

**M.A. English (NEP) Third Semester 2024-2025****PAPER 1**

<b>Course Code</b>	<b>ENG9011T</b>
<b>Title</b>	<b>Literary Criticism</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Centric Compulsory (DCC)</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"><li>• To introduce postgraduate students to literary criticism through the canonical essays that set these critical trends in the field of English Studies.</li><li>• To encourage students for debates and discussions that contribute towards a better understanding of literature through the conceptual framework of literary criticism.</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• Students are equipped with knowledge of the political, economic, social, and intellectual background that enables them to study works of literature in a specific context.</li><li>• Acquaintance with the literary movements, age specific genres and the evolution and development of literary forms.</li></ul>

<b>Syllabus</b>	
<b>Unit-I</b>	‘Poetics’: Aristotle ( Butcher, S.H. Trans. <i>The Poetics of Aristotle.</i> ) (12 Hours)
<b>Unit-II</b>	‘Preface to Shakespeare’: Samuel Johnson (Units II-V are from Enright &Chickera, ed. <i>English Critical Texts.</i> ) (12 Hours)
<b>Unit-III</b>	‘Preface to Lyrical Ballads’: William Wordsworth (12 Hours)
<b>Unit-IV</b>	‘The Study of Poetry’: Matthew Arnold (12 Hours)
<b>Unit-V</b>	‘The Metaphysical Poets’: T. S. Eliot (12 Hours)
<b>Recommended Reading List</b>	<ul style="list-style-type: none"> <li>• Guerin, Wilfred L. <i>A Handbook of Critical Approaches to Literature.</i> OUP, 2005.</li> <li>• Lodge, David, ed. <i>Modern Criticism and Theory: A Reader.</i> Pearson, 2005.</li> <li>• Reeves, James. <i>The Critical Sense: Practical Criticism of Prose and Poetry.</i> Heinemann,1956.</li> <li>• Abrams, M.H. <i>The Mirror and the Lamp: Romantic theory and the Critical Tradition.</i> OUP, 1971.</li> <li>• Davis, Robert Con et.al. <i>Contemporary Literary Criticism: Literary and Cultural Studies.</i> Longman, 1989.</li> <li>• Leitch, Vincent B. <i>The Norton Anthology of Theory and Criticism.</i> W.W Norton, 2010.</li> <li>• Wimsatt, W. and C. Brooks. <i>Literary Criticism: A Short History.</i> OUP,1957.</li> </ul>

**M.A. English (NEP) Third Semester 2024-2025**

**PAPER 2**

<b>Course Code</b>	ENG9012T
<b>Title</b>	Research Methodology
<b>Qualification Level</b>	NHEQF Level 6.5
<b>Credit</b>	04
<b>Course Type</b>	Discipline Centric Compulsory (DCC)
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"><li>• To introduce the students to the field of research with its meaning and components</li><li>• To enable the students to write research proposals and articles using various literary theories</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• Understand the meaning and scope of research</li><li>• Write research proposals and articles using different theories</li></ul>
<b>Syllabus</b>	
<b>Unit-I</b>	Research: Meaning, Research Problem and Research Design (C.R. Kothari. <i>Research Methodology: Methods and Techniques</i> , 1-50)  Research Tools: how to use online resources (Delia da Sousa Correa and W.R. Owens, eds. <i>The Handbook to Literary Research</i> . Routledge, 2010. Pp 9-35)  <p style="text-align: right;">(12 Hours)</p>
<b>Unit-II</b>	Format and components of a Research paper and a dissertation in literary researches  (Research Proposal, abstract, Literature review, research questions, Primary and secondary sources, methods and analysis, conclusion etc: Samples can be seen on Shodhganga)  <p style="text-align: right;">(12 Hours)</p>

<b>Unit-III</b>	Orientation to literary theories and their application: Postcolonialism, New Historicism, Feminism, Marxist Criticism, Postmodernism, Structuralism, Ecocriticism, Psychoanalysis (12 Hours)
<b>Unit-IV</b>	Documentation and citation as per MLA Handbook 9 <sup>th</sup> edition (12 Hours)
<b>Unit-V</b>	What is plagiarism and how to avoid it (MLA Handbook 9th edition) Introduction to the emerging trends: Travel Literature, Film Studies, Memory studies, Trauma literature (General information from the web resources) (12 Hours)
<b>Recommended Reading List</b>	<p>Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. University of Chicago Press, 2016.</p> <p>Cook, Sarah Gibbard. <i>Writing the MLA Research Paper: A Handbook</i>. Harcourt Brace Jovanovich, 1984</p> <p>Creswell, John W. and J. David Creswell. <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i>. Sage Publishers, 1994.</p> <p>Creswell, John W. <i>Qualitative Inquiry and Research Design: Choosing Among Five Approaches</i>. Sage Publication, 1998.</p> <p>Delia da Sousa Correa and W.R. Owens, eds. <i>The Handbook to Literary Research</i>. Routledge, 2010.</p> <p>Giannachi, Gabriella and Nick Kaye. <i>Research Methods in the Humanities</i>. Routledge, 2012.</p> <p>Kothari C.R. <i>Research Methodology: Methods and Techniques</i>. New Age International Publishers, 2006.</p> <p>Kumar, Ranjit. <i>Research Methodology: A Step-by-Step Guide for Beginners</i>. Sage Publication, 1999.</p> <p><i>MLA Handbook</i> by The Modern Language Association of America, 2021.</p>

**M.A. English (NEP) Third Semester 2024-2025****PAPER 3 A**

<b>Course Code</b>	ENG9102T
<b>Title</b>	American Literature
<b>Qualification Level</b>	NHEQF Level 6.5
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	Discipline Specific Elective (DSE)
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	None
<b>Objectives of the course</b>	<ul style="list-style-type: none"><li>• To acquaint students with American Literature, culture, society, and history</li><li>• To introduce students to major American writers, and the distinctive traits of their works</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• A thorough understanding of major texts of the American Literature</li><li>• An understanding of the link between literary-cultural and the socio-historical aspects of a nation/society</li></ul>
<b>Syllabus</b>	
<b>Unit-I</b>	Ralph Waldo Emerson: ‘The Transcendentalist’  <i>(12 Hours)</i>
<b>Unit-II</b>	Emily Dickinson : ‘Success is Counted Sweetest’ Robert Frost : ‘Mending Wall’ Walt Whitman : ‘When Lilacs Last in the Dooryard Bloomed’  <i>(12 Hours)</i>

<b>Unit-III</b>	Herman Melville : <i>Moby Dick</i>  (12 Hours)
<b>Unit-IV</b>	Hemingway : 'The Snows of Kilimanjaro' Edgar Allan Poe : 'The Fall of the House of Usher' (12 Hours)
<b>Unit-V</b>	Arthur Miller : <i>Death of a Salesman</i>  (12 Hours)
<b>Recommended Reading List</b>	<ul style="list-style-type: none"> <li>• Bradley, Beaty, Long, eds. <i>The American Tradition in Literature</i>. Revised Vols 1-2. W. W. Norton and Company Inc. 1962.</li> <li>• Douglas, Ann. <i>The Feminization of American Culture</i>. Noon Day Press, 1977.</li> <li>• Fiedler, Leslie. <i>Love and Death in the American Novel</i>. Dalkey Archive Press, 1966.</li> <li>• Sundquist, Eric. <i>To Wake the Nations</i>. Harvard UP, 1993.</li> <li>• Tompkins, Jane. <i>Sensational Designs: The Cultural Work of American Fiction. (1790-1860)</i> OUP, 1986.</li> </ul>

**M.A. English (NEP) Third Semester 2024-2025**

**PAPER 3 B**

<b>Course Code</b>	ENG9103T
<b>Title</b>	Indian Literary Theory
<b>Qualification Level</b>	NHEQF Level 6.5
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	Discipline Specific Elective
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	None
<b>Objectives of the course</b>	<ul style="list-style-type: none"><li>• To introduce major concepts of Indian Aesthetics and literary criticism</li><li>• To familiarise with the tools of theory that can enhance one's understanding of literature</li><li>• To underline the need to understand Indian Literary Theory, ancient as well as modern</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• Acquiring a knowledge of Indian Aesthetics, and the relevance of Indian Literary Criticism and Theory</li><li>• An ability to comprehend literary texts from the perspective opened by the tools of Indian Literary Theory.</li></ul>

<b>Syllabus</b>	
<b>Unit-I</b>	M. Hiriyanna: 'The Main Aspects of Indian Aesthetics' <span style="float: right;">(12 Hours)</span>
<b>Unit-II</b>	Mohan Thampi: 'Rasa as Aesthetic Experience' <span style="float: right;">(12 Hours)</span>
<b>Unit-III</b>	Kunjunni Raja: 'Theory of Dhvani' <span style="float: right;">(12 Hours)</span>
<b>Unit-IV</b>	Raghavan: 'Auchitya in Sanskrit Poetics' <span style="float: right;">(12 Hours)</span>
<b>Unit-V</b>	Rabindranath Tagore: 'Sakuntala; Its Inner Meanings' (Texts for Unit I to V are from Seturaman, V.S. <i>Indian Aesthetics: An Introduction</i> . Trinity, 2017.) <span style="float: right;">(12 Hours)</span>
<b>Recommended Reading List</b>	<ul style="list-style-type: none"> <li>• Chandran, Mini and V. S. Sreenath. <i>An Introduction to Indian Aesthetics: History, Theory, and Theoreticians</i>. Bloomsbury, 2021.</li> <li>• Devy, G. N. <i>Indian Literary Criticism</i>. Orient Blackswan, 2002.</li> <li>• Kane, P. V. <i>History of Sanskrit Poetics</i>. M &amp; B Publisher Pvt. Ltd., 1971.</li> </ul>



**M.A. English (NEP) Third Semester 2024-2025**

**PAPER 4 A**

<b>Course Code</b>	ENG9104T
<b>Title</b>	<b>World Literature</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Specific Elective (DSE)</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"><li>• To introduce the students to basic concepts of World Literature</li><li>• To familiarize them with a selection of classical and modern literary works from different parts of the world.</li><li>• To acquaint the students with the respective socio-historical context of the writings.</li><li>• To broaden the students' understanding of different cultural patterns.</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• Awareness of the universal human concerns and values that form the basis of literary works.</li><li>• Familiarity with key concepts in World Literature, such as intertextuality, hypertext, discourse, interpretation, and style of narration.</li><li>• Focus on the theme of encounter, both textual and cultural.</li></ul>

<b>Syllabus</b>	
<b>Unit-I</b>	<p>Goethe, Johann Wolfgang von. "Conversations with Eckermann on Weltliteratur (1827)." <i>World Literature in Theory</i>, edited by David Damrosch, translated by John Oxenford, John Wiley and Sons Ltd. 2014.</p> <p>David, Jerome. "The Four Genealogies of World Literature." <i>Approaches to World Literature</i>, edited by Joachim Kupper, translated by Mary Claypool, Akademie Verlag, 2013.</p> <p style="text-align: right;">(12 Hours)</p>
<b>Unit-II</b>	<p>Chekov, Anton. <i>The Cherry Orchard</i>. Plays by Anton Tchekoff. 2d Series, translated by Julius West, Scribner's, 1917.</p> <p style="text-align: right;">(12 Hours)</p>
<b>Unit-III</b>	<p>Pablo Neruda : 'I Explain a Few Things'</p> <p>Rumi : 'The Guest House'</p> <p>Bulleh Shah : 'Stay Silent to Survive'</p> <p style="text-align: right;">(12 Hours)</p>
<b>Unit-IV</b>	<p>Amy Tan : <i>The Joy Luck Club</i> (1989) (12 Hours)</p>
<b>Unit-V</b>	<p>The following stories from Popular Short Stories. ed. Board of Editors. Oxford UP, 2016.</p> <p>VM Basheer : "The World-Renowned Nose"</p> <p>Leo Tolstoy : "How much Land does a Man Need?"</p> <p>Katherine Mansfield : "A Cup of Tea"</p> <p>Rabindranath Tagore : "Living or Dead"</p> <p style="text-align: right;">(12 Hours)</p>
<b>Recommended Reading List</b>	<ul style="list-style-type: none"> <li>• Damrosch, David. <i>What is World Literature?</i>. Princeton UP, 2003.</li> <li>• D'haen, Theo, et al. <i>The Routledge Companion to World Literature</i>. Routledge, 2013.</li> <li>• Lawall, Sarah. <i>Reading World Literature: Theory, History, Practice</i>. University of TP, 1994.</li> <li>• Pizer, John. <i>The Idea of World Literature: History and Pedagogical Practice</i>. Louisiana State UP, 2006.</li> <li>• Puchner, Martin. <i>The Norton Anthology of World Literature</i>. WW Norton and Company, 2019.</li> </ul>

**M.A. English (NEP) Third Semester 2024-2025**

**PAPER 4 B**

<b>Course Code</b>	<b>ENG9105T</b>
<b>Title</b>	<b>Indian Literature in Translation</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Specific Elective (DSE)</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"><li>• To introduce the students to the unique traits of Indian Literature</li><li>• To acquaint with the diversity and plurality of language and literature in India</li><li>• To introduce to the major works originally written in the native/regional languages of India</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• Discovery of the beauty and relevance of literary masterpieces in different languages</li><li>• An understanding of the underlying literary features, and ethical issues.</li><li>• An interest to study and practice translation of literary works of one's choice</li></ul>

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<b>Syllabus</b>	
<b>Unit-I</b>	U. R. Ananthamurthy : <i>Samskara</i> (translated from Kannad by A.K. Ramanujan. Oxford 2nd ed., 2020) <span style="float: right;">(12 Hours)</span>
<b>Unit-II</b>	Romila Thapar: <i>Sakuntala- Texts, Readings, Histories</i> (Columbia UP, 2011) <span style="float: right;">(12 Hours)</span>
<b>Unit-III</b>	Rabindranath Tagore (trans.): <i>One Hundred Poems of Kabir</i> (Poems 1-12 only). (Macmillan, 1995) Basavanna's poems 52, 70, and 84 (from A K Ramanujan (trans.) <i>Speaking of Siva</i> . Penguin Books, 1973)  Mahadeviakka's poems 87, 68 and 273 (from A K Ramanujan (trans.) <i>Speaking of Siva</i> . Penguin Books, 1973)  Anamika : 'Dalai Lama', 'Woman', 'Knowing', 'Translation' (Anamika - India - Poetry International) <span style="float: right;">(12 Hours)</span>
<b>Unit-IV</b>	Munshi Premchand : 'The Shroud' Mohan Rakesh : 'Malabe Ka Malik' Mahashweta Devi : 'Draupadi', and 'Shishu' <span style="float: right;">(12 Hours)</span>
<b>Unit-V</b>	Bhisham Sahni: <i>Madhavi</i> (Hindi play translated in English by Alok Bhalla. Seagull Books, 2012) <span style="float: right;">(12 Hours)</span>
<b>Recommended Reading List</b>	<ul style="list-style-type: none"> <li>• Narsimhan, Raji. <i>Translation as a Touchstone</i>. New Delhi: Sage Publications, 2013.</li> <li>• Niranjana, Tejaswani. <i>Citing Translation: History, Post colonialism and the Colonial Context</i>. Berkley: Univ. Of California Press, 1992.</li> <li>• Rehman, Anisur, ed. <i>Translation: Poetics and Practice</i>. Delhi: Creative Books, 2002.</li> </ul> <p>Weissbort, Daniel and Girdhar Rathi, ed. <i>Survival: An Experience and an Experiment in Translating Modern Hindi Poetry</i>. New Delhi: Sahitya Akademi, 1994.</p>

**M.A. English (NEP) Third Semester 2024-2025**

**PAPER 5 A**

<b>Course Code</b>	<b>ENG9106T</b>
<b>Title</b>	<b>War Literature</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Specific Elective (DSE)</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the Course</b>	<ul style="list-style-type: none"><li>• To analyse how literature captures the multifaceted experiences of individuals, communities, and societies during times of war</li><li>• To critically reflect on ethical dilemmas, moral ambiguities, and the human cost of war depicted in literature</li><li>• To understand the potential of war literature to promote empathy, understanding, and reconciliation</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• Students will develop an understanding of the various aspects of war, including the experiences and the impact on society and culture.</li><li>• The course will sensitise the students on the aftermath of mass destruction.</li></ul>

<b>Syllabus</b>	
<b>Unit-I</b>	Pierre Boulle: <i>The Bridge over the River Kwai</i> <i>(12 Hours)</i>
<b>Unit-II</b>	‘The Killing of Abhimanyu’ from <i>The Mahabharata</i> . Smith, John D, Translator. <i>The Mahabharata</i> . By Vyasa. Penguin, 2009. <i>(12 Hours)</i>
<b>Unit-III</b>	Tennyson: ‘The Charge of the Light Brigade’ Rupert Brooke: ‘The Soldier’ Wilfred Owen: ‘Anthem for Doomed Youth’ W. B. Yeats: ‘An Irish Airman Foresees His Death’ <i>(12 Hours)</i>
<b>Unit-IV</b>	Lieutenant Commander Niteen Anandrao Yadav: ‘Everything was Against us. Everything.’ Captain Varun Singh: ‘We Follow That Man. He Has Seen Death’ (From Aroor, Shiv and Rahul Singh, editors. <i>India’s Most Fearless: True Stories of Military Heroes</i> . Penguin, 2022.) <i>(12 Hours)</i>
<b>Unit-V</b>	<i>The Pianist</i> . Directed by Roman Polanski, R. P. Productions, 2002. (Netflix) <i>(12 Hours)</i>

**Recommended Reading**

**List**

Craig, David and Michael Egan. *Extreme Situations: Literature and Crisis from the Great War to the Atom Bomb*. Macmillan, 1979.

Fussell, Paul. *Wartime: Understanding and Behaviour in the Second World War*. Oxford University Press, 1990.

Lewis, Jon E. *The Mammoth Book of War Correspondents*. Robinson, 2011. Norton, 1994.

Malone, Celia. *The Peculiar Sanity of War: Hysteria in the Literature of World War I*. Texas Tech University Press, 2002.

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

**M.A. ENGLISH (NEP) THIRD SEMESTER 2024-25**

**PAPER 5B**

Code of the Course	ENG9107T
Title of the course	DALIT LITERATURE
Qualification Level of the Course	NHEQF 6.5
Credit of the course	4
Type of the course	Discipline Specific Elective
Delivery type of the Course	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
prerequisites	<b>Graduation Level</b>
Co-requisite	None
Objectives of the Course	To introduce the students to Dalit aesthetics. To Develop an understanding of the experiential Dalit narratives. To familiarize them with the nuanced gendered experiences of Dalit women.
Learning Outcomes	<ul style="list-style-type: none"><li>• Acquisition of knowledge about Dalit experiences and Dalit Aesthetics.</li><li>• Understanding the theoretical and experiential underpinnings of Dalit Writings.</li></ul>
<b>Syllabus</b>	



Unit-I	<p>K. Satyanarayana &amp; Susie Tharu: 'Dalit Writing: An Introduction'(from Satyanarayana K. and Susie Tharu, editors. <i>The Exercise of Freedom: An Introduction to Dalit Writing</i>. Navayana Publishing Pvt Limited, 2013.)</p> <p style="text-align: right;">(12 Hours)</p>
Unit-II	<p>Om Prakash Valmiki: <i>Joothan</i>(Excerpt from <i>The Exercise of Freedom: An Introduction to Dalit Writing</i>.)</p> <p>Bama: <i>Sangati: Events</i></p> <p style="text-align: right;">(12 Hours)</p>
Unit-III	<p>Sukirtharani: 'Pariah God'</p> <p>Challapalli&amp; Swaroopa Rani: 'Water'</p> <p>(from <i>The Exercise of Freedom: An Introduction to Dalit Writing</i>.)</p> <p>L. S. Rokade: 'To be or Not to be Born'</p> <p>Yashwant Manohar: 'An Ultimatum'</p> <p>(from Dangle,Arjun. <i>Poisoned Bread</i>.Orient Longman, 2009.)</p> <p style="text-align: right;">(12 Hours)</p>
Unit-IV	<p>Datta Bhagat: <i>Whirlpool</i></p> <p style="text-align: right;">(12 Hours)</p>
Unit-V	<p>Anna Bhau Sathe: 'Gold from the Grave'(from <i>Poisoned Bread</i>)</p> <p>Waman Hoval: 'The Storeyed House'(from <i>Poisoned Bread</i>)</p> <p>Ajay Navaria: 'New Custom'(from <i>The Exercise of Freedom: An Introduction to Dalit Writing</i>.)</p>

	<i>(12 Hours)</i>
Recommended Reading List	<p>BBhongle, R. J. <i>Perspectives on Ambedkarism</i>. People's Publication, 2004.</p> <ul style="list-style-type: none"> <li>· Kumar, R. <i>Dalit Personal Narratives</i>. Orient Blackswan, 2011.</li> <li>· Limbale, Sharan Kumar. <i>Towards an Aesthetics of Dalit Literature</i>. Orient Longman, 2004.</li> <li>· S, Rege. <i>Writing Caste / Writing Gender: Reading Dalit Women's Testimonials</i>. Zubaan Pub., 2006.</li> <li>· Thorat, S. <i>Dalits in India: Search for a Common Destiny</i>. Sage Publication, 2009.</li> </ul> <p style="text-align: right;"><i>(12 Hours)</i></p>

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**M.A. English (NEP) Third Semester 2024-2025****PAPER 6A**

<b>Course Code</b>	<b>ENG9108T</b>
<b>Title</b>	<b>Content Writing</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Generic Elective Course</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"><li>• To introduce Content Writing</li><li>• To provide a basic training of Computer and Internet skills with reference to Content Writing</li><li>• To train in Content Writing</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• Acquaintance with Content Writing.</li><li>• Acquiring Computer and Graphic Skills with reference to Content Writing.</li><li>• Acquiring skills in Content Writing.</li></ul>

**Syllabus**

<b>Unit-I</b>	<b>Introduction to Content Writing</b> (12 Hours)
<b>Unit-II</b>	<b>Language Skills for Content Writing</b> (12 Hours)
<b>Unit-III</b>	<b>Necessary Research Skills for Content Writing</b> <b>Chapter : 8 ( Page 56-77)</b> Goupta, Kounal . The Only Content Writing Handbook. . Henry Harvin (12 Hours)
<b>Unit-IV</b>	<b>Basic Graphic and Internet Skills for Content Writing</b> <b>Chapter : 9 &amp; 10 ( Page 78-93)</b> Goupta, Kounal . The Only Content Writing Handbook. . Henry Harvin (12 Hours)
<b>Unit-V</b>	<b>Digital Content : Article, Blogging , Web Pages</b> (12 Hours)
<b>Recommended Reading List</b>	<ul style="list-style-type: none"> <li>• Goupta, Kounal .<i>The Only Content Writing Handbook</i>. Henry Harvin, 2022.</li> <li>• Govindani, Sujeet .<i>All About Content Writing : The Digital Era</i>. Notion Press, 2021.</li> <li>• Handley, Ann .<i>Everybody Writes: Your New and Improved Go-To Guide to Creating Ridiculously Good Content</i>. Wiley, 2022.</li> <li>• Penn, Jonna . <i>The Successful Author Mindset: A Handbook for Surviving the Writer's Journey</i> . Curl Up Press, 2017.</li> <li>• Raha, Aritri .<i>Mastering Content Writing</i>. Writer's Pocket, 2023.</li> <li>• Scaravelli, Kim. <i>Making Words Work</i>.tellwell, 2022.</li> <li>• Sharma , Devanshi. <i>The Power of Content Writing</i>. Mithaas, 2024.</li> </ul>

<b>PAPER 6B</b>	
<b>Course Code</b>	<b>ENG9109P</b>
<b>Title</b>	<b>Soft Skills</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Generic Elective Course</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials and 60 Hours of Practical work = Total 120 Hours</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"> <li>• To introduce the theory of communication.</li> <li>• To train students in Presentation Skills.</li> <li>• To prepare students for Group Discussion and Personal Interview.</li> </ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>• Acquaintance with the concept of Communication Skills.</li> <li>• Acquiring training in preparation for Group Discussion.</li> <li>• Acquiring training in preparation for Personal Interview.</li> </ul>
<b>Syllabus</b>	

<p align="center"><b>Unit-I</b></p>	<p><b>Understanding Communication Skills (Theory):</b>          What is communication, types of communication,          Media of communication, channels of communication,          Barriers to effective communication,          Role of communication skills in society  <span style="float: right;">(20 Hours)</span></p>
<p align="center"><b>Unit-II</b></p>	<p>Oral Presentation Skills(Theory &amp; Practical):          How to effectively organize thoughts          Research and data collection          Use of logic and sequence, central idea          Diction, Tone, and Body language          Time management, adaptation skills if changes occur  <span style="float: right;">(25 Hours)</span></p>
<p align="center"><b>Unit-III</b></p>	<p>PPT Presentation Skills(Theory &amp; Practical):          How to effectively organize thoughts          Research and data collection          Use of logic and sequence, central idea          Diction, Tone, and Body language          Time management, adaptation skills if changes occur  <span style="float: right;">(25 Hours)</span></p>
<p align="center"><b>Unit-IV</b></p>	<p>Group Discussion(Theory &amp; Practical):          Purpose of Group Discussion; Types of Group Discussion;          Brainstorming and preparation; Time Management, participation          and moderation.  <span style="float: right;">(25 Hours)</span></p>
<p align="center"><b>Unit - V</b></p>	<p>Personal Interview(Theory &amp; Practical):          Preparation, knowledge of job profile; Emotional attitudes,          commitment, positive approach; Body language; Expectations          and negotiations  <span style="float: right;">(25 Hours)</span></p>
<p align="center"><b>Recommended Reading List</b></p>	<ul style="list-style-type: none"> <li>• Bhatia, H.S. and P.S. Bhatia. <i>Spoken and Communicative English</i>. Ramesh Publishing, 2021.</li> <li>• Desarda, Sheetal. <i>Master the Group Discussion &amp; Personal Interview</i>. Notion Press, 2015.</li> </ul>

	<ul style="list-style-type: none"> <li>• Mathur, D. <i>Mastering Interviews And Group Discussions</i>. CBS, 2018. Mittens et al. <i>Attitude of English Uses</i>. OUP, 1970.</li> <li>• Sharma, R.C. and Krishna Mohan. <i>Business Correspondence &amp; Report Writing</i>. McGraw Hill, 2017.</li> <li>• Shreedharan, Josh. <i>The Four Skills for Communication</i>. Cambridge UP, 2014.</li> <li>• Suresh Kumar, E. and P. Sreehari. <i>Communicative English</i>. Orient Blackswan, 2007.</li> </ul>
<p><b>Assessment/Examination Pattern-</b></p>	<ol style="list-style-type: none"> <li>1. <b>For Internal Assessment of 20 Marks, one Written Assignment of ten marks on the topics of Unit one will be submitted, and one Oral/PPT presentation of ten marks will be made by each student.</b></li> <li>2. <b>End of Semester Exam will be of 80 Marks, and will be held by the University department(for the students of Univ. dept) and by the College Administration (for the students of affiliated colleges).</b></li> <li>3. <b>The External Examiner will hold (1) Written Exam of 40 Marks (2 hours)-the question paper will have five descriptive questions, of 8 Marks each, one from each unit with internal choice for each question. (2) Practical Viva-Voce Exam will be of 40 Marks. It will have one session of Group Discussion, for 20 Marks; and another session of Personal Interview, for 20 Marks. There will be an internal examiner, appointed by the Head of the Department/College, to assist the external examiner.</b></li> </ol>

	<p>4. <b>The marksheets having the internal assessment marks and EoS exam marks will be sent to the COE, MLSU, Udaipur.</b></p>
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**FOURTH SEMESTER**

**M.A. English (NEP) Fourth Semester 2023-2024**

**PAPER 1**



<b>Course Code</b>	<b>ENG9013T</b>
<b>Title</b>	<b>Literary Theory</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Centric Compulsory</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ol style="list-style-type: none"> <li>1. To provide students exposure to all the significant theoretical landmarks</li> <li>2. To encourage students to apply theory in explicating the narrative, often deconstructing a text</li> </ol>
<b>Learning Outcomes</b>	<ol style="list-style-type: none"> <li>1. An in-depth understanding of major theoretical perspectives that is essential for undertaking research in the field of literature</li> <li>2. Understanding, analysing, critiquing literary works through the insights provided by the framework of</li> </ol>

	theory
<b>Syllabus</b>	
<b>Unit-I</b>	Roland Barthe: ‘The Death of the Author’  (12 Hours)
<b>Unit-II</b>	Jacques Derrida: ‘Structure, Sign and Play in the Discourse of Human Sciences’ (12 Hours)
<b>Unit-III</b>	Lionel Trilling: ‘Freud and Literature’ (12 Hours)
<b>Unit-IV</b>	Amartya Sen: <i>Identity &amp; Violence: Illusion of Destiny</i> (Chapter 1) (12 Hours)
<b>Unit-V</b>	Jean Baudrillard: ‘Simulacra and Simulation’  (12 Hours)
<b>Recommended Reading List</b>	<ul style="list-style-type: none"> <li>• Barry, Peter. <i>Beginning Theory</i>. Manchester: Manchester University Press, 1995.</li> <li>• Connor, Steven. <i>Postmodernism</i>. Cambridge Companion Series, 2004.</li> <li>• Day, Gary. <i>Literary Criticism: A New History</i>. Orient Blackswan, 2010.</li> <li>• Enright, D.J. and Chickera, Ernst de, ed. <i>English Critical Texts</i>. OUP, 1962.</li> <li>• Habib, M. A. R. <i>Modern Literary Criticism and Theory</i>. Blackwell, 2008.</li> <li>• Leitch, Vincent B. <i>The Norton Anthology of Theory and Criticism</i>. Norton &amp; Co., 2010.</li> </ul>

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|  | <ul style="list-style-type: none"><li>• Lodge, David and Nigel Wood ed. <i>Modern Criticism and Theory: A Reader</i>. Pearson, 1988.</li><li>• Lodge, David. <i>20th Century Literary Criticism</i>. Longman, 1972.</li><li>• Norris, Christopher. <i>Deconstruction: Theory and Practice</i>. Routledge, 1982.</li><li>• Rivkin, Julie and Michael Ryan. <i>Literary Theory: An Anthology</i>. Blackwell, 1998.</li><li>• Ryan, Michael. <i>Literary Theory: A Practical Introduction</i>. Blackwell, 1999.</li><li>• Walder, Dennis. <i>Literature in the Modern World</i>. OUP, 1990.</li></ul> |
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**M.A. English (NEP) Fourth Semester 2024-2025**

**PAPER 2 A**

<b>Course Code</b>	<b>ENG9110T</b>
<b>Title</b>	<b>Gender Studies</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Specific Elective</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"> <li>• <b>To explore how gender is represented, constructed, and challenged in literary texts</b></li> <li>• <b>To examine how literature reflects and critiques societal norms, expectations, and stereotypes related to gender</b></li> <li>• <b>To study the evolution of gender roles, identities, and representations in literature over time and across different literary traditions</b></li> </ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>• <b>Students will acquire analytical and critical skills in order to read literature from a gendered</b></li> </ul>

	<p>perspective.</p> <ul style="list-style-type: none"> <li>• They will develop an understanding of the issues of identity, representation and intersectionality.</li> </ul>
<b>Syllabus</b>	
<b>Unit-I</b>	<p>Simone de Beauvoir: ‘Myths’- Book I, Part III (From <i>The Second Sex</i>. Vintage Classics, 2015.)</p> <p>(12 Hours)</p>
<b>Unit-II</b>	<p>Virginia Woolf: <i>Orlando</i> (12 Hours)</p>
<b>Unit-III</b>	<p>Imtiaz Dharkar: ‘Purdah I’</p> <p>Sylvia Plath: ‘Lady Lazarus’, ‘Daddy’ (12 Hours)</p>
<b>Unit-IV</b>	<p>Mahesh Dattani: <i>Dance Like A Man</i> (12 Hours)</p>
<b>Unit-V</b>	<p>Amrita Pritam: ‘The Weed’ (12 Hours)</p> <p>Charlotte Perkins Gilman: ‘The Yellow Wallpaper’</p>
<b>Recommended Reading List</b>	<p>Bhasin, K. <i>Understanding Gender</i>. Kali for Women, 2002.</p> <p>Geetha, V. <i>Gender</i>. Bhatkal &amp; Sen, 2006.</p> <p>Glover, D. and C. Kaplan. <i>Genders</i>. Routledge, 2009.</p>

	<p><b>Gunew, Sneja. <i>A Reader in Feminist Knowledge</i>. Routledge, 1991.</b></p> <p><b>John. M. E, editor. <i>Women's Studies in India: A Reader</i>. Penguin India, 2008.</b></p> <p><b>Lerner, Gerda. <i>Creation of Patriarchy</i>. Oxford University Press, 1985.</b></p> <p><b>Mohanty, M, editor. <i>Class, Caste, Gender</i>. Sage Publications, 2004.</b></p> <p><b>Walby, Sylvia. <i>Patriarchy at Work</i>. University of Minnesota Press, 1986.</b></p>
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<b>M.A. English (NEP)</b>	
<b>Fourth Semester 2024-25</b>	
<b>Paper 2B</b>	
<b>Code of the Course</b>	<b>ENG9111T</b>

<b>Title of the Course</b>	<b>Literature and Films</b>
<b>Qualification Level of the Course</b>	<b>NHEQF Level 6.5</b>
<b>Credit of the course</b>	<b>4</b>
<b>Type of the course</b>	<b>Discipline Specific Elective (DSE)</b>
<b>Delivery type of the course</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"> <li>• <b>To introduce the students to Film Studies and the interface between literature and film.</b></li> <li>• <b>To familiarize the students with the concept of adaptation and its theories.</b></li> <li>• <b>To inculcate an interest in popular culture and its roots in literature.</b></li> </ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>• <b>The students will develop an interest in films and the process of adaptation from texts to films.</b></li> <li>• <b>Ability to analyze and critique Indian cinema vis-à-vis Indian society.</b></li> </ul>

<b>Syllabus</b>	
<b>Unit-I</b>	<p><b>‘The Language of Film: Signs and Syntax’, Chapter III from James Monaco’s <i>How to Read a Film: The World of Movies, Media, Multimedia: Language, History, Theory</i> (12 Hours)</b></p>
<b>Unit-II</b>	<p><b>‘Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?’, Chapter I from Linda Hutcheon’s <i>On the Art of Adaptation</i> (12 Hours)</b></p>
<b>Unit-III</b>	<p><b><i>Pinjar</i>(Director: Chandraprakash Dwivedi</b></p> <p><b><i>Haidar</i> (Director: Vishal Bhardwaj) (12 Hours)</b></p>
<b>Unit-IV</b>	<p><b><i>Schindler’s List</i> (Director: Steven Spielberg)</b></p> <p><b><i>The Great Gatsby</i> (Director: Baz Luhrmann) (12 Hours)</b></p>
<b>Unit-V</b>	<p><b><i>Frankenstein</i> (Director: Kenneth Branagh)</b></p> <p><b><i>The Jungle Book</i> (Director: Jon Favreau) (12 Hours)</b></p>
<b>Recommended Reading List</b>	<p><b>Baldwin, Elaine et al, editor. <i>Introducing Cultural Studies</i>. Prentice Hall, 1999.</b></p> <p><b>Brandy, Leo, editor. <i>Film Theory and Criticism: Introductory Readings</i>. OUP, 1974.</b></p> <p><b>Corrigan, Timothy. <i>Film &amp; Literature: An Introduction and Reader</i>. Routledge, 2012.</b></p> <p><b>Eagleton, Terry. <i>Idea of Culture</i>. Bassil Blackwell, 2000.</b></p>



	<p>Hutcheon, Linda. “Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?.” <i>On the Art of Adaptation</i>, Routledge, 2006., pp. 1-32.</p> <p>Mishra, Shubha and Urmila Dabir, editors. <i>Word and Image: Articulation on Literature and Films</i>. Datta Sons, 2013.</p> <p>Monaco, James. “The Language Of Film: Signs and Syntax.” <i>How to Read a Film: The World of Movies, Media, Multimedia: Language, History, Theory</i>, OUP, 2000., pp. 152-227.</p> <p>Rajyadhyaksha, Ashish and Paul Williamson. <i>Encyclopedia of Indian Cinema</i>. OUP, 1998.</p> <p>Ray, Satyajit. <i>Our Films their Films</i>. Orient Blackswan, 1974.</p> <p>Stam, Robert and Alessandra Raengo. <i>Literature and Films: A Guide to the Theory and Practice of Film Adaptation</i>. Blackwell Publishing Ltd., 2005.</p> <p>Vasudevan, R. <i>Making Meaning in Indian Cinema</i>. OUP, 2000.</p>
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<b>M.A. English (NEP)</b>	
Fourth Semester 2024-25 PAPER 3 A	
Code of the Course	ENG9112T
Title of the course	Cultural Studies
Qualification Level of the	NHEQF Level 6.5

Course	
Credit of the course	4
Type of the course	Discipline Specific Elective (DSE)
Delivery type of the Course	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
Prerequisites	<b>Graduation Level</b>
Co-requisite	None
Objectives of the Course	<ul style="list-style-type: none"> <li>• To introduce various theories of Cultural Studies.</li> <li>• To make students familiar with various aspects and forms of cultural studies.</li> </ul>
Learning Outcomes	<ul style="list-style-type: none"> <li>• The students will be able to understand different theories and aspects of cultural studies.</li> <li>• The students will be able to analyse literary pieces and other forms of cultural representation.</li> </ul>
<b>Syllabus</b>	
Unit-I	Raymond Williams: “Culture” from <i>Keywords</i> Colin Sparks: “The Evolution of Cultural Studies.” (12 Hours)
Unit-II	Stuart Hall: “Cultural Studies and Its Theoretical Legacies” Bell Hooks: “A Revolution of Values: The Promise Of Multicultural Change” (12 Hours)
Unit-III	Niranjana, Tejaswini, P. Sudhir, and Vivek Dhareshwar: ‘Introduction’ from <i>Interrogating Modernity: Culture and Colonialism in India</i> . Rashmi Sawhney: ‘Decolonising Cultural Studies’ (12 Hours)
Unit-IV	Salman Rushdie: <i>The Moor’s Last Sigh</i> (12 Hours)
Unit-V	Shyam Benegal. Dir. <i>Bharat Ek Khoj</i> . (1988 Documentary) Episodes 1-4
Recommended Reading List	<ul style="list-style-type: none"> <li>• During, Simon, editor. <i>The Cultural Studies Reader</i>. 3rd ed. Routledge, 2007.</li> <li>• Niranjana, Tejaswini, P. Sudhir and Vivek Dhareshwar, editors. <i>Interrogating Modernity: Culture and Colonialism in India</i>. Seagull 1993.</li> </ul>

	<ul style="list-style-type: none"> <li>• Rushdie, Salman. <i>The Moor's Last Sigh</i>. Random House, 1995.</li> <li>• Sawhney, Rashmi. "Decolonising Cultural Studies" <i>Artha-Journal of Social Sciences</i> 2019, Vol.18, No.3, 25-42 ISSN 0975-329X [<a href="https://doi: 10.12724/ajss.50.2">https://doi: 10.12724/ajss.50.2</a>]</li> <li>• Storey, John, editor. <i>What is Cultural Studies? A Reader</i>. Bloomsbury Academic India, 2017.</li> <li>• <a href="https://www.youtube.com/watch?v=yMoKnBGSFGM">https://www.youtube.com/watch?v=yMoKnBGSFGM</a> (Bharat Ek Khoj: Episode 1)</li> <li>• <a href="https://www.youtube.com/watch?v=b2niOcGHZDg">https://www.youtube.com/watch?v=b2niOcGHZDg</a> (Bharat Ek Khoj: Episode 2)</li> <li>• <a href="https://www.youtube.com/watch?v=0rcLs9ITo0c">https://www.youtube.com/watch?v=0rcLs9ITo0c</a> (Bharat Ek Khoj: Episode 3)</li> <li>• <a href="https://www.youtube.com/watch?v=jqmahaSuVd0">https://www.youtube.com/watch?v=jqmahaSuVd0</a> (Bharat Ek Khoj: Episode 4)</li> </ul>
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<b>M.A. English (NEP)</b>	
<b>Fourth Semester 2024-25</b>	
PAPER 3B	
Code of the Course	ENG9113T
Title of the course	Popular Culture
Qualification Level of the Course	NHEQF Level 6.5
Credit of the course	4

Type of the course	Discipline Specific Elective (DSE)
Delivery type of the Course	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
prerequisites	<b>Graduation Level</b>
Co-requisite	None
Objectives of the Course	<ul style="list-style-type: none"> <li>To introduce various theories of Popular Culture Studies.</li> <li>To make students familiar with various aspects and forms of Popular Culture.</li> </ul>
Learning Outcomes	<ul style="list-style-type: none"> <li>The Students will be able to understand different theories and aspects of Popular culture studies.</li> <li>The Students will be able to analyse literary pieces and other forms of popular cultural representation.</li> </ul>
<b>Syllabus</b>	
Unit-I	<ol style="list-style-type: none"> <li>Randy Duncan and Matthew J. Smith: "How the Graphic Novel Works"</li> <li>Stuart Hall : "Encoding, Decoding"</li> <li>Madhava Prasad: "Introduction: The Ideology of Formal Subsumption"</li> </ol> <p style="text-align: right;"><i>(12 Hours)</i></p>
Unit-II	<ol style="list-style-type: none"> <li>Erich Segal: <i>The Class</i></li> </ol> <p style="text-align: right;"><i>(12 Hours)</i></p>
Unit-III	<ol style="list-style-type: none"> <li>Sarnath Banerjee: <i>Corridor</i></li> </ol> <p style="text-align: right;"><i>(12 Hours)</i></p>
Unit-IV	<ol style="list-style-type: none"> <li>Abhay Pannu (Director): Rocket Boys (2023) ( Web series season 2)</li> </ol>

	<i>(12 Hours)</i>
Unit-V	<p>7. William Dalrymple and Anita Anand : <i>Empire</i> (Podcast 1-3 episodes)</p> <p>I The East India Company, Aug.2022, 59 Min</p> <p>II Company Rule in India, Aug.2022, 47 Min</p> <p>III Mutiny, Uprising and Rebellion, Aug. 2022, 49 min</p> <p>1. <i>(12 Hours)</i></p>

Recommended Reading List	<p>Banerjee, Sarnath. <i>Corridor</i>. Imprint: India Penguin. Dec/2023 ISBN: 9780143031383</p> <p>Dalrymple, William and Anita Anand. "The East India Company". <i>Empire</i>. Episode 1, Goalhanger Podcasts, Aug. 2022. <a href="https://open.spotify.com/show/0sBh58hSTReUQiK4axYUVx">https://open.spotify.com/show/0sBh58hSTReUQiK4axYUVx</a></p> <ul style="list-style-type: none"> <li>● Dalrymple, William and Anita Anand. "Company Rule in India". <i>Empire</i>. Episode 2, Goalhanger Podcasts, Aug. 2022. <a href="https://open.spotify.com/episode/0ZQRFIWWOTkDifextRd0BY">https://open.spotify.com/episode/0ZQRFIWWOTkDifextRd0BY</a></li> <li>● Dalrymple, William and Anita Anand. "Mutiny, Uprising and Rebellion". <i>Empire</i>. Episode 3, Goalhanger Podcasts, Aug. 2022. <a href="https://open.spotify.com/episode/3Ezg2VX3Ou96BVsk0aQ17y">https://open.spotify.com/episode/3Ezg2VX3Ou96BVsk0aQ17y</a></li> <li>● During, Simon, editor. <i>The Cultural Studies Reader</i>. 3rd ed. Routledge, 2007.</li> <li>● Prasad, Madhava. <i>Ideology of Hindi Film</i>. Oxford University Press, 1998</li> <li>● <i>Rocket Boys</i>. Directed by Abhay Pannu, screenplay by Abhay Pannu Roy Kapur Films, Emmay entertainments, 2023. SonyLIV.</li> <li>● Segal, Erich. <i>The Class</i>. Bantam Books. 1986.</li> <li>● Storey, John, editor. <i>What is Cultural Studies? A Reader</i>. Bloomsbury Academic India, 2017.</li> <li>● Tabachnick, Stephen E, editor. <i>The Cambridge Companion To The Graphic Novel</i>. Cambridge University Press, 2017.</li> <li>● <a href="https://www.sonyliv.com/shows/rocket-boys-1700000852/season/2">https://www.sonyliv.com/shows/rocket-boys-1700000852/season/2</a></li> </ul>
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<b>M.A. English (NEP)</b>
Fourth Semester 2024-25
Paper 4A

Code of the Course	ENG9114T
Title of the course	<b>Literature of Indian Diaspora</b>
Qualification Level of the Course	NHEQF Level 6.5
Credit of the course	4
Type of the course	Discipline Specific Elective (DSE)
Delivery type of the Course	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
prerequisites	<b>Graduation Level</b>
Co-requisite	None
Objectives of the Course	<ul style="list-style-type: none"> <li>a) To familiarise the students with the concept of diaspora from historical to contemporary perspective</li> <li>b) To acquaint the students with the literary representation of diasporic consciousness.</li> </ul>
Learning Outcomes	<ul style="list-style-type: none"> <li>a) <b>Ability to understand the differences of diaspora perspective</b></li> <li>b) <b>Ability to analyse the works of diasporic writers with an enhanced understanding</b></li> </ul>
<b>Syllabus</b>	
Unit-I	<ul style="list-style-type: none"> <li>• Evolution of the concept of Diaspora</li> </ul> <p>(Robin Cohen: Global Diaspora 2<sup>nd</sup> Edition, 2008)</p> <ul style="list-style-type: none"> <li>• Phases, Types and Characteristics of Diaspora <ul style="list-style-type: none"> <li>○ Major Diasporic Writers and their themes</li> </ul> </li> </ul> <p style="text-align: right;"><i>(12 Hours)</i></p>
Unit-II	<ul style="list-style-type: none"> <li>• Phases of Indian diaspora</li> </ul> <p>(from Vijay Mishra: The Literature of the Indian Diaspora: Theorizing the diasporic imaginary "Introduction: The Diasporic Imagery")</p> <ul style="list-style-type: none"> <li>• Types of Indian Diaspora (old and New)</li> <li>• Major Indian Writers of India and their themes</li> </ul> <p style="text-align: right;"><i>(12 Hours)</i></p>
Unit-III	<ul style="list-style-type: none"> <li>• <i>The Mimic Men</i> by V.S. Naipaul</li> </ul> <p style="text-align: right;"><i>(12 Hours)</i></p>
Unit-IV	<ul style="list-style-type: none"> <li>• "Introduction" to <i>Imaginary Homelands</i> by Salman Rushdie (pp9-21)</li> <li>• Film: <i>Bend it Like Beckham</i> by Gurinder Chaddha</li> </ul> <p style="text-align: right;"><i>(12 Hours)</i></p>
Unit-V	<ul style="list-style-type: none"> <li>• <i>If Today Be Sweet</i> by Thrity Umrigar</li> </ul> <p style="text-align: right;"><i>(12 Hours)</i></p>

<p>Recommended Reading List</p>	<p><b>Suggested Reading:</b></p> <p>Baumann, Gerd and André Gingrich. <i>Rethinking Diasporas: Hidden Narratives and Imagined Borders</i>. Berghahn Books, 2009.</p> <p>Bhabha, Homi K. <i>The Location of Culture</i>. Routledge, 1994.</p> <p>Brah, Avtar, Margaret Gallagher, et al. <i>Cartographies of Diaspora: Contesting Identities (Gender, Racism, Ethnicity)</i>. Routledge, 2005.</p> <p>Braziel, Jana Evans and Anita Mannur. <i>Theorizing Diaspora: A Reader</i>. Wiley-Blackwell, 2003.</p> <p>Cohen, Robin. <i>Global Diaspora: An Introduction</i>. Routledge, 1997, 2008, 2022.</p> <p>Dalmia, Vasudha and Rashmi Sadana. <i>The Cambridge Companion to Modern Indian Culture</i>. Cambridge University Press, 2012.</p> <p>Jain, Ravindra K. "Indian Diaspora, Old and New: Culture, Class and Mobility." <i>Indian Anthropologist</i>, vol. 34, no. 1, Jun 2004.</p> <p>Kenny, Kevin. <i>Diaspora: A Very Short Introduction</i>. Oxford University Press, 2013.</p> <p>Mishra, Sudesh. <i>Diaspora Criticism</i>. Edinburgh University Press, 2006.</p> <p>Vertovec, Steven. <i>The Hindu Diaspora: Comparative Patterns</i>. Routledge, 2000.</p>
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<b>Fourth Semester 2024-2025</b>	
<b>PAPER 4 B</b>	
<b>Course Code</b>	<b>ENG9115T</b>
<b>Title</b>	<b>Memory in Literature</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Specific Elective</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation Level</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"> <li>• To introduce students to the interdisciplinary field of memory studies and acquaint them with the representation of memory in literary writings.</li> <li>• To familiarize them with the memorial processes of characters through a selection of works in Drama, Poetry and Fiction from different parts of the world.</li> <li>• To broaden the students' understanding about key features of memory, such as recollecting, nostalgia, amnesia, and representation.</li> </ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>• Attain theoretical background related to the basic issues and concepts of memory studies in literature.</li> <li>• Get familiarized with the different types of memory, as well as the politics behind forgetting and remembering.</li> <li>• Identify the complexities of individual and collective memories in cultural and historical narratives.</li> </ul>
<b>Syllabus</b>	

<p align="center"><b>Unit-I</b></p>	<p>Neumann, Birgit. "The Literary Representation of Memory." <i>A Companion to Cultural Memory Studies</i>. edited by Astrid Erll and AnasgarNumming. Walter DeGruyter, 2010, pp. 333-43.</p> <p>Radstone, Susannah. "Working with Memory: an Introduction." <i>Memory and Methodology</i>. Edited by Susannah Radstone, Bloomsbury, 2000, pp. 1-24</p> <p align="right"><i>(12 Hours)</i></p>
<p align="center"><b>Unit-II</b></p>	<p>Camus, Albert. "Caligula" (1944)</p> <p align="right"><i>(12 Hours)</i></p>
<p align="center"><b>Unit-III</b></p>	<p>Agha Shahid Ali : 'Postcard from Kashmir'</p> <p>Thomas Hardy : 'I Have Lived with Shades'</p> <p>Philip Larkin : 'I Remember, I Remember'</p> <p>D.H. Lawrence : 'Piano'</p> <p><i>(12 Hours)</i></p>
<p align="center"><b>Unit-IV</b></p>	<p>Khaled Hosseini : <i>And the Mountains Echoed</i> (2013)</p> <p align="right"><i>(12 Hours)</i></p>
<p align="center"><b>Unit-V</b></p>	<p>Virginia Woolf : "A Haunted House"</p> <p>Ismat Chughtai : "Roots"</p> <p>Elif Shafak : "A Migrating Bird"</p> <p align="right"><i>(12 Hours)</i></p>
<p align="center"><b>Recommended Reading List</b></p>	<ul style="list-style-type: none"> <li>• Caruth, Cathy. <i>Trauma: Explorations in Memory</i>. Johns Hopkins UP, 1995.</li> </ul>

	<ul style="list-style-type: none"> <li>• Halbwachs, Maurice. <i>On Collective Memory</i>. U of Chicago P, 1992.</li> <li>• Hirsch, Marianne. “The Generation of Postmemory.” <i>Poetics Today</i>, vol. 29, no. 1, 2008, pp. 103-128.</li> <li>• Milevski, Urania and Wetenkamp, Lena. “Introduction: Relations between Literary Theory and Memory Studies.” <i>Journal of Literary Theory</i>, vol. 16, no. 2, 2022, pp. 197-212. doi.org/10.1515/jlt-2022-2022.</li> <li>• Nora, Pierre. “Between Memory and History: Les Lieux de Mémoire.” <i>Representations</i>, no. 26, 1989, pp. 7–24, <a href="https://doi.org/10.2307/2928520">https://doi.org/10.2307/2928520</a>.</li> <li>• Ricoeur, Paul. <i>Memory, History, Forgetting</i>. translated by Kathleen Blamey and David Pellauer, U of Chicago Press, 2006.</li> <li>• Palmer, Allan. <i>Fictional Minds</i>. Lincoln, 2004.</li> <li>• Rushdy, Ashraf. <i>A Guilted Age: Apologies for the Past</i>. Temple UP, 2015.</li> <li>• Schacter, Daniel. L. <i>The Seven Sins of Memory: How the Mind Forgets and Remembers</i>. Houghton Mifflin Company, 2001.</li> <li>• Stavans, Ilan and G. Sheehy. “Memory and Literature.” <i>Agni</i>, no. 48, 1998, pp. 79-90.</li> </ul>
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**M.A. English (NEP) Fourth Semester 2024-2025****PAPER 5 A**

<b>Course Code</b>	<b>ENG9116T</b>
<b>Title</b>	<b>Life Writings</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Specific Elective</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ol style="list-style-type: none"><li>1. To introduce the students to basic concepts of life writing, and acquaint them with its different literary sub-genres, such as autobiography, biography, travel writing, memoir, diary and letter.</li><li>2. To familiarize them with the evolution of the art of life writing through a selection of works in Prose, Drama, Poetry and Fiction from different parts of the world.</li><li>3. To sensitize the students about the act of representing the lives of people from different cultures through a critical evaluation of these writings.</li><li>4. To broaden the students' understanding through interpretation of a range of life-writing texts, and think rigorously about the contexts of their production.</li></ol>
<b>Learning Outcomes</b>	<ol style="list-style-type: none"><li>1. Familiarize the learners with the key features of life writings and enable them to explore the theoretical perspectives underlying these narratives.</li><li>2. Identify a shift from a self and identity centered around individuals to one that comes from</li></ol>

	<p>connections to a community or a nation.</p> <p>3. Attain theoretical background related to the basic issues and concepts in life writing and be able to produce a piece of life writing.</p>
<b>Syllabus</b>	
<b>Unit-I</b>	<p>Kadar, Marlene. "Coming to Terms: Life Writing — from Genre to Critical Practice." <i>Essays on Life Writing: From Genre to Critical Practice</i>, edited by Marlene Kadar, U of Toronto P, 1992.</p> <p>Jerome, David. "Life Narrative: Definitions and Distinctions." <i>Reading Autobiography: A Guide for Interpreting Life Narratives</i>, edited by Sidone Smith and Julia Watson, U of Minnesota P, 2010. (12 Hours)</p>
<b>Unit-II</b>	<p>Stoppard, Tom and Marc Norman. <i>Shakespeare in Love</i> (12 Hours)</p>
<b>Unit-III</b>	<p>The following poems from Indian Literature, Sahitya Akademi, vol. 47, no. 6, 2003.</p> <p>Kohli, Suresh. "Travel Poems." pp. 16-19.</p> <p>Sengupta, Preety. "Sagarmath." pp. 20. (12 Hours)</p>
<b>Unit-IV</b>	<p>Maya Angelou : <i>I Know Why the Caged Bird Sings</i> (1969) (12 Hours)</p>
<b>Unit-V</b>	<p>Benjamin Franklin : <i>The Autobiography of Benjamin Franklin</i> (12 Hours)</p>
<b>Recommended Reading List</b>	<ul style="list-style-type: none"> <li>• Fuch, Miriam. <i>The Text Is Myself: Women's Life Writing and Catastrophe</i>. U of Wisconsin P, 2004.</li> <li>• Miller, Patti. <i>Writing True Stories: The Complete Guide</i></li> </ul>

*to Writing Autobiography, Memoir, Personal Essay, Biography, Travel and Creative Non-fiction.* Routledge, 2017.

- Olney, James. *Memory and Narrative: The Weave of Life Writing*, U of Chicago P, 1998.
- Parke, Catharine N. *Writing Lives (Genres in Context)*. Routledge, 2020.
- Zinsser, William. *They Went: The Art and Craft of Travel Writing*. Houghton Mifflin, 1991.

**M.A. English (NEP) Fourth Semester 2024-2025**

**PAPER 5 B**

<b>Course Code</b>	<b>ENG9117T</b>
<b>Title</b>	<b>Folk Literature</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Specific Elective</b>
<b>Delivery type</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>Prerequisites</b>	<b>Graduation</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"><li>• To acquaint the students with the meaning, history and scope of folk literature</li><li>• To familiarise the students with different forms of folk and its representation in literature and culture of India</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• The students will be able to understand the meaning, history and scope of folk literature</li><li>• It will enable them to appreciate and analyse the folk representation in literature of India</li></ul>

**Syllabus**

<b>Unit-I</b>	Folklore: Meaning, History and Tradition (from Sims, Martha C. and Martine Stephens. <i>Living Folklore: An Introduction to the Study of People and their Traditions</i> . 2nd ed., Utah State University Press, 2011. pp 1-29 and 69-97) <i>(12 Hours)</i>
<b>Unit-II</b>	Dundes, Alan. "Who Are the Folk?" <i>Interpreting Folklore</i> . Indiana University Press, 1980. (18 pages)

	Ramanujan, A K. “Who Needs Folklore?” <i>Collected Essays of A K Ramanujan</i> . Edited by Vinay Dharwarkar. OUP: 2006, pp 532-55 (12 Hours)
<b>Unit-III</b>	<p>Stories from <i>Folk Tales from India</i> by A K Ramanujan  “Mother marries Son” (Marathi)  “Brother’s Day” (Rajasthani)  “Bopoluchi” (Punjabi)  “A Malcontent Cured” (Kashmiri)  “The Four Jogis” (Santhali)</p> <p>“The World and The Other” (Bengali)</p> <p>Stories from <i>Collected Essays of A K Ramanujan</i> Edited by Vinay Dharwarkar. OUP: 2006. (12 Hours)</p> <p>“The Clay Mother-in Law” (pp.353-7)</p> <p>“The Magic Bowls” (pp. 359-62)</p> <p>“The Advntures of Hanchi” (pp. 363-8) (12 Hours)</p>
<b>Unit-IV</b>	Play: <i>Nagamandala</i> by Girish Karnad (12 Hours)
<b>Unit-V</b>	Film: <i>Paheli</i> by Amol Palekar (12 Hours)
<b>Recommended Reading List</b>	<p>Bronner, Simon J. <i>Folklore: The Basics</i>. Routledge, 2017.</p> <p>Campbell Joseph and Johnson E. Fairchild. <i>Myths To Live By</i>. 1993</p> <p>Dharwarkar, Vinay, editor. <i>Collected Essays of A K Ramanujan</i>. OUP, 2006.</p> <p>Dorson, R. M, editor. <i>Folklore and Folklife: An Introduction</i>, Chicago, 1972.</p> <p>Dundes, Alan and Simon J. Bronner. <i>Meaning of Folklore: The Analytical Essays of Alan Dundes</i>. Utah State University Press, 2006</p> <p>Geertz, Clifford. <i>The Interpretation of Cultures</i>. Basic Books,1973</p> <p>Green, Thomas A. <i>Folklore: An Encyclopedia of Beliefs, Customs, Tales, Music, and Art</i>. ABC-CLIO,1997.</p>



	<p>Propp V, Laurence Scott, et al. <i>Morphology of the Folktales</i>. 2015</p> <p>Propp, Vladimir. <i>Theory and History of Folklore: Volume 5</i>. University of Minnesota Press, 1984.</p> <p>Ramanujan A K. <i>Folk Tales from India</i>. Penguin India, 2009.</p> <p>Sims, Martha C. and Martine Stephens. <i>Living Folklore: An Introduction to the Study of People and their Traditions</i>. 2nd ed., Utah State University Press, 2011.</p>
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<b>M.A. English (NEP)</b>	
<b>Fourth Semester 2024-25</b>	
<b>PAPER 6 A</b>	
<b>Code of the Course</b>	<b>ENG9118T</b>
<b>Title of the course</b>	<b>Academic Writing</b>
<b>Qualification Level of the Course</b>	<b>NHEQF Level 6.5</b>
<b>Credit of the course</b>	<b>4</b>
<b>Type of the course</b>	<b>Discipline Specific Elective (DSE)</b>
<b>Delivery type of the Course</b>	<b>40 Lectures, 10 FND Assessments and 10 Tutorials</b>
<b>prerequisites</b>	<b>Graduation</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the Course</b>	<p><b>To acquaint the students with technicalities of academic compositions.</b></p> <p><b>To equip them with the hands-on experience of writing for academic purposes.</b></p>
<b>Learning Outcomes</b>	<p><b>The students will be able to:</b></p> <p><b>Understand the technicalities of academic compositions.</b></p> <p><b>To compose sentences, paragraphs, reports, and research papers with elemental awareness.</b></p>
<b>Syllabus</b>	
<b>Units 1-V from the book:</b>	

**Day, Trevor. *Success in Academic Writing*. Third edition. Bloomsbury Academic, 2013.**

<b>Unit-I</b>	<b>Nature and Process of Writing IPACE model Composing (From Ch. 1, 2 and 7)</b> <span style="float: right;"><i>(12 Hours)</i></span>
<b>Unit-II</b>	<b>Essays and Report Writings (Ch. 3)</b> <span style="float: right;"><i>(12 Hours)</i></span>
<b>Unit-III</b>	<b>Presentation, Poster and Dissertation (Ch. 4)</b> <span style="float: right;"><i>(12 Hours)</i></span>
<b>Unit-IV</b>	<b>Role of Visual Elements (Ch. 8)</b> <span style="float: right;"><i>(12 Hours)</i></span> <b>Reviewing and editing: Words and Grammar (Ch.10)</b>
<b>Unit-V</b>	<b>Academic Integrity: (Ch. 9 and MLA 9<sup>th</sup> ed.) Citing and Referencing (MLA 9<sup>th</sup> ed.) Plagiarism</b> <span style="float: right;"><i>(12 Hours)</i></span>
<b>Recommended Reading List</b>	<p><b>Bailey, Stephen. <i>Academic Writing: A Handbook for International Students</i>. Routledge, 2014.</b></p> <p><b>Marilyn Anderson, Pramod K Nayar and Madhucchandra Sen, <i>Critical Thinking, Academic Writing and Presentation Skills</i>, Pearson Education and Mahatma Gandhi University.</b></p> <p><b>Samantray, Kalyani. <i>Academic and Research Writing</i>. Orient BlackSwan 2017</b></p> <p><b>Savage, Alice, and Patricia Mayer. <i>Effective Academic Writing Student Book</i>. OUP, 2013.</b></p> <p><b>Sharma, Sangeeta, and Meenakshi Raman. <i>Technical communication: principles and practice</i>. OUP, 2015.</b></p> <p><b>Swales, John M, and, Christine B. Feak. <i>Academic Writing for Graduate Students: Essential Tasks and Skills</i>. Michigan University Press, 2012.</b></p> <p><b><i>MLA Handbook</i> by The Modern Language Association of America, 2021.</b></p>

**M.A. English (NEP) Fourth Semester 2023-2024**

**PAPER 6 B**

<b>Course Code</b>	<b>ENG9119S</b>
<b>Title</b>	<b>Dissertation</b>
<b>Qualification Level</b>	<b>NHEQF Level 6.5</b>
<b>Credit</b>	<b>4</b>
<b>Course Type</b>	<b>Discipline Specific Elective</b>
<b>Delivery type</b>	<b>20 Contact Hours and 100 hours of preparation beforehand</b>
<b>Prerequisites</b>	<b>Graduation</b>
<b>Co-requisite</b>	<b>None</b>
<b>Objectives of the course</b>	<ul style="list-style-type: none"><li>• To cultivate research aptitude among students</li><li>• To introduce postgraduate students to various aspects of research in Literature</li><li>• To encourage students to follow ethics of research</li></ul>
<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• Students are familiar with all the components of research</li><li>• Acquaintance with research process and ethics</li><li>• Students are ready to take up full-fledged research projects</li></ul>

**Guidelines to Assign, Monitor and Evaluate the Dissertation:**

1. The students who opt for Dissertation will be assigned a Mentor who will be one of the regular teachers in the department. The topics will be approved in the departmental committee meeting in the first week of the beginning of the semester.

2. The dissertation will have to be submitted, duly forwarded by the Mentor, to the Head of the Department before the commencement of the IV Semester Examination.
3. There will be 120 hours of academic activity for this 4 Credit Course. There will be 20 contact hours with the Mentor and 100 hours of preparation beforehand. The contact hours will not be a part of the faculty members' workload. These study hours will be similar to the work dedicated in PhD guidance.
4. The dissertation will be in lieu of the sixth paper and of 80 EoSE +20 internal assessment = 100 marks.
5. For the End of Semester Exam, the dissertation will be examined by a Board of three examiners consisting of One External Examiner, the Mentor and the Head of the Department or her nominee. The distribution of 80 Marks will be the following-
  - i) Written Dissertation- 30 marks
  - ii) Clarity and project output- 20 marks
  - iii) Power point presentation- 15 marks
  - iv) Viva-voce- 15 marks.
6. The internal assessment marks will be submitted by the supervisor. Internal Assessment should be done based on a short mid-term progress report submitted to the Mentor.
7. The front cover of the Dissertation should state 'in lieu of the sixth paper of M A English IV Semester.'
8. The Dissertation should be of minimum 50-70 pages, excluding bibliography.
9. A plagiarism report should be attached. The requirements of Research Methodology will be the same as that for the Ph D thesis.