



PG DEPARTMENT OF ENGLISH

NAME OF THE PROGRAM: MASTER OF ARTS IN ENGLISH

PROGRAMME OUTCOMES

- **PO 1 (Literary History):** Identify and analyze major authors and genres across British, Indian, and World literatures within their distinct historical, religious, and socio-political frameworks to understand human expressions.
- **PO 2 (Critical Theory):** Apply diverse theoretical frameworks like postcolonialism and feminism to interpret complex texts, fostering critical inquiry into power structures, representation, and subaltern voices in literature.
- **PO 3 (Linguistics):** Explain fundamental linguistic concepts and phonetic structures to analyze language scientifically, focusing on universals, variations, and socio-cultural impacts within the Indian and global frameworks.
- **PO 4 (Research Skills):** Execute independent research using academic methodologies, MLA formatting, and digital archives to produce evidence-based arguments and advanced scholarly papers for careers in teaching or publishing.
- **PO 5 (Media & Communication):** Demonstrate proficiency in professional communication and media writing, adapting styles for print, digital, and broadcast platforms while maintaining ethical responsibility and effective audience engagement.
- **PO 6 (Ethics & Awareness):** Evaluate the significance of marginality and decolonization in shaping identity, promoting intercultural awareness and social justice through the study of diverse global and regional narratives.

SYLLABUS STRUCTURE OF M.A. PROGRAM (2025-28)

Sl.	Paper Code	Course Title	Credits
MA I			
1.	ENGHC - 1.1	Introduction to Humanities and English Studies	04
2.	ENGHC - 1.2	British Literature- I - Chaucer to Milton	04
3.	ENGHC - 1.3	British Literature-II - Neoclassical and Restoration Period	04
4.	ENGHC - 1.4	Indian English Literature	04
5.	ENGHC - 1.5	Introduction to Linguistics and Phonetics	04
6.	ENGSC - 1.6	English for Academic and Professional Proficiency	04
		Total	24
MA II			
7.	ENGHC - 2.1	British Literature III - Romanticism and the Victorian period	04
8.	ENGHC - 2.2	British Literature IV - Modern to the Contemporary period	04
9.	ENGHC - 2.3	World Literature	04
10.	ENGHC - 2.4	Postcolonial Theory	04
11.	ENGHC - 2.5	Marginality, Resistance and Representation	04
12.	ENGSEC - 2.6	Writing for Media	04
		Total	24
MA III			
13.	ENGHC - 3.1	Gender Studies	04
14.	ENGHC - 3.2	Literary Criticism	04
15.	ENGHC - 3.3	World Literature - II	04
16.	ENGSC - 3.4	Digital Humanities	04
17.	ENGSC - 3.5	Indian Literatures in English Translations	04
18.	OEPT - 3.6	Modern English – Structure and Usage	04
		Total	24
MA IV			
19.	HC - 4.1	Research Methodology	04
20.	SC - 4.2	Film Studies and Popular Culture	04
21.		Internship	12
		Total	20
		Grand Total	92

Note:

HC: Hard Core Theory

SEC: Skill Enhancement Course

OEPT Open Elective Paper Theory

CPD: Continuous Professional Development – Internship

COURSE OUTCOMES (COs)

MA: I SEMESTER

Subject Name: INTRODUCTION TO HUMANITIES AND ENGLISH STUDIES (ENGHC - 1.1)

Upon completion of the course, students should be able to:

- **Understand** the nature, scope, and significance of the humanities in understanding human expressions and cultural values.
- **Critically analyze** ideas, texts, and cultural artifacts from diverse and multidisciplinary perspectives.
- **Identify** the different branches and methodologies of English studies, including cultural studies and critical theories.
- **Demonstrate** an understanding of the conceptual history of university education and liberal education.
- **Develop** intellectual skills in reflective and analytical thinking, argumentation, and academic reading/writing.

Subject Name: BRITISH LITERATURE I - CHAUCER TO MILTON (ENGHC - 1.2)

Upon completion of the course, students should be able to:

- **Contextualize** major authors and landmark texts from 1340-1660 within their social, religious, and political frameworks.
- **Perform** close readings of Middle and Early Modern English, focusing on form, meter, imagery, and rhetoric.
- **Trace** the evolution and development of key genres such as the lyric, drama, allegory, and epic.

- **Apply** multiple critical approaches (formalist, feminist, historicist) to produce evidence-based interpretations.
- **Carry out** targeted research using digital archives and produce correctly formatted MLA research papers.

Subject Name: BRITISH LITERATURE II - NEOCLASSICAL AND RESTORATION PERIOD (ENGHC - 1.3)

Upon completion of the course, students should be able to:

- **Demonstrate** a comprehensive understanding of major literary developments from 1661 to 1798.
- **Analyze** and interpret poetic, theatrical, and prose styles, appreciating their aesthetic and thematic richness.
- **Contextualize** British literary works within the historical and cultural settings of the Enlightenment and Restoration.
- **Recognize** the influence of this period's literature on subsequent global and Indian literary traditions.

Subject Name: INDIAN ENGLISH LITERATURE (ENGHC - 1.4)

Upon completion of the course, students should be able to:

- **Familiarize** themselves with major literary works and influential authors of Indian Writing in English.
- **Explore** the historical, cultural, and societal contexts that shaped the development of the Indian novel and poetry.
- **Analyze** how socio-political issues, cultural identities, and historical events influence Indian writers' works.
- **Evaluate** the identity, voices, and narratives emerging from Indian society through a close reading of primary texts.

**Subject Name: INTRODUCTION TO LINGUISTICS AND PHONETICS
(ENGHC - 1.5)**

Upon completion of the course, students should be able to:

- **Explain** the fundamental concepts of general linguistics and how language functions as a scientific system.
- **Analyse** the structural components of language, including phonetics, morphology, syntax, and semantics.
- **Demonstrate** an understanding of language universals and the unique features of Indian linguistic contexts.
- **Critically evaluate** issues related to language acquisition, bilingualism, and language policy in India.

Subject Name: ENGLISH FOR ACADEMIC AND PROFESSIONAL PROFICIENCY (ENGSC - 1.6)

Upon completion of the course, students should be able to:

- **Produce** clear, coherent, and well-structured academic texts tailored to professional standards and conventions.
- **Formulate** and articulate research ideas and arguments while adhering to principles of academic integrity.
- **Develop** proficiency in listening, speaking, reading, and writing (LSRW) for academic purposes.
- **Master** remedial grammar, including tenses and subject-verb agreement, to enhance the quality of writing.

MA: II SEMESTER

Subject Name: BRITISH LITERATURE III - ROMANTICISM AND THE VICTORIAN PERIOD (ENGHC - 2.1)

Upon completion of the course, students should be able to:

- **Analyze** major literary movements such as Romanticism, Victorianism, and the early beginnings of Modernism.
- **Critically engage** with texts reflecting issues of industrialization, colonialism, social reform, and Darwinism.
- **Identify** the stylistic features and thematic concerns of major Romantic and Victorian poets and novelists.
- **Contextualize** literary works within their social and political backgrounds to appreciate their contemporary relevance.

Subject Name: BRITISH LITERATURE IV - MODERN TO THE CONTEMPORARY PERIOD (ENGHC - 2.2)

Upon completion of the course, students should be able to:

- **Understand** the major literary developments and prominent authors from 1914 to the present.
- **Cultivate** an understanding of stylistic innovations like "Stream of Consciousness" and "Theatre of the Absurd."
- **Interpret** modernist and postmodernist works within their historical, social, and technological frameworks.
- **Evaluate** the influence of contemporary British literature on global cultural and intellectual discourses.

Subject Name: WORLD LITERATURE (ENGHC - 2.3)

Upon completion of the course, students should be able to:

- **Demonstrate** a comprehensive understanding of key global literary movements, including Epic Theatre and Magical Realism.
- **Analyse** literary texts from diverse cultural contexts ranging from Classical Antiquity to Modern Classical plays.
- **Critically evaluate** how literature reflects societal, political, and philosophical issues across different regions.
- **Enhance** intercultural awareness through the study of masterpieces from varied geographical traditions.

Subject Name: POSTCOLONIAL THEORY (ENGHC - 2.4)

Upon completion of the course, students should be able to:

- **Engage** with foundational theories from scholars like Edward Said, Frantz Fanon, and Homi Bhabha.
- **Critically analyze** how colonialism, imperialism, and cultural identity have shaped global literature and society.
- **Interpret** the representation of subaltern voices and resistance movements in diverse literary works.
- **Assess** the processes of decolonization and cultural reclamation through a postcolonial lens.

**Subject Name: MARGINALITY, RESISTANCE AND
REPRESENTATION (ENGHC - 2.5)**

Upon completion of the course, students should be able to:

- **Explore** notions of marginality, subalternity, and Dalit/Adivasi identities within the Indian context.
- **Trace** the emergence of Dalit consciousness and political activism through literary and autobiographical expressions.
- **Analyze** the intersections of caste and gender as sites of both oppression and empowerment.
- **Develop** critical awareness of the sociopolitical processes shaping marginalized communities and their resistance.

Subject Name: WRITING FOR MEDIA (ENGSEC - 2.6)

Upon completion of the course, students should be able to:

- **Adapt** writing styles for various media platforms, including print, digital, broadcast, and social media.
- **Demonstrate** proficiency in specialized genres such as news reporting, feature writing, and editorial columns.
- **Understand** the principles of SEO, hypertext, and web content strategies for the digital age.
- **Apply** narrative and journalistic techniques while maintaining accuracy, objectivity, and ethical responsibility.

MA: III SEMESTER

Subject Name: GENDER STUDIES (ENGHC - 3.1)

Upon completion of the course, students should be able to:

- **Examine** the historical evolution of feminist thought and the social construction of gender, sex, and sexuality.
- **Critique** literary texts and cultural practices using diverse theoretical frameworks, including Queer Theory and Masculinity Studies.
- **Analyze** the intersections of gender with race, class, caste, and ethnicity in global and Indian contexts.
- **Evaluate** how literature challenges or reinforces traditional gender roles and patriarchal structures.

Subject Name: LITERARY CRITICISM (ENGHC - 3.2)

Upon completion of the course, students should be able to:

- **Trace** the trajectory of literary criticism from the Classical era to contemporary schools of thought.
- **Differentiate** between various theoretical movements such as Formalism, Structuralism, Post-structuralism, and Psychoanalysis.
- **Apply** complex theoretical concepts to the systematic interpretation of primary literary texts.
- **Develop** an independent critical voice by engaging with foundational essays by major critics and theorists.

Subject Name: WORLD LITERATURE - II (ENGHC - 3.3)

Upon completion of the course, students should be able to:

- **Appreciate** the diversity of global literary traditions from Africa, Latin America, Europe, and Asia.
- **Contextualize** world masterpieces within their specific socio-political and historical moments of production.
- **Perform** comparative analyses across cultures to identify universal human themes and unique regional aesthetics.
- **Navigate** the complexities of reading literature in translation while understanding the nuances of cross-cultural exchange.

Subject Name: DIGITAL HUMANITIES (ENGSC - 3.4)

Upon completion of the course, students should be able to:

- **Understand** the intersection of computational technologies and traditional humanities research.
- **Utilize** digital tools and archives for text encoding, data visualization, and distant reading of literary corpora.
- **Assess** the impact of the digital age on reading habits, authorship, and the preservation of cultural heritage.
- **Design** small-scale digital projects or curated online exhibitions based on literary research.

**Subject Name: INDIAN LITERATURES IN ENGLISH TRANSLATIONS
(ENGSC - 3.5)**

Upon completion of the course, students should be able to:

- **Explore** the "Bhasha" literary landscape and the significance of translation in constructing a Pan-Indian literary identity.
- **Analyze** the politics of translation and the challenges of carrying cultural nuances across languages.
- **Identify** regional sensibilities and social concerns reflected in translated works of Indian fiction, poetry, and drama.
- **Evaluate** the role of translated texts in democratizing access to diverse Indian voices and marginal histories.

Subject Name: MODERN ENGLISH – STRUCTURE AND USAGE (OEPT - 3.6)

Upon completion of the course, students should be able to:

- **Identify** the advanced structural patterns of modern English, including complex syntax and morphological processes.
- **Apply** rules of style, register, and usage to produce sophisticated and contextually appropriate discourse.
- **Understand** the variations in English usage across different global contexts (World Englishes).
- **Refine** professional communication skills by mastering the subtleties of semantics and pragmatics in English.

MA: IV SEMESTER

Subject Name: RESEARCH METHODOLOGY (HC - 4.1)

Upon completion of the course, students should be able to:

- **Formulate** viable research questions and hypotheses within the field of English studies and the Humanities.
- **Design** a rigorous research framework involving primary and secondary source selection and literature review.
- **Implement** correct documentation and citation practices according to the latest MLA or APA guidelines.
- **Demonstrate** academic integrity and an understanding of the ethics involved in scholarly writing and publication.

Subject Name: FILM STUDIES AND POPULAR CULTURE (SC - 4.2)

Upon completion of the course, students should be able to:

- **Deconstruct** visual media using the specialized vocabulary of film language, including cinematography, editing, and mise-en-scène.
- **Analyze** popular culture artifacts (such as advertisements, social media, and comics) as ideological texts.
- **Relate** film and pop culture movements to broader historical and sociological shifts in society.
- **Evaluate** how mass media shapes public opinion, identity, and the consumption of "high" and "low" art.

Subject Name: INTERNSHIP

Upon completion of the internship, students should be able to:

- **Apply** academic knowledge and analytical skills within a professional work environment (e.g., publishing, media, teaching, or NGOs).
- **Develop** essential workplace competencies, including collaboration, time management, and professional ethics.
- **Document** and reflect upon the practical application of literary and linguistic training in industry-specific tasks.
- **Produce** a comprehensive internship report summarizing the learning outcomes and professional growth achieved during the tenure.

Name of the Academic Program	:	MA
Semester	:	I
Title of the Course	:	Introduction to Humanities and English Studies
Credits	:	04
Teaching Hours	:	60

Course Objectives:

This course introduces students to acquaint themselves with the nature, scope and significance of the humanities in understanding human, cultural values and expressions. It also enables students to critically analyses texts, ideas and cultural artefacts from diverse perspectives. The course fosters students to know the different branches and methodologies of English studies, including literature, cultural studies, linguistic and critical theories.

Course Outcome:

Upon completion of the course, students are expected to have developed an understanding of the idea of university education and the ability to think and learn independently. How to approach M A in English and lifelong learning, who are we? Inquiries into the domain of English Studies: language, Literature and culture, Literature as verbal art and culture as learnable. The course aims at developing intellectual skills and abilities that the university student needs to learn and cultivate. Students will be made to engage themselves in intense reading, writing and translation activities.

Unit I	Knowables:	This unit deals with what do the university students need to know about university education and liberal education.
	On being a student in the Department of English Studies:	Care of the self and the way so far, cultivating it. How to approach M.A. in English and lifelong learning? The idea of a University, Higher Education and Liberal Education: Conceptual history.
	Epistemology:	Knowing and Making
	Wissenschaft (Academic) System:	The natural sciences and the human sciences are two cultures, Heidegger's world and earth experience, imagination, and understanding.
	Humanities:	On Being Human—Martin Heidegger and Yuval Noah Harari and Actor Network Theory
	Academic Disciplines	Discipline and the Object of Study, Inquiry and Research, Paradigm, Methods and Methodology, Theory, Concept, Critique, Analysis, Practice and Ritual, etc.

Unit II	Knowables: The Genealogy of English Studies: Who are we? Enquiring into the domain of English Studies:	<p>This unit introduces students to the nature and scope of the discipline of English studies and the need for re-conceptualizing it as Philology, Cultural Studies and Liberal Arts Education.</p> <p>From English Literature to Literature in English and from literary studies to cultural studies</p> <p>Language, Literature and Culture: Literature as verbal art and culture as learnable.</p> <p>What kind of knowledge is Literature? Reading culture in/through language and Literature</p>
Unit III	Learnable: Critical Thinking: Argumentation: Academic Reading and Writing:	<p>This unit aims at developing intellectual skills and abilities the university student needs to learn and cultivate.</p> <p>The power of observation, Reflective and Analytical Skills.</p> <p>Different forms of reasoning and inferences.</p> <p>Learning the ways of reading and writing.</p>
Unit IV	Learnables: Reading and Writing Lab:	<p>Reading and writing about literary genres and other forms of writing.</p> <p>Practice, Practice, Practice</p>

Note:

There are no specific texts prescribed for study. Since the point is to master the units of knowing and learning, teachers and students may use any material (printed text, YouTube videos, web resources, etc.) suitable for achieving the goals of the course. This course is designed to give a hands-on experience to students by facilitating activity-based teaching and learning.

Suggested Readings

A Concise Introduction to Logic:

<http://www.oercommons.org/courses/a-concise-introduction-to-logic/viewhttps://milnepublishing.geneseo.edu/concise-introduction-to-logic/>

Arendt, Hannah and Mary McCarthy. *The Life of the Mind*. Mariner Books, 1981.

Aristotle. “Book II: Moral Virtue”. *Nicomachean Ethics*, translated by David Ross, OUP,2009.

Rao, Balagangadhar. “Rethinking a Humboldtian Vision for the Twenty-First Century.” *International Journal of Social Sciences and Humanities*, Vol. 02, No. 01, June 2013, pp 148-154.

Borradori, Giovanna. *The American Philosopher*. University of Chicago Press, 1994.

Butler Judith. “What is Critique: An Essay on Foucault’s Virtue.” <https://f.hypotheses.org/wp-content/blogs.dir/744/files/2012/03/butler-2002.pdf>

Canagarajah, A. Suresh. *A Geopolitics of Academic Writing*. Orient Longman, 2002. Chandra, Pankaj. *Building Universities that Matter*. Orient Blackswan, 2017.

Claassen, Alfred. *An Inquiry into the Philosophical Foundations of the Human Sciences*. PeterLang, 2007.

Coursera: *How to Understand Arguments*. Duke University Course <https://www.coursera.org/learn/understanding-arguments?>

Dewey, John. *How We Think*. Dover, 1997. Eco, Umberto. *How to Write a Thesis*. MIT Press, 2015.

Foucault, Michel. “What is Critique?” *The Politics of Truth*.

<http://anthropos-lab.net/wp/wp-content/uploads/2011/12/Foucault- Critique.pdf>

Gauri Viswanathan. “Introduction.” *Masks of Conquest: Literary Study and British Rule in India*, Columbia University Press, 1989, pp 01-22.

Gerald Graff and Michael Warner. *The Origins of Literary Studies in America*. Routledge, 1989.

Gilje, Nils and Gunnar Skirbekk. *A History of Western Thought: From Ancient Greece to the Twentieth Century*. Routledge, 2017.

Girish Karnad’s documentary on practice:

<https://www.youtube.com/watch?v=g-PNJHhf-ag>

Gramsci, Antonio. “On Education,” *Selections from the Prison Notebooks of Antonio Gramsci*, edited and translated by Quentin Hoare and Geoffrey Nowell Smith. Elec Book, 1999, pp 162-190.

-----, “The Intellectuals.” *Selections from the Prison Notebooks of Antonio Gramsci* edited and translated by Quentin Hoare and Geoffrey Nowell Smith. ElecBook, 1999, pp 131-161.

Gutting, Garry. *Michel Foucault’s Archaeology of Scientific Reason: Science and the History of Reason*. Cambridge University Press, 1989.

<http://www.iep.utm.edu/th-th-co/https://www.washingtonpost.com/news/answer-sheet/wp/2016/02/03/why-kids->

now-more-than-ever-need-to-learn-philosophy-yes-philosophy/?utm_term=.eb8c0bfc8887

<https://www.thehindu.com/opinion/columns/are-rituals-still-important/article22387375.ece>

Hart, James Morgan. *German Universities: A Narrative of Personal Experience, Together with Recent Statistical Information, Practical Suggestions, and a Comparison of the German, English and American Systems of Higher Education*. J.P. Putnam’s Sons, 1874.

Heidegger, Martin. *Basic Writings: From Being and Time (1927) to The Task of Thinking (1964)*. Edited by David Farrell Krell, Routledge Classics, 2011.

Ian Church and Peter Samuelson. *Intellectual Humility: An Introduction to the Philosophy and Science*. Bloomsbury Academic,2017.

Illich, Ivan. *Deschooling Society*. Marion Boyars Publishers Ltd, 2000.

Immanuel Kant's "What is Enlightenment"? <https://www3.nd.edu/~afreddos/courses/439/what-is-enlightenment.htm>

Kundu, Abhijit, et. *The Humanities: Methodology and Perspectives*. Pearson, 2009.

Kurtakoti K D. "Olanota." *Bhashemattu Samskruti*. Kurtakoti Memorial Trust, 2008, pp. na.

Minogue, Kenneth. *The Concept of a University*. Weidenfeld and Nicolson, 1973.

Nussbaum, Martha C. "Socratic Self-Examination." *Cultivating Humanity: A Classical Defence of Reform in Liberal Education*, Harvard University Press,1997, pp. 15-49.

Oakeshott, Michael. "Learning and Teaching." *The Concept of Education*, edited by RS Peters, Routledge,2010, pp 108-122.

Plato's the allegory of the den (Book VII). Plato. *The Republic*. Translated by Benjamin Jowett, Internet Classics Archive, Massachusetts Institute of Technology, <https://classics.mit.edu/Plato/republic.8.vii.html>. Or, <https://www.youtube.com/watch?v=1RWOpQXTltA>

Pollock, Sheldon. *The Language of Gods in the World of Men: Sanskrit, Culture, Power in Premodern India*. Permanent Black, 2009.

Polt, Richard. *Heidegger: An Introduction*. Routledge.1999.

Pritchard, Duncan. *What is this Thing Called Knowledge?* Routledge,2006.

Rao, Narahari. "Culture as Learnables: An Outline for a Research on the Inherited Traditions", Memo30, Fachrichtung Philosophie, Lehrstuhl Prof. Dr. K. Lorenz, Universität des Saarlandes, Saarbrücken,1997, pp.na.

Readings, Bill. *The University in Ruins*. Harvard University Press, 1997.

Richard Rorty. *Philosophy and Social Hope*. Penguin,1999.

Robert Pippin, "Aims of Education". <http://aims.uchicago.edu/page/2000-robert-pippinhttps://college.uchicago.edu/student-life/aims-education>

Rodowick, DN. *Elegy for Theory*. Harvard University Press, 2014.

Ryle, Gilbert. "Can Virtue be Taught?" in *Education and The Development of Reason*. Vol. 08, Ed. R.F. Dearden et al., Routledge,2010, pp. na.

Sennett, Richard. *Together: The Rituals, Pleasures and Politics of Cooperation*. PenguinBooks.2012.

Statement on the Role of Philosophy Programs in Higher
Education <https://owl.english.purdue.edu/owl/resource/615/1/>

Srinivasan, Shashikala. *Liberal Education and Its Discontents*. Routledge. 2018. Weller, Sarane. *Academic Practice*. Sage Publications, 2015.

Wilhelm Dilthey, The importance of hermeneutics <https://www.youtube.com/watch?v=vWOt0ezdK4I>

Name of the Academic Program	:	MA
Semester	:	I
Title of the Course	:	British Literature I (1340-1660) - Chaucer to Milton.
Credits	:	04
Teaching Hours	:	60

Course Objectives:

This course, British Literature I (1340–1660), introduces students to major authors, genres, and landmark texts from Chaucer to Donne while situating them in their social, religious, and political contexts (e.g., the Black Death, the Reformation, and Tudor centralization); it trains students in close reading of Middle and Early Modern English—attending to form, meter, imagery, and rhetoric—while tracing the evolution of genres such as lyric, drama, allegory, epic, and devotional prose. Students will apply multiple critical approaches (historicism, feminist, formalist, postcolonial, etc.). Emphasis is placed on oral presentation and seminar participation, on situating texts in transnational contexts relevant to Indian learners (including trade, encounters, and later colonial reception), and on reflecting about language change, translation, and pedagogical strategies for teaching older English in Indian classrooms

Course Outcomes

By the end of this course students will be able to identify and contextualize major authors, genres, and texts from 1340–1660 (e.g., Chaucer, Spenser, Shakespeare, Donne) within their historical, religious, and cultural frameworks; perform close readings of Middle and Early Modern English passages that analyze form, meter, imagery, and rhetoric; compare and trace the development of key genres (lyric, drama, allegory, epic, devotional prose); apply at least two critical approaches (e.g., historicist, feminist, formalist, postcolonial) to produce evidence-based interpretations; carry out targeted research using primary editions and scholarly/digital archives and synthesize secondary scholarship into coherent arguments; produce correctly formatted MLA short papers and a 12–18 page research paper demonstrating thesis development, use of evidence, and proper citation; deliver clear seminar presentations and engage constructively in peer discussion; reflect on issues of language change and translation to make older English accessible in Indian classroom contexts; and demonstrate transferable skills in critical thinking, academic writing, and research that prepare them for advanced study or careers in teaching, publishing, and cultural work.

Unit I	Literary History	<p>Mapping Europe: History, Politics, Literature and Culture, the making of English culture: Arrival of Christianity, Anglo-Saxons and Normans, Supremacy of Latin and French, Aristocracy and Feudal Order, Pilgrimage and Religious Culture, Establishment of Universities, Influence of Greek and Latin, Dante, Petrarch, and Boccaccio, The Hundred Years' War, The Black Death, The Peasants' Revolt, The Lollard Movement, The Wars of the Roses, The Rise of English, Act of Supremacy, Gunpowder Plot, Civil War; 1642, Commonwealth/Protectorate, Restoration of Charles II.</p>	
Unit II	Poetry (Medieval and Elizabethan period)	<p>Geoffrey Chaucer — <i>General Prologue to The Canterbury Tales</i> – The knight, The Monk, The Parson, The wife of Bath and The Clerk of Oxford.</p> <p>Sir Philip Sidney — “Some lovers speak when they their Muses entertain” (<i>Astrophil and Stella</i>, Sonnet 6)</p> <p>William Shakespeare — Sonnet 116, “Let me not to the marriage of true minds”</p> <p>Edmund Spenser — “Mutability”</p>	
Unit III	Poetry and Prose (17th Century)	<p>Francis Bacon — “Of Truth”; “Of Adversity”</p> <p>John Donne — “The Sun Rising”</p> <p>George Herbert — “The Pulley”</p> <p>John Milton — <i>Paradise Lost</i>, Book I</p> <p>Andrew Marvell — “To His Coy Mistress”</p>	
Unit IV	Drama	<p>Marlowe- <i>Dr. Faustus</i></p> <p>Shakespeare- <i>Tempest</i></p>	

Suggested Readings:

Braun Müller, A. R. and Hathaway, M. *Cambridge Companion to English Renaissance Drama*, Cambridge University Press, 2003.

Bloom, Harold. *Elizabethan Drama*. Infobase Publishing, 2004.

Carter, Ronald & John McRae. *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 1997.

David Daiches. *A Critical History of English Literature*. Vol. I & II, Allied Publishers Ltd, 1990.

Paul, Poplawski. *English Literature in Context*. Cambridge UP, 2008.

The Norton Anthology of English Literature. W.W. Norton and Company, 1962.

Name of the Academic Program	:	MA
Semester	:	I
Title of the Course	:	British Literature II (1661-1798) - Neoclassical Age and Restoration Period
Credits	:	04
Teaching Hours	:	60

Course Objectives:

The course aims to introduce students to the rich and diverse landscape of British literature from the Restoration period up to the Romantic era, covering significant authors and works from 1661 to 1798. Students will develop an understanding of the historical, social, and cultural contexts that shaped literary production during this time. The course seeks to enhance literary analysis skills, fostering an appreciation of poetic, theatrical, and prose styles, while also encouraging critical thinking about themes such as human nature, society, and individualism. By exploring the evolution of literary forms and ideas, students will gain insights into the influence of British literature on global literary traditions, including its relevance and connections to Indian literary and cultural history.

Course Outcomes:

Upon successful completion of this course, students will be able to demonstrate a comprehensive understanding of the major literary developments and prominent authors from the period 1661 to 1798, including the Restoration, Augustan, and the Age of Sensibility. They will develop the ability to analyze and interpret poetic, theatrical, and prose texts critically, appreciating their aesthetic and thematic richness. Students will also be able to contextualize British literary works within their historical and cultural settings and recognize their influence on subsequent literary movements. Additionally, the course will enable students to draw connections between British literary traditions and Indian cultural and literary contexts, fostering a global and cross-cultural perspective. Overall, students will be equipped with enhanced literary appreciation, analytical skills, and a deeper understanding of the evolution of English literature during this formative period.

Unit I	Literary History	<p>Restoration & 18th-century drama (Restoration Drama), Licensing of the Press Act, Coffeehouse culture, Neoclassicism, The Age of Enlightenment, Development of Print Culture & Education, Periodical essays, Development of English prose & the novel, Transitional (pre-Romantic) poetry, Gothic tradition, Sunday-school movement, Minerva Press.</p> <p>Emmanuel Kant, “What is Enlightenment?”</p>
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Unit II	Poetry	<p>Alexander Pope – <i>The Rape of the Lock</i> (Canto I) – 1712</p> <p>Thomas Gray – <i>Elegy Written in a Country Churchyard</i> – 1751</p> <p>Robert Burns – “To a Mouse” (1785), “A Red, Red Rose” (1794)</p> <p>William Blake – <i>Songs of Innocence</i>: “The Chimney Sweeper,” <i>Songs of Experience</i>: “The Tyger”</p>
Unit III	Novel	<p>Daniel Defoe - <i>Robinson Crusoe</i></p> <p>Henry Fielding - <i>Joseph Andrews</i></p>
Unit IV	Prose and Drama	<p>Jonathan Swift: “A Modest Proposal”</p> <p>Samuel Johnson – “Preface to Shakespeare”</p> <p>Oliver Goldsmith - "She Stoops to Conquer"</p>

Suggested Readings

David Daiches. *A Critical History of English Literature*. Vol. III, Allied Publishers Ltd, 1990.

Damrosch, David, and Kevin J.H. Dettmar. *The Longman Anthology of British Literature*. 3rd d, Pearson Education, Inc., 2006.

Damrosch, David, and Kevin J.H. Dettmar. “Essay on Criticism.” *The Longman Anthology of British Literature*, 3rd ed., Pearson Education, Inc...., 2006, pp na.

Fielding, Henry. *Joseph Andrews*. 1st Edition, W.W. Norton& Company, Inc..., 1987.

“Neoclassicism: An Introduction.” *The Victorian Web*

<http://www.victorianweb.org/previctorian/nc/ncintro.html> 16 Mar. 2008.

“Restoration Drama”. *Théâtre History*. 2 Mar. 2008

<http://www.theatrehistory.com/british/restoration_drama_001.

Name of the Academic Program	:	MA
Semester	:	I
Title of the Course	:	Indian English Literature
Credits	:	04
Teaching Hours	:	60

Course Objectives:

The course aims to familiarize students with the major literary works and influential authors of Indian Writing in English, highlighting its rich diversity and thematic depth. It seeks to explore the historical, cultural, and societal contexts that have shaped the development of Indian literature in English, encouraging students to understand its evolution and significance. The course promotes critical analysis of various themes, literary styles, and genres within the body of Indian Writing in English. It also aims to develop students' analytical and interpretative skills through close reading of texts and engagement with scholarly criticism. Additionally, the course encourages students to examine how socio-political issues, cultural identities, and historical events influence Indian writers' works. Overall, it strives to foster a greater appreciation of Indian Writing in English as a vital part of both national and global literary landscapes.

Course Outcomes:

By the end of the course the students will be able to have a comprehensive understanding of the major literary works and key authors of Indian Writing in English. Students will explore the historical, cultural, and intellectual contexts that have shaped Indian Writing in English, enabling a deeper appreciation of its unique development. They will analyze the various themes, styles, and genres prevalent in Indian Writing in English, recognizing its diverse literary expressions. The course enables critical thinking and develops analytical skills through close reading of primary texts and engagement with scholarly criticism. Students will learn to evaluate how historical events, cultural shifts, and socio-political issues influence literary production in India. By examining these texts critically, students will gain insights into the identity, voices, and narratives emerging from Indian society. The course also helps to foster an understanding of the socio-cultural dynamics and their reflection in literary forms. Overall, students will be equipped to appreciate the richness and complexity of Indian Writing in English within both Indian and global contexts.

Unit I	Thematic background	Vinay Dharwadkar- “Historical Formations of Indian English Literature” Meenakshi Mukherjee, “The Beginnings of the Indian Novel” Forward to <i>Kanthapura</i> by Raja Rao
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Unit II	Poetry	Toru Dutt - “Our Casuarina Tree”; The Lotus Sarojini Naidu- “Indian Weavers” Nissim Ezekiel- “Poet, Lover, Birdwatcher” A. K. Ramanujan- “Of Mother among Other Things” Kamala Das: - “An Introduction”	
Unit III	Novel	Shashi Deshpande- <i>That Long Silence</i> Devdutt Pattanaik – <i>Jaya</i>	
Unit IV	Drama	T.P Kailasam- <i>Karna’s Curse</i> Asif Currimbhoy- <i>Goa</i>	

Suggested Readings

Iyengar, Srinivasa. *Indian Writing in English*. Sterling Publishers.

2000. Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 2006.

Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. Orient Black,2018.

Dharwadkar, Vinay. “Historical Formations of Indian English Literature.” *The Oxford Anthology of Modern Indian Literature*, edited by Vinay Dharwadkar, Oxford University Press, 1994, pp. 3-22.

Mukherjee, Meenakshi. “The Beginnings of the Indian Novel.” *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*, Heinemann, 1971, pp. 1-20.

Rao, Raja. *Kanthapura*. 1938. New Delhi, Orient Longman, 2006.

Dutt, Toru. “Our Casuarina Tree.” *The Oxford India Anthology of Twelve Modern Indian Poets*, edited by A. K. Ramanujan, Oxford University Press, 1994, pp. 15-16.

Naidu, Sarojini. “Indian Weavers.” *In the Bazaars of Hyderabad and Other Poems*, Macmillan, 1912.

Ezekiel, Nissim. "Poet, Lover, Birdwatcher." *Collected Poems*, Oxford University Press, 1989.

Ramanujan, A. K. "Of Mother among Other Things." *The Collected Poems of A. K. Ramanujan*, edited by Vinay Dharwadkar, Oxford University Press, 1995, pp. 44-46.

Das, Kamala. "An Introduction." *The Complete Poems of Kamala Das*, Penguin Books, 2009, pp. 9-10.

Deshpande, Shashi. *That Long Silence*. 1990. Penguin Books, 2000.

Pattanaik, Devdutt. *Jaya: An Illustrated Retelling of the Mahabharata*. Penguin Books, 2010.

Kailasam, T. P. *Karna's Curse*. 1937. New Delhi, Sahitya Akademi, 2000.

Currimbhoy, Asif. *Goa*. 1961. New Delhi, Oxford University Press, 2004.

Name of the Academic Program	:	MA
Semester	:	I
Title of the Course	:	Introduction to Linguistics and Phonetics
Credits	:	04
Teaching Hours	:	60

Course Objectives:

The course aims to introduce students to the fundamental concepts and principles of general linguistics, providing a comprehensive understanding of how language functions and its structural features. It seeks to familiarize students with key areas such as phonetics, phonology, morphology, syntax, semantics, and pragmatics, enabling them to analyze language scientifically. The course emphasizes understanding the nature of human language, its universality, and diversity, while highlighting the unique features of Indian languages and their linguistic contexts. It encourages critical thinking about language use, variations, and change within societal and cultural settings. Students will develop analytical skills through the study of linguistic theories and their applications. Additionally, the course aims to create awareness of linguistic issues related to language acquisition, bilingualism, and language policy in India. Overall, it aspires to foster a scholarly appreciation of language as a core aspect of human communication, culture, and identity.

Course Learning Outcomes (CLOs)

Understand and explain the fundamental concepts and principles of general linguistics, including its scope and significance. Analyse the structural components of language such as phonetics, phonology, morphology, syntax, semantics, and pragmatics. Demonstrate an understanding of the universal features of human languages and the diversity found among Indian and global languages.

Apply linguistic theories to analyse language structure, use, and variation in different sociocultural contexts. Critically evaluate issues related to language acquisition, bilingualism, language change, and language policy, particularly within the Indian socio-cultural framework. Develop analytical skills to examine linguistic data and interpret language phenomena scientifically. Recognize the importance of language as a vital aspect of human communication, culture, and identity. Appreciate the relevance of linguistics in understanding language problems and in promoting effective communication in multilingual societies like India

Unit I	Linguistics and Its Scope	<ul style="list-style-type: none"> ▪ Language and Communication, Language Variation and Language Change ▪ The Nature of Language – linguistics as the scientific study of language – the properties of natural human languages – human languages and systems of animal communication–langue and parole ▪ How to understand human language? Two dimensions of language: The Oral and the Written. ▪ Language endangerment, death and linguistic suicide ▪ Language documentation, conservation, revitalization
Unit II	Levels of Linguistic Analysis	<ul style="list-style-type: none"> ▪ Phonology, Phonetics- Speech mechanism and classification of speech sounds, ▪ Morphology, Syntax, Semantics and Pragmatics. ▪ The Birth of Modern Linguistics: Synchronic Study and Ferdinand de Saussure ▪ Received pronunciation (RP) ▪ Language Lab Practice
Unit III	Socio-linguistics	<ul style="list-style-type: none"> ▪ Language Varieties; social variables ▪ Language contact and language change, Language shift ▪ Bi/Multilingualism; Code-mixing, code-switching and diglossia ▪ Lingua franca, pidgin and creole ▪ Psycholinguistics – language acquisition, linguistic behavior, motivation and aptitude. ▪ Discourse Analysis: Utterance, Text and Discourse; Coherence and Cohesiveness
Unit IV	Introduction to various schools of Linguistics	<ul style="list-style-type: none"> • Traditional, Structural, Transformational Generative & Functional Linguistics • Noam Chomsky and his theories – Linguistic Competence • Functional Linguistics: Halliday

Suggested Readings

Ashby, Michael & John Maidment. *Introducing Phonetic Science*. CUP, 2003.

Carstairs McCarthy, Andrew. *An Introduction to English Morphology*. Edinburgh University Press, 2002.

Huddleston, Rodney and Geoffrey K. Pullum. *A Student's Introduction to English Grammar*. Cambridge University Press, 2005.

Radford, Andrew and Martin Atkinson, et al., *Linguistics: An Introduction*. Cambridge University Press, 1999.

Radford, Andrew. *Syntactic Theory and the Structure of English*. CUP, 1997.

Roach, Peter. *English Phonetics and Phonology*. Cambridge University Press, 1991.

Yule, George. *The Study of Language*. Cambridge University Press, 2010.

Balasubramaniam, T. *A Textbook of English Phonetics for Indian Students*, Macmillan. 1981.

Chomsky, Noam. *Aspects of the Theory of Syntax*. MIT Press, 1965. Crystal, David. *Linguistics*, Penguin, 1971.

Hockett, C.F. *A Course on Modern Linguistics*. Macmillan, 1958.

Name of the Academic Program	:	MA
Semester	:	I
Title of the Course	:	English for Academic and Professional Proficiency (LSRW)
Credits	:	04
Teaching Hours	:	60

Course Objectives:

To sensitize students about the importance of writing as a liberal arts skill. To develop the ability to read in English for academic purposes. To develop the ability to write in English for academic purposes. The course aims to introduce students to the fundamentals of academic writing, emphasizing clarity, coherence, and critical analysis. It seeks to familiarize students with various types of academic texts, such as essays, reports, and research papers, and equip them with essential skills for effective scholarly communication. The course emphasizes developing proper research and referencing techniques, promoting originality and academic integrity. It encourages students to enhance their vocabulary, grammar, and writing style to produce well-structured and persuasive academic texts. Additionally, the course aims to foster critical thinking by guiding students to analyse sources, formulate arguments, and synthesize information clearly and logically. Overall, it strives to build confidence and competence in students' academic writing skills for successful college and research pursuits.

Course Outcomes:

Upon completing the course " English for academic and professional proficiency," students will be able to produce clear, coherent, and well-structured academic texts tailored to academic standards and conventions. They will demonstrate the ability to formulate and articulate research ideas, arguments, and analyses effectively while adhering to principles of originality and academic integrity. The course enables students to critically evaluate sources, synthesize information, and cite references appropriately. Additionally, students will develop proficiency in using appropriate vocabulary, grammar, and style to enhance the quality of their writing. Overall, students will be equipped with essential skills to communicate their ideas confidently in academic contexts, laying a strong foundation for advanced scholarly writing and research activities.

Unit I	Introduction to Communication skills	<ul style="list-style-type: none"> • What is communication? • Types of communication • Barriers to Communication • Verbal and Non-Verbal Communication.
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Unit - II	Listening and Speaking Skills	<ul style="list-style-type: none"> • Active listening. • Listening for tone, emphasis, and intention. • Note-taking while listening to lectures/presentations. • Understanding different accents and speech patterns. • Interpreting spoken data in professional meetings/discussions • Spoken English at Specific Situations • Interview and PowerPoint Presentations Skills • Group Discussions.
Unit III	Reading Skills & Writing Skills	<ul style="list-style-type: none"> • Skimming, scanning, Deep analysis, Cloze Reading, note-taking, Intensive reading, and extensive reading. • Developing an idea into a paragraph, Concept maps, writing a summary, writing an assignment, reviewing a chapter in a book, reviewing an article in a journal. Citing Sources and Bibliography
Unit IV	Remedial Grammar	<ul style="list-style-type: none"> • Parts of Speech and Usage • Tenses • Subject- Verb Agreement

Suggested Readings

Martinet A.V. and A.J. Thomson. *A Practical English Grammar*, Paperback. OUP, 2016.

Yadurajan, K.S. *Modern English Grammar: Structure, Meanings, and Usage*. OUP, 2014.

Bhatnagar, Nitin, and Mamta. *Effective Communication and Soft Skills*. 1st ed., Pearson Education India, 2011.

<https://www.cambridgeenglish.org/learning-english/free-resources/write-and-improve/>

<https://slc.berkeley.edu/writing-worksheets-and-other-writing-resources/nine-basic-ways-improve-your-style-academic-writing.>

<https://students.flinders.edu.au/content/dam/student/slc/reading-effectively.pdf>
<https://students.flinders.edu.au/support/slss/online-guides/writing-resources>

SEMESTER II					
Sl. NO	Course Code	Title of the Course	Credits	Level	L+T
7.	ENGHC - 2.1	British Literature-III - Romanticism and the Victorian period	04	6.5	4+1 = 5
8.	ENGHC - 2.2	British Literature-IV - Modern to the Contemporary period	04	6.5	4+1 = 5
9.	ENGHC - 2.3	World Literature – I	04	6.5	4+1 = 5
10.	ENGHC - 2.4	Postcolonial Theory	04	6.5	4+1 = 5
11.	ENGHC - 2.5	Marginality, Resistance and Representation	04	6.5	4+1 = 5
12.	ENGSEC - 2.6	Writing for Media	04	6.0	4+1 = 5
Total			24		30

Name of the Academic Program	:	MA
Semester	:	II
Title of the Course	:	British Literature III (1798-1914) - Romanticism and the Victorian Period
Credits	:	04
Teaching Hours	:	60

Course Objectives:

The course aims to provide students with a comprehensive understanding of British literature from 1798 to 1914, a period marked by significant social, political, and cultural changes. It seeks to familiarize students with major literary works, authors, and literary movements such as Romanticism, Victorianism, and the early beginnings of Modernism. The course emphasizes analyzing themes, styles, and genres prevalent during this period, encouraging critical engagement with texts that reflect issues like industrialization, colonialism, social reform, and individualism. It also aims to develop students' skills in literary analysis, contextual interpretation, and appreciation of the evolution of literary forms. Overall, the course seeks to deepen students' knowledge of this dynamic era of British literature and foster a nuanced understanding of its influence on subsequent literary developments.

Course Learning Outcomes (CLOs) :

Upon successful completion of the course "British Literature III (1798-1914)," students will be able to demonstrate a comprehensive understanding of the major literary movements, themes, and works of this transformative period. They will critically analyse texts from the Romantic, Victorian, and early Modernist eras, recognizing their stylistic features and thematic concerns. Students will develop the ability to contextualize literary works within their social, political, and historical backgrounds, appreciating their relevance and influence. They will enhance their skills in literary interpretation, argumentation, and scholarly critique, applying appropriate theoretical frameworks. Additionally, students will gain insight into the evolution of British literature during this period and its impact on modern literary trends. Overall, they will be equipped to evaluate the significance of this era in shaping contemporary literary and cultural discourses.

Unit I	Literary History	Enlightenment, Print culture, Industrial Revolution, Gothic Tradition, Gothic Novel, French Revolution, The Romantic Imagination, Realism, The Victorian Novel, Pre-Raphaelite Movement, Darwinism (literary impact), The Woman Question, Naturalism, Imperial/ Colonial Writing, Early Modernist Currents.
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Unit II	Romantic Poetry	William Wordsworth — “Lines Composed a Few Miles above Tintern Abbey” Samuel Taylor Coleridge — “Kubla Khan” John Keats — “Ode on a Grecian Urn” P. B. Shelley — “Ode to the West Wind” Byron — “Darkness”
Unit III	Victorian Poetry	Alfred Tennyson — “Ulysses” Robert Browning — “My Last Duchess” Matthew Arnold — “Dover Beach” Christina Rossetti — “Goblin Market” G. M. Hopkins — “The Windhover”
Unit IV	Novel	Jane Austen: <i>Sense and Sensibility</i> Charles Dickens: <i>Hard Times</i> Thomas Hardy: <i>Return of the Native</i>

Suggested Readings

Armstrong, Isobel. *Victorian Poetry: Poetry, Politics, Poetics*. Routledge, 1993. Armstrong, Nancy. *Desire and Domestic Fiction*. OUP, 1987.

Barth, J. Robert. *Romanticism and Transcendence*. University of Missouri Press, 2003.

Bowra, C.M. *The Romantic Imagination*. Oxford University Press, 1949.

Ford, Boris. *From Blake to Byron*. Pelican History of Literature. Vol.5, Penguin Books, 1958.

From Dickens to Hardy, *Pelican History of English Literature*, Vol. VI, Penguin Books, 1958.

J. Robert Barth. *The Symbolic Imagination: Coleridge and the Romantic Tradition*. Princeton Legacy Library, 1977.

M.H. Abrams. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP, 1953.

M. Kirkham, Jane Austen, *Feminism and Fiction*. Harvester Press, 1983.

M Butler, Romantics, *Rebels and Reactionaries: English Literature and its Background*.

Oxford, 1981.

Name of the Academic Program	:	MA
Semester	:	II
Title of the Course	:	British Literature IV (1914 up to Present) - Modern to Contemporary Period
Credits	:	04
Teaching Hours	:	60

Course Objectives:

The course aims to introduce students to the major literary developments, movements, and prominent authors from 1914 to the present, highlighting how historical and cultural changes have shaped modern and contemporary British literature. It seeks to cultivate an understanding of stylistic innovations, thematic concerns, and experimental forms used by writers in response to social, political, and technological transformations. The course encourages critical engagement with a diverse range of texts, including modernist, postmodernist, and contemporary works, fostering analytical and interpretative skills. It also aims to develop an appreciation of the evolving nature of literary expression and its relevance to current cultural and intellectual discourses. Overall, the course intends to deepen students' understanding of this dynamic period and its significant influence on global literary trends.

Course Learning Outcomes (CLOs):

Upon completing the course "British Literature IV (1914 to the Present)," students will be able to demonstrate a thorough understanding of the major literary movements, themes, and prominent authors from the modern and postmodern periods to contemporary times. They will critically analyse a diverse range of texts, recognizing their stylistic innovations, thematic complexities, and cultural contexts. Students will develop the ability to interpret literary works within their historical, social, and political frameworks, appreciating their contributions to ongoing literary and cultural debates. They will also enhance their skills in literary critique, theoretical application, and scholarly discourse, demonstrating an awareness of the evolving nature of British literature in the 20th and 21st centuries. Overall, students will be equipped to evaluate the influence of this dynamic period on global literature and culture, fostering a nuanced appreciation of contemporary literary expressions.

Unit I	Background to the 20th Century British Literature	Introduction, Socio-political background–Literature and society, Transition from Victorian to Modern age, Impact of industrialization, science, and technology, the Meanings of Modern/ Modernity/ Modernism, WWI & II, Stream of Consciousness / Interior Monologue and High Modernism, Modernist Poetry , Rise of Socialism, Epic Theatre, Angry Young Men / Kitchen-Sink Realism, Theatre of the Absurd Feminist Writing, Queer Writing, Postmodernism /
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		Metafiction, Nature Writing & Climate Fiction and Digital media.
Unit II	Poetry	T. S. Eliot — “The Love Song of J. Alfred Prufrock” Wilfred Owen — “Anthem for Doomed Youth” W. B. Yeats — “Leda and the Swan” W. H. Auden — “In Memory of W. B. Yeats” Dylan Thomas — “Do not go gentle into that good night” Philip Larkin — “Church Going”
Unit III	Novel	D. H. Lawrence — <i>The Rainbow</i> Virginia Woolf — <i>Mrs Dalloway</i> William Golding — <i>Lord of the Flies</i>
Unit IV	Essays and Dramas	George Bernard Shaw — <i>Saint Joan</i> George Orwell — “You and the Atom Bom” <i>Tribune</i> , 19 Oct 1945 Harold Pinter — <i>The Birthday Party</i> Raymond Williams — “Metropolitan Perceptions and the Emergence of Modernism,” in <i>In the Politics of Modernism: Against the New Conformists</i> . London: Verso, 1989. 37-48

Suggested Readings

Ford, Boris. *Pelican Guide to English Literature*. Volume 07 & 8, Penguin, 2000.

Bradbury, Malcolm, and James McFarlane. *Modernism: A Guide to European Literature, 1890-1930*. Penguin, 1978.

Bell, Michael. *Literature, Modernism and Myth*. Cambridge University Press, 1997

Hamilton, Ian. *The Oxford Companion to Twentieth-Century Poetry in English*. OUP, 1996.

Theodor Adorno and Max Horkheimer. “The Culture Industry: Enlightenment as Mass Deception.” *The Dialectic of Enlightenment*. Trans. John Cumming. Seabury, 1972.

Williams, Raymond. *Culture and Society 1780-1950*. Parts II and III, Vintage Classics, 2011

Name of the Academic Program	:	MA
Semester	:	II
Title of the Course	:	World Literature
Credits	:	04
Teaching Hours	:	60

Course Objectives:

The course aims to provide students with a comprehensive understanding of key literary movements and genres from around the world, including Epic Theatre, Theatre of the Absurd, Surrealism, Symbolism, Realism, Decadent Movement, Magical Realism, Post-Colonialism, and Imperialism. It seeks to explore the origins and masterpieces of these movements, helping students recognize their defining features and cultural significance. Through close reading and analysis of major works such as Brecht's *Galileo*, Beckett's *Waiting for Godot*, Ibsen's *A Doll's House* and *Ghosts*, Flaubert's *Madame Bovary*, Camus' *The Stranger*, and texts by Pushkin, Tolstoy, Chekhov, and others, students will develop critical insights into diverse literary expressions across different cultural contexts. The course emphasizes understanding how literature reflects social, political, and philosophical issues, fostering an appreciation of literature as a reflection of human experience and societal change. Overall, it aims to cultivate critical thinking, intercultural awareness, and analytical skills through engagement with world literary masterpieces.

Course Learning Outcomes (CLOs):

Demonstrate a comprehensive understanding of major literary movements and genres such as Epic Theatre, Theatre of the Absurd, Surrealism, Symbolism, Realism, Decadent Movement, Magical Realism, Post-Colonialism, and Imperialism, including their origins and key masterpieces. Analyse and interpret literary texts from diverse cultural and historical contexts, recognizing their thematic, stylistic, and ideological features. Critically evaluate how literature reflects societal, political, and philosophical issues across different regions and time periods. Develop comparative insights into various literary movements and understand their influence on global literary traditions. Engage in close reading and scholarly critique of major works such as Brecht's *Galileo*, Beckett's *Waiting for Godot*, Ibsen's *A Doll's House* and *Ghosts*, Flaubert's *Madame Bovary*, Camus' *The Stranger*, and texts by Pushkin, Tolstoy, and Chekhov. Recognize the role of literature in shaping and challenging social norms, political ideologies, and cultural identities. Enhance intercultural awareness and appreciation of literary diversity across different geographical regions. Develop skills in analytical writing and discussion to articulate insights into complex literary and cultural questions effectively.

Unit I	Classical Antiquity	David Damrosch: “What is World Literature?” (Introduction) Homer – The Iliad (Selections) Euripides – Electra Natyashastra – Selections Kālidāsa — <i>Abhijñānaśākuntalam</i> (Shakuntala)
Unit II	Medieval and Renaissance	Murasaki Shikibu – The Tale of Genji (selections) Dante Alighieri – The Divine Comedy (Selections) Omar Khayyam – Rubaiyat (Selections) Cervantes – Don Quixote (Part I, Selected chapters)
Unit III	Modern Classical Plays/Prose	Bertolt Brecht — <i>Galileo</i> (Life of Galileo) Samuel Beckett — <i>Waiting for Godot</i> Hermann Hesse — <i>Siddhartha</i>
Unit IV	Modern Classical Novels/Poems	Albert Camus – <i>The Stranger</i> Franz Kafka – “ <i>The Metamorphosis</i> ” Pablou Neruda – The Dictators & I Explain a Few Things Derreck Walcot – A far Cry from Africa

Suggested Readings

David Damrosch, “What is World Literature?” Princeton University Press, 2003. Puchner, Martin, gen. The Norton Anthology of World Literature, 3rd edition, Volumes D, E, and F. W. W. Norton & Co., Inc., 2002.

Bloom, Harold. Modern Critical Views: Gabriel Garcia Marquez. Chelsea House Publishers, 1989.

Metzger, Erika A. & Metzger, Michael M. A Companion to the Works of Rainer Maria Rilke. Studies in German Literature, Linguistics and Culture. Camden House, 2004.

Raymond Williams. Drama from Ibsen to Brecht. Chatto and Windus, 1968.

Name of the Academic Program	:	MA
Semester	:	II
Title of the Course	:	Postcolonial Studies
Credits	:	04
Teaching Hours	:	60

Course Objectives:

This course aims to critically explore global postcolonial theories, literary texts, and cultural discourses, examining how colonialism, imperialism, and cultural identity have shaped literature and society. It seeks to familiarize students with foundational theories from scholars like Ashcroft, Fanon, Said, Ngũgĩ wa Thiong'o, Bhabha, and Spivak, enabling them to analyze texts that address issues of power, race, ethnicity, and resistance. The course includes diverse literary works from different regions and cultural contexts, such as African, Indian, Caribbean, and Western literature, to foster intercultural understanding and awareness of colonial and postcolonial realities. Through close reading, critical discussions, and theoretical engagement with texts like *The Empire Writes Back*, *The Wretched of the Earth*, *Orientalism*, *Decolonizing the Mind*, and literary works by Achebe, Maya Angelou, Kipling, Noonuccal, and others, students will develop analytical skills and an appreciation of the complex processes of cultural identity, decolonization, and representation. Overall, the course aims to deepen students' understanding of global postcolonial issues and empower them to critically examine the legacies of colonialism in contemporary society.

Course Outcomes:

Upon completing this course, students will be able to critically analyze key postcolonial theories and examine their application to various literary and cultural texts, recognizing how colonialism and imperialism influence identity, power, and Resistance. They will demonstrate the ability to interpret texts from diverse cultural contexts, such as Achebe's *Things Fall Apart*, Gabriel Okara's *Once Upon a Time*, Maya Angelou's *Still I Rise*, and others, through a postcolonial lens. Students will develop skills in evaluating the representation of subaltern voices, cultural hegemony, and resistance movements, engaging with theories from Fanon, Said, Bhabha, and Spivak. They will critically assess how literature and discourse challenge colonial stereotypes, contest cultural hegemonies, and promote decolonization and cultural reclamation. Additionally, students will enhance their capacity for comparative analysis, intercultural understanding, and scholarly critique, equipping them to engage thoughtfully with global postcolonial issues in both literary and social contexts.

Unit I	Introduction to Postcolonial Studies	<p>Frantz Fanon: <i>Selections from The Wretched of the Earth/ Black Skin White Mask</i></p> <p>Edward Said: <i>Selections from Orientalism (across all three chapters)</i></p> <p>Ngũgĩ wa Thiong'o: <i>Decolonizing the Mind (Selections)</i></p> <p>Homi Bhabha: <i>The Location of Culture (Selections)</i></p>
Unit II	Critical Essays	<p>M. K. Gandhi — <i>Hind Swaraj</i></p> <p>Chinua Achebe — “An Image of Africa: Racism in Conrad’s <i>Heart of Darkness</i>”.</p> <p>Ranajit Guha — “On Some Aspects of the Historiography of Colonial India”</p> <p>Gayatri Chakravorty Spivak — “Can the Subaltern Speak?”</p>
Unit III	Poetry	<p>Rudyard Kipling — “The White Man’s Burden”</p> <p>Oodgeroo Noonuccal — “We Are Going”</p> <p>Jonathan Kariara — “A Leopard Lives in a Muu Tree”</p> <p>A. K. Ramanujan — “Death and the Good Citizen”</p> <p>Maya Angelou — “Still I Rise”</p> <p>Gabriel Okara — “Once Upon a Time”</p>
Unit IV	Novel and Drama	<p>Chinua Achebe — <i>Things Fall Apart</i></p> <p>Jean Rhys — <i>Wide Sargasso Sea</i></p> <p>Poornachandra Tejaswi — <i>Jugari Cross</i></p> <p>Chandrasekhar Kambar – <i>Tukra’s Dream</i></p>

Suggested Readings

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford University Press, 2005.

Franz Fanon, „The Negro and Language“, in Black Skin, White Masks, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.

Frederic Jameson: *Third World Literature in the Age of Multinational Capitalism*

Jan Mohammad: *The Economy of Manichean Allegory: The Function of Difference in Colonialist Literature* (Extracts from *The Post-Colonial Studies Reader*). 2001

King, Thomas. “Godzilla vs. Post-Colonial”, *World Literature Written in English*, Vol. 30, No. 2, 1990, pp. 10-16

Loomba, Ania. *Colonialism/Postcolonialism: The New Critical Idiom*. Routledge. 2005.

Marquez: *New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

McLeod, John. *Beginning Postcolonialism*. Manchester University Press. 2000

Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann [Educational Books, 1971

Nayar, Pramod K. *Postcolonialism*. London: Continuum, 2010.

Ngugi wa Thiong'o, „The Language of African Literature“, in *Decolonizing the Mind* (London: James Curry, 1986), chap. 1, sections 4–6.

Quayson. Ato. *Postcolonialism: Theory, Practice or Process*. Wiley. 2000.

Young, Robert. *Postcolonialism*. Oxford: Oxford UP, 2003.

Name of the Academic Program	:	MA
Semester	:	II
Title of the Course	:	Marginality, Resistance, and Representation
Credits	:	04
Teaching Hours	:	60

Course Objectives:

This course seeks to explore the complex notions of marginality, subalternity, gender, Dalit, and Adivasi identities within the socio-cultural and historical context of India and beyond. It aims to trace the emergence of Dalit consciousness, political activism, and literary expression through key movements such as Ambedkarist initiatives, social stratification, colonial influences, modernity, reform, and postcolonial development. The course encourages critical engagement with texts and scholarly works like Rawat and Satyanarayana's "Dalit Studies" and Tharu and Lalita's "Women Writing the Nation," highlighting diverse perspectives on identity formation, resistance, and social transformation. By analyzing a range of literary and autobiographical texts, including works by Baby Kamble, Bama, Siddalingaiah, and others, students will understand the intersections of caste, gender, and identity as sites of empowerment and oppression. The course also examines the cultural representations of marginalized groups like Adivasis and Dalits, as well as the ongoing struggles for recognition, rights, and social justice. Overall, it aims to develop critical awareness of the sociopolitical processes shaping marginalized communities and to appreciate their literary and cultural contributions.

Course Outcome:

Upon completing this course, students will be able to critically analyse the concepts of marginality, subalternity, gender, Dalit, and Adivasi identities within historical and socio-political frameworks, recognizing their significance in shaping contemporary society. They will demonstrate an understanding of the emergence of Dalit consciousness and the role of literature in articulating social justice, resistance, and identity, through works such as Kamble's *The Prison We Broke*, Bama's *Karukku*, and Yengde's *Caste Matters*. Students will evaluate how colonialism, modernity, reform movements, and postcolonial development have influenced social stratification and marginalized voices. They will develop analytical skills to interpret autobiographical, poetic, and fictional texts that depict experiences of oppression, resilience, and activism, such as those by Siddalingaiah, Gogu Shyamala, and Mahasweta Devi. Moreover, students will be equipped to critically assess the intersections of caste, gender, and culture in literature and society, fostering a nuanced understanding of social justice struggles, cultural identity, and political activism from diverse perspectives.

Unit I	Introduction to key concepts and Backdrop Historical overview.	<ul style="list-style-type: none"> • Marginality, Subaltern, Gender, Dalit, Adivasi • W.E.B. Du Bois: <i>"The Souls of Black Folk"</i> by • Ramanarayan S Rawat and K Satyanarayana, "Dalit Studies: New Perspectives on Indian History and Society" <i>Dalit Studies</i> • Susie Tharu and K Lalita: "The Twentieth Century: Women Writing the Nation"
Unit II	Autobiographies	<ul style="list-style-type: none"> • Chimamanda Ngozi Adichie: "We Should All Be Feminists" • Baby Kamble: <i>The Prison We Broke</i> • Suraj Milind Yengde: <i>Caste Matters</i> (Selections) • Revathi: <i>Truth About Me</i> (Selections)
Unit III	Subaltern Writings	<ul style="list-style-type: none"> • Ismat Chughtai: <i>The Veil (the Quilt)</i> • Banu Mushtaq – <i>"Heart Lamp"</i> • Namdeo Dhasal: <i>Leaving the House, Their Eternal Pity</i> • Tony Morrison: <i>The Beloved</i> • Vijaya Dabbe: "Miruguva Gorigalu" (Glittering Tombs)
Unit IV	Novel and Short Stories	<ul style="list-style-type: none"> • Hansda Sowvendra Shekhar: <i>The Adivasi Will Not Dance/ Eating with the Enemy</i>) • Malini Chib: <i>One Little Finger</i> • James Baldwin: <i>Giovanni's Room</i> • Shivram Karnath: <i>Choma's Drum</i> • Vaidehi: <i>Sougandi's Soliloquies</i>,

Suggested Readings:

Ambedkar, B. R.b "Annihilation of Caste." *Dr Babasaheb Ambedkar Writings and Speeches*, Vol 01, Government of Maharashtra, 1979, pp. na.

Dangle, Arjun. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*.
OrientLongman, 1992.

Gopal, Guru. *Humiliation: Claims and Context*. Oxford University Press, 2009.

Guha, Ranajit. 'On Some Aspects of the Historiography of Colonial India. *Subaltern Studies*, Vol 01, Oxford University Press, 1982, pp 1–8.

Gail Omvedt, *Buddhism in India: Challenging Brahmanism and Caste*. Sage Publications, 2003.

Gail Omvedt, *Dalit Visions: The Anti-caste Movement and the Construction of an Indian Identity*.
Orient Longman, 1995.

Huggan, Graham. *The Post-Colonial Exotic: Marketing the Margins*. Routledge, 2001. Illaiah, Kancha. "Why I am not a Hindu: A Sudra Critique of Hindutva Philosophy."

Culture and Political Economy, Samya, 2009, pp na.

Jaffrelot, Christophe. *Dr Ambedkar and Untouchability: Analyzing and Fighting Caste*. CHurst&Co Publishers Ltd, 2005.

Krishnaswamy, Revathi. "Globalization and its Postcolonial (Dis) contents: Reading Dalit Writing." *Journal of Postcolonial Writing*, Vol. 41, Issue 01, 2005, pp. 69–82.

Sharmila, Rege. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*. Zuban, 2015.

Chakrabarty, Dipesh. "Subaltern studies and postcolonial historiography." *Handbook of Historical Sociology*, London: SAGE (2003): 191-204.

Chakraborty, Uma. *Gendering Caste: through a feminist lens*. Popular Prakashan, 2003.

Kandasamy, Meena. "Mulligatawny dreams." *Kavya Bharati* 18 (2006): 41-217.

Pawar, Urmila. *The weave of my life: a Dalit woman's memoirs*. Columbia University Press, 2009.

Rawat, Ramnarayan S., and Kusuma Satyanarayana. "Dalit studies: New perspectives on Indian history and society." *Dalit studies* (2016): 1-30.

Rege, Sharmila. "Dalit women talk differently: A critique of 'difference' and towards a Dalit feminist standpoint position." *Economic and Political Weekly* (1998): WS39-WS46.

Tharu, Susie J., and K. Satyanarayana. *No Alphabet in Sight: New Dalit Writing from South India*. Penguin Books, 2011.

Name of the Academic Program	:	MA
Semester	:	II
Title of the Course	:	Writing for Media
Credits	:	04
Teaching Hours	:	60

Course Objective:

This course is designed to provide advanced insights into media writing across various platforms – print, digital, and broadcast. Students will explore the principles of effective media writing, understand the nuances of different media types, and develop specialized skills in genres such as news, features, columns, sports, and opinion writing. The course emphasizes clarity, objectivity, ethical considerations, and audience engagement.

Course Outcome:

By the end of this course, students will have developed a comprehensive understanding of the principles, formats, and ethical dimensions of writing for various media platforms. They will be able to distinguish between different media types – print, broadcast, and digital – and adapt their writing style accordingly. Students will demonstrate proficiency in specialized genres such as editorial, column, and sports writing, producing clear, engaging, and audience specific content. They will be equipped to apply narrative and journalistic techniques to both general and niche topics, while maintaining accuracy, balance, and ethical responsibility in their work. The course will also enhance students' ability to critique media texts and produce original writing suited for contemporary professional media environments.

Texts

Unit I	Introduction	What is Media Writing? Key elements of effective writing: Clarity, Brevity, Accuracy Media language and style Differences between writing for print, broadcast, and online platforms Writing for a target audience
Unit II	Writing in the Digital Age	Web writing: Hypertext, SEO basics, and scan-friendly content Blogging and Vlogging: Voice, tone, and personal branding Social media writing: Posts, captions, and engagement strategies Writing for multimedia: Image, video, and interactive content Fact-checking and responsible digital communication
Unit III	Writing for Broadcast Media	Introduction to Broadcast Media: The Differences Between Writing for Print and Broadcast. Understanding Broadcast Style and Conventions.

		<p>Writing for Radio: News Bulletins and Announcements, Radio Commercials and Public Service, Announcements, Scripting for Radio Dramas and Talk Shows. News Scripts and Story Packages.</p> <p>Writing for Television: Television Commercials and Promos. Writing for Television Documentaries and Reality Shows.</p>
Unit IV	Writing for Media	<p>Practical translation for movie subtitles</p> <p>Writing Film and Book Reviews</p> <p>Sports writing</p> <p>Storyboard and Visualization</p> <p>Writing News Stories</p>

Suggested Readings:

Brian S. Brooks et al. *Working with Words: A Handbook for Media Writers and Editors* Dunlap, Karen Brown, and Jane T. Harrigan. *The Editorial Eye*. 2nd Ed. New York: Bedford/St. Martin's, 2003.

Fowler, H.W. *The New Fowler's Modern English Usage*. 3rd ed. New York: Oxford University Press, 2000.

Frank, Steven. *The Pen Commandments: A Guide for the Beginning Writer*. New York: Pantheon, 2003.

Ross-Larson, Bruce. *Edit Yourself: A Manual for Everyone Who Works with Words*. New York: Barnes & Noble, 2003.

S. Brooks, Brian Et al. *Working with Words: A Handbook for Media Writers and Editors*. Seventh Edition, Bedford/St. Martin's, 2009.

Shertzer, Margaret. *The Elements of Grammar*. New York: Barnes & Noble Books, 2001.

Vander Mey, R. *The College Writer: A Guide to Thinking, Writing and Researching*. Boston: Houghton Mifflin, 2004.

Whitaker, W. R., Ramsey, J. E., & Smith, R. D. *Media Writing: Print, Broadcast, and Public Relations*. New York: Routledge, 2012.

Zinsser, William. *On Writing Well, 30th Anniversary: The Classic Guide to Writing Nonfiction*. New York: Harper Resource, 2006.

Armstrong, Dan. *Directing TV: Everything You Always Wanted to Know About Directing Television but Were Afraid to Ask*. Michael Wiese Productions, 2009.

Hilliard, Robert L. *Writing for Television, Radio, and New Media*. 11th ed., Wadsworth, Cengage Learning, 2014.

Johnson, Claudia H. *Crafting Short Screenplays That Connect*. Focal Press, 2013.

Miles, Donald W. *Broadcast News Handbook*. Wiley-Blackwell, 2007.

Zettl, Herbert. *Television Production Handbook*. 12th ed., Wadsworth, Cengage Learning, 2014.

M.A. ENGLISH Degree Examination

Question Paper Pattern from ENG Hard Core and Soft Core 1.1 to 4.2

Time =3 Hrs.

Total Marks = 70

SECTION-A

I. Write short notes on any four of the following. (4×5=20)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

SECTION-B

II. Write short essays on any five of the following: (5×10=50)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Continuous Internal Assessment:

Internal Test	10
Attendance	5
Assignment	5
Power Point Presentation	10

4.3 Internship will be evaluated based on the following criteria

Assessment & Weighting:

- Internship Proposal (accept/revise) — pass requirement (no grade)
- Monthly Reflective Journal — 20% - 60 Marks
- Final Internship Report (3,000 words) — 50% - 150 Marks
- Presentation and Viva-Voce/External — 25% - 75 Marks

Mentor appraisal / attendance verification — 5% - 15 Marks (from the internship organisation)

(Adjust percentages to university/department policy; mentor appraisal may be used as pass/fail gate.)