Environment through different modes of engagement
7. Understand their own subjective position concerning the Environment
8. Identify the role of art and literature in saving the planet
9. Make lifestyle changes to address the needs of the Environment
10. Understand the ideology of abundance

	Course Content	Hours Required
<b>UNIT I</b>	<b>Understanding Nature</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>• Bruno Latour: <i>We have never been Modern</i> (1991) – Select Chapters</li> </ul>	
<b>UNIT II</b>	<b>Theorising Crisis</b>	<b>10</b>

	<ul style="list-style-type: none"> <li>Christof Mauch: “Slow Hope: Rethinking Ecologies of Crisis and Fear” (2019)</li> </ul>	
<b>UNIT III</b>	<b>Writings on Environment</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Amitav Ghosh: <i>The Great Derangement</i> (2016) – Select Chapters</li> <li>Imbolo Mbue: <i>How Beautiful We Were</i> (2021)</li> </ul>	
<b>UNIT IV</b>	<b>Graphic Fiction and Environment</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Orijit Sen: <i>River of Stories</i> (1994)</li> </ul>	
<b>UNIT V</b>	<b>Crisis of Culture</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Joe Sacco: <i>Paying the Land</i> (2020)</li> </ul>	
<b>UNIT VI</b>	<b>Cinema and Environment</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>2040 (2019) by Damon Gameau</li> <li><i>RiverBlue</i> (2017) by Mark Angelo</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent ( <b>20 Marks</b> )	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. ( <b>20 Marks</b> )	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus ( <b>60 Marks</b> )	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Discussions, Presentations, Role Play, Tutorials, Workshop		
<b>SUGGESTED READINGS:</b>		
<ul style="list-style-type: none"> <li>Adamson, Joni and Michael Davis, eds. <i>Humanities for the Environment: Integrating Knowledge, Forging New Constellations of Practice</i>. London: Routledge. 2016.</li> <li>Adamson, Joni, William A. Gleason, and David N. Pellow, eds. <i>Keywords for Environmental Studies</i>. New York and London: New York University Press. 2016.</li> <li>Chakrabarty, Dipesh. <i>The Crises of Civilization – Exploring planetary and Global Histories</i>. Delhi: Oxford University Press, 2018.</li> <li>Chang, Chia-ju, ed. <i>Chinese Environmental Humanities: Practices of Environing at the Margins</i>. Palgrave Macmillan, 2019.</li> <li>Clark, Timothy. <i>The Cambridge Introduction to Literature and the Environment</i>. Cambridge University Press. 2011.</li> <li>Garrard, Greg, ed. <i>The Oxford Handbook of Ecocriticism</i>. Oxford University Press. 2014.</li> <li>Heise, Ursula K., Jon Christensen, and Michelle Niemann, eds. <i>The Routledge Companion to the environmental humanities</i>. London: Routledge, 2017.</li> <li>Hourdequin, Marion. <i>Environmental Ethics: From Theory to Practice</i>. Bloomsbury, 2015.</li> <li>Morton, Timothy. <i>Being Ecological</i>. The MIT Press. 2019.</li> <li>----- . <i>The Ecological Thought</i>. Cambridge, Massachusetts, and London, England: Harvard University Press. 2010.</li> <li>Rust, Stephen, Salma Monani and Sean Cubitt, eds. <i>Ecomedia: Key Issues</i>. Routledge, 2016.</li> <li>Schneider-Mayerson, Matthew and Brent Ryan Bellamy. <i>An Ecotopia Lexicon</i>. Minneapolis, London: Minnesota University Press. 2019.</li> <li>Slovic, Scott. <i>Going Away to Think: Engagement, Retreatment, and Ecocritical Responsibility</i>. Reno &amp; Las Vegas: University of Nevada Press. 2008.</li> </ul>		
<b>E-Resources:</b>		

- [https://www.youtube.com/watch?v=DTe-dWzrpjk&t=12s&ab\\_channel=ELCUoH](https://www.youtube.com/watch?v=DTe-dWzrpjk&t=12s&ab_channel=ELCUoH)
- [https://www.youtube.com/watch?v=IWLi0tTplEk&t=5s&ab\\_channel=ELCUoH](https://www.youtube.com/watch?v=IWLi0tTplEk&t=5s&ab_channel=ELCUoH)
- [https://www.youtube.com/watch?v=rhtnxH73QJE&ab\\_channel=UCISchoolofHumanities](https://www.youtube.com/watch?v=rhtnxH73QJE&ab_channel=UCISchoolofHumanities)
- [https://www.youtube.com/watch?v=2KPSyVyiZR4&list=PLhnG0gQ6LHKf-5Apu5-K26mI8wPt3fJA6&ab\\_channel=NICHE-Venice](https://www.youtube.com/watch?v=2KPSyVyiZR4&list=PLhnG0gQ6LHKf-5Apu5-K26mI8wPt3fJA6&ab_channel=NICHE-Venice)
- [https://www.youtube.com/watch?v=atPfd6YRWuA&list=PLhnG0gQ6LHKf-5Apu5-K26mI8wPt3fJA6&index=7&ab\\_channel=NICHE-Venice](https://www.youtube.com/watch?v=atPfd6YRWuA&list=PLhnG0gQ6LHKf-5Apu5-K26mI8wPt3fJA6&index=7&ab_channel=NICHE-Venice)
- [https://www.youtube.com/watch?v=V2wf32kUUKY&list=PLhnG0gQ6LHKf-5Apu5-K26mI8wPt3fJA6&index=9&ab\\_channel=CoreyWrenn](https://www.youtube.com/watch?v=V2wf32kUUKY&list=PLhnG0gQ6LHKf-5Apu5-K26mI8wPt3fJA6&index=9&ab_channel=CoreyWrenn)
- [https://www.youtube.com/watch?v=JyVz1yFvinc&list=PLhnG0gQ6LHKf-5Apu5-K26mI8wPt3fJA6&index=18&ab\\_channel=NICHE-Venice](https://www.youtube.com/watch?v=JyVz1yFvinc&list=PLhnG0gQ6LHKf-5Apu5-K26mI8wPt3fJA6&index=18&ab_channel=NICHE-Venice)

**Topics for Project Based Learning:**

- Globalization and Environment
- Capitalism and Environment
- Mass Production and Environmental Crisis
- Crisis of Civilization
- Crisis of Knowledge
- Crisis of Culture
- Crisis of Ideology

**COURSE CODE: ENG 581**

**COURSE TITLE: ENHANCING SPOKEN ENGLISH SKILLS**

Teaching Scheme	Examination Scheme	Credits Allotted
Lecture: 1 hour/week	Internal Assessment: 40 Marks ESE: 60 Marks	Theory: 01
Tutorial:--		Tutorial:--
Practical: 2 hours/week		Practical:01
		Total: 02

**Course Prerequisite:** Student should be a graduate and have the knowledge of basic concept and understanding of literary writings.

**Course Objectives:** This course aims to:

1. To give students an understanding of formal speech
2. Ensuring that students know some features of phonology
3. Help students develop the professional skills and knowledge at the formal level of speaking
4. Providing students with low proficiency opportunities to develop their spoken skills
5. To assist high proficiency speakers to sharpen their spoken skills

**Course Outcomes:** On completion of the course the students will be able to:

1. Recall the different aspects of speaking at formal platforms
2. Analyze the intricacies of spoken English
3. Become better and independent speakers of English

4. Develop a professional outlook to speaking		
	Course Content	Hours Required
<b>UNIT I</b>	<b>English Speaking (Learning &amp; Acquisition)</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>English Language Acquisition</li> <li>Learning to Speak English</li> <li>Psychology behind Speech and Silence</li> </ul>	
<b>UNIT II</b>	<b>Problems in Speaking</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>Lack of confidence</li> <li>Lack of opportunities</li> <li>Lack of will</li> </ul>	
<b>UNIT III</b>	<b>Speaking Platforms</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Public Speaking</li> <li>Compering</li> <li>Interviews</li> </ul>	
<b>UNIT IV</b>	<b>Speaking (Fluency &amp; Accuracy)</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Identifying Speaking Errors</li> <li>Analysis of Speaking Errors</li> <li>Acceptability/ Non-acceptability of Errors</li> </ul>	
<b>UNIT V</b>	<b>Speaking (Vocabulary &amp; Structures)</b>	<b>5</b>
	<ul style="list-style-type: none"> <li>Structuring of Speech</li> <li>Jugglery of Words</li> </ul>	
<b>UNIT VI</b>	<b>Variation in Speaking Modes</b>	<b>10</b>
	<ul style="list-style-type: none"> <li>Speaking for Academic Purposes (Offline)</li> <li>Speaking for Academic Purposes (Online)</li> </ul>	
<b>Assessment Scheme</b>		
Internal Assessment	CIA 1: Written examination covering any one unit or equivalent <b>(20 Marks)</b>	
	CIA 2: Written Exam / Quiz /Assignment / Presentation / Viva-Voce etc. <b>(20 Marks)</b>	
End Semester Examination	ESE: Written Examination covering all units comprising entire syllabus <b>(60 Marks)</b>	
<b>Mode of Transmission</b>		
Lectures, Interactive Sessions, Tutorials, Discussions, Presentations, Workshop		
<b>SUGGESTED READINGS:</b>		
<b>Books/Articles:</b>		
<ul style="list-style-type: none"> <li>Bansal, R.K. and JB Harrison. <i>Spoken English</i>. Orient Longman.</li> <li>Carnegie, Dale. <i>The Quick and Easy Way to Effective Speaking</i>. Vermilion, 2018.</li> <li>Pushplata and Sanjay Kumar. <i>Communication Skills</i>. Oxford University Press.</li> <li>Singh, Vandana. <i>The Written Word</i>. Oxford University Press.</li> <li>Agnihotry, R.K., and Khanna, (Eds). <i>English Language Teaching in India</i>. Sage, New Delhi. 1995.</li> <li>Seely, John. <i>The Oxford Guide to Writing and Speaking</i>. New Delhi: Oxford University Press, 2003.</li> <li>Kahn, John Ellison (Ed.). <i>How to Write and Speak Better</i>. New York: Reader's Digest, 1993.</li> <li>R.R. Jordan, <i>English for Academic Purposes</i>, Cambridge University Press, 1997, 2010.</li> </ul>		

**E-Resources:**

- <https://www.pdfdrive.com/cambridge-english-phonetics-and-phonology-e4251196.html>
- <https://www.pdfdrive.com/an-introduction-to-english-grammar-longman-grammar-syntax-and-phonology-second-edition-e161098008.html>
- <https://www.pdfdrive.com/spoken-english-flourish-your-language-e1509842.html>
- [https://www.ijicc.net/images/Vol\\_14/Iss\\_10/141013\\_Abbas\\_2020\\_E\\_R.pdf](https://www.ijicc.net/images/Vol_14/Iss_10/141013_Abbas_2020_E_R.pdf)
- <https://www.youtube.com/watch?v=srn5jgr9TZo>

**Topics for Project Based Learning:**

- Varieties of English Language (British and American)
- Phonology of Indian English
- Indian Influence on the English Language
- English for Global Communication
- Group Sessions on English Speaking
- Pronunciation and Presentation of Phrases and Sentences