

PONDICHERRY UNIVERSITY

NEP SYLLABUS AND REGULATIONS

FOR

B.A. (HONORS) ENGLISH



[AFFILIATED COLLEGES]

(from the academic year 2023-24 onwards)

B.A. (Honors) in English

Learning Outcome-Based Curriculum (Compliant with NEP)

Preamble

BA (Honours) in English aims at enriching the students' knowledge in the study of English Language and Literature, familiarising them with various authors, genres, contemporary theories, cultures and historical contexts. It also aims at empowering the learners with their research aptitude through oral and written presentations. The programme helps the students gain access to literatures across the world and assess various socio-cultural aspects as delineated in the literary and visual texts.

Programme Eligibility:

Aspirants should have passed 10+2 from any recognised board and must have studied the Hons seeking subject at the qualifying level.

Course Code:

Duration: 4 years.

Intake:25

Programme Outcomes:

After the successful completion of the programme, the graduated students will be able to:

PO1	Understand the significance of literary works in their social, cultural and ideological contexts and acquire mastery of the discipline in a holistic manner.
PO2	Discover the incredible diversity of Languages and Literature throughout the history of the world.
PO3	Gain employability skills like excellence in teaching, creative writing, content writing, script writing etc and inculcate research tendencies
PO4	Appreciate the hermeneutic engagement of creative writings/texts with gender, race, region and identity across various contexts

Program-Specific Outcomes (PSO):

After four years of successful completion of the program, the students will be able to:

PSO1	Acquire profound knowledge of literature and proficiency in communicative language skills that would guarantee good employment opportunities
PSO2	Gain vast knowledge in the field of English studies, which would help them face competitive exams like UGC-NET, GATE, SET, UPSC etc...
PSO3	Validate the literary texts with contemporary critical theories, methodologies, and practices in the field.
PSO4	Celebrate the diversity of humanist discourses delineated in the texts-both literary and visual
PSO5	Acquire professional skills related to comparative literature, translation and media studies.

PSO to Mission Statement Mapping

	PSO1	PSO2	PSO3	PSO4	PSO5
M1	✓	✓	✓	✓	✓
M2	✓	✓	✓	✓	✓
M3	✓	✓	✓	✓	✓
M4	✓	✓	✓	✓	✓

PO to PSO Mapping:

	PO1	PO2	PO3	PO4	PO5
PSO1	✓	✓	✓	✓	✓
PSO2	✓	✓	✓	✓	✓
PSO3	✓	✓	✓	✓	✓
PSO4	✓	✓	✓	✓	✓
PSO5	✓	✓	✓	✓	✓

6. Programme Structure:**SEMESTER 1**

	Type of Course	Title	Course Code	Credits
1.	Major Discipline 1	English Literature—I		4
2.	Minor Discipline 1	Communicative English		4
3.	Multi-disciplinary 1	English for Competitive Exams		3
4.	Skill Enhancement 1	Spoken English		3
5.	Value Added Course 1	Understanding India		2
6.	Value Added Course 2	Environmental Studies		2
7.	Modern Indian Languages			3

SEMESTER 2

	Type of Course	Title	Course Code	Credits
1.	Major Discipline 2	English Literature—II		4
2.	Minor Discipline 2	Academic Writing Skills		4
3.	Multi-disciplinary 2	Professional Communication in English		3
4.	Ability Enhancement 1	Functional English—I		3
5.	Skill Enhancement 2	Creative Writing in English		3
6.	Value Added Course 3	Health and Well-Being, Yoga Education, Sports and Fitness		2
7.	Value Added Course 4	Digital Technologies		2

SEMESTER 3

	Type of Course	Title	Course Code	Credits
1.	Major Discipline 3	History of English Literature		4
2.	Major Discipline 4	Literary Forms and Movements		4
3.	Minor Discipline 3	Literature and Visual Media		4
4.	Multi-disciplinary 3	Content Writing		3
5.	Ability Enhancement 2	Functional English—II		3
6.	Skill Enhancement	Functional Communicative English		3

SEMESTER 4

	Type of Course	Title	Course Code	Credits
1.	Major Discipline 5	English Language Studies		4
2.	Major Discipline 6	American Literature—I		4
3.	Major Discipline 7	Indian Writing in English—I		4
4.	Minor Discipline 4	Literature and Environment		4
5.	Internship	Community Engagement		2
6.	Modern Indian Languages			3

SEMESTER 5

	Type of Course	Title	Course Code	Credits
1.	Major Discipline 8	Literary Criticism—I		4
2.	Major Discipline 9	Shakespeare		4
3.	Major Discipline 10	Indian Writing in English—II		4
4.	Major Discipline 11	Internship		4
5.	Minor Discipline 5	New Literatures in English		4

SEMESTER 6

	Type of Course	Title	Course Code	Credits
1.	Major Discipline 12	Introduction to Linguistics		4
2.	Major Discipline 13	Modern Poetry		4
3.	Major Discipline 14	Modern Drama		4
4.	Major Discipline 15	Modern Fiction		4
5.	Minor Discipline 6	Subaltern Literature / Indian Aesthetics		4

SEMESTER 7

	Type of Course	Title	Course Code	Credits
1.	Major Discipline 16	Literary Criticism—II		4
2.	Major Discipline 17	American Literature—II		4
3.	Major Discipline 18	Translation: Theory and Practice		4
4.	Minor Discipline 7	Postcolonial Literature		4
5.	Minor Discipline 8	Gender Studies		4

SEMESTER 8

	Type of Course	Title	Course Code	Credits
1.	Major Discipline 19	Comparative Literary Studies		4
2.	Major Discipline 20	Research Methodology		4
3.	Research	Project Dissertation		12
	OR			
	Three Major Discipline Courses	Post-Millennial Literary Trends		4
		Regional Literatures		4
		Cultural Studies		4

Total Credit Pattern:

Students are required to obtain **164 credits** to be eligible for the award of the degree of B.A. (Honours) in English.

Sl.No	Semester	Core	Total Credits
1	SEMESTER I		21
2	SEMESTER II		21
3	SEMESTER III		21
4	SEMESTER IV		21
5	SEMESTER V		20
6	SEMESTER VI		20
7	SEMESTER VII		20
8	SEMESTER VIII		20
Total Credits			164

SEMESTER 1

Course Type: Major Discipline – 1

Course Title: ENGLISH LITERATURE- I

Course Code:

Credits: 4

Course Description:

The course is meant to familiarize the students with the essence, diversity and cadence of early British literature upto the 18th century and to throw open to them the socio-political issues and movements that abounded the British world. Besides, these works hold immense relevance to contemporary times of unrest and would enable students to evaluate the contingencies of life critically.

Course Objectives:

- To provide a comprehensive view of early British literature from the age of Anglo-Saxons.
- To enable learners to widen their awareness of the various writers of literature and their works.
- To create an understanding of the individuality of each writer, the context to which s/he belongs and the specificities of British literature.
- To make learners decipher for themselves the interface of writers with the contexts, the conflicts they encounter, the relevance of their thinking, resistance and the reasons for the transitions.

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	Understand the need for literary expression and the distinctiveness of this expression
CLO2	Corroborate literary texts as an admixture of the age and its socio-political culture
CLO3	Relate the literary works to the particular period and the prevailing trends of artistic expression
CLO4	Examine the significance of the evolving forms of literature with respect to the Age in which they appear
CLO5	Use these prescribed texts to develop an insight into a critical appreciation of British Literature

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO2			<input type="checkbox"/>	<input type="checkbox"/>	
CLO3	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO4		<input type="checkbox"/>			
CLO5					<input type="checkbox"/>

Course Content:

Unit 1 – Poetry I

Geoffrey Chaucer: Prologue to *The Canterbury Tales*

Edmund Spenser: “Epithalamion”

William Shakespeare: “Sonnet 116” / “Sonnet 130”

Unit 2 – Poetry II

John Donne: “A Valediction: Forbidding Mourning”

John Milton: Book IX (Lines 568-732) *Paradise Lost*

Alexander Pope: *The Rape of the Lock* (Canto I)

Unit 3 - Prose

Francis Bacon: “Of Studies”

Joseph Addison: “Sir Roger at the Theatre”

Jonathan Swift: “A Proposal for Correcting, Improving and
Ascertaining the English Tongue”

Unit 4 - Drama

Christopher Marlowe: *Doctor Faustus*
Thomas Dekker: *The Shoemaker's Holiday*
William Shakespeare: *King Lear*

Unit 5 - Fiction

Daniel Defoe: *Robinson Crusoe*
Samuel Richardson: *Pamela*
Henry Fielding: *Tom Jones*

References:

Albert, Edward. *History of English Literature*. Oxford University Press, 2017.
Chaucer, Geoffrey. -1400. The Pardoner's Prologue & Tale from the Canterbury Tales. Cambridge University Press, 1994.
Hudson, W.H. *An Outline of English Literature*. Maple Press, 2012.
Poplowski, Paul. *English Literature in Context*. Cambridge University Press, 2007.
Spenser, Edmund. *Epithalamion*. Legare Street Press, 2021.
Day, Gary and Docherty Brian, editors. *British Poetry from the 1950s to the 1990s: Politics and Art*. PalgraveMacmillan. 1997.
Smith, Robert Rowland. *On Modern Poetry: From Theory to Total Criticism*. Continuum, 2012.
Stokes, Richard. *The Penguin Book of English Song: Seven Centuries of Poetry from Chaucer to Auden*. Penguin, 2016.
Walker, Greg. *Reading Literature Historically: Drama and Poetry from Chaucer to the Reformation*. EdinburghUP, 2013.
Woodman, Thomas. Editor. *Early Romantics: Perspectives in British Poetry from Pope to Wordsworth*. Macmillan, 1998.

Course Type: Minor Discipline – 1

Course Title: COMMUNICATIVE ENGLISH

Course Code:

Credits: 4

Course Description:

The course will introduce students to the basic aspects of language, grammar and functional usage. It focuses on developing skills in listening, speaking, reading, and writing, as well as concepts like pronunciation, sentence structure, word choice, and style. Students will learn the nuances and technicalities of the language and how to apply English communication skills in various contexts.

Course Objectives:

- Make students proficient and confident communicators in English across a variety of contexts.
- Enable learners to comprehend both spoken and written English in diverse settings.
- Develop students' abilities in the nuances of listening, speaking, reading and writing in English.
- Prepare learners to tackle situations and seek employment with assurance in the modern, globalized world.

Course Learning Outcomes:

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

CLO1	Comprehend diverse communication facets through the LSRW macro skills – Listening, Speaking, Reading, and Writing.
CLO2	Employ both verbal and non-verbal communication strategies in a professional setting.
CLO3	Assess language errors, generate grammatically and idiomatically sound spoken and written expressions.

CLO4	Assess one's oral proficiency, encompassing delivering concise formal speeches, engaging in group discussions, and participating in debates.
CLO5	Cultivate an appreciation for literary texts and films.

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Unit 1 – Basics of Communication

Introduction to Communication skills, Importance of Communication, Communication Process, Verbal and Non-verbal Communication, Barriers to Effective Communication

Unit 2 – Listening and Speaking Skills

Importance of Listening, Types of Listening, Barriers, Dialogue and Conversation, Discussion, Public Speaking, Extempore

Unit 3 – Reading Skills

General and Technical Comprehension, Intensive reading, Extensive reading, Skimming and Scanning ,Vocabulary, Idioms and Phrases, Synonyms and Antonyms

Unit 4 – Writing Skills

Functional Grammar, Common Errors, Paragraphs and Essays, Report Writing, Formal and Informal Letters, Emails, Notices, Agenda, Minutes

Unit 5 – Personality Development

Personality Development, Soft Skills, Self-assessment, Emotional Quotient, Body Language; Leadership Qualities; Time Management; Professional Ethics

References:

Dutt, Kiranmai, et al. *A Course in Communication Skills*. Cambridge University Press, 2008.

Green, David. *Contemporary English Grammar: Structures & Composition*. Trinity Press, 2018.

Howard, Peter. *Perfect Your Punctuation*. Orient Longman, Delhi. 1997.

Lewis, Norman. *Word Power Made Easy*. Penguin Publishers, 2015.

Murphy, Raymond. *Essential English Grammar*. 3rd ed., Cambridge University Press, 2004.

Narayanaswami, V. R. *Strengthen Your Writing*. Orient Blackswan, 2009.

Nicholls, Anne. *Mastering Public Speaking*. Jaico Publication, 1999.

Raman, Meenakshi. *Principles and Practice in Technical Communication*. Oxford University

Thomson, A.J. and A.V. Martinet. *A Practical English Grammar*. Oxford University Press.

Course Type: Multidisciplinary – 1

Course Title: ENGLISH FOR COMPETITIVE EXAMS

Course Code:

Credits: 3

Course Description:

This course is designed keeping in mind the English language needs of students attending different competitive exams. It is structured in a way to increase the language proficiency of the learners to enable them to crack competitive exams questions that test their language and reasoning skills. The learners will be able to work on their grammar and vocabulary through exercises in reading comprehension, error spotting and correction, idioms and phrases, word substitution, synonyms and antonyms etc. Students will also be trained in basic writing skills to help them deal with descriptive type questions. The course aims to make learners employable and industry ready on graduation.

Course Objective:

- This course prepares students for competitive exams like UGC-NET, SLET, UPSC Civil Services by developing English proficiency.
- Enhance their knowledge of grammar and stylistics to write better answers
- Teach time management.
- Refine language through improved vocabulary

Course Learning Outcomes:

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

CLO1	Demonstrate strong reading comprehension skills and analyse complex texts effectively.
CLO2	Write well-structured essays, precise answers, reports, and letters using clear language and grammatical structure.
CLO3	Translate passages accurately from English to native language and vice versa.
CLO4	Use a wide range of vocabulary and understand idioms, phrases, and figures of speech.
CLO5	Apply grammar rules and concepts like synonyms, antonyms, concord, and error spotting to produce linguistically sound written work.

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:**Unit 1: Reading Comprehension**

Reading for main idea and details; Inferring from the context; Critical reading and evaluation of texts; Reading strategies; Types of reading - skimming, scanning, intensive and extensive reading; Understanding tone and style, rhetorical devices in texts; Reading comprehension practice using different types of passages

Unit 2 – Functional Grammar

Parts of speech; Articles; Prepositions; Subject-verb Agreement; Active/Passive Voice; Phrasal verbs; Clauses; Reported speech; Idioms and Phrases; Synonyms and Antonyms

Unit 3 – Written Communication

Paragraph Writing; Essay Writing; Description and Narration; Developing an argument; Presenting arguments, ideas and opinions; Report Writing; Formal and Informal Letters; Note-making; Summarizing and Paraphrasing; Precis Writing; Notice; Poster making

Unit 4 – Listening and Speaking Skills

Listening and Hearing; Importance of listening skills; Features of effective speech; Simple social exchanges; Dialogue practice; Making persuasive arguments; Elocution

Unit 5 – Study Skills

Expanding vocabulary - learning new words, understanding meanings, and using them correctly

Research and using the library—finding relevant information; Using catalogues, books, periodicals, bibliographies and indexes; Note-making; Paraphrasing; Summarizing; Quoting; Making a references list; Answering exam questions; Understanding the question; Planning the answer; Evaluating the answer.

Recommended Reading:

Aggarwal, R.S. *Objective General English*. S. Chand Publishing, 2022.

Bhatnagar, R.P and Bhargava, Rajul. *English for Competitive Examinations*. Macmillan India Ltd.

Green, David. *Contemporary English Grammar: Structures & Composition*. Trinity Press, 2018.

Narayanaswami, V. R. *Strengthen Your Writing*. Orient Blackswan, 2009.

Sadanand, Kamlesh and Susheela Punitha. *Spoken English; A Foundation Course Part I*. Orient Blackswan; 2011.

Swan, Michael. *Practical English Usage*. Oxford University Press, 2013

Thorpe, E. and Thorpe, S. *English for Competitive Examinations*. Pearson, 2012.

Wallace, Michael J. *Study Skills in English*. Cambridge University Press, 2004.

Course Type: Skill Enhancement – 1

Course Title: SPOKEN ENGLISH

Course Code:

Credits: 3

Course Description:

This course is meant to familiarize students with the basics of conversing in the English Language. It aims at equipping them with the skills that will help them to learn the building blocks of the language, the use of which has become essential in everyday life. It will also be beneficial for those who wish to improve their skills of spoken English. The course content will cover topics that deal with speaking skills, listening skills, grammar, pronunciation, vocabulary building, communication, etc.

Course Objectives:

- To familiarize learners with the skills of spoken English
- To enhance the speaking and listening skills of learners
- To aid learners in employing basic grammar and pronunciation accurately
- To enable learners to understand group dynamics and participate in group activities
- To help learners in being able to communicate effectively, both verbally and non-verbally

Course Learning Outcomes:

CLO1	Speak English with proficiency
CLO2	Demonstrate knowledge in the correct use of grammar and pronunciation
CLO3	Develop an appreciation of practical ways of learning to speak simple and correct English
CLO4	Use the studies undertaken in the field of spoken English in a range of practical contexts
CLO5	Apply knowledge and skills in the field of spoken English to relevant contexts thus aiding in handling everyday situations

Course Content:

Unit I – Working with Grammar

Sentence construction; Types of sentences; Parts of speech; Auxiliary verbs; Singular and plural; Active and passive voice; Degrees of comparison; Subject-verb agreement; Determiners; Punctuation; Common errors and usage

Unit II – Vocabulary Building and Pronunciation

Word formation; Synonyms and Antonyms; Homonyms; One-word substitutes; Changing one part of speech to another; Odd-one-out exercises; Idioms and phrases; Joining sentences; Vowel and Consonant sounds; Word Stress; Sentence stress; Intonation; Practice in pronunciation

Unit III – Conversational Skills

Basics of conversation (Introductions, greetings, asking questions); Describing people, places, situations and events; Extempore speeches; Persuasive and descriptive speeches; Speaking through narration; Narrating stories; Describing characters and situations of the story

Unit IV – Group Communication

Basics of group discussion; Assigning tasks to class groups; Appointing group leaders to communicate; Completion of tasks based on communication; Group cohesion through communication; Group presentations; Use of power point presentations

Unit V – Listening Skills and Non-verbal Communication

Importance of listening; Basics of listening; Barriers to listening; Listening for gist, style, and tone; Voice recording exercises; Body language; Importance of body language in communication; Gestures, posture, eye contact, and facial expressions; Etiquette

Recommended Reading:

Balan, K.R. and Rayudu C.S. *Effective Communication*. Beacon, 1996.

Howard, Peter. *Perfect Your Punctuation*. Orient Longman, Delhi. 1997.

Lewis, Norman. *Word Power Made Easy*. Penguin Publishers, 2015.

McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use: Advanced*. Cambridge University Press, 2008.

Mohan Krishna & Banerji, Meera. *Developing Communication Skills*. Macmillan India, 1990.

Quirk, Randolph and Greenbaum Sidney. *A University Grammar of English*. Longman. 1973.

Wren P.C. and Martin H. *High School English Grammar and Composition*. Blackie ELT Books, 2011.

Course Type: Value Added Course – 1

Course Title: Understanding India

Course Code:

Credits: 2

Course Type: Value Added Course – II

Course Title: Environmental Studies

Course Code:

Credits: 2

Course Type: Modern Indian Languages

Course Title:

Course Code:

Credits: 3

SEMESTER 2

Course Type: Major Discipline – 2

Course Title: ENGLISH LITERATURE II

Course Code:

Credits: 4

Course Description:

The course is meant to provide a background study of literature from the Romantic Age to the Contemporary Age and to develop appropriate strategies to evaluate seminal literary works critically. Students will also learn the various emerging trends and styles in the literary landscape of post-war Britain, along with the socio-political implications as seen in the prescribed works. The learners will be able to effectively synergise independent learning, analytical and critical thinking capabilities.

Course Objectives:

- To provide a comprehensive view of British literature from the 19th century.
- To learn the social, political and cultural implications and develop appropriate strategies to critically evaluate them.
- To provide an in-depth knowledge of the changing trends and fashions in literature.
- To facilitate an appreciation of literature by introducing the student to the selected seminal literary works.

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	Understand the modes and conventions of the ages covered through critically studying canonical works.
CLO2	Read literary texts as historically representative of the age and its socio-political climate.
CLO3	Identify the prevailing literary trends of different periods and critically evaluate the evolving genres.
CLO4	Acquire a chronological awareness of the literary ages from Romantic Age to the Contemporary Age.
CLO5	Develop the acumen for analysing and evaluating the recent developments in British literature.

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO2			<input type="checkbox"/>	<input type="checkbox"/>	
CLO3	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO4		<input type="checkbox"/>			
CLO5					<input type="checkbox"/>

Course Content:

Unit 1 – Poetry I

William Blake: “The Lamb”

P. B. Shelley: “Ode to the West Wind”

Elizabeth Barrett Browning: “How do I love thee?”

T.S. Eliot: Part I & II “The Waste Land”

Unit 2 – Poetry II

Philip Larkin:	“Church Going”
Ted Hughes:	“Hawk Roosting”
Seamus Heaney:	“Seeing Things”

UNIT 3 - Drama

Bernard Shaw:	<i>Arms and the Man</i>
John Osborne:	<i>Look Back in Anger</i>
Tom Stoppard:	<i>Rosencrantz and Guildenstern are Dead</i>

UNIT 4 - Fiction

Jane Austen:	<i>Pride and Prejudice</i>
D.H. Lawrence:	<i>Sons and Lovers</i>
Virginia Woolf:	<i>To the Lighthouse</i>

UNIT 5 – Short Fiction

H.G. Wells:	“Empire of Ants”
Graham Greene:	“The End of the Party”
Martin Amis:	“Heavy Water”

References:

- Albert, Edward. *History of English Literature*. Oxford University Press, 2017.
- Blamires, Harry. *Twentieth Century English Literature*. Macmillan, 1982.
- Hudson, W.H. *An Outline of English Literature*. Maple Press, 2012.
- Poplowski, Paul. *English Literature in Context*, Cambridge University Press, 2007.

Recommended Reading:

Day, Gary and Docherty Brian, editors. *British Poetry from the 1950s to the 1990s: Politics and Art*. Palgrave Macmillan. 1997.

Smith, Robert Rowland. *On Modern Poetry: From Theory to Total Criticism*. Continuum, 2012.

Stokes, Richard. *The Penguin Book of English Song: Seven Centuries of Poetry from Chaucer to Auden*. Penguin, 2016.

Walker, Greg. *Reading Literature Historically: Drama and Poetry from Chaucer to the Reformation*. Edinburgh UP, 2013.

Woodman, Thomas. Editor. *Early Romantics: Perspectives in British Poetry from Pope to Wordsworth*. Macmillan, 1998.

Course Type: Minor Discipline – 2

Course Title: ACADEMIC WRITING SKILLS

Course Code:

Credits: 4

Course Description:

One of the major prerequisites for learners at the university level is to show evidence of their learning in the form of written tests, assignments, project reports and dissertations. The aim of this course is to develop the proficiency of the learners in writing English for academic purposes. As these learners have already had the basics of the English structure and pronunciation, this course intends to integrate the various skills and subskills of writing into meaningful writing activities. In addition to this, the learners will also be introduced to academic writing for research and career development.

Course Objectives:

- Introduce students to the practice of writing for academic purposes.
- Review and concentrate on aspects of functional grammar, sentence structure, vocabulary, spelling, punctuation, etc.
- Provide emphasis on composition writing such as essays, paragraphs, and related aspects like coherence, unity; paraphrasing, summarizing, developing an argument etc.
- Enhance writing skills to effectively convey ideas and information through written mediums like letters, resumes, emails, reports, etc.
- Introduce basic research writing skills, formats of research writings, conducting research, note taking, styles of referencing and citation, research ethics and plagiarism tools.

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	Understand the elements of writing and the importance of error-free writing.
CLO2	Exhibit a fundamental knowledge of grammar and demonstrate an ability to synthesise and summarise important ideas, develop arguments and write effective paragraphs and essays.
CLO3	Gain proficiency in written communication at the workplace by being able to effectively compose written modes of professional communication like letters, reports, resumes, emails, etc.

CLO4	Comprehend the idea of research, ways to do research, basic aspects of research writing, framing a hypothesis, documenting, formatting and employing appropriate citation styles.
CLO5	Demonstrate an understanding of integrity in research, ethical practices in research and avoiding plagiarism.

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO2			<input type="checkbox"/>	<input type="checkbox"/>	
CLO3	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO4		<input type="checkbox"/>			
CLO5					<input type="checkbox"/>

Course Content:

Unit I: Introduction

The writing process; style and diction; pre-writing; elements of writing; mechanics of writing; functional grammar; punctuation and spelling; vocabulary building; idioms and phrases; common errors; reading comprehension and note-making; paraphrasing and summarizing; note-taking.

Unit II: Writing in the Classroom

Effective sentences; cohesive writing; clarity and conciseness in writing; introduction to technical writing; modes of writing – description, narration, exposition and argument; essay and paragraph writing; types of essays and paragraphs; organizing paragraphs; introductions and conclusions; organizing the main body; developing an argument; critical thinking skills; reference skills related to note taking, collating information and organizing it.

Unit III: Professional Writing

Importance of writing; written vs. spoken language; formal and informal styles of writing; writing at the workplace; letter writing; format and style; cover letters; business letters; job applications; writing e-mails – style and tone; effective resumes; chronological and functional resumes; types of reports and format of formal reports, short reports for newspaper; memorandum and notice.

Unit IV: Research Writing

Research proposal; writing a research paper; writing an abstract; research methods and methodology; types of research – descriptive, analytical, quantitative, qualitative, conceptual, empirical, etc; planning the research topic; defining and formulating the research problem, importance of literature review, identifying a research gap; developing a working hypothesis; using research databases, citation – MLA and APA styles; in-text citations; footnotes and endnotes; compiling a bibliography; proof reading.

Unit V: Ethics in Writing

Research ethics; plagiarism and other ethical issues; publication ethics; citation and acknowledgement; political correctness; inclusive language; best practices, setting initiatives and guidelines; copyright and intellectual property rights; conflict of interest; open access publications and initiatives.

References:

Bailey, Stephen. *Academic Writing: A Practical Guide for Students*. Routledge Falmer, 2004.

Dutta, Sumanta. *Research and Publication Ethics in Social Sciences*. Bharti Publications, 2022.

Cholij, Mark. *Towards Academic English: Developing Effective Writing Skills*. Cambridge Univ Press, 2007.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 9th ed. Modern Language Association of America, 2021.

Hamp-Lyons, Liz, and Ben Heasley. *Study Writing: A Course in Written English for*

- Academic Purposes*. Cambridge University Press, 2006.
- Hewings, Martin. *Advanced English Grammar*. Cambridge University Press, 2007.
- Gupta, Renu. *A Course in Academic Writing*. Orient Blackswan, 2017.
- Kothari, C. R., and Gaurav Garg. *Research Methodology: Methods and Techniques*. New Age International Publishers, 2019.
- Kumar, Ranjit. *Research Methodology: A Step by Step Guide for Beginners*. Sage Publications, 2011.
- Narayanaswami, V. R. *Strengthen Your Writing*. Orient Blackswan, 2009.
- Ray, Partha Pratim. *A Guide to Research and Publication Ethics*. New Delhi Publishers, 2022.
- Rodeny Huddleston, Rodney, et al. *A Student's Introduction to English Grammar*. Cambridge University Press, 2021.
- Seely, John. *Oxford Guide to Effective Writing and Speaking*. Oxford University Press, 2013.
- Seely, John and Judith Leigh. *CVs and Job Applications*. Oxford University Press, 2005.
- Swan, Michael. *Practical English Usage*. Oxford University Press, 2013
- Tickoo, Champa, and Jaya Sasikumar. *Writing with a Purpose*. Generic Publishers, 2014

Course Type: Multidisciplinary – 2

Course Title: PROFESSIONAL COMMUNICATION IN ENGLISH

Course Code:

Credits: 3

Course Description:

We live in an age where fluency in English has become an important feature in the job market for any profession. ‘Excellent communication skills’ is a criterion that employers stress upon for all positions. Considering these factors, this course attempts to impart the basics of communication in English through written exercises and spoken activities to improve students' general communication abilities and enhance their ‘employability’. This is done by laying emphasis on the four key language skills – listening, speaking, reading and writing.

Course Objectives:

- Develop proficiency in all four language skills [LSRW] in the context of professional communication in English.
- Enhance speaking skills to communicate effectively in various professional settings such as interviews and discussions.
- Improve reading and comprehension skills to understand spoken and written English in professional and general contexts.
- Enhance writing skills to effectively convey ideas and information through various written mediums like letters, resumes, emails and reports and explore the different types of writing.

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	Apply communication skills in order to overcome communication barriers, and adapt individual communication style to different professional contexts effectively.
CLO2	Demonstrate proficiency in listening to understand spoken English in various contexts and also to be able to synthesise and summarise important points.
CLO3	Exhibit effective speaking skills by communicating eloquently and confidently in professional contexts like seminars, group discussions and interviews by learning to generate ideas and present them in a structured manner.
CLO4	Display improved reading skills by comprehending and analysing texts to extract relevant information and identify main ideas to evaluate critically.
CLO5	Produce well-written documents like business letters, emails, resumes, essays, reports and professional correspondence utilising appropriate language and formatting.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:**Unit 1-Basic Communication Skills**

Introduction; relevance of communication; communication process; types of communication; barriers to communication; overcoming barriers; frames of reference.

Unit 2-Listening

Types of listening; barriers to effective listening; listening and note taking; identifying important points; extracting salient points to summarise.

Unit 3 -Speaking

Public speaking; Setting clear objectives; generating ideas; preparing the speech; seminars; purpose of seminars; making notes to speak from; presentations; structure of presentations; group discussions; types of group discussions and topics; group dynamics; interviews; types of interviews; basic interview structure

Unit 4 -Reading

Comprehension, skimming, scanning, intensive reading, extensive reading, determining vocabulary from word parts and context clues; identifying the central argument as well as details; inferring and identifying implied main ideas; reference and library skills; critical reading and evaluating the text.

Unit 5 - Writing

Functional grammar; spelling and punctuation: vocabulary; common errors; letter writing; format and style; cover letters; business letters; job applications; e-mails; resumes; report writing; note-making; description; narration; essay and paragraph writing.

Recommended Reading:

Billingham, Jo, and Beatrice Baumgartner Cohen. *Giving Presentations*. Oxford University Press, 2003.

Cholij, Mark. *Towards Academic English: Developing Effective Writing Skills*. CUP, 2007.

Dutt, Kiranmai P, et al. *A Course in Communication Skills*. Cambridge University Press, 2008.

Glendinning, Eric H., and Beverly Holmström. *Study Reading: A Course in Reading Skills for Academic Purposes*. Cambridge University Press, 2004.

Hamp-Lyons, Liz, and Ben Heasley. *Study Writing: A Course in Written English for Academic Purposes*. Cambridge University Press, 2006.

Mohan, Krishna, and Meera Banerji. *Developing communication skills*. Macmillan, 2016.

Murphy, Raymond. *Intermediate English Grammar*. Cambridge University Press, 2012.

Narayanaswami, V. R. *Strengthen Your Writing*. Orient Longman, 1979.

Ogidi, O. C. *Study Speaking: A Course in Spoken English for Academic Purposes*. CUP, 1993.

Patnaik, Priyadarshi. *Group Discussion and Interview Skills*. Foundation Books, 2011.

Prasad, Hari Mohan. *How to Prepare for Group Discussion and Interview*. Tata McGraw-Hill Publishing Company, 1998.

Seely, John. *Oxford Guide to Effective Writing and Speaking: How to Communicate Clearly*. Oxford University Press, 2013.

Tickoo, Champa, and Jaya Sasikumar. *Writing with a Purpose*. Generic Publishers, 2014.

Ur, Penny. *Discussions That Work*. Cambridge University Press, 1981

Van Emden, Joan. *Effective Communication for Science and Technology*. Macmillan, 2001.

Course Type: Ability Enhancement – 1

Course Title: FUNCTIONAL ENGLISH - I

Course Code:

Credits: 3

Course Description: This is the first of the two mandatory courses in English for students of all the departments. Its primary objective is to equip students with the necessary knowledge, skills, and understanding of the English language to communicate effectively. The course also emphasizes the use of grammar in communicative ways, fostering effective and efficient English communication. Classroom interactive exercises like extempore, public speaking, and presentations encourage oral communication skills. After each of the five units, students will engage in comprehensive exercises focusing on listening, speaking, reading, and writing (LSRW) skills. Overall, the course aims to develop creative abilities and a genuine proficiency in language, literature, and communication within their respective subjects.

Course Objectives:

- To equip students with the essential knowledge and skills required for effective communication and fostering their ability to think critically and express their thoughts coherently.
- To emphasize the practical and communicative use of grammar.
- To enhance oral communication abilities of students through classroom interactive exercises such as extempore, public speaking, and presentations.
- To instill a genuine appreciation for language, literature, and effective communication. To nurture well-rounded individuals by offering a comprehensive learning experience.

Course Learning Outcomes: Upon the successful completion of the course, learners will be able to:

CLO1	Develop fluency and confidence in their English language abilities
CLO2	Apply grammar rules effectively in their spoken and written communication, making them efficient communicators in English.
CLO3	Express their ideas confidently and articulately.
CLO4	Explore and express their creativity through the study of prose, poetry, and literature.
CLO5	Be proficient in the English language and also connect language skills to their respective subjects.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO2		<input type="checkbox"/>			<input type="checkbox"/>
CLO3	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
CLO4	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO5		<input type="checkbox"/>			<input type="checkbox"/>

Course Content:

Unit 1

MulkRaj Anand:

The Lost Child

Abdul Kalam:

My Early days

Essential English Grammar

Units 1 to 14

Unit 2

William Wordsworth:

The Affliction of Margaret

Oscar Wilde:

The Model Millionaire

Essential English Grammar:

Units 15 to 33

Unit 3

A J Cronin:	The Two Gentlemen of Verona
Kamala Das:	Punishment in Kindergarten
Essential English Grammar:	Units 34 to 48

Unit 4

Larry Collins & Dominique Lapierre:	The Second Crucifixion
Sylvia Plath:	Mirror
Essential English Grammar:	Units 49 to 63

UNIT 5

Group discussions; Listening Skills; Note-making

Prescribed Text References:

Pillai, Radhakrishna G and Geetha Rajeevan. *Impressions-I: A Multi-skill Course in English*. Cambridge University Press, 2010.

Murphy, Raymond. *Essential English Grammar*. Cambridge University Press, 2012.

Recommended Reading:

Craven, Miles and Kristin Donnalley Sherman. *Q: Skills for Success: Listening and*

Speaking(Advanced). Oxford University Press, 2019.

Dev, Anjana Neira. *Academic Writing and Composition*. Pinnacle, 2015.

Hamp-Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for*

Academic Purposes. Cambridge University Press, 2006.

Hancock, Mark. *English Pronunciation in Use*. Cambridge University Press, 2017.

Richards, Jack C. And David Bohlke. *Speak Now: Communicate with Confidence 3*.

Oxford University Press, 2014.

Course Type: Skill Enhancement – 2

Course Title: CREATIVE WRITING IN ENGLISH

Course Code:

Credits: 3

Course Description: This course provides students with the tools and techniques to become imaginative and skilled writers across multiple genres. Through a mix of reading, writing exercises, workshops, and discussions, students will develop their creativity, personal writing style, and skills for poetry, fiction, drama, and writing for media.

Course Objectives:

- Develop creativity and imagination in writing across different genres.
- Analyze literary devices and language varieties to strengthen personal writing style.
- Practice core creative writing techniques for poetry, fiction, and drama.
- Adapt writing products for different media formats.

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	Students will produce original creative writing pieces using inventive ideas and perspectives.
CLO2	Students will intentionally employ literary techniques to craft a distinctive writing voice.
CLO3	Students will effectively apply genre conventions and forms in poetry, fiction, and drama writing.
CLO4	Students will successfully tailor their writing for print, digital, and multimedia platforms.
CLO5	Students will develop edited manuscripts that reflect clarity, cohesion, and writing quality expected for publication.

Mapping of Programme Outcomes⁴⁶ with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

Unit 1: Introducing Creative Writing

This unit covers finding inspiration, the importance of creativity and imagination, and building reading skills to enrich creative writing.

Unit 2: Developing a Distinctive Writing Craft

This unit analyzes literary devices, language varieties, grammar and syntax to help develop personal writing style and voice.

Unit 3: Core Creative Writing Genres

A) Poetry - This module explores poetic language, forms, techniques, and modes, including practices like rhyme, free verse, dramatic monologues, and writing verse for children.

B) Fiction - This module examines crafting short stories and novels, using literary and popular fiction, modeling, and writing fiction for young audiences.

C) Drama - This module covers dramatic structure, characterization, theatrical elements, styles, and Indian playwrights. It also provides instruction on writing screenplays and children's theater.

Unit 4: Writing for Media

This unit discusses adapting writing for different media like print, broadcast, online, and advertising.

Unit 5: Editing and Publishing

This unit focuses on revising drafts, proofreading, editing, and preparing manuscripts for publication.

Recommended Reading:

Barnet, Sylvan, and William E. Cain. A Guide to Writing about Literature. Pearson, 2006.

Bennet, Hal Zina. Write from the Heart: Unleashing the Power of Your Creativity. New World

Library, 2001.

Scholes, Robert, et al. Elements of Literature: Essay, Fiction, Poetry, Drama, Film. Oxford

University Press, 2007.

Course Type: Value Added Course – 3

Course Title: Health and Well-Being, Yoga Education, Sports and Fitness

Course Code:

Credits: 2

Course Type: Value Added Course – 4

Course Title: Digital Technologies

Course Code:

Credits: 2

SEMESTER 3

Course Type: Major Discipline – 3

Course Title: HISTORY OF ENGLISH LITERATURE

Course Code:

Credits: 4

Course Description:

The course begins with the Anglo-Saxon traditions and traverses through the different eras that followed. The course provides basic details of English literary history through times and accounts for the developments and evolution of literature through writers of each age from the Anglo Saxon, to the Renaissance, Victorian Era up to the Modern era.

Course Objectives:

- To provide a grounding to the background history of literature at the undergraduate level.
- To equip learners with the knowledge of each era and its bearing upon literary writings.
- To help the learner discern how the socio-political contexts entwine with literary expressions. To facilitate learners with the nuances of literature that would elevate their skills in understanding the discipline at the higher education level.

Course Learning Outcomes:

Upon the successful completion of the course, learners will be able to:

CLO 1	Acquire a thorough understanding of the basics of English literary history
CLO 2	Develop critical insights into the various trends of literary expressions of the times
CLO 3	Reason out why and how literature serves as an archive of historical changes
CLO 4	Assess how writers of each age acquire as well as oppose the conventions of the previous age and how it equips them to make a prominent difference to their own writings
CLO 5	Accomplish a newer outlook towards literatures of the future

Course Content:**UNIT I**

Anglo Saxon Literature – 5th to 14th Century

Chaucer's and Medieval Age 14th to 15th Century

The Renaissance and Reformation (1485-1660 CE)

Tudors and Elizabethan Age 16th to Early 17th Century

Early Tudor Period (1485-1558)

Elizabethan Period (1558-1603)

Jacobean Period (1603-1625)

Caroline Age (1625-1649)

Puritanism (1649-1660)

UNIT II

The Age of Enlightenment (Neo classical period) (1660-1790 CE)

Restoration Age 17th to 18th Century (1660-1700)

The Augustan Age (1700-1750)

Age of Pope

Johnson's Age (1750-1790)

UNIT III

Romantic Age from 19th Century (1790-1830)

Poetry

Novel

Gothic Writings

UNIT IV

Victorian Age and Early 19th Century (1832-1901)

Unit V

The Age of Hardy

Modernism (1914-1945)

Recommended Readings:

Baugh, A.C. Editor. *A Literary History of England (2nd ed.)*. Routledge & Kegan Paul,

1967.

Blamires, Henry. *A Short History of English Literature*. Routledge, 2003.

Ford, Boris. Editor. *The New Pelican Guide to English Literature Series*. Penguin

Publications, 1982.

Hudson, William Henry. *An Outline History of English Literature*. Rupa, 2015.

Jayapalan, N. *History of English Literature*. Atlantic Publishers, 2001

Peck, John. Martin Coyle. *A Brief History of English Literature*. Palgrave Macmillan, 2002.

Trivedi, R. D. *A Compendious History of English Literature*. Vikas Publication house.

Sanders, Andrews. *The Short Oxford History of English Literature*. Oxford, 1994.

Course Type: Major Discipline – 4

Course Title: LITERARY FORMS AND MOVEMENTS

Course Code:

Credits: 4

Course Description: This paper provides a comprehensive overview of the foundational genres and forms that categorize literature. Students will survey major genres including poetry, drama, fiction, and literary nonfiction while closely examining subgenres within these broader categories. The course explores each genre's unique characteristics, conventions, and historical development with an analysis of representative texts.

Course Objectives:

- Define the characteristics and conventions of major literary genres including drama, narrative fiction, poetry, and literary nonfiction
- Distinguish between subgenres within broader categories like tragedy and comedy in drama, or the novel, short story, and essay in fiction/nonfiction
- Identify important examples of each genre and subgenre, and explain how they exemplify the literary characteristics of their assigned categories
- Analyze a given literary text and determine which genre or subgenre it belongs to based on its formal elements, style, and content
- Understand the historical development and evolution of literary genres across different time periods and cultural contexts

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	Define and identify the core characteristics and conventions of major literary genres including drama, poetry, fiction, and literary nonfiction.
CLO2	Analyze a literary text and determine its genre or subgenre based on literary elements like plot structure, meter, rhyme, point of view, and writing style.
CLO3	Explain how specific texts exemplify or subvert the typical conventions of their assigned genre or subgenre.

CLO4	Discuss the historical development and evolution of literary genres and forms across different literary periods and cultural contexts.
CLO5	Develop critical vocabulary and terminology to write and speak effectively about genre distinctions and innovations in literature.

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

Unit I

Tragedy

Comedy

Tragicomedy

Satire

Unit II

Drama

Novel

Short Story

Essay

Unit III

One-Act Play

Biography

Autobiography

Melodrama

Unit IV

Farce

Ballad

Masque

Epic

Unit V

Lyric

Sonnet

Elegy

Prosody

Ode

Recommended Reading:

Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning, 1999.

Carter, Ronald. *The Routledge History of Literature in English*. Routledge, 2001.

Nayar, Pramod K. *Studying Literature: An Introduction to Fiction and Poetry*.
Orient Blackswan, 2012.

Turco, Lewis. *The Book of Literary Terms: The Genres of Fiction, Drama, Nonfiction*,

Literary Criticism and Scholarship. UPNE, 1999.

Course Type: Minor Discipline – 3

Course Title: LITERATURE AND VISUAL MEDIA

Course Code:

Credits: 4

Course Description:

The course is designed to analyse and interpret the increasing visualisation of contemporary culture. It also helps students develop specific visual and verbal skills for observing, analysing, describing, and critiquing visual imagery from diverse theoretical perspectives. The course will also familiarise the students with the construction of media images, dominant modes of

representation and media's socio-political context. The prime objective of the course is to train

students to experience, analyse and appreciate visual media/ cinema academically.

The course is intended to equip the learner with a variety of approaches to the study of media technology, history, aesthetics, and politics. It also helps students to view media/film not just as a medium of entertainment but as a catalyst for social and cultural change.

Course Objectives

- Critiquing the interconnection between popular culture and mass media.
- Understanding the convention of realism and its dependence on technological development.
- Surveying the rise of cinema as discourse and as a literary text.
- Exploring major film theories and their implications.

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	Understand different modes of visual culture and its implications on everyday life.
CLO2	Analyse visual media in the light of gender, race, religion, and caste.

CLO3	Evaluate critical commentaries and theorisations on film from the point of view of Cultural Studies.
CLO4	Apply the theoretical approaches learnt in this course to film analysis and understand the different genres of alternative cinema.
CLO5	Analyse visual media/ films as literary text using various theoretical insights.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>	<input type="checkbox"/>			
CLO2		<input type="checkbox"/>	<input type="checkbox"/>		
CLO3		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
CLO4				<input type="checkbox"/>	<input type="checkbox"/>
CLO5		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>

Course Content:

Unit 1 - Introduction to Visual Culture and Everyday Life

Concept of Visual Culture Visual culture and everyday life

Difference between visual culture, art
history and cultural studies Post
modernism as a culture of pastiche
and simulation

Essays:

Jean Baudrillard : “Postmodern and Popular Culture Simulations” .

Raymond Williams: “Culture,” “Art,” and “Democracy”
definitions from *Keywords: A Vocabulary
of Culture and Society*.

Roland Barthes:

“The Photographic
Message”. Nicholas

Mirzoeff: “What is
Visual Culture?”

Unit - 2 Visualizing Gender, Race, Religion and Caste

The notion of gender as cultural construction of
femininity and masculinity. Effects of globalisation
on popular culture.
Perspectives of race and
ethnicity in visual media.
Contextualizing caste in
visual media.

Essays:

Frantz Fanon: “The Fact of Blackness” Richard Dyer: “White”

Films:

Vittorio De Sica: *Bicycle Thieves*

Walter Salles: *Motorcycle Diaries*

Unit 3 - Theoretical Approaches to Film

Auteur theory Gender film theory Formalist film theory Marxist film theory

Psychoanalytical film theory Structuralist film theory Genre studies

Essays:

Andre Bazin: "The Evolution of the Language of Cinema".

Gilbert Harman: "Semiotics and the Cinema: Metz and Wollen".

Films:

Charlie Chaplin: *City Lights*

Sergei Eisenstein: *Battleship Potemkin*

Unit 4 - Understanding Film as Genre Language of film and fiction Narratology in literature and cinema Film and Theatre; Intertextuality

Film and its interaction with other art forms

Alternative Cinema like Queer Cinema, Subaltern Cinema, Documentary.

Essays:

Stephen Neale: "Film Noir"

S Theodore Baskaran: "Patriotic Cinema: An

Aspect of the Freedom Struggle" Sundar Sarukkai:

"Reading Against the Reel"

Film: Akira Kurosawa: *Rashomon* Robert Bresson: *Pickpocket* Jean-Luc Godard: *Breathless*

Unit 5 - Film as Text Language of films Discourse Analysis of films Examining the ideology**Essays:**

"What is Wrong with Indian Films?" from *Our films, Their films* by Satyajit Ray.

"Tamil Cultural Elites and Cinema: Outline of an Argument" by M. S. S. Pandian.

Ideology of the Hindi Film: A Historical Construction by M. Madhava Prasad.

Films:

Satyajit Ray: *Pather Panchali*

Anand Patwardhan *Jai Bhim Comrade*

References:

- Arnold, R. "Fashion." *Feminist Visual Culture*. edited by Carson & Claire Pajaczkowska, London: Routledge, 2001, pp. 207-220.
- Barthes, Roland. "The Photographic Message." *Image, Music, and Text*, London: Fontana, 1977. Baskaran, S. Theodore. "Patriotic Cinema: An Aspect of the Freedom Struggle." *The Message Bearers*, University of Michigan, 1981, pp. 97-120.
- Baudrillard, Jean. "Postmodern and Popular Culture." *Simulations*. New York: Semiotext (e), 1983: pp. 1-13.
- Bazin, Andre. "The Evolution of the Language of Cinema." *The Film Theory Reader: Debates and Arguments*, edited by Marc Furstenau, Routledge, 2010.
- Dyer, Richard. "White." *Visual Culture: The Reader*. edited by Stuart Hall and Jessica Evans, London: Sage Publications, 1999, pp. 457 – 468.
- Fanon, Frantz. "The fact of blackness." *Black Skin White Masks*. New York: Grove Press, 1991, pp. 109 – 140.
- Harman, Gilbert. "Semiotics and the Cinema: Metz and Wollen." *Quarterly Review of Film & Video*, vol. 2, no.1, 1977, pp. 15-24.
- M. S. S. Pandian. "Tamil Cultural Elites and Cinema: Outline of an Argument." *Economic And Political Weekly*, 1996, pp. 950-955.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Feminism and Film Theory*. Routledge, 2013, pp. 57-68.
- Nicholas, Mirzoeff. "What is visual culture?" *An Introduction to Visual Culture*. London and New York: Routledge, 1999, pp. 1 - 34.
- Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Delhi; New York: Oxford University Press, 1998.
- Ray, Satyajit. "What is Wrong with Indian Films?" *Our films, Their Films*. 1976
- Raymond Williams, "Advertising: The Magic System." *Problems in Materialism and Culture: Selected Essays*. London and New York: Verso, 1997, 1980, pp. 170 – 195.
- Sarukkai, Sundar. "Reading Against the Reel." *The Hindu*, 2 Sept. 2017, <https://www.thindu.com/entertainment/movies/reading-against-the-reel/article19608515.ece>.
- Neale, Stephen. "Film Noir." *Genre and Hollywood*, Routledge, 2000, pp. 142-167.

Williams, Raymond. "Culture, Art, and Democracy." *Keywords: A Vocabulary of Culture and Society*. Revised Edition, NY Oxford, 1976, 1983 pp. 41-45, & 87-98.

Recommended Reading:

Andrew, J. Dudley. *Concepts in film theory*. Oxford University Press, 1984. Baudrillard, Jean. *Simulacra and simulation*. University of Michigan press, 1994.

Brooker, Peter and Will Brooker (eds). *Postmodern After-Images. A Reader in Film, Television and Video*. London: Arnold, 1997.

Bruno, Giuliana. *Atlas of emotion: Journeys in Art, Architecture, and Film*. Verso Books, 2018. Dirks, Nicholas B. *Colonialism, and culture*. University of Michigan Press, 1992.

Hayward, Susan. *Cinema Studies: The Key Concepts.*, 2018. Print.

Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, 2007. Rajadhyaksha, Ashish. *Indian Cinema in the Time of Celluloid: From Bollywood to the*

Emergency. Bloomington, Ind: Indiana University Press, 2009. Print.

Williams, Linda. *In Viewing Positions: Ways of Seeing Film*. New Brunswick: Rutgers University Press, 1995.

Blood Simple (Cohen Brothers, 1984) Citizen Kane (1941) by Orson Welles Deewar (Yash Chopra, 1975) Manthan (Shyam Benegal, 1976) Paranormal Activity (Oren Peli, 2007)

Sant Tukaram (FattelalandDamle, 1936)

The Blair Witch Project (Sanchez and Myrick, 1999)

The Cabinet of Dr. Caligari (Robert Wiene, 1920) 4) Rome, Open City (Roberto Rosellini, 1945) Vertigo (Alfred Hitchcock, 1958)

Course type: Multi-disciplinary 3

Course Title: CONTENT WRITING

Course Code:

Credits: 3

Course Description:

Since the invention of the internet, content writing has become a very profitable and promising vocation. While a degree in mass media or literature is not necessary to work as a content writer, it is nonetheless advantageous in the highly competitive sector.

Course Objectives:

1. To familiarize learners with the basic concepts of Content Writing
2. To brief them on the various styles and techniques of writing and editing
3. To sustain their creative faculty
4. To increase the employability of the learners
5. To generate industry-academia interface through institutional support

Course Learning Outcomes:

CLO1	Understand the basic concepts of Content Writing
CLO2	Learn the knowledge of various styles and techniques of writing and editing
CLO3	Use of their creative skills
CLO4	Corroborate their employability
CLO5	Create an industry-academia interface through institutional support

Mapping of Programme Outcomes with Course Outcomes:

CLO/ PO	PO1	PO2	PO3	PO4	PO5
CLO1					

CL02					
CL03					
CL04					
CL05					

Course Content:

Unit 1: Fundamentals of Content Writing

1. The Concept of Content Writing and its relevance
2. Role and Functions of Content Writers
3. Print and Web Content Writing
4. Scope and Types of Content Writing
5. Principles and processes of content writing

Unit 2: Types of Content Writing

1. The process of Content Writing – getting the brief, ideating, researching, structuring, formatting
2. Editing and Proof-Reading—following company style sheet, grammar, copy flow, restructuring, market research
3. Writing Styles - Non-fiction (Essays, Reports), Advertising, Newspapers
4. Writing blogs, case studies, white papers
5. Corporate Communications -- Writing for business-to-business (B2B), business-to-consumer (B2C), press releases, and newsletters – focus on language, jargon, writing style, target audience, formal and informal language

Unit 3:

A. Visual Content

1. Infographics- Importance and relevance
2. Images, Screenshots
3. Videos, Memes, GIFs, 30-degree videos
4. Product Demonstrations

B. Interactive Content

1. Quizzes
2. Polls
3. Interactive white papers

C. Free Tools and Paid Tools

Unit 4: Tools of the Trade

A. Social Media

1. Understanding the basics of social media
2. Understanding social media content writing
3. Understanding PR

B. Plagiarism laws in Content Writing

1. What is plagiarism, rules on plagiarism
2. How to write plagiarism-free copies

Unit 5: Copywriting

A. Introduction to Copywriting

1. Definition, Types, Understanding Audience
2. Writing and Editing

B. Writing for Different Mediums

1. Print Advertising
2. Email Marketing
3. Social Media Copy
4. Website Content

References:

Felder, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound*. New Riders, CA, USA. ISBN-13: 978-0321794437, ISBN10: 9780321794437.

James, Anthony. *Blog Writing: The Content Creation Blueprint*. Amazon Digital Services LLDKDP print US, 2018.

Jones, Colleen. *Clout: The Art and Science of Influential Web Content*. New Riders, CA, USA. ISBN-13: 978-0321733016, ISBN-10: 0321733010.

Nielsen, Jakob and Budi, Raluca. *Mobile Usability*. New Riders, CA, USA. ISBN13: 978-0321884480, ISBN-10: 0321884485.

Redish, Janice. *Letting Go of The Words: Writing Web Content That Works*. Morgan Kaufmann. ISBN: 0123859301.

Robinson Joseph. *Content Writing Step-by-step*. Amazon Digital Services LLC--KDP print US, 2020. ISBN: 9798603871929.

Williams, Andy. *How To Write Great Website Content in 2019*. Independently published. ISBN: 1731384467.

<https://www.mindler.com/blog/how-to-become-a-content-writer-in-india/>

<https://www.clearvoice.com/blog/10-types-content-writers-use/>

https://study.com/articles/What_is_a_Content_Writer.html

<https://www.entrepreneur.com/article/247908> <https://www.locationrebel.com/b2b-writing/>

<https://wordpress.com/support/prevent-content-theft/>

<https://blog.unisquareconcepts.com/content-writing/what-is-plagiarism-why-is-itimportant-for-blog-writing/>

Course Type: Ability Enhancement – 2

Course Title: FUNCTIONAL ENGLISH II

Course Code:

Credits: 3

Course Description:

This course is a natural progression from Functional English-1, building upon the foundation laid in the previous semester. It caters to students from multiple disciplines. Continuing the momentum set by Functional English-1, this course aims to develop students' proficiency in English, a language widely acknowledged as the preferred medium for international communication across various fields. Throughout the five units, the course is dedicated to enhancing students' linguistic competence and equipping them with essential communication skills for both academic and career pursuits. With a dynamic mix of interactive tasks, students are immersed in activities that aim to elevate their English proficiency.

Course Objectives:

To enhance students' proficiency in English, recognizing it as a crucial language for communication across various fields.

To equip students with essential communication skills that are applicable to both academic and professional settings.

To foster active participation and engagement, encouraging students to immerse themselves in the learning process.

To offer a comprehensive and immersive learning experience, encompassing prose, poetry, literature, and interactive language and grammar exercises.

To nurture students' overall growth, beyond language proficiency, enabling them to have better chances of success in both academic and personal endeavors.

Course Learning Outcomes: Upon the successful completion of the course, learners will be able to:

CLO1	Attain English language proficiency and employ it with ease.
CLO2	Express themselves fluently and confidently in English.

CLO3	Express their ideas confidently and articulately.
CLO4	Perform better in their academic and personal endeavors.
CLO5	Be proficient in the English language and also connect language skills to their respective subjects.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO2		<input type="checkbox"/>		<input type="checkbox"/>	
CLO3	<input type="checkbox"/>			<input type="checkbox"/>	
CLO4	<input type="checkbox"/>		<input type="checkbox"/>		
CLO5		<input type="checkbox"/>			<input type="checkbox"/>

Course Content:

Unit 1

O Henry:	After Twenty years
Mina Assadi:	A Ring to Me is
Bondage	
Jamaica Kincaid:	Girl
Essential English Grammar:	Units 64 to 74

Unit 2

Raja Rao:	The Cow of the
Barricades	
Aldous Huxley:	The Beauty Industry
Essential English Grammar:	Units 75 to 83

Unit 3

Seamus Heaney:	Digging
Amitav Ghosh	The Town by the Sea
Sujata Bhatt:	A Different History
Essential English Grammar:	Units 84 to 95

Unit 4

R.K. Narayan:	Engine Trouble
Erich Fromm:	Is Love an Art
Essential English Grammar:	Units 96 to 106

Unit 5

Understanding Communication;	Greeting and Introduction;
Making Requests;	Understanding Telephone
Communication	
Essential English Grammar:	Units 107 to 114

Prescribed Texts:

Nayar, Nandini et al. *Impressions-II: A Multi-skill Course in English*. CUP, 2011.

Murphy, Raymond. *Essential English Grammar*. Cambridge University Press, 2012.

Recommended Reading:

Barker, Alan. *Improve Your Communication Skills*. Kogan Page, 2010.

Brody, Marjorie. *Effective Communication Skills*. B&N Audio Books 2010.

Koneru, Aruna. *Professional Speaking Skills*. Oxford University Press, 2018.

Kulbhushan, Kumar. *Effective Communication Skills*. Khanna Publishing House, 2016.

Murphy, Raymond. *English Grammar in Use Book without Answers: A Reference and Answer Book for Intermediate Learners of English*. CUP, 2012.

Course Type: Skill Enhancement

Course Title: Functional Communicative Writing

Course Code:

Credits: 3

Course Description

The paper aims to help improve and develop the learners' written proficiency in the English language. The course offers learners adequate opportunities to use writing skills in a wide array of situations, which will aid them in the practicality of language use. The course aims to endow students with those study skills so they can function in English in the social and academic spheres. It will also teach them professional skills which will assist them in the preparation for a job. This course aims at equipping the learner with adequate writing skills to be able to put them to use in everyday practical situations.

Course Objectives

- To make learners familiar with the sub-skills of writing
- To enhance learners' writing skills
- To train learners in the use of specific formats of the written discourse
- To enable the learner to employ grammar and vocabulary effectively

Course Learning Outcomes: Upon successful completion of this course, the learners will be able to:

CLO1	Write English with proficiency
CLO2	Demonstrate comprehensive knowledge of the use of different styles of writing
CLO3	Develop an appreciation of varied types of writing
CLO4	Use the studies undertaken in the field of functional communicative writing in a range of writing contexts
CLO5	Apply knowledge and skills in the field of functional communicative writing to relevant contexts thus aiding in everyday situations

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO2		<input type="checkbox"/>		<input type="checkbox"/>	
CLO3	<input type="checkbox"/>			<input type="checkbox"/>	

CLO4	<input type="checkbox"/>		<input type="checkbox"/>		
CLO5		<input type="checkbox"/>			<input type="checkbox"/>

Unit I

Types of writing/writing brief descriptions

Expository, descriptive, narrative, and persuasive types of writing

Writing messages

Descriptions of objects, people, places, and situations

Narrating events and stories

Unit II

Detailed writing

Paragraph Writing

Precis writing

Blog writing

Pictorial writing

Unit III

Letter/email writing

Letter Writing in email format

Resume writing

Covering letter

Writing applications

Unit IV

Newspaper articles/ report writing

Letters to the editor

Writing newspaper articles

Report Writing

Unit V

Grammar and vocabulary

Punctuation

Synonyms

Antonyms

Direct and indirect speech

Common errors

Recommended Readings:

- Lesikar, Raymond V and Petit, John D. (1994) *Business Communication: Theory and Application*, Richard D. Irwin Inc. Illinois.
- Raman, Meenakshi and Sharma, Sangeeta (2004) *Technical Communication: Principles and Practice*, Oxford University Press, New Delhi.
- Bahl, J.C. and Nagamia, S.M. (1974) *Modern Business Correspondence and Minute Writing*.
- Balan, K.R. and Rayudu C.S. (1996) *Effective Communication*, Beacon, New Delhi.
- Guffey, Mary Allen, and Dana Loewy. (2018) *Essentials of Business Communication*. 11th ed., Cengage Learning.
- Quirk Randolph and Greenbaum Sidney. (1973). *A University Grammar of English*, Longman.
- Wren P.C. and Martin H. (1935) *High School English Grammar and Composition*, Blackie ELT Books, New Delhi.
- McCarthy, Michael and Felicity O'Dell. (2002) *English Vocabulary in Use: advanced*. Cambridge: CUP, South Asian Edition, 2008.
- Mohan Krishna & Banerji, Meera. (1990) *Developing Communication Skills*. New Delhi: Macmillan India.

SEMESTER 4

Course Type: Major Discipline 5

Course Title: ENGLISH LANGUAGE STUDIES

Course Code:

Credits:4

Course Description:

The course is designed to introduce students to the fundamental concepts of English Language. It focuses on the study of language, its origin, nature, structure, and function in human society. It seeks to assist students in developing their understanding of the nuances of language in general and English in particular. The course intends to teach various aspects of language like object language, metalanguage, paradigm and syntagm, diachronic and synchronic, structure and pattern, metaphor and metonymy, literary devices, etc. The course also seeks to enable learners to understand important theories of language. This, in turn, will help them to develop a broad base that will equip them with the ability to engage with more complex concepts related to language.

Course Objectives

- To help students learn about the origins of language.
- To enable the students to develop an understanding of the structural and functional aspects of language.
- To help students develop a clear understanding of fundamental aspects of the language: structural combination, relationship with paradigm and syntagm, addresser and addressee encounter, and functional English.
- To develop the ability to appreciate literary texts better through a sound knowledge of language.

Course Learning Outcomes: Upon successful completion of this course, the learners will be able to:

CLO1	Demonstrate comprehensive knowledge and skills in multiple areas of English Language Studies.
CLO2	Apply disciplinary knowledge in areas related to English Language Studies to new/unfamiliar contexts in order to solve complex problems.

CLO3	Develop an appreciation of literary texts across languages and regions.
CLO4	Disseminate the studies undertaken in the field of English Language Studies in a range of contexts.
CLO5	Apply knowledge and skills related to English Language Studies to relevant professional contexts like teaching, research, content development, etc.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO2		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>
CLO3	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
CLO4		<input type="checkbox"/>	<input type="checkbox"/>		
CLO5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>

Course Content:**Unit1-Fundamental Concepts of Language**

What is language? Origin of language; Definition of Language; Four chief Theories; Design features of Language, Artificial vs Natural Languages, Human vs Animal Languages, Verbal and Nonverbal Communication, Gestures and Sign Language; The Difference between Language and Communication, and Varieties of Language

Unit 2 – Diachronic Approach to Language

Diachronic, Descent of the English language, Indo-European, Anglo-Saxon and English in Middle Ages, Growth of Vocabulary and Standard English

Unit 3 – Synchronic Approach to Language

Synchronic, Word-Sentence-Utterance, Subject –Predicate, Sentence structure, contiguity and contexture, Agreement of Various Units of the Syntagmatic Structure, Addresser and Addressee Encounter

Unit 4 – Aspects of language

Object Language, Meta-language, Paradigmatic, Syntagmatic, Metaphor and Metonymy, and Literary Devices, and Projections

Unit 5 – Language and Meaning

Definition of Semantics, Some Terms and Distinctions in Semantics, Theories of Semantics.

References:

Barber, Charles. *The English Language: A Historical Introduction*. Cambridge University Press, 2007.

Crystal, David. *The Cambridge Encyclopedia of the English Language*. Cambridge University Press, 2018.

Murphy, Raymond. *English Grammar in Use*. Cambridge University Press, 2002.

Swan, Michael. *Practical English Usage*. 4th ed., Oxford University Press, 2016.

Verma, Shivendra Kishore, and N. Krishnaswamy. *Modern Linguistics*. Oxford University Press, 1989. Yule, George. *The Study of Language*. Cambridge University Press, 2010.

Wood T. Frederick, *An Outline History of the English Language*, Macmillan India Limited, 2008.

Recommended Reading:

Balasubramanian T. 2013. *A Textbook of English Phonetics for Indian Students*. 2nd Edition. Laxmi Publications.

Bauer, L. 2007. *The linguistics Student's Handbook*. Edinburgh: Edinburgh University Press.

Bhaskararao, Peri. *Practical Phonetics*. Pune: Deccan College. 1997.

Burridge, Kate and Tonya N. Stebbins. 2016. *For the Love of Language: An Introduction to Linguistics*.

Cambridge University Press.

Crystal, David. 2006. *How language works*. Penguin Books.

Verma, S.K., and N. Krishnaswamy. 1993. *Introduction to Modern Linguistics*. Delhi: Oxford University Press.

Victoria Fromkin, Robert Rodman, Nina Hyams. 2013. *An Introduction to Language*, 10th Ed.

Wadsworth, Boston. Yule, . *The Study of Language* Cambridge, Cambridge University Press, 1987.

Course Type: Major Discipline 6

Course Title: AMERICAN LITERATURE – I

Course Code:

Credits: 4

Course Description:

This course offers a comprehensive overview of American Literature, focusing on the foundation and origins of the American literary tradition. Exploring the significant literary works up to the end of the 19th century, the course aims to provide an understanding of the evolution of American Literature, its themes and its engagement with historical and cultural contexts. Each unit concentrates on specific genres like poems, essays, novels, short stories and plays, in addition to an introduction to important historical, political and philosophical thoughts of the period.

Course Objectives:

- To analyse the literary works that laid the groundwork for American literary traditions and understand the socio-cultural context in which they emerged.
- To study the major American writers of the period and their contributions.
- To encourage students to critically examine the texts, considering both literary elements and historical significance.

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	Obtain a comprehensive knowledge of the historical, cultural, and literary foundations of American Literature.
CLO2	Demonstrate an understanding of the literary works through an analysis of themes, characters, styles and other literary devices.
CLO3	Identify the socio-cultural conditions and major historical events that influenced the selected writers and shaped their works.

CLO4	Acquire an in-depth awareness of the diverse voices that contributed to the rich tradition of American Literature.
CLO5	Appreciate the evolution of the existing genres and the emergence of a new genre like the short story in American Literature.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>				
CLO2	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO3				<input type="checkbox"/>	<input type="checkbox"/>
CLO4		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO5			<input type="checkbox"/>		

Course Content:

Unit 1 - Introduction

Puritanism; American Romanticism; American Renaissance; Abolitionism; Slavery; Civil War and its aftermath; Transcendentalism; American Realism.

Unit 2– Poetry

Anne Bradstreet:	“Prologue”
Phillis Wheatley:	“A Hymn to the Evening”
George Moses Horton:	“On Liberty and Slavery”
Walt Whitman:	“Out of the Cradle Endlessly Rocking”
Emily Dickinson:	“Success is Counted Sweetest”

Unit 3 - Prose

Ralph Waldo Emerson:	“Self Reliance”
Henry David Thoreau:	“Civil Disobedience”

Unit4 - Novel

Nathaniel Hawthorne:	<i>The Scarlet Letter</i>
Mark Twain:	<i>The Adventures of Huckleberry Finn</i>
Henry James:	<i>The Turn of the Screw</i>

Unit 5 - Short Story

Washington Irving:	“The Legend of Sleepy Hollow”
Edgar Allan Poe:	“The Murders in the Rue Morgue”
Herman Melville:	“Bartleby, the Scrivener”
Charlotte Perkins Gilman:	“The Yellow Wallpaper”
Kate Chopin:	“The Story of an Hour”

Recommended Readings:

- Atkinson, Brooks, ed. *The Essential Writings of Ralph Waldo Emerson*. Modern Library Inc, 2000.
- Crane, Gregg. *The Cambridge Introduction to the Nineteenth Century American Novel*. CUP, 2007.
- Franklin, R.W., ed. *The Poems of Emily Dickinson: Reading Edition*. The Belknap Press, 2003.
- Gilman, Charlotte Perkins. *The Yellow Wallpaper and Other Stories*. Dover Thrift Edition, 1892.
- Hawthorne, Nathaniel. *The Scarlet Letter*. Penguin Classics, 2015.
- Irving, Washington. *The Legend of Sleepy Hollow and Other Stories*. Penguin Classics, 2014.
- James, Henry and T. J. Lustig, eds. *The Turn of the Screw and Other Stories*. Oxford UP, 2010.
- Lehman, David. *The Oxford Book of American Poetry*. Oxford University Press, 2006.
- Melville, Herman. *Moby Dick*. Wordsworth Classics, 1993.
- Poe, Edgar Allan. *Selected Tales*. Penguin Classics, 1994.
- Porte, Joel; Morris, Sandra, eds. *The Cambridge Companion to Ralph Waldo Emerson*. CUP, 1999.
- Solomon, Barbara H. *The Awakening and Select Stories of Kate Chopin*. Signet Classics, 1976.
- Spengemann, William C. *Nineteenth Century American Poetry*. Penguin Classics, 1996.
- Thoreau, Henry David. *Civil Disobedience and Other Essays*. Thrift Editions, 2000.
- Twain, Mark. *Adventures of Huckleberry Finn*. Oxford UP, 2009.
- Whitman, Walt. *Leaves of Grass*. Penguin Classics, 1855.
- Buell, Lawrence. *New England Literary Culture*. Cambridge University Press, 1986.
- Chase, Richard. *The American Novel and Its Tradition*. John Hopkins University Press, 1980.
- Bierce, Ambrose. *Tales of Soldiers and Civilians*. E.L.G. Steele, 1892.
- Brown, William Hill. *The Power of Sympathy*. William S. Kable, ed. Ohio State Univ Press, 2015.

Brown, William Wells. *The Escape, Or, A Leap for Freedom*. University of Tennessee Press, 2001.

Dutta, Nandana. *Literary Contexts: American Literature*. Orient Blackswan, 2018.

Gray, Ricard J. *A History of American Literature*. Blackwell Publishing, 2011.

Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson & Whitman*. OUP, 1968.

Patil, Mallikarjun. *Studies in American Literature*. Atlantic Publishers, 2009.

Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism. A History of American Literature*. Penguin, 1992.

Stowe, Harriet Beecher. *Uncle Tom's Cabin*. Tauchnitz, 1852.

Thompson, G. R. *Reading the American Novel*. Wiley-Blackwell, 2012.

Voss, Arthur. *American Short Story: A Critical Survey*. University of Oklahoma Press, 1980.

Course Title: INDIAN WRITING IN ENGLISH I**Course Code:****Course Credit: 4****Course Description:**

The development in Indian writing in English can be traced back to the implementation of Lord Macaulay's Minute in 1835 under the British rule. Ever since then, Indian literature in English is an ongoing process. Today, Indian writing in English is appreciated and well received by the global audience.

Course Objective:

The course aims to trace the development of poetry, prose and fiction in India from the 1940's. The paper attempts to include the works of writers who have contributed to the enrichment of literature during and after India's Independence to the contemporary scenario.

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	It will equip the readers with knowledge about the culture, history and political issues which are reflected in the works of the writers who have immensely contributed to the field of Indian Literature and Language.
CLO2	This will be beneficial to the students in understanding the historical aspect of India's past and present.
CLO3	It will also enable the readers to gain knowledge on the theme, the pattern, the language and the style in Indian writing in English.
CLO4	It will also highlight the impact and effects of India under the British rule on our language, culture and traditions.
CLO5	It will enable the students to have a detail understanding of the Indian writing in English through the various phases of development in Literature.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>				
CLO2	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO3				<input type="checkbox"/>	<input type="checkbox"/>
CLO4		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO5			<input type="checkbox"/>		

Course Content:

UNIT-I- Brief Introduction of the Background of English Education in India

Macaulay's Minute (1835)

Sri Aurobindo (1872-1950) Renaissance in India (Essay Chapter-1)

Poetry:

Henry Louise Vivian Derozio: (1809-1831) "The Harp of India", "The Orphan Girl".

Toru Dutt: (1856-77) " Our Casuarina Tree", " Lakshman".

Michael Madhusudhan Dutt:(1824-1873) The Captive Ladie

Rabindranath Tagore :(1861-1941) " Leave this Chanting", "Purity".

Sorojini Naidu: (1879-1949) "Summar Woods", "The Palanquin Bearers".

Nizzim Ezekiel: (1924-2004) "Goodbye party to Miss Pushpa T S", "Night of the Scorpion".

Kamala Das: (1934-2009) " AnIntroduction", "Someone Else Song".

JayantaMahapatra: (1928....) " Freedom", "Twilight".

UNIT II- Nationalism, Gandhism and Freedom Movement

Mulk Raj Anand: (1950-2004) *Two Leaves and a Bud* (1937)

R.K Narayan : (1906-2001) *The Guide* (1958)

Raja Rao: (1908-2006) *Kanthapura*.(1938)

UNIT –III- Short Stories

Shashi Deshpande: (1938....) *Intrusion*

Khushwant Singh: (1915.....) *The Agnostic*

Rita Nath/Keshari: (1961...) *The Transplanted Wife*

Temsula Ao: (1945.....) *Laburnum for my Head*

Unit –IV – Novels and Essays

Anita Desai (1937...) *The Village by the Sea* (1982)

Nayantara Sahgal: (1927....) *Rich Like Us* (1985)

Easterine Kire: (1959....) *Terrible Patriarchy* (2007)

Amitab Ghosh: (1956.....) ‘*Countdown*’ (1999)

Arundhati Roy: (1961.....) ‘*The Greater Common Good*’(1999)

UNIT- V- Drama

Manjula Padmanabam: (1953....) ‘*Harvest*’ (1998)

Girish Karnard: (1938....) ‘*The Dreams of Tipu Sultan*’ (2005)

Testing and evaluation

Internal Assessment: 40 marks

The break- up of the 40 per cent of the total marks meant for internal assessment will be as follows:

- a) Two assignments :10
- b) One seminar presentation : 10 marks
- c) Three tests of which the best 2 will be considered: 20 marks

External Assessment Marks: ((60 from 100)

Multiple Choices: 10x2=20

Short Questions: 4x5=20

Essay type Questions=3x20=60

Recommended Reading:

- Ao, Tamsula. *Laburnum for my Head*. Penguin Publication, 2009.
- Ao, Tamsula. *These hills Called Home: Stories from War Zones*. Zuban publication, 2013.
- Desai, Anita. *The Village by the Sea*. Heinemann London, 1982.
- Dev, Anjana Neira, and Amrita Naira Dev. *Indian Writing in English*.
- Derrett, M.E. *The Modern Indian Novel in English*.
- Ghosh, Amitab. *Countdown*. Ravi Dayal Publications, 1999.
- Griffiths, Gareth, Bill Ashcroft, and Helen Tiffin, eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*.
- Gupta, Monika, ed. *Women Writers in the 20th Century Literature*. Atlantic Publishers, 2008.
- Harrex, S.C. *The Fire and the Offering: The Modern Indian Novel in English*.
- Iyenger, K.R. Srinivasa. *Indian Writing in English*.
- Karnard, Girish. *The Dreams of Tipu Sultan*. Collected Plays Vol-2. Oxford University Press, 2005.
- Keshari, Rita Nath. *The Transplanted wife: Collection of Short stories*. Author Press, 2005.
- Kire, Easterine. *Terrible Matriarchy*. Zuban Publication, 2007.
- King, Bruce. *Indian Poetry in English*.
- Mitra, Zinia, ed. *Indian Poetry in English: Critical Essays*. 2012.
- Mukherji, Meenakshi. *Realism and Reality - The Novel and Society in India*.
- Mukherji, Meenakshi. *The Twice Born Fiction*.
- Naik, M.K. *A History of Indian Writing in English*.
- Naik, M.K., ed. *Aspects of Indian Writing in English*.
- Naik, M.K. *New Dimensions of Indian Literature*.
- Naik, M.K., ed. *Critical Essays on Indian Writing in English*.
- Nandy, Ashis. *The Intimate Enemy*.
- Narsimhaiah, C.D. *The Swan and the Eagle*.
- Naipaul, V.S. *An Area of Darkness*.
- Naipaul, V.S. *India: A Wounded Civilization*.
- Padmanaban, Manjula. *The Harvest. Kali for Women*, 1998.
- Roy, Arundhati. *The Greater Common Good*. India Book Distributors, 1998.

- Sahgal, Nayantara. *Rich Like Us*. Heinemann London, 1985.
- Singh, Khushwant, ed. *Best Indian Short Stories*. Vol-II. Harper Collins Publication, 2015.
- Suleri, Sara. *The Rhetoric of English in India*.
- Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*.
- Vishwanathan, Gauri. *The Beginnings of English Literary Study in British India*.
- Walsh, William. *Indian Literature in English*.
- Williams, H.M. *Indo-Anglian Literature: 1800-1970: A Survey*.

Course Type: Minor Discipline 4

Course Title: LITERATURE AND ENVIRONMENT

Course Code:

Course Credit: 4

Course Description:

Taken in its entirety, the planetary ecological crisis has presently reached a magnitude beyond human comprehension. The course on Literature and Environment seeks to explore this shared precarity of human and nonhuman life on Earth. The course traces the intersections between Ecocriticism and other subfields (like The Anthropocene, Climate Change Fiction, Blue Humanities, and Environmental Humanities), shedding light on the way in which Literature and other forms of cultural expression harness the interpretative powers of Humanities in order to understand the ecological crises.

Course Objectives

- To introduce the learner to the literary, historical, scientific, sociological, political, cultural, and ethical aspects of climate change at the local and global levels.
- To contextualise environmental transformations in terms of global politics, gender, aesthetics, and activism.
- To facilitate the learner to understand the diverse trajectories of environmental crises and their complex role in society.
- To expose the learner to diverse genres of the discourse, including Film, Fiction, Poetry, Creative Nonfiction, and Life Writing.
- To deepen the student's sensitivity and sense of responsibility for our planet and nature

Course Learning Outcomes: Upon successful completion of the course, the learner will be able to:

CLO1	Critically analyse and understand environmental debates and perspectives that include histories, narratives, and alternative voices.
CLO2	Engage sensitively and critically in providing meaningful solutions to climate-related issues.
CLO3	Comprehend the need for exposure to diverse literary genres of environmental crises, their impact on literary representations and cultural productions
CLO4	Reflect upon and acknowledge one's moral and ethical obligations to the planet.
CLO5	Create a more sustainable world for humans, the biota and the abiota – our co-inhabitants of the planet.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>				
CLO2		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
CLO3			<input type="checkbox"/>	<input type="checkbox"/>	
CLO4		<input type="checkbox"/>	<input type="checkbox"/>		
CLO5			<input type="checkbox"/>		<input type="checkbox"/>

Course Content:

Unit 1 - Ecocriticism: Concepts, Genres, and Positions

Pastoral, Wilderness, Dwelling, Apocalypse, Social Ecology, Spiritual Ecology, Scientific Conservation, Green Politics, Ecofeminism, Deep Ecology, Bioregionalism, Tinai, Environmental Movements and Environmental Justice.

Unit 2 - Disaster Narratives

Rachel Carson: *Silent Spring*
Terry Tempest Williams: *Refuge: An Unnatural History of Family and Place*
Barbara Kingsolver: *Animal Dreams* (Excerpts) Arif Anwar: *The Storm*

Unit 3 - The Anthropocene

Dipesh Chakraborty: "The Climate of History: Four Thesis"
Rob Nixon: *Slow Violence and the Environmentalism of the Poor* (Excerpt) Amitav Ghosh: *The Gun Island*

Unit 4 - Eco-cinema

Chasing Ice (2012): Documentary, Dir. Jeff Orlowski
Godavari (2006): Movie, Dir. Sekhar Kammula *Snowpiercer* (2013):
Movie, Dir. Bong Joon-ho *Water Wives*: Short film, Dir. Jaydeep Sarkar

Unit 5 -Eco-Poetry

William Wordsw "Composed Upon Westminster Bridge" Gary Snyder:
"Mother Earth: Her Whales"
Mary Oliver: "Wild Geese"
Joy Harjo: "Speaking Tree"
Mamang Dai: "Small Towns and the River"
Tinai Poems : Ainkurunooru 113, Ammuvanaar, Neithaltinai Kurunthokai 3,
Thevakulathar, Kurinji tinai

Recommended Reading:

Chakraborty, Dipesh. "The Climate of History: Four Thesis". *Critical Inquiry*, Vol. 35,
No. 2, 2009, pp. 197-222.

Garrard, Greg. *Ecocriticism: The New Ecocritical Idiom*. Routledge, 2012.

Ghosh, Amitav. *The Great Derangement: Climate Change and the
Unthinkable*. Penguin Books, 2016.

----. *Gun Island*. Penguin, 2019.

Kingsolver, Barbara. *Animal Dreams*. Hachette, 1990.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard
University Press, 2011.

Guha, Ramachandra. *Environmentalism: A Global History*. Penguin Books, 2014.

Heise, Ursula K. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. Oxford University Press, 2008.

Jaquette Ray, Sarah. *A Field Guide to Climate Anxiety*. University of California Press,

2020.

Kolbert, Elizabeth. *The Sixth Extinction: An Unnatural History*. Bloomsbury, 2014.

Kyle Bladow and Jennifer Ladino. *Affective Ecocriticism: Emotion, Embodiment, Environment*. University of Nebraska Press, Lincoln.2018.

Narain, Sunitha. *Conflicts of Interest: My journey through India's Green Movement*. Penguin, 2017.

Rangarajan, Swarnalatha. *Ecocriticism: Big Ideas and Practical Strategies*. Orient Black Swan, 2018.

Shiva,Vandana. *Staying Alive: Women, Ecology and Survival*. Kali for Women, 1988.

Course Type: Internship

Course Title: COMMUNITY ENGAGEMENT

Course Code:

Course Credit: 2

Course Description:

This is envisioned as an exercise in outreach and community service for the learners of the graduate programme. Students will be trained to identify the learning requirements of children from the coastal and rural demographic and will frame learning modules tailor made to the requirements of the identified demographic. This will include training in spoken English, basic writing skills and any other challenges that the beneficiaries may encounter in language learning. The course will help the students to identify the problems existing among communities around the HEI and help tackle and solve them. This will be a learning opportunity for the students in supportive learning and problem solving. It will further help in moulding them as individuals committed to the betterment of the society.

Course Type: Modern Indian Languages

Course Title:

Course Code:

Credits: 3

SEMESTER 5

Course Type: Major Discipline 8

Course Title: Literary Criticism – I

Course Code:

Credits: 4

Course Description:

This is an introductory course mapping the history and principles of literary criticism, from ancient Greece and Rome through Romantic period in England to modern Europe and the United States. The course is an attempt to provide a foundation, to comprehend the philosophy of various modes of thinking within the humanities, specially pertaining to the discipline of English literature. The major objective of this course is to introduce the students to the key texts, figures and ideas in the field of literary theory from the early period to the thirties. The course moves quickly across centuries and among different cultures, from the classical to the later times such as the Reader-response in the thirties.

Course Objectives:

- To provide a thorough idea of theoretical perceptions from the Classical times to the thirties
- To help learners acquire basic understanding of what theory is all about
- To enhance insight into different periods and contexts through a theoretical orientation
- To widen knowledge of theoretical trends, its various reactionary phases and the manner in which theoretical approaches to Literature generate multiple perspectives
- To enable students to acquire good grounding in theory and to help them perceive the complementary nature of Literary theory and Literary texts.

Course Learning Outcomes: Upon successful completion of this course, the learners will be able to:

CLO1	Acquire sound knowledge and difference of Literary theories and Non-literary theories
CLO2	Gather hands on experience of how theories are countered by theories and how they defy and outwit their own stances
CLO3	Gain consciousness of the phenomenal growth of theories into other theories
CLO4	Acquisition of the difference between Literature, Criticism and Theory
CLO5	Get to know the basic tenets of Literature, Criticism and Theory

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>				
CLO2	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO3				<input type="checkbox"/>	<input type="checkbox"/>
CLO4		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO5			<input type="checkbox"/>		

Unit 1: Classical Literary Criticism:

Aristotle, from Poetics how drama works—an early analysis

Horace, from Ars Poetica (119-133); How to Be a Good Poet

Unit II: British Criticism:

John Dryden: An Essay on Dramatic Poesy

Matthew Arnold: The Study of Poetry

Wordsworth: Poetry and Poetic Diction

T.S. Eliot: Tradition and Individual Talent

Unit III: New Criticism and Russian Formalism:

Victor Shklovsky: Art as Technique

Cleanth Brooks The language of Paradox

Roman Jakobson: “Two Aspects of Language”

Unit IV: Structuralism and Post Structuralism

Jonathan Culler: The Linguistics Foundation

Ferdinand de Saussure: Incest and Myth

Roland Barthes: “Death of an Author”

Foucault: “What is an Author?”

Unit V: Post Modernism and Post Colonialism

Lyotard “What is Post Modernism”

Linda Hutcheon “Historiographic Metafiction”

Homi Bhaba “Interrogating Identity” (from the Book: Location of Culture)

Benedict Anderson(excerpts) from “Imagined Communities”

Recommended Reading:

Ayers, David. *Literary Theory: A Reintroduction*. Wiley India, 2008.

Bennett, Andrew. Nicholas Royle. *An Introduction to Literature, Criticism and Theory*.

Routledge, 1995.

Culler, Jonathan D. *Literary Theory: A Very Short Introduction*. Oxford UP, 2000.

Habib, M.A. R. *A History of Literary Criticism: From Plato to the Present*. Wiley, 2007.

Selden, Raman. et al *Reader's Guide to Contemporary Literary Theory*. Routledge, 2013.

Course Type: Major Discipline 9

Course Title: SHAKESPEARE

Course Code:

Credits: 4

Course Description:

This course attempts a thorough study of the Elizabethan theatre, language, and culture the world in which Shakespeare lived. It will make a close reading of a number of Shakespeare's most acclaimed plays. It will also encourage students to explore aspects of tradition and innovation in Shakespeare's use of theatrical modes. The module will allow students to integrate a knowledge of the intellectual, cultural and stage history of the period into their study of the texts.

Couse Objectives:

- to provide students with knowledge and understanding of Shakespeare's plays.
- to promote an analytical appreciation of representative modes and genres in Shakespearean drama.
- to develop students' awareness of the relationship between the texts and wider socio-cultural contexts of the period.

Course Learning Outcomes: Upon successful completion of this course, the learners will be able to:

CLO1	Describe Elizabethan England in social and Historical context.
CLO2	CLO2: Explain the origins of Shakespearean drama in Greek theatre CLOS: Identify and describe the major themes of Shakespearean tragedy, comedy, and history plays.

CLO3	CLO3: Define a variety of Shakespearean dramatic forms, including Shakespearean tragedy, history, and comedy plays.
CLO4	CLO4: Explain the roots of the Shakespearean sonnets in earlier sonnet traditions.
CLO5	To apply knowledge and skills in the fields of English Language Studies to relevant professional contexts like teaching, research, content development, etc.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

Unit 1

Drama, the Theatre and Stagecraft

Shakespeare and His Contemporaries

The Forms of Shakespeare Drama

Unit 2: The Tragedies

Othello

Macbeth

Hamlet

Unit 3: The comedies

A Midsummer Night's Dream

As You Like it

Unit 4: Sonnets (A select Study)

Unit 5: Shakespearean Criticism

John Dover Wilson, The Fortunes of Falstaff

Wilson Knight, The Wheel of Fire

A.C. Bradley, Shakespearean Tragedy

Recommended Reading

Kermode, Frank. Shakespeare's Language. New York: Farrar Straus Giroux, 2000.

Eagleton, Terry. William Shakespeare. Oxford: Wiley-Blackwell, 1991.

Blake, N. F. Shakespeare's Language: An Introduction. New York: St. Martin's Press, 1983.

Bates, Jonathon. The Genius of Shakespeare. London: Picador, 1997

Course Type: Major Discipline 10

Course Title: Indian Writing in English II

Course Code:

Credits: 4

Course Description:

This course aims to explore the origins and growth of poetry, prose, and fiction in English in India, with a particular focus on the period from early colonial times to the contemporary times. It will highlight the contributions of influential writers who have shaped the literary landscape, both before and after India's independence. Throughout the course, we will delve into the socio-cultural and political contexts that have influenced the themes, motifs, and narrative techniques in Indian writing in English across different eras. By the end of the course, students will gain a deeper understanding of the complexities of identity and the discourse on colonial and postcolonial issues as depicted in these literary works.

Course Objectives:

- To investigate the influence of British colonial rule on India's language and culture and how it is reflected in Indian Writing in English.
- To understand the evolution and growth of Indian Writing in English from the colonial period to the contemporary period.
- To provide an introduction to the major trends and critical writers during the aforementioned period.
- To familiarise students with the cultural aspects and historical context of Indian Literature by examining select works of prominent writers.
- To discuss the importance of Indian Writing in English in shaping the country's identity and representing its diverse cultural heritage.

Course Learning Outcomes: Upon the successful completion of the course, learners will be able to:

CLO1	Become well-versed with prominent writers in Indian literature.
CLO2	Understand the impact of British colonial rule on the development of Indian Literature.
CLO3	Identify and analyse recurring themes and motifs in Indian English Literature.
CLO4	Appreciate diverse writing styles and critically evaluate Indian literary texts from various perspectives.
CLO5	Analyse the sociocultural influence on Indian Literature and its evolution.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO2	<input type="checkbox"/>		<input type="checkbox"/>		
CLO3	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO4	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
CLO5	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	

Course Content:

Unit 1: History of Indian Writing in English

K R Srinivas Iyengar *Indian Writing in English* Sterling Publications

M K Naik *A History of Indian English Literature* Sahitya Akademi

Unit 2: Poetry

Henry Louis Vivian Derozio: “The Harp of India”

Sarojini Naidu: “Palanquin Bearers”

Rabindranath Tagore: Songs 13 & 14 *Gitanjali*

Kamala Das:	“The Old Playhouse”
Jayanta Mahapatra:	“Twilight”
Nissim Ezekiel:	“Background, Casually”
Mamang Dai:	“Floating Island”

Unit 3: Fiction

A. Mātavaiyā:	<i>Clarinda, A Historical Novel</i>
Mulk Raj Anand:	<i>Coolie</i>
Arundhati Roy:	<i>The God of Small Things</i>
Temsula Ao:	“Laburnum for My Head”
Hansda Sowvendra Shekhar:	“The Adivasi Will Not Dance”

Unit 4: Drama

Girish Karnad:	<i>Taledanda</i>
Mahesh Dattani:	<i>Final Solutions</i>
Manjula Padmanabhan	<i>Lights Out</i>

Unit 5: Prose

Macaulay:	“Minute on Education” (1835)
Sri Aurobindo:	“Renaissance in India” (Chapter I)
Dr B R Ambedkar:	“Castes in India: Their Mechanism, Genesis and Development”
Jawaharlal Nehru:	“Religion, Philosophy and Science” from <i>The Discovery of India</i>
Amartya Sen:	“An Approach to Justice”

Recommended Readings:

Ambedkar, B.R. *Castes in India: Their Mechanism, Genesis and Development*.
Arjun Publication

House, 2020. Anand, Mulk Raj. *Coolie*. Penguin Books, 1936.

Ao, Temsula. *Laburnum for My Head: Stories*. Penguin India, 2009. Dai,
Mamang. “Floating Island”. PIW, 2010.

Das, Kamala. *Old Playhouse and Other Poems*. Orient Blackswan, 2011.

Derozio, Henry Louis Vivian. "The Harp of India". All Poetry,
<https://allpoetry.com/The-Harp-Of-India>.

----. "The Orphan Girl". Lehigh University, 18 May 2020,
<https://scalar.lehigh.edu/derozio/the-orphan-girl>.

Devi, Mahaswata. *Five Plays: Mother of 1084, Ajir, Bayen, Urwashi and Johnny, Water*. Seagull Books, 1999.

Ezekiel, Nissim. *Hymns in Darkness*. OUP India, 1977.

Karnad, Girish. *Tale Danda*. Orient Blackswan Private Limited, 2014.

Mahapatra, Jayanta, *Jayanta Mahapatra – Poems*. Poemhunter.com - The World's Poetry Archive, 2012. Mātavaiyā, A. *Clarinda: A Historical Novel*. Sahitya Akademi, 2005.

Naidu, Sarojini. "Palanquin Bearers". All Poetry,
<https://allpoetry.com/Palanquin-Bearers>.

Nehru, Jawaharlal. *The Discovery of India*. Oxford University Press, 2002.

Roy, Arundathi. *God of Small Things*. Penguin, 2017.

Shekhar, Hansda Sowvendra. *The Adivasi Will Not Dance*. Speaking Tiger Publishing Private Ltd, 2017.

Sri Aurobindo. *The Renaissance in India*. Sri Aurobindo Ashram Trust, 1996.

Tagore, Rabindranath. *Gitanjali*. Rupa, 2002.

Gokak, V K *Indian and World Culture*, Sahitya Akademi, 1994.

Gupta, Balram G S. (Ed.) *Studies in Indian Fiction in English*, Kitab Mahal, 1987. Iyenger, K. R. S. *Indian Writing in English*. 3rd ed., Sterling Publication, 2013.

Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in*

English. Heinemann, 1971.

Nandy, Ashis. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. Oxford

University Press, 1988.

Radhakrishnan, N. *Indo-Anglian Fiction: Major Trends and Themes*. Emerald, 1984.

Rao, Krishna. *The Indo-Anglian Novels and the Changing Tradition*. Rao and Raghavan, 1972.

Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Role in India*. Columbia University Press, 1989.

Course Type: Major Discipline 11

Course Title: Internship

Course Code:

Credits: 4

Course Description:

The internship program aims to impart language skills to the working men and women from coastal and rural areas through an outreach programme in the form of under graduate internships. The students of the programme will impart basic communication and writing skills to working men and women of the neighbouring communities of the HEI and will help address their language learning requirements. While empowering the working men and women who will be the beneficiaries of the programme, the program will offer the under graduate students lessons in community engagement, mutual trust, and support. The course will also enhance their problem-solving skills and team management skills. It will offer the students valuable lessons in community building and development and help to shape them as responsible individuals with social commitment.

Course Objectives:

- To Gain practical experience in their respective fields of study.
- To Become more comfortable working in a professional business setting.
- To Expand their professional networks.
- To Understand the importance of dress codes in professional settings.
- To Improve their interpersonal and communications skills.

Course Learning Outcomes: Upon the successful completion of the course, learners will be able to:

CLO1	Apply appropriate workplace behaviors in a professional setting.
CLO2	Demonstrate content knowledge appropriate to job assignment.

CLO3	Exhibit evidence of increased content knowledge gained through practical experience.
CLO4	Describe the nature and function of the organization in which the internship experience takes place.
CLO5	Evaluate the internship experience in terms of personal, educational and career needs.

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

A. Internship Identification

1. Define career goals.
2. Identify prospective employers conducive to meeting career goals.

B. Internship Application Process

1. Job application and follow-up
2. Interviewing

C. Internship Enrollment

1. Fill out Internship Registration Form
2. Get approval signature of major faculty advisor on registration form
3. Get approval signature of internship coordinator on registration form
4. Get enrolled in course (the internship office will facilitate enrollment; student CANNOT self-enroll)

D. Internship Requirements

1. Work the required hours (80 work hours per credit hour minimum)
2. Submit required written reports and the self-assessment form
3. Facilitate submission of the Employer Evaluation Form
4. Meet all due dates as stated under the Assignments link on Blackboard

Course Type: Minor Discipline 5

Course Title: New Literatures in English

Course Code:

Credits: 4

Course Description:

The course aims to introduce the learner to the growth and development of literatures outside Britain. It also envisages acquainting the learner with the richness and diversity of literary creativity.

Course Objectives:

- To introduce the variety of new literatures in English to students
- To familiarize them to the colonial as well as postcolonial experience in those writings.
- To identify different theoretical assumptions and practices in literature.
- To accustom with the non-European, especially Asian, African, Australian, and Latin American writings across genres.

Course Learning Outcomes:

CLO1	Understand the concept of New Literatures
CLO2	Relate the different genres in New Literatures
CLO3	Comprehend the concept of the political condition in the Africa, New Zeland
CLO4	Understand the significance of the writings
CLO5	Realize the concerns of women through the study the works

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

Unit 1

Introduction to New Literatures

in English- Sri Lankan-Caribbean-Australian-Latin American-Canadian-Japanese-Chinese-New Zealand-African.

Unit 2

Kenneth Slessor "Country Towns" (**Non-Detailed**).

David Malouf "The Year of the Foxes" (**Non-Detailed**)

Margaret Atwood "Journey to the Interior" (**Detailed**).

Claire Harris "Framed" (**Non-Detailed**).

A. D. Hope "Moschus Moschiferous: A Song for St. Cecilia's Day" (**Non-Detailed**).

Derek Walcott "Ruined House" (**Detailed**).

Dom Moraes "Sinbad" (**Detailed**).

Jorge Luis Borges "A Compass" (**Detailed**).

Unit 3

Fiction

Jose Saramago "*Blindness*".

Romesh Gunasekera "*Reef*".

Chinua Achebe "*Things Fall Apart*".

Unit 4

Drama

Yukio Mishima "*The Damask Drum*."

Jack Davis "*No Sugar*."

Unit 5

Short Fiction

Gao Xingjian “The Temple.”

Katherine Mansfield “A Suburban Fairytale.”

Recommended Readings:

1. Thieme, John. *The Arnold Anthology of Postcolonial Literatures in English*. London: Arnold, 1996.
2. Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. CUP, 2004.
3. Brown, Russell M. and Donna Bennett, ed. *An Anthology of Canadian Literature in English*. 2 vols. Toronto: Oxford UP, 1982.
4. Howells, Coral Ann and Eva Marie Kroeller, eds. *Cambridge History of Canadian Literature*. London: Cambridge UP, 2009.
5. Kinsella, John. *The Penguin Anthology of Australian Poetry*. Melbourne: Penguin, 2008.
6. Ojaide, Tanure. *Contemporary African Literature: New Approaches*. African World Series. Series Ed. ToyinFalola. Durham: Carolina Academic P., 2012. Cap-press.com. Web.
7. Lau, Joseph S M. *The Columbia Anthology of Modern Chinese Literature*. Columbia: Columbia University Press, 1996.
8. Keene, Ronald. *Modern Japanese Literature: From 1868 to the Present Day*. Grove Press, 2007.
9. Irele, Abiola, Simon Gikandi, ed. *The Cambridge History of African and Caribbean Literature*. 2 vols. Cambridge UP, 2004.
10. Fanon, Franz. *Wretched of the Earth*. New York: Grove P, 1968.

SEMESTER 6

Course Type: Major Discipline 12

Course Title: INTRODUCTION TO LINGUISTICS

Course Code:

Credits: 4

Course Objectives:

- Introduce the fundamental concepts and branches of linguistics
- Provide an overview of the history of linguistics and key approaches
- Examine the core areas of linguistics - phonology, phonetics, morphology, syntax etc.
- Analyze the relation between language, mind, society, culture, identity etc.
- Discuss applications of linguistics in language education, technology etc.

Course Learning Outcomes: Upon the successful completion of the course, learners will be able to:

CLO1	Define basic concepts and terminologies used in linguistic analysis.
CLO2	Outline the evolution of linguistic theories and schools of thought.
CLO3	Apply linguistic concepts to analyze sound systems, word structure, sentence structure etc.
CLO4	Evaluate the complex relationship between language and human psychology, society, culture.
CLO5	Assess the relevance of linguistics for language teaching, computational linguistics and interdisciplinary studies.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:**Unit I**

Defining linguistics: Dimensions of Linguistics, Language and Linguistics, Interdisciplinary Fields of Linguistics, Language as a symbolic system: Defining symbols--Vocal symbols consisting of signifier and signified.

Unit II

Air stream mechanisms, Organs of Speech, Classification and Description of Speech Sounds, Cardinal Vowels, Active and passive articulators Voiced and voiceless sounds--Classification of sounds according to place of articulation and manner of articulation, Phonology, The Phoneme, Minimal Pairs, Allophones, Free Variation, Distribution, and Supra-segmental features

Unit III

Phonemic transcription, Word Stress, Sentence Stress, Pitch and Intonation.

Unit IV

Morph, Allomorph, Morpheme and Word. Morpheme as A Meaningful Unit and as A Grammatical Unit. Types of Morphs, Sandhi, Word Formation Processes; Inflection, Derivation, Compound Formation, Reduplication Etc., Grammatical Categories and Parts of Speech.

Unit V

Sentence Structure – Nature of Linguistic Knowledge; Competence and Performance. Syntactic Categories – Lexical and Phrasal. Phrase Markers and Tree Diagrams. Generative Grammar, Definition of Semantics, Introduction to Diachronic and Synchronic Variations in Language

References:

Crystal, David (ed.). Encyclopedia of Language. Cambridge University Press, 1987.

Asher, R.E. (ed.). The Encyclopedia of Language and Linguistics. Pergamon Press, 1994.

Brown, Keith (ed.). *Encyclopedia of Language and Linguistics*. Elsevier, 2006.

McArthur, Tom. *Concise Companion to the English Language*. Oxford University Press, 2005.

Swan, Michael. *Practical English Usage*. 3rd ed., Oxford University Press, 2005.

Peters, Pam and Peters, Adam. *The Cambridge Guide to English Usage*. Cambridge University Press, 2004.

Syamala, V. *A Textbook of English Phonetics and Structure for Indian Students*. Sharath Ganga Publications.

Recommended Reading:

Gleason, H.A. *An Introduction to Descriptive Linguistics*. Holt, Rinehart and Winston, 1955.

Balasubramaniam, T. *An Introduction to English Phonetics*. Macmillan India, 2009.

Verma, S.K., and Krishnaswamy, N. *Modern Linguistics: An Introduction*. Oxford University Press, 1989.

Crystal, David. *Linguistics*. Penguin, 1971.

Crystal, David. *English as a Global Language*. Cambridge University Press, 1997.

Jones, Daniel. *The Pronunciation of English*. Cambridge University Press, 1956.

Gimson, A.C. *An Introduction to the Pronunciation of English*. E. Arnold, 1970.

Lyons, John. *Language and Linguistics: An Introduction*. Cambridge University Press, 1981.

Aitchison, Jean. *Linguistics*. Hodder & Stoughton, 1992.

Beugrande, Robert de, et al. *Introduction to Linguistics*. McGraw-Hill, 2010.

Langacker, R.W. *Language and Its Structure: Some Fundamental Linguistic Concepts*. Harcourt Brace Jovanovich, 1968.

Swan, Michael. *Practical English Usage*. Oxford University Press, 2005.

Palmer, H.E. *Grammar*. Penguin, 1971.

Materials for Practice

a) Phonetics

Bansal, R.K. Exercises in Spoken English (+audio cassettes)

O Conner, J.D. Better English Pronunciation (+audio cassettes)

b) Spoken English

Sasikumar and Dhamija. Spoken English (+audio cassette)

Radhakrishna Pillai and Rajeevan. Spoken English for You (+audio cassette)

c) Grammar

Murphy, Raymond. Intermediate English Grammar

Thomson and Martinet. A Practical English Grammar

d) Writing

Coe, Norman et al. Writing Skills

Jolly, David. Writing

Department of English 2011

Hedge, Tricia. Writing

Tickoo & Sasikumar. Writing with a Purpose

Narayanaswami. Strengthen Your Writing

Course Type: Major Discipline 13**Course Title: Modern Poetry****Course Code****Credits: 4****Course Description:**

This course thrown open a new era of modern English poetry that marks the beginning of a new poetic sensibility, newer tendencies in poetic thinking, trend and form. Modern poetry is refreshingly new and re-creative which outdoes the older patterns and traditions and offers a broader variety of natural speech and manner, drawing inspiration and mechanics from the previous generations of poets. The course provides select Georgian, War, imagists and the later poets of the times

Course Objectives:

- To enable learners to have an idea of the historical background that etched itself into poetic expressions.
- To understand how poetry serves as a repertoire of movements and events of the times.
- To allow learners comprehend the involvement of poets with the turn of events and the times
- To provide them the scope to realize how times reshape literary content and conventions

Course Learning Outcomes:

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

CLO 1	To acquire a background history of modernism and its evolution into various forms and creations
CLO 2	Comprehend the context in which the poets lived and how their poems evolved through modernism
CLO3	Develop an awareness of how the wars and the various transitions impact the social psyche and system
CLO 4	To cultivate a critical outlook that allows the learner to grasp the inevitability of various social and creative transformations

CLO 5	To enable a reading beyond the content to see how modern literary expressions are bound by the writers affinity with the social environment
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Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content

Unit I: Introduction:

The Closure of the Nineteenth Century

The Advent of the Georgians and The War Poets

Imagist Movement

The Rise of Irish Poetry and Yeats

Eliot, Pound and British Modernism

UNIT II

Georgian Poets

Hilaire Belloc “The South Country”

G.K Chesterton “A Prayer in Darkness”

D.H. Lawrence “A Sane Revolution”

Rupert Brooke “The Soldier”

Robert Graves “The God Called Poetry”

UNIT III

War Poets

Siegfried Loraine Sassoon “The Poet as Hero”

Wilfred Owen “Disabled”

Thomas Hardy	“The Children and Sir Nameless”
W.H. Auden	“Refugee Blues”
Stephen Spender	“Ultima Ratio Regum”

Unit IV

Imagist Poets

T.S. Eliot	“The Waste land”
Ezra Pound	“The Return”
C. D. Lewis	“An Expostulation”
Ted Hughes	“The Hawk in the Rain”

Unit V

Later Poets

W.B. Yeats	“The Second Coming”
Rudyard Kipling	“The Epitaphs of War”
Philip Larkin	“Whitsun Wedding”
Robert Bridges	“Melancholia”
Louis MacNeice	“Prayer Before Birth”

Recommended Readings:

- Bloom, Harold. *Twentieth Century British Poets*. Blooms Literary Criticism, 2011
- Black, E L. *Nine Modern Poets: An Anthology*. Macmillan, 1966.
- Carey, John. *A Little History of Poetry*. Yale UP, 2020.
- Duncan, Andrew. *Centre and Periphery in Modern British Poetry*. Liverpool UP, 2005.
- Hamilton, Ian & Jeremy Noel-Tod. *The Oxford Companion to Modern Poetry*. Oxford UP, 2013
- Howarth, Peter. *British Poetry in the Age of Modernism*. Cambridge,UP. 2005
- Untermeyer, Louis. *Modern British Poetry*. Kessinger, 2003.

Course Type: Major Discipline 14

Course Title: Modern Drama

Course Code:

Credits: 4

Course Description:

The course will closely analyze major plays, authors, and dramatic styles from the advent of modern drama through the post-WWII period; evaluate how modern dramatists experimented with structure, language, and theatrical technique in response to artistic, social and political contexts; critique important works through close reading of dramatic elements; and compose analytical essays evaluating innovations and characteristics of modern drama across styles, genres, traditions, and regions.

Course Objectives:

- The course examines the chief characteristics of modern drama from its inception through the post-World War II period.
- The course will also survey the effects of symbolism, expressionism, surrealism, Epic Theater, and Absurdism on modern drama.
- It also helps the students learn the impact of the social and political environments on modern drama and how such a tumultuous period created a lot of experimental and truly glorious trends in the field of drama.
- The course deals with the modern canonical texts from the American, European and British Drama.

Course Learning Outcomes: Upon the successful completion of the course, learners will be able to:

CLO1	Identify and explain the defining characteristics of major literary and theatrical movements and how they influenced modern dramatists.
CLO2	Analyze the thematic content and stylistic techniques employed by specific modern playwrights in response to social and political contexts.

CLO3	Interpret and critique important dramatic works by major playwrights through close reading and analysis of structure, language, characters, and ideas.
CLO4	Evaluate how modern playwrights challenged, reimagined and revolutionized conventional dramatic structure, characterization, language and theatrical techniques.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO 1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content

Unit I

History of Post War Theatre

Introduction to Modern British, American and European

Drama. Introduction to Epic Theatre, Theatre of the

Absurd, etc.

Unit-II

T.S.Eliot: *Murder in the Cathedral*

Samuel Beckett: *Waiting for Godot*

Unit III

Bernard Shaw: *Arms and the Man*

Bertolt Brecht: *The Caucasian Chalk Circle*

Unit IV

John Osborne: *Look Back in Anger*

Arthur Miller: *Death of a Salesman*

Unit V

Oscar Wilde: *The Importance of Being Earnest*

J.M.Synge: *Riders to the Sea*

Reference Books:

Bentley, Eric. *The Playwright as Thinker: A Study of Drama in Modern Times*. Harcourt, Brace & World, Inc. NY 1967.

Bentley, Eric. *The Theory of Modern Stage: An Introduction to Modern Theatre and Drama*. Kingsport Press. USA. 1968.

Cole, Toby, ed. *Playwrights on Playwriting: The Meaning and Making of Modern Drama from Ibsen to Eliot*. Hill & Hang. NY. n.d.

Lumley, Frederick. *Trends in Twentieth Century Drama*. Oxford Univ. Press. NY. 1960.

Styan, J.L. *Modern Drama in Theory and Practice I: Realism and Naturalism*. Cambridge Univ. Press. 1981.

Styan, J.L. *Modern Drama in Theory and Practice II: Symbolism, Surrealism, and the Absurd*. Cambridge Univ. Press. 1981.

Styan, J.L. *Modern Drama in Theory and Practice III: Expressionism and Epic Theatre*. Cambridge Univ. Press. 1981.

Styan, J.L. *The Elements of Drama*. Cambridge. Univ. Press. 1967. Print.

Szondi, Peter. *Theory of Modern Drama*. Univ. of Minneapolis. Minneapolis.

1987. Williams, Raymond. *Drama From Ibsen to Eliot*. Chatto & Windus Ltd. London. 1954.

Course Type: Major Discipline 15**Course Title: Modern Fiction****Course Code:****Credits: 4****Course Description:****Course Objectives:**

- To familiarize students with the numerous and diverse ideas and practices prevalent in literary modernism.
- To expose students to some of the most representative British novels of the modern movement.
- To provide interpretative tools and strategies to understand these works.
- To examine the radical new ways in which they grappled with language, turned towards interiority, and pushed, in the process, narrative art to its very limits.
- To highlight the experimental quality of Modernist literature, as well as situate it within the context of its emergence - the two world wars, the development of psychoanalysis, the growth of metropolitan cities, and scientific and technological advancements.

Course Learning Outcomes:

Upon the successful completion of the course, learners will be able to:

CLO1	Comprehend the key concepts and trends in the modernist movement.
CLO2	Interpret the texts chosen for study based on various theoretical concepts.
CLO3	Analyze how the texts represent the philosophy and worldview prevalent during the modern period in terms of themes and techniques and understand how these works bring a revolutionary change in literary history.
CLO4	Analyze representative works of modern fiction from around the world.
CLO4	Evaluate human universals expressed in literary works from around the world.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

Background Study

Malcolm Bradbury et al – “The Name and Nature of Modernism”

John Fletcher – “The Introverted Novel”

Virginia Woolf – “Modern Fiction”

Joseph Frank – “The Spatial Form in Modern Literature”

Unit I: Sophistication in Narrative Technique

Joseph Conrad – *Lord Jim* (1900)

Unit II: Influence of Freudian Theories

D.H.Lawrence – *Sons and Lovers* (1915)

Unit III: Self Vs Society

James Joyce – *A Portrait of the Artist as a Young Man* (1916)

Unit IV: Feminist Voices

Virginia Woolf – *Mrs Dalloway* (1925)

Unit V: Antimodernist Trend

Graham Greene – *The Heart of the Matter* (1948)

William Golding – *Lord of the Flies* (1954)

Recommended Reading

Alter, Robert. “The Modernist Revival of Self-Conscious Novel”

America, 1880-1950. London: 1965.

Bloomfield, Morton W. ed. *The Interpretation of Narrative: Theory and Practice*. Cambridge,

Connolly, Cyril. *The Modern Movement: One Hundred Key Books from England, France, and*

Edel, Leon. *The Psychological Novel*. New York, 1955.

Edinburg: Edinburg Univ. Press, 1998.

Kolocotroni, Vassiliki et al. eds. *Modernism: An Anthology of Sources and Documents*.

Lodge, David. “Modernism, Antimodernism and Postmodernism”

Schorer, Mark. “Technique as Discovery”

Tong, Rosemarie. *Feminist Thought: A Comprehensive Introduction*. Unwin Hyman, 1989.

Trilling, Lionell. “On the Modern Element in Modern Literature” 1970.

Course Type: Minor Discipline 6**Course Title: Subaltern Literature****Course Code:****Credits: 4****Course Description:**

The course will examine the significance of the Subaltern literary tradition in shaping both the identities and the history of the myriad indigenous groups in India. The course will try to position subaltern literature within an Indian literary history. Specifically, the course will be considering the ways in which the model of storytelling that shape subaltern narratives. The course will closely consider verbal and literary modes that have created a unique subaltern literary voice, and have affected both subaltern understanding of themselves, as well as in which they have historically been understood in the popular imagination. In an effort to critically map the genealogies of this tradition the course will be interrogating not only the historical and political contexts of the works but also give the students a proper sweep of the subaltern literary landscape- a wide range of genres like autobiographies, short stories, novels, and critical essays.

Course Objectives

- To help students learn about the nature and importance of the Subaltern literary tradition
- To enable the students to develop an understanding of storytelling-model that shapes the subaltern narratives.
- To help students develop a comprehensive understanding of verbal and literary framework consisting of oppressed subaltern voice throughout history.
- To develop the ability to acknowledge a proper sweep of the subaltern literary landscape, and in a variety of genres: testimonies, short stories, novels, and critical essays.

Course Learning Outcomes:

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

CLO1	Obtain comprehensive knowledge and approaches to the interpretation and understanding of what it means to be “Subaltern Literature”.
CLO2	Demonstrate an understanding of the oppressed- voice whose rebellious echoes can be heard through Subaltern Poems.

CLO3	Revisit and relive the horrors of untouchability, transforming the pain into a narrative of resistance through the Subaltern Testimonies.
CLO4	Exemplify the sites of anger and protest conveyed through a specific locale and language in literary works like the Subaltern short stories.
CLO5	Identify the unique emergence of Subaltern novels and films, challenging and shattering the existing genres and canons of the literary worlds.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

Unit 1- Subaltern Studies- Key terms

Bailey Betik: "Subaltern Studies." (2020)

David Ludde: "Introduction." *Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia* (2002).

Paulo Freire: "Introduction" *Pedagogy of the Oppressed*

Léopold Sédar Senghor: "On Negritude"

Ambedkar B.R.: "Castes in India: Their Mechanism, Genesis and Development."

Unit 2- Subaltern Historiography

Antonio Gramsci: "History of Subaltern Classes: Methodological Criteria"

Ranajit Guha: "Preface" to *Subaltern Studies*

Dipesh Chakrabarty: "Subaltern Studies and Postcolonial Historiography"

E.P. Thompson: "History from Below"

Unit 3- Gender

Mahasweta Devi: Draupadi

Meena Kandasamy: *Miss Militancy*

Poile Sengupta: *Thus Spake Shoorpanakha, So Said Shakuni* (Play)

Unit 4- Race and Caste

Claude McKay: *Home to Harlem*

Poomani: *And Then*

Joseph Macwan: *The Stepchild: Angaliyat*

T J Gnanavel *Jai Bhim* (Movie)

Unit 5- Ethnicity/Disability

Liana Badr: *The Eye of the Mirror* (Translated by Samira Kavar)

R. Cheran: *A Second Sunrise*

Shane Burcaw: *Strangers Assume My Girlfriend Is My Nurse*

References

Ambedkar, B.R. *Castes in India: Their Mechanism, Genesis and Development*. Indian Antiquary

Vol. XLI (May 1917).

Chakrabarty, Dipesh. "Subaltern Studies and Postcolonial Historiography." *Nepantla: Views from South*, vol. 1,

no. 1, 2000, pp. 9–32.

Chakrabarty, Dipesh. "Subaltern Studies in Retrospect and Reminiscence," *South Asia: Journal of South Asian*

Studies, vol. 38, no. 1, 2015, pp. 10-18.

Gramsci, Antonio. *Selections from the Prison Notebooks*. International Publishers, 1992.

Guha, Ranajit. "On Some Aspects of the Historiography of Colonial India."

Postcolonialisms: An Anthology of Cultural Theory and Criticism, 1982, pp. 403-409.

Ludden, David. "Introduction." *Reading Subaltern Studies: Critical History, Contested Meaning and the*

Globalization of South Asia. Anthem Press, 2002.

Ludden, David E. *Reading Subaltern Studies: Critical History, Contested Meaning, and the Globalisation of South*

Asia. Permanent Black, 2001.

Thompson, E. P. "History from Below," *Times Literary Supplement*, 1966, pp. 279-80

Recommended Readings:

Amin, Shahid. *Event, Metaphor, Memory: Chauri Chaura, 1922-1992*. U of California Press, 1995.

Basuli Deb. "Transnational Complications: Reimagining *Oroonoko* and Women's Collective Politics in the

Empire." *Frontiers: A Journal of Women Studies*, vol. 36, no. 1, 2015, pp. 33–56.

Chakravorty Spivak." *Alternatives: Global, Local, Political*, vol. 32, no. 4, 2007, pp. 419–43.

Chibber, Vivek. *Postcolonial Theory and the Specter of Capital*. Verso Books, 2014.

Guru, Gopal. "Freedom of Expression and the Life of the Dalit Mind." *Economic and Political Weekly*, vol. 48,

no. 10, 2013, pp. 39–45.

Joshi, P. C. "The Subaltern in Indian Literature: Some Reflections on Premchand and His 'Godaan.'" *Indian*

Literature, vol. 49, no. 2 (226), 2005, pp. 101–18.

Rahul Gairola. "Burning with Shame: Desire and South Asian Patriarchy, from Gayatri Spivak's 'Can the

Subaltern Speak?' To Deepa Mehta's 'Fire.'" *Comparative Literature*, vol. 54, no. 4, 2002, pp. 307–24.

Roy, Tirthankar. "Subaltern Studies: Questioning the Basics." *Economic and Political Weekly*, vol. 37, no. 23,

2002, pp. 2223–28.

Singh, Poonam. "The Advent of Ambedkar in the Sphere of Indian Women Question." *CASTE: A Global Journal*

on Social Exclusion, vol. 1, no. 2, 2020, pp. 17–30.

Trivedi, Harish. "Theorizing The Nation: Constructions of 'India' and 'Indian Literature.'" *Indian Literature*, vol.

37, no. 2 (160), 1994, pp. 31–45.

Films:

Ray, Satyajit. '*Sadgati*' 1981.

Singha, Anubhav. '*Article 15*' 2019.

Course Type: Minor Discipline – 6

Course Title: INDIAN AESTHETICS

Course Code:

Credits: 4

Course Description:

This course provides an introduction to key concepts, theorists, and philosophical foundations of Indian aesthetics. Through study of seminal Sanskrit texts on poetics, dramaturgy, music, and art, students will analyze the evolution of rasa theory, exploring how Indian philosophers defined aesthetic experience.

Course Objectives:

- Analyze foundational Sanskrit texts on poetics, dramaturgy, music, and art to understand core principles and evolution of Indian aesthetic theory.
- Interpret writings on rasa theory by key Indian philosophers to evaluate differing perspectives.
- Identify connections between traditional Indian aesthetic concepts and artistic practices in literature, visual arts, theater, and music.

Course Learning Outcomes:

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

CLO1	Explain and apply core concepts and evolution of Indian aesthetics through analysis of seminal Sanskrit texts on poetics, dramaturgy, music, and art.
CLO2	Interpret and analyze key Indian aesthetic theories on rasa theory.
CLO3	Examine and critique how later scholars like Coomaraswamy and Tagore adapted and reinterpreted classical Indian aesthetic philosophies in their writings.
CLO4	Identify and evaluate connections between traditional Indian aesthetic concepts and artistic practices in literature, visual arts, theater, and music.

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:**UNIT- 1**

Brief introduction to the basic principles of Indian philosophy as related to the arts.

Concept of aesthetics from Vedic period – Chitra sutra- Shadanga.

UNIT - 2

Natyashastra of Bharat Muni.

UNIT - 3

Rasa theory, Shankuk, Bhattnayak, Bhattlollatt.

UNIT - 4

Abinav Gupta and Anand Varadhana and Theories of Rasa.

UNIT - 5

AK Coomarasamy, Ravindranath Tagore

Recommended Reading

Basham, A. L. The Wonder That Was India. Grove Press, 1954.

Bhatt, G. K. Rasa Theory: A Critical Study. Chowkhamba Sanskrit Series Office, 1964.

Dasgupta, Surendranath. A History of Indian Philosophy. Cambridge University Press, 1922.

Ghosh, Ranjan. Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom. Springer, 2021.

Hiriyanna, M. Essentials of Indian Philosophy. Allen & Unwin, 1949.

Hiriyanna, M. Outlines of Indian Philosophy. Allen & Unwin, 1932.

Kramrisch, Stella. The Hindu Temple. Motilal Banarsidass, 1946.

Tagore, Rabindranath. Art and Aesthetics. Macmillan, 2022.

SEMESTER 7

Course Type: Major Discipline 16

Course Title: Literary Criticism II

Course Code:

Credits: 4

Course Description: This is a follow-up course that serves as a sequel to the literary theories taught earlier and allows the learner to gather ideas and information about how theories hauled over from intellectual abstraction to a more practical, inclusive orientation that were earlier othered or lost in the debris of power and hierarchy. These theories, much of which emanated from and tempered by socio-cultural issues are meant to provide the learner a thorough understanding of what irresolvable issues weighed the society and what compelled and called for such reactionary transitions that took the form of a set of theories.

Course Objectives:

- To help learners understand the newer trends in theory formations
- To enable them to identify the difference between Criticism, Literary theory, Theory and Cultural theory
- To comprehend how theories are formulated as responses to social issues or are reactionary to the established theoretical norms
- To enhance textual perceptions of the learners through theoretical insights

Course Learning Outcomes:

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

CLO 1	Understand the nuances of Literature through theoretical perspectives
CLO 2	Create an awareness of Literature as an inclusive discipline that incorporates all other disciplines into its web
CLO3	Enhance multiple perceptions of a text
CLO 4	Imbibe a research orientation that takes literature beyond its own authorial and textual boundaries
CLO 5	Knowledge of the contours and routes of Literature and Theory as an insightful and intellectual combination

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

Unit I: Psychoanalytic Criticism

Sigmund Freud “Group Psychology and the Analysis of the Ego”
 Jacques Lacan “The Mirror Stage as Formative of the Function of the I”

Unit II: Feminism

Elaine Showalter “Feminist Literary Criticism in the Wilderness”
 Simone De Beauvoir “Myth and Reality”

Unit III: Sociological/Marxist approach

Raymond Williams “Base and Superstructure”
 Antonio Gramsci “Hegemony”
 Louis Althusser “Ideology and Ideological State Apparatuses”

Unit IV: New Criticism and Cultural Materialism

Mikhail Bakhtin “Discourse in the Novel”
 Stephen Greenblatt “The Circulation of Social Energy”
 Alan Sinfield “Reading Dissidence”

Unit V: Colonial, Post-colonial, and Cultural Studies

Ngũgĩ wa Thiong'o “Decolonising the Mind”
 Homi K. Bhabha “Signs Taken for Wonders”
 Spivak “The Politics of Translation”

Recommended Reading:

Barry, Peter. *Beginning Theory*. Manchester UP, 2009.
 Eagleton, Terry. *After Theory*. Verso Books, 2003
 Leitch, Vincent B, William E. Caine, et al., editors. *The Norton Anthology of Theory and Criticism*. W.W. Norton, 2001.
 Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
 Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007. Jefferson,
 Jefferson Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.

Course Type: Major Discipline 17

Course Title: American Literature II

Course Code:

Credits: 4

Course Description:

This course offers a comprehensive exploration of American Literature from the beginning of the 20th century to the contemporary era, covering significant literary movements and prominent authors during this period. It aims to provide a broad understanding of the social, cultural, and historical contexts that shaped the literature of the period. It engages the learners with a diverse selection of literary works, including poetry, prose, novels, short stories and plays. The course aims to foster a deep appreciation for the American literary tradition and how these texts reflect and respond to dynamic social contexts.

Course Objectives:

- To introduce learners to the major literary movements and writers from the early 20th century to the present.
- To create an awareness about the historical, social, and cultural factors that shaped the American society during the period and their representation in literature.
- To critically examine the recent trends and developments in American Literature.

Course Learning Outcomes:

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

CLO1	Obtain a broad understanding of the major writers and their contributions during the period.
CLO2	Have an awareness of the historical, social and political contexts that shaped the specific literary texts.
CLO3	Interpret and evaluate the themes, styles, techniques, and genres of American literature of the period.

CLO4	Identify the recent trends and developments in American literature.
CLO 5	Develop a capacity for critical reading and appreciation of literary works.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

Unit1- Introduction

The Lost Generation; Literary Regionalism; Harlem Renaissance; Modernism; Avant Garde; Civil Rights Movement; Beat Movement; Postmodernism

Unit2- Poetry

Robert Frost: “Mending Wall”

E. E. Cummings: “my sweet old etcetera”

Langston Hughes: “I Too”

Sylvia Plath: “Mirror”

Robert Penn Warren: “Evening Hawk”

Maya Angelou : “Phenomenal Woman”

Amiri Baraka: “Somebody¹⁵ Blew Up America”

Unit3- Drama

Tennessee Williams: *A Streetcar Named Desire*

Arthur Miller: *The Death of a Salesman*

Lorraine Hansberry: *A Raisin in the Sun*

Edward Albee: *The Sandbox*

Unit4- Novel

Ernest Hemingway: *The Old Man and the Sea*

John Steinbeck: *The Grapes of Wrath*

Alice Walker: *The Color Purple*

Unit5- Short Story

O. Henry: "After Twenty Years"

William Faulkner: "The Bear"

F. Scott Fitzgerald: "Winter Dreams"

Louise Erdrich: "Fleur"

Recommended Reading:

Albee, Edward. *The Zoo Story, And The Sandbox*. Dramatists Play Service, 1999.

Andrews, William L., et al. *The Oxford Companion to African American Literature*. OUP, 2001.

Baker, Sheridan. *Ernest Hemingway: An Introduction and Interpretation*. Holt, 1967.

Beach, Christopher. *The Cambridge Companion to Twentieth-Century American Poetry*.

Bercovitch, Sacvan. *The Cambridge History of American Literature*. Vol.3, CUP, 2005.

Bigsby, Charles W. *American Drama Vols I, II and III*. Cambridge UP, 1990.

Brower, R. A. *The Poetry of Robert Frost*. Oxford UP, 1963.

Cerf, Bennett and Van H. Cartmell, eds. *The Best Short Stories of O. Henry*. Modern Library, 1994.

- Cowley, Malcolm, ed. *The Portable Faulkner*. Penguin Classics, 2003.
CUP, 2003.
- DeLillo, Don. *The Silence*. Picador, 2020.
- Dove, Rita. *The Penguin Anthology of Twentieth Century American Poetry*. Penguin, 2013.
- Du Bois, William EB. "Of Our Spiritual Strivings." *Religion in Today's World*, Routledge, 2013,
pp. 233-244.
- Ellison, Ralph. *Invisible Man*. Vintage International, 1995.
- Erdrich, Louise. "Fleur." <https://www.soarnorthcountry.com/images/upload/fleur-erdrich.pdf>
- Feidelson Jr., Charles and Paul Brodtkorb Jr. *Interpretations of American Literature*. OUP, 1971.
- Fitzgerald, F. Scott. "Winter Dreams"
- Geyh, Paula, Fred G. Leebron, Andrew Levy. *Postmodern American Fiction: A Norton Anthology*. Norton and Co., 1998.
- Hansberry, Lorraine. *A Raisin in the Sun*. Bloomsbury, 2011.
- Hemingway, Ernest. *The Old Man and the Sea*. Scribner, 1996.
- King, Martin Luther, Jr. *I Have a Dream*. James M. Washington, ed. Harper Collins, 1991.
- King, Stephen. *Carrie*. Hodder Paperbacks, 2011.
- Levine, Robert S. *The Norton Anthology of American Literature*. Ed. 9, vol. E., Norton, 2017.
- London, Jack. *To Build a Fire and Other Stories*. Bantam Classics, 2007
- Marcus, Greil. *A New Literary History of America*. Harvard University Press, 2009.
- Miller, Arthur. *Death of a Salesman*. Methuen Drama India, 2018.
- Salinger, J.D. *The Catcher in the Rye*. Penguin Books, 2010.
- Steinbeck, John. *The Grapes of Wrath*. Penguin Classics, 2000.
- Walker, Alice. *The Color Purple*. Weidenfeld & Nicolson, 2014.
- Williams, Tennessee. *A Streetcar Named Desire*. Penguin Classics, 2009.
- Wilson, August. *Fences*. Plume, 1986.

Course Type: Major Discipline 18**Course Title: Translation: Theory and Practice****Course Code:****Course Credit: 4****Course Description:**

This course will introduce a range of literary and theoretical texts which deal with postcolonialism. This will also provide a context for the emergence of postcolonial studies and postcolonial literature in the literary landscape. The learners will be exposed to texts produced from various parts of the world, written during different time periods. In each unit, they will be introduced to various forms of literary texts which address the topics of colonialism and postcolonialism.

Course Objectives

- To understand the origin and development of postcolonial studies
- To infer how the major genres like poetry, prose, drama and fiction are contextualized and modified to accommodate the postcolonial concerns of literary writers around the world
- To make learners aware of the impact of colonization on the literary production in colonized societies
- To familiarize students with major trends postcolonial studies and to understand their relevance in the contemporary literary scene

Course Learning Outcomes

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

CLO 1	Understand the origin and growth of postcolonial literature and theory
CLO 2	Familiarize with the diversity of form and content in the postcolonial literary texts from all around the world
CLO3	Understand various facets of postcolonial writing in the context of postcolonial studies
CLO 4	Understand the relevance of postcolonial writings in the present times.

CLO 5	Analyze how postcolonial authors engage with issues of identity, language, race, gender, and power relations in their writings.
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Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

UNIT-I: Introduction

Thomas Babington Macaulay: Young, Robert JC. <i>Literary History</i> . Christian, Barbara. <i>Critique</i> .	Minute on Indian Education “Postcolonial Remains.” <i>New</i> “The Race for Theory.” <i>Cultural</i>
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UNIT-II: Poetry

Derek Walcott:	‘Ruins of a Great House’, ‘The Sea is History’
Louise Bennett-Coverley:	‘Colonization in Reverse’
Wole Soyinka:	‘Telephone Conversation’
Kamau Brathwaite:	‘Negus’
Allen Curnow:	‘House and Land’
Faiz Ahmad Faiz:	‘Nowhere No Trace Can I Discover’
David Diop:	‘Africa’

UNIT-III: Prose

Achebe, Chinua.	“An Image of Africa.”
Spivak, GayatriChakravorty.	“Three Women’s Texts and a Critique of Imperialism.”
NgugiwaThiong’o:	16 “Decolonising the Mind”

UNIT-IV: Plays

Girish Karnad:	<i>Hayavadana</i>
George Ryga:	<i>The Ecstasy of Rita Joe</i>
Derek Walcott:	<i>Dream on Monkey Mountain</i>
Wole Soyinka:	<i>Lion and the Jewel</i>

UNIT-V: Fiction

Michael Ondaatje:	<i>The English Patient</i> (novel)
J.M Coetzee:	<i>Waiting for the Barbarians</i> (novel)
Nadine Gordimer:	<i>Once Upon a Time</i> (short story)
Chimamanda Adichie:	<i>The American Embassy</i> (short story)

Recommended reading:

Castle, Gregory. *Postcolonial Discourses: An Anthology*. Blackwell, 2006.

CL Innes, *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge UP, 2007

Edward Said, "Introduction" in *Orientalism*. Penguin, 1978.

John Thieme. *Arnold Anthology of Postcolonial Literatures in English*. 1996.

Macmillan, 2011.

Robert J. C. Young, *A Short Introduction to Postcolonialism*. Oxford: OUP, 2006.

Spencer, Robert. *Cosmopolitan Criticism and Postcolonial Literature*. London: Palgrave

Course Type: Minor Discipline 7

Course Title: Postcolonial Literature

Course Code:

Course Credit: 4

Course Description:

The course will introduce various literatures of the erstwhile colonies to learners. They learn about key concepts of postcolonialism and will be familiarized with representative theoretical texts to equip them to identify and discuss the problems of the postcolonial. The selected texts of the course include seminal titles from different geographical regions to help learners to understand how colonialism changed lives across the globe through institutionalized exploitation, resistances to colonialism, the survival of the native cultures and memories, and the neocolonial.

Course Objectives:

- To introduce learners to the key concepts of postcolonialism
- To provide the learners a comprehensive understand of the postcolonial
- To make them aware of the historical context of the postcolonial
- To familiarize them with various literary resistances of the colonies
- To enable them to identify and analyse the effects of postcolonialism on cultures and societies across the globe

Course Learning Outcome:

Upon successful completion of the course, the learners will be able to:

CLO1	Understand the key concepts of postcolonialism
CLO2	Learn about the effects of colonialism on different languages, cultures, societies, etc.
CLO3	Understand the historical and political context of colonialism
CLO4	Identify the colonial and postcolonial influences in literatures of the colonies
CLO5	Examine the problems of the postcolonial and neo-colonial lived experiences

Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO2	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
CLO3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO5	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Course Content:

Unit 1- What is Postcolonial?

Understanding the Postcolonial, Definitions and Scope, New Literatures in English: African- Caribbean, South Asian-New Zealand- Australian- Canadian.

Key Terms: Colonialism– Diaspora – Eurocentrism – Hegemony – Hybridity – Master and Meta Narratives – Mimicry – Nation – Self and Other – Postcolonialism– Race and Racism – Subaltern

Unit 2- Poetry

Kamau Brathwaite: “Columbe” (Caribbean)

Derek Walcott: “Ruins of a Great House” (Caribbean)

Leopold Senghor: “New York” (Africa)

Gabriel Okara: “The Mystic Drum” (Africa)

Lee Tzu Pheng: “My Country and My People”
(Singapore)

Kishwar Naheed: “The Grass is Like Me” (Pakistan)

Unit 3- Fiction

Salman Rushdie: *Midnight's Children* (India)

Bapsi Sidhwa: *Ice-Candy Man* (Pakistan)

Chimamanda Ngozi Adichie: *Half of a Yellow Sun* (Africa)

Unit 4- Drama

Ama Ata Aidoo: *Anowa* (Africa)

Yvette Nolan: *The Unplugging* (Canada)

Jane Harrison *Stolen* (Australia)

Unit 5- Non-Fiction

Edward Said: Introduction to *Orientalism*

Frantz Fanon: Introduction to *Black Skin White Masks*

Gayatri Chakravorty Spivak: "Can the Subaltern Speak?"

Recommended reading:

Anderson, Benedict. *Imagined Communities*. Verso, 2006. Ashcroft, Bill, et al. *Postcolonial Studie Reader*. Routledge, 1995. Ashcroft, Bill, et al. *The Empire Writes Back*. Routledge, 2002.

Bhabha, K., Homi. *The Location of Culture*. Routledge, 1994. Fanon, Frantz. *Black Skin, White Masks*. Penguin Classics, 2021.

Bindella, M.T. and G.V. Davis. "Introduction". *Imagination and the Creative Impulse in New Literatures in English*. Rodopi, 1993. pp. 1 - 12.

Cambridge UP, 2009.

Gilbert, Helen. and Tompkins, Joanne: *Post-colonial Drama: Theory, Practice, Politics*. Taylor & Francis, 2002.

Heirloom of a Multiple Heritage. Pencraft, 1995. pp. 12-24.

Howells, Coral Ann and Eva Marie Kroeller. *Cambridge History of Canadian Literature*.

Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth-century Art Forms*. U of Illinois P, 2000.

Irele, Abiola. *The Cambridge History of African and Caribbean Literature*. edited by Abiola Irele and Simon Gikandi. Cambridge UP, 2004.

King, Bruce. 'Introduction.' *Literatures of the World in English*. Routledge, 1974. pp.1-22. Kinsella, John. *The Penguin Anthology of Australian Poetry*. Melbourne: Penguin, 2008. Narasimhaiah. C .D. 'Why Commonwealth Literature?' *Essays in Commonwealth Literature*:

Loomba, Ania. *Colonialism and Postcolonialism*. Taylor & Francis, 2007. Said, Edward. *Orientalism*, Penguin India, 2001.

Shohat, Ella and Stam, Robert. *From Eurocentrism to Polycentrism*. Taylor & Francis, 2013.

Spivak, Gayatri Chakravorty. *Can the Subaltern Speak?* Walther Konig, Verlag, 2021.

Thieme, John. *The Arnold Anthology of Postcolonial Literatures in English*. Arnold, 1996.

Thiong'o, Wa Ngugi. *Decolonizing the Mind: The Politics of Language in African Literature*. East African Educational, 1992.

West Indian Literature. Macmillan, 1973.

Young, J.C, Robert. *Postcolonialism: An Historical Introduction*. Wiley, 2016.

Young, J.C., Robert. *Colonial Desire*. Routledge, 2005.

Course Type : Minor Discipline 8

Course Title: GENDER STUDIES

Course Code:

Credits: 3

Course Description:

This course examines the advanced theories, methodologies, and interdisciplinary perspectives pertaining to Gender and Queer studies. It critically looks at historical and modern ideas, beliefs, prejudices with regard to sexual orientations, gender identities and societal standards. The course seeks to promote critical thinking, strengthen research abilities and encourage participation in discourses that advance knowledge of gender and such issues in contemporary society.

Course Objectives:

- To acquaint students with the main theoretical frameworks and concepts in Gender studies and Queer theory, including intersectionality, performativity, heteronormativity, and social construction of gender.
- Examine the historical development of gender roles, norms, and queer identities, and comprehend how social, cultural, and political forces have influenced gender and queer experiences throughout history.
- Analyse and discuss contemporary issues related to gender, sexuality, and queer experiences, discrimination, media (mis)representation, and challenges confronted by queer communities.
- To recognise the significance of intersectionality in comprehending gender and queer experiences, including how race, class, ethnicity, disability, and other factors intersect with gender and sexual identity.
- To encourage critical thought regarding traditional gender norms and stereotypes and to investigate alternative and non-binary expressions of gender and sexuality.

Course Learning Outcomes:

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

CLO1	Have a comprehensive understanding of key theoretical concepts and frameworks in Gender studies and Queer theory.
CLO2	Be able to articulate the historical evolution of gender roles, norms, and queer identities and comprehend how historical contexts have influenced contemporary gender and queer experiences.
CLO3	Challenge traditional norms and stereotypes through critical thinking.
CLO4	Recognize biases and incorporate intersectionality into their analysis of gender and sexuality.
CLO5	Evaluate contemporary issues related to gender, sexuality, and queer experiences

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>				<input type="checkbox"/>
CLO2			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO3			<input type="checkbox"/>	<input type="checkbox"/>	
CLO4	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
CLO5	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>

Course Contents:

Unit – 1 Foundations of Gender and Queer Studies

Introduction to Gender and Queer Studies: Key concepts and theoretical frameworks

Intersectionality: Understanding the complexities of multiple identities and oppressions

Historical Perspectives: Evolution of Gender and Queer studies as academic disciplines

Unit 2 - Gender/Sex Roles & Stereotyping

Judith Butler:
Subversion of Identity (1990)

Excerpts from *Gender Trouble: Feminism and the*

Patricia Hill Collins:

"Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment" (1990).

Alice Munro: "Boys and Girls" (1964)

Pan Nalin: *Angry Indian Goddesses* (2015).

Unit 3 - Deconstructing Binaries: Non-normative Gender and Sexualities.

Monique Witting: "One is not Born a woman" (1993)

Adrienne Rich: "Compulsory Heterosexuality

and Lesbian Existence" (1993) Susan Stryker et al:

"Introduction: Trans-, Trans, or

Transgender (2008) Rituparno Ghosh: *Chitrangada: The*

Crowning Wish (2012)

Kalki Subramaniam: *We are not the Others* (2021)

Unit 4 - Gender and Media

Laura Mulvey: "Visual Pleasure and Narrative Cinema" (1999).

Steve Craig: Excerpts from *Men,*

Masculinity, and the Media (2002). Jennifer Siebel

Newsom: *Miss Representation*

(2011), a documentary.

Roxane Gay: "Feminism and Pop Culture", from *Bad Feminists*
(2014)

Unit 5 - Masculinity studies

Michael Kimmel: Masculinity as Homophobia: Fear, Shame and
Silence" (1994).

R.W. Connell: "The Men and the Boys" (2005)

Jack Myers: Excerpts from *The Future of Men: Masculinity in*
the Twenty-First

Century (2016)

Kimberly Peirce: *Boys Don't Cry* (1999), a film.

Recommended Reading:

Boys Don't Cry. Directed by Kimberly Peirce, 1999.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2015.

Chitrangada: The Crowning Wish. Directed by Rituparno Ghosh, Angel Digital Private Limited, 2012.

Chodorow, Nancy J. *Individualizing Gender and Sexuality*. Routledge eBooks, 2012,

<https://doi.org/10.4324/9780203816066>.

Choo, H. Y., & Ferree, M. M. (2010). *Practicing Intersectionality in Sociological Research: A Critical Analysis of Inclusions, Interactions, and Institutions in the Study of Inequalities*. *Sociological Theory*, 28(2), 129-149.

Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Routledge, 2002.

Craig, Steve. *Men, Masculinity and the Media*. SAGE Publications, 1992.

De Beauvoir, Simone, and H. M. Parshley. *The Second Sex*. 1949, cds.cern.ch/record/2728998. Doane, Mary Ann. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. Psychology Press, 1991.

Edelman, Lee. *No Future: Queer Theory and the Death Drive*. Duke UP, 2004. Foucault, Michel. *The History of Sexuality*. 1976,

www2.warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/endsandbeginnings/foucaultrepressiveen278.pdf.

Gay, Roxane. *Bad Feminist*. Harper Perennial, 2014.

Gilbert, M.A. *Defeating Bigenderism: Changing Gender Assumptions in the Twenty-first Century*. *Hypatia*, 24: 93-112. 2009. [https://doi.org/10.1111/j.1527-Mulvey, Laura. Laura Mulvey "Visual Pleasure and Narrative Cinema" 1975. Koenig Books, 2016.](https://doi.org/10.1111/j.1527-Mulvey, Laura. Laura Mulvey)

- Kanter, Rosabeth Moss. *Men and Women of the Corporation*. Basic Books, 1993. Kimmel, Michael S., and Amy Aronson. *Men And Masculinities* [2 Volumes]: *A Social, Cultural, and Historical Encyclopedia*. ABC-CLIO, 2004.
- Lockhart, E. *The Disreputable History of Frankie Landau*. Banks. 2008.
- Lorber, Judith, and Susan A. Farrell. *The Social Construction of Gender*. SAGE Publications, Incorporated, 1991.
- Lorde, Audre. *Zami: A New Spelling of My Name*. Persephone Press, 1982.
- Mccann, Carole, and Seung-Kyung Kim. *Feminist Theory Reader: Local and Global Perspectives*. Routledge, 2013.
- Mulvey, Laura. Laura Mulvey “*Visual Pleasure and Narrative Cinema*” 1975. Koenig Books, 2016.
- Munro, Alice. "Boys and Girls." *Dance of the Happy Shades*. Macmillan, 1968, pp. 19-35.
- Myers, Jack. *The Future of Men: Masculinity in the Twenty-First Century*. Inkshares, 2016. Nalin, Pan, director. *Angry Indian Goddesses*. 2015
- Pizan, Christine de. *The Book of the City of Ladies*. Translated by Rosalind Brown-Grant, Penguin Classics, 1999.
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. 1990, ci.nii.ac.jp/ncid/BA25990915. Stryker, Susan, et al. “*Introduction: Trans-, Trans, or Transgender?*” *Women’s Studies Quarterly*, vol. 36, no. 3/4, 2008, pp. 11–22. JSTOR, <http://www.jstor.org/stable/27649781>. Accessed 26 July 2023.

- Subramaniam, Kalki. *We Are Not The Others : Reflections of a Transgender Activist*. NotionPress. 2021.
- Wetherell, M., & Edley, N. (1999). *Negotiating Hegemonic Masculinity: Imaginary Positions and Psycho-Discursive Practices*. *Feminism & Psychology*, 9(3), 335-356.
- Brod, Harry, and Michael Kaufman (Eds.). *The Making of Masculinities: The New Men's Studies*. Routledge, 1994.
- Connell, R.W. *Masculinities*. University of California Press, 2005.
- Erickson-Schroth, Laura (Ed.). *Trans Bodies, Trans Selves: A Resource for the Transgender Community*. Oxford UP, 2014.
- Halberstam, Jack. *The Queer Art of Failure*. Duke University Press, 2011.
- Hooks, Bell. *Feminism Is for Everybody: Passionate Politics*. South End Press, 2000. Hooks, Bell. *Reel to Real: Race, Sex, and Class at the Movies*. Routledge, 2008.
- Johnson, Allan. *The Gender Knot: Unravelling Our Patriarchal Legacy*. Temple UP, 2014. Kimmel, Michael. *The Gendered Society*. Oxford UP, 2015.
- Irigaray, Luce. Translated by Gillian Gill. *Speculum of the Other Woman*. Cornell UP, 1974. Rich, Adrienne. "Diving into the Wreck." 1972.
- Ross, Karen (Ed.). *The Handbook of Gender, Sex, and Media*. John Wiley & Sons, 2012.
- Serano, Julia. *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*. Seal Press, 2007.
- Tasker, Yvonne, and Diane Negra (Eds.). *Interrogating Postfeminism: Gender and the Politics of Popular Culture*. Duke UP, 2007.
- West, Candace, and Don H. Zimmerman. "Doing Gender." *Gender & Society*, vol. 1, no. 2, 1987, pp. 125-151.

SEMESTER 8

Course Type: Major Discipline 19

Course Title: COMPARATIVE LITERARY STUDIES

Course Code:

Credits: 4

Course Description:

The course inculcates a comparative awareness in the minds of the learners to enable them to realize its cultural significance and inclusive nature. Besides, the central goal of this course is also to find its relevance in the multilingual states of India. The theoretical part of the course is to acquaint the learners with the major issues in various theories of Comparative literature as detailed in Unit I, II and III. While the second part- Unit IV and V creates an awareness of the methodological and interpretative problems in the practice of Comparative literary studies, training the learners by way of seminars and assignments.

Course Objectives:

- To perceive the basics of Comparative Literary Studies
- To assimilate the innate crisis in the theory which adds to both its seamlessness and complexities
- To understand the theory more as a methodology
- To enable more comparative literary studies that would widen inclusiveness of any non-European writings and disciplines

Course Learning Outcomes:

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

CLO 1	Study literatures as the core poetics of humanity which is the very essence of the course
CLO 2	Sense the studies as an invasive drive into Eurocentrism
CLO 3	Develop a positive consciousness of all cultures

CLO 4	Cultivate a sense of awareness of the interdisciplinary nature of comparison, its complementary leanings with other major disciplines as Translation Studies as well as other major Art forms as Music, Art and Sculpture
CLO 5	Sharpen comparative skills and enable an all-inclusive research outcome

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1					
CLO2					
CLO3					
CLO4					
CLO5					

Course Content:

UNIT I

Comparative Literature: Definition Scope and Method
Emergence and Historical Development of the Discipline
French and American School of thought
European and Indian
Comparative Literature as a Methodology
Differences and Ethics of Plurality

UNIT II

Weltliteratur, General Literature, National Literature
Movements and Traditions
Theory of Genres
Oral and Written
Ancient, Medieval and Modern

UNIT III

Thematology
Motifs, Myths and Archetypes
Cross-cultural Literary relations
Influence
Analogy
Reception

UNIT IV

History and Politics of Translation

Interpretations of Culture

Problems of Cultural Translation

Literature and Psychology/Sociology

Mutual Illumination of the Arts

Music/Fine arts/Sculpture

UNIT V

New Comparative Literature-Crisis

Comparative Methodology- Practice

Short Stories:

Chekhov: "Vanka",
Ward No. 6"

Maupassant: "The Prisoners"
"Two Friends"

Poe: "The Angel of the Odd"
"The Spectacles"

Tagore: "The Home-Coming"
"The Wicked Postmaster"

Basheer: "Mantra Charatu"
"The Invaluable Moment"

Perumal Murugan: "Water Play"

Plays:

Kalidasa: *Abhijnan Shakuntalam*

Sophocles: *Oedipus Rex*

Moliere: *Tartuffe*

Komal Swaminathan: *Water!*

Novels:

Bankim Chandra Chattopadhyay: *Durgeshnandini*

Chandu Menon: *Indulekha*

Rokeya Sakhawat Hossain: *Sultana's Dream.*

Salma: *The Hour Past Midnight*

Jean Sasson: *The Princess*

Recommended reading :

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Wiley-Blackwell, 1993.

Chattopadhyay, Bankim Chandra. *Durgeshnandini*. Sundar Prakashani, 2015.

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

Hossain, Rokeya Sakhawat. *Sultana's Dream*. Translated by Durga Bhai. Tara, 2005.

Lefevere, Andre, *Translating Literature: Practice and Theory in a Comparative Literature Context*. MLA. 1992.

Menon, Chandu. *Indulekha*. Translated by Anitha Devasia Oxford, 2005.

Ravindran, Vanajam. Editor. *Vaikoom Muhammad Basheer: Short Stories*. Katha, 1996.

Spivak, Gayathri Chakravorty. *Death of a Discipline*. Columbia UP, 2005.

Course Type: Major Discipline 20

Course Title: RESEARCH METHODOLOGY

Course Code:

Course Credits: 3

Course Description:

This paper will introduce the idea of research, ways to do research in English Studies and various approaches and methods employed in the field to the learners. By elucidating the mode of research carried out in Humanities and Social Sciences, the paper offers an understanding of research in Literary Studies. The course aims to address certain key concerns of beginners in research such as finding a topic to work, identifying sources and framing the hypothesis.

Course Objectives:

- To make the learners understand the idea of research in English Studies.
- To help beginners in literary research to identify a research area, find resources and frame the hypothesis.
- To familiarize students with the major methods and approaches in literary research and various types of research writing.
- To provide an awareness of documenting, formatting and referencing followed in major research style guides.
- To caution them against plagiarism and to enlighten them on avoiding it

Course Learning Outcomes: Upon successful completion of this course, learners will be able to:

CLO1	Understand how to go about doing research in English Studies.
CLO2	Be familiar with the various researches done in English Studies.
CLO3	Discuss different methods and approaches employed in Literary Studies.
CLO4	Carry out documenting, formatting and referencing in MLA.
CLO5	Avoid plagiarism

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
CLO2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
CLO3	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
CLO4	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Course Content:

Unit 1 - Research: Description, Types and Resources

Major Methods: Archival; Auto/biography; Oral History; Visual; Discourse Analysis; Ethnographic; Quantitative; Textual Analysis; Interviewing; Creative Writing; Digital Humanities; Research Methods vs. Methodology; Types of Research – Descriptive vs. Analytical, Applied vs. Fundamental, Quantitative vs. Qualitative, Conceptual vs. Empirical.

Unit 2 - Identification of a Research Problem

Planning the research area/topic: delimiting an area of study, defining and formulating the research problem, selecting the problem, importance of literature review in defining a problem, literature review-primary and secondary sources, reviews, research databases, web as a source, identifying research gap from literature and research database, development of working hypothesis.

Unit 3 - Research Writing

Note-taking, Note-making, Summarizing and Paraphrasing, Writing Review of Literature, Preparing Working Outline / Final Outline, Writing Synopsis, Writing Research Proposal.

Unit 4 – Documenting and Referencing

Documentation, List of Works Cited, Citing Periodical Print Publications, Web Publications, In-text Documentation: Citing Sources in the Text, Parenthetical Documentation, Readability, Sample References, Plagiarism, Types of Plagiarism, How to Avoid Plagiarism.

Unit 5 - Formatting

Formatting: Indentation, Margins, Font, Spacing, Heading and Title, Pagination, etc.

Recommended Readings:

MLA Handbook for Writers of Research Papers.
9th edition. Modern Language Association
of America, 2021.

Belsey, Catherine. *Critical Practice*. 2nd edition. Routledge, 2002.

Kothari, C. R. and Gaurav Garg. *Research Methodology: Methods and Techniques*. 4th edition.

New Age International, 2019.

Kumar, Ranjit. *Research Methodology: A Step by Step Guide for Beginners*. 4th edition. Sage, 2014.

Publication Manual of the American Psychological Association. 7th edition. American Psychological Association, 2020.

Course type: Research

Course Title: PROJECT DISSERTATION

Course Code:

Credits: 12

Course Description:

Students can opt for a research project in any area and submit the project report at the end of the semester.

Course Type: Major Discipline

Course Title: POSTMILLENNIAL LITERARY TRENDS

Course Code:

Credits: 4

Course Description:

The course will introduce the literary trends dating from the last few decades of the 20th century to the 21st century. This course is meant to engage the students to do in-depth reading, critical enquiry, and research on the prevalent literary trends of the new millennium. It focuses on how literature has begun to mushroom and spread its tentacles drawing from various sources and fields as varied as ecology, environment, visual culture, mass media, physics, geography and so on. This course aims to update and inform the learners of the critical issues and research interests in emerging and contemporary literary trends.

Course Objectives:

- provide a comprehensive background to the emergence of contemporary literary trends and movements.
- explore a series of theoretical themes that have emerged due to the interaction of various interdisciplinary areas of studies.
- describe socio-cultural issues in the new millennium which have impact on the literary landscape
- familiarise the students with various literary resistances of the subjugated.
- enable the students to identify and analyze the significant events leading to the new millennium which impacted literature

Course Learning Outcome:

Upon successful completion of the course, the learners will be able to:

CLO1	Understand the increasing intersection of literature and other disciplines
CLO2	Learn about the literary transformation from reading to representation
CLO3	Understand the socio-political shifts of literary studies in the context of globalization
CLO4	Identify the timeline of history through different literary texts along with the major literary trends
CLO5	Examine the literary works of writers experimenting with new forms and genres.

Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>				
CLO2		<input type="checkbox"/>			<input type="checkbox"/>
CLO3			<input type="checkbox"/>	<input type="checkbox"/>	
CLO4		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
CLO5		<input type="checkbox"/>			<input type="checkbox"/>

Unit 1- The New Aesthetics, Graphic Narratives and Digital Humanities

Hillary Chute and Marianne DeKoven:

“Introduction: Graphic Narrative” Marjane Satrapi: *Persepolis*

“The Digital Humanities and Humanities Computing:

An Introduction” *A Companion to Digital Humanities*

Michael Joyce: *Afternoon*

Unit 2- Trauma Studies and Memory Studies

Michelle Balaev: “Trauma Studies”

Maya Angelou: *I Know Why the Caged Bird Sings*

Michael Rothberg: “Remembering Back: Cultural Memory, Colonial Legacies, and Postcolonial Studies”

Elie Wiesel: *Night*

Unit 3- Pandemic Studies and Climate Studies

Giorgio Agamben: “The Invention of an Epidemic” Albert Camus: *The Plague*

Scott Slovic: “The Story of Climate Change: Science, Narrative, and Social Action” Amitav Ghosh: *The Hungry Tide*

Unit 4 - Asexuality Studies and Fat Studies

Esther Rothblum: “What Is Fat Studies?” Sarah Dessen: *Keeping the Moon*

Ela Przybylo: “Introducing Asexuality, Unthinking Compulsory Sexuality” Maia Kobabe: *Gender Queer*

Unit 5 - Health Humanities and Posthuman Literature

Paul Crawford:	“Health humanities: the future of medical humanities?”
Stacy Alaimo:	“Bodily Natures” <i>Bodily Natures: Science, Environment, and the Material Self</i>
Virginia Woolf	<i>On Being Ill</i>
Tony Davies	“From Humanism to Antihumanism” <i>Humanism</i>
Kazuo Ishiguro	<i>Never Let Me Go</i>

Recommended Readings:

Alaimo, Stacy. *Bodily Natures: Science, Environment, and the Material Self*. Indiana University Press, 2010.

Agamben, G. The invention of an epidemic. *The European Journal of Psychoanalysis*. <https://www.journal-psychoanalysis.eu/coronavirus-and-philosophers/>. Accessed 30 March 2020.

Balaev, Michelle. “Trauma Studies” *A Companion to Literary Theory*. Ed. David H. Richter. Wiley Blackwell, 2018.

Caruth, Cathy. 1996. *Unclaimed Experience*. Baltimore: Johns Hopkins University Press. Caruth, Cathy. 2014. *Literature in the Ashes of History*. Baltimore: Johns Hopkins University Press.

Chute, Hillary and DeKoven, Marianne. “Introduction: Graphic Narrative”, *Modern Fiction Studies*, Volume 52, Number 4, Winter 2006, Johns Hopkins University Press.

Crawford, P., Brown, B., Tischler, V. and Baker, C. (2010), "Health humanities: the future of medical humanities?", *Mental Health Review Journal*, Vol. 15 No. 3, pp. 4-10. <https://doi.org/10.5042/mhrj.2010.0654>
Davies, Tony. *Humanism*, Routledge, 1997.

Felman, Shoshana and Dori Laub. 1992. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. New York: Routledge.

Rothberg, Michael. “Remembering Back: Cultural Memory, Colonial Legacies, and Postcolonial Studies” *The Oxford Handbook of Postcolonial Studies*. Ed. Graham Huggan. OUP, 2018.

Rothblum, Esther and Sondra Solovay. *The Fat Studies Reader*, NYU Press, 2009.

Schreibman, Susan et al. “The Digital Humanities and Humanities Computing: An Introduction”

A Companion to Digital Humanities, Oxford: Blackwell, 2004.

Slovic, Scott. "The Story of Climate Change: Science, Narrative, and Social Action" *The Okinawan Journal of American Studies* (American Studies Program, University of the Ryukyus, Nishihara, Okinawa, Japan) No. 2 (2005): 38-42.

Przybylo, Ela. *Introducing the New Sexuality Studies* (pp.35-46) Illinois State University, 2022.

Addlakha, Renu. *Disability Studies in India: Global Discourses, Local Realities*. Routledge India, 2020.

Alaimo, Stacy. "Bodily Natures: Science, Environment and the Material Self." Indiana University Press, 2010

Therese Jones, Delese Wear and Lester D. Friedman. *The Health Humanities Reader*. Rutgers University Press, New Brunswick, New Jersey 2014.

Nayar, Pramod. *Eco precarity: Vulnerable Lives in Literature and Culture*. *Routledge Studies in the World Literatures and the Environment*. Routledge: New York: 2019.

Scott, Slovic. *Going Away to Think: Engagement, Retreat, and Ecocritical Responsibility*. ed. University of Nevada Press, 2016.

Verma, Sreejith, and Sircar, Ajanta. Eds. *Contagion Narratives: Societies, Culture and Ecology of the Global South*. *Routledge Studies in the World Literatures and Environment*. 2023.

Srilata K. *This Kind of Child: The Disability Story*. Westland Books, 2023. Wann, Marilyn, et al. *The Fat Studies Reader*. NYU Press, 2009.

Course Type: Major Discipline

Course Title: REGIONAL LITERATURES

Course Code:

Credits: 4

Course Description:

This course will introduce representative texts from a variety of Indian regions, languages and time periods. The selections include both canonical texts and texts that do not receive adequate attention. The selection is based on the significance of the individual text to the literature in question, its sociopolitical and cultural role in the canon, and the various regional elements it represents. The decision to include a particular text from a particular genre is also based on the text's contribution to the evolution of that genre in the concerned region. The objective of the course is to provide students with a comprehensive understanding of the diversity and vitality of India's regional literatures.

Course Objectives:

- To enlighten learners about the rich variety of regional literatures in India.
- To provide a deeper understanding of the nuances of regional literatures.
- To sensitise the students about the specificity of human experiences beyond cultural and linguistic differences.
- To make the learners aware of the different literary and socio-political movements of different regions.

Course Learning Outcome:

Upon successful completion of the course, the learners will be able to:

CLO1	Have a thorough understanding of Indian literature across languages.
CL O2	Analyse literary terminology, components, and basic structures of novels, plays, and poems, using specific examples from works studied in the course.
CLO3	Trace the evolution of different genres across regions.
CLO4	Apply their own critical ideas in the exploration of literature.
CLO5	Become aware of the plurality of literature across regions and be equipped to write critical essays and formal research papers on literary texts and topics.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>		<input type="checkbox"/>		
CLO2	<input type="checkbox"/>		<input type="checkbox"/>		
CLO3	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO4	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
CLO5			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Course Content:

Unit 1 - Introduction Introduction to Indian Literature Regionalism in Indian Literature

Socio-Cultural and Literary background of Indian regional literatures.

R.K. Gupta and Priyalakshmi Gupta: "Towards a Concept of Indian Literature"

M.K. Naik: "Indian Pride and Indian Prejudice: Reflections on the Relationship between Regional Indian Literatures and Indian Writing in English."

MSS Pandian "One Step outside Modernity: Caste, Identity Politics and Public Sphere"

Economic and Political Weekly, Vol. 37, No. 18 (May 4-10, 2002), pp. 1735-1741

Unit 2 - Poetry

Kazi Nazrul Islam:

Bidrohi (Bengali)

G.M. Muktibodh:

The Void (Hindi)

Akhtar-ul-Iman:

Compromise (Urdu)

Gopalakrishna Adiga:

This Land of Ours Now (Kannada)

Namdeo Dhasal:

Stone Masons- My Father and Me

(Marathi)

Sukirtharani:

Portrait of My Village (Tamil)

Unit 3 - Fiction

Mahaswetha Devi:

Bashai Tudu (Bengali)

Imayam:

Beasts of Burden (Tamil)

Easterine Kire:

Rain Maiden and the Bear Man

(Nagaland/English)

Unit 4 - Drama

Habib Tanvir :	<i>Charandas Chor</i> (Hindi)
K. A. Gunasekaran:	<i>Touch</i> (Tamil)
K. J. Baby:	<i>Nadugadhikai</i> (Malayalam)

Unit 5 - Life Writings

A. Revathi:	<i>The Truth About Me</i> (Tamil)
Devaki Nilayamgode:	<i>Antarjanam</i> (Malayalam)
Manoranjan Byapari:	<i>Interrogating My Chandal Life: An Autobiography</i> (Bengali)

Recommended Reading:

Adiga, Gopalkrishna. *This Land of Ours Now*. Translated by C.P. Ravikumar. *The World's*

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Byapari, Manoranjan. *Interrogating My Chandal life: An Autobiography*. Sage, 2018.

Devi, Mahasweta. *Bashai Tudu*. Translated by Samik Bandyopadhyay. Thema Books, 2019.

Dhasal, Namdeo. *Stone Masons- My Father and Me*. Translated by Vinay Dharwadker

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Imayam. *Beast of Burdens*. Translated by Lakshmi Holmstrom. Niyogi Books Pvt. Ltd., 2019.

Indra Goshwami. *The Blood of Devipeeth*. Translated by Dibyajyoti Sharma. Niyogi Books, 2021.

Islam, Kazi Nazrul. *Bidrohi*. Translated by Sajed Kamal. International Centre for Nazrul. <https://www.icnazrul.com/index.php/nazrul-s-work/poems/36-poetry-lyrics/49-the-rebel-bidrohi>

Kire, Easterine. *Rain-Maiden and the Bear-Man and the Other Stories*. Seagull Books, 2021.

Muktiboth, G.M. *The Void*. Translated by Vinay Dharwadker. <https://guidingliterature.com/2205-2/>

Nilayamgode, Devaki. *Antarjanam: Memoirs of A Namboodiri Woman*. OUP, 2012.

Pritam, Amrit. *Empty Space*. Translated by Tracy, D.H. Mohan Tracy. chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://udrc.lkouniv.ac.in/Content/Depart mentContent/SM_7e57577a-1da2-4bb4-9b03-4badc78afb08_6.pdf

Ravikumar D. & R. Azhaajarasan, The (Oxford India) Anthology of Tamil Dalit Writing. Oxford. 2012.

Revathi, A. *The Truth About Me: a Hijra Story*. Penguins India, 2010. Sukirtharani. *Portrait of My Village*. Translated by Holmstrom, Lakshmi.

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Tanvir, Habib. *Charandas Chor and Other Plays*. Seagull Books, 2019.

Aquil, Raziuddin. Partha Chatterjee. Editors. *History in the Vernacular*. Orient Blackswan, 2010.

George, K.M. *Modern Indian Literature: An Anthology*. Sahitya Akademi, 1992. Jussawala, Adil, editor. *New Writing in India*. Penguin, 1974.

Panikker, Ayyappa. "Towards an Indian Theory of Translation". *Translation: From Periphery to Centrestage*, Editor. Town Mukherjee. Prestige Books, 1996.

Srinivasan, K.S. and A.K. Ramanujan. "What is Indian Literature?". *Indian Literature*. Vol. 25 no. 4, 1982, pp. 5-15.

Vijayasree, C., Meenakshi Mukherjee, et al. editors. *Nation in Imagination: Essays on Nationalism, Sub-nationalism, and Narration*. Orient Blackswan, 2007.

Kapse, Dhananjay. Editor. *Modern Indian Writing in English Translation, A Multilingual Anthology*. Worldview Publications, 2015.

Course Type: Major Discipline

Course Title: CULTURAL STUDIES

Course Code:

Credits: 4

Course Description:

This course will introduce major keywords, basic concepts and theoretical developments of Cultural Studies as a globally-relevant discipline. It provides a comprehensive knowledge and understanding of the history and development of Cultural Studies as an academic field in the West and in India. The learners will be introduced to key thinkers in Cultural Studies as well as the diverse ways identities are constructed and maintained through day-to-day practices and engagement with material culture. The course will also help learners understand the formation and the expansion of popular culture, its characteristics in modern societies and its relationship to art, literature and consumer culture from the beginning of 20th century to the information era.

Course Objectives:

- To introduce the complex and diverse idea of culture and its theories, particularly in everyday objects and practices.
- To understand the history of Western cultural studies for reading and analysing cultural industries
- To understand the intersection of culture and other categories such as race, caste, religion, nationalism, disability, body and sexual identity.

Course Learning Outcomes:

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

CLO1	Trace the intellectual movements, key texts and concepts that have shaped cultural studies
CLO2	Understand the origin and development of the core perspectives of cultural studies and their institutionalization in the Western and Indian contexts.
CLO3	Carry out cultural analysis of literary texts

CLO4	Examine how common identity markers like body, disability, sexuality, religion, and caste are used as cultural signs to privilege/stigmatize one's social identity.
CLO5	Develop a critical outlook in perceiving culture in relation to the power and historical contexts: local, regional, national and global.

Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO2	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO3	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
CLO4	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	
CLO5	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Course Content:

Unit 1 - Culture as a Concept

Matthew Arnold:	Chapter I, II & III <i>Culture and Anarchy</i>
F.R. Leavis:	"Mass Civilization and Minority Culture"
T S Eliot:	<i>Notes Towards the Definition of Culture</i>
Raymond Williams:	"'Culture', Keywords"
E.P. Thompson:	"The Preface" <i>The Making of the English Working Class</i>

Unit 2 - Cultural Studies

Major Schools of Cultural Studies-Birmingham and Frankfurt	
John Storey (editor):	"Introduction: The Study of Popular Culture and Cultural Studies" <i>Cultural Theory and Popular Culture: A Reader</i> .
Stuart Hall:	"Cultural Studies and its Theoretical Legacies"
Simon During:	"Introduction" <i>The Cultural Studies Reader</i>

Unit 3 - Culture and the Politics of Identity

Aloysius G:	"Ideology and Indian Historiography"
as Ideology"	<i>Nationalism without a Nation in India</i>

Partha Chatterjee: “Whose Imagined Community?”

Prashant Ingole: “Intersecting Dalit and Cultural Studies: De-Brahmanising the Disciplinary Space”

Unit 4 - Culture and Technology

Raymond Williams: “Advertising: the magic system” Walter Benjamin: “The Work of Art in the Age of Technological Reproducibility”

Nicholas Mirzoeff: “Visualising Visuality” *The Right to Look*

Unit 5 - Culture, Body and Sexuality

Simi Linton: “What is Disability Studies?”

Tejaswini Niranjana: “Teaching Gender Studies as Cultural Studies”

“Reinventing Privilege: The New (gay) Man in Contemporary Popular Media.” *Critical Studies in Media Communication*, 67–91

Recommended Reading :

Agger, B. (2014). *Cultural Studies as Critical Theory*. New York: Routledge. (Original work published in 1992).

Aloysius, G. *Nationalism without a Nation in India*. OUP, 1998. Arnold, Matthew. *Culture and Anarchy*. OUP, 2009.

Barker, Chris. *The Sage Dictionary of Cultural Studies*. London: Sage, 2004.

Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold, 2003.

Butler, J. (1999). *Gender trouble: Feminism and the Subversion of Identity*. New York: Routledge.

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- Hoggart, Richard, et al. *The Uses of Literacy: Aspects of Working-Class Life*. Penguin Classics, 2009.
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<https://doi.org/10.26812/caste.v1i2.177>
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- Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva, 2011.
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- Shugart, Herman. "Reinventing Privilege: The New (Gay) Man in Contemporary Popular Media".
- Storey, John. *Cultural Theory and Popular Culture: A Reader*. Longman, 2008. Niranjana, Tejaswini. *Teaching Gender Studies as Cultural Studies*, *Inter-Asia Cultural Studies*, 9:3, 2020, 469-477, DOI: [10.1080/14649370802184791](https://doi.org/10.1080/14649370802184791)
- Storey, John. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson, 2012. Strinati, Dominic. *An Introduction to Theories of Popular Culture*. London: Routledge, 1995. Tudor, Andrew. *Decoding Culture: Theory and Method in Cultural Studies*. London: Sage,
- Thompson, E.P. *The Making of the English Working Class*. Penguin Books, 2013. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. OUP, 2013.