

**NEP and Learning Outcome-based Curriculum Framework
(LOCF)**

For

M.A. in English

(To be effective from the Academic Session 2021-22)

**Department of English and Foreign Languages
School of Humanities and Social Sciences**

Central University of Haryana

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Background

Considering the curricular reforms as instrumental for desired learning outcomes, all the academic departments of Central University of Haryana made a rigorous attempt to revise the curriculum of undergraduate and postgraduate programmes in alignment with National Education Policy-2020 and UGC Quality Mandate for Higher Education Institutions-2021. The process of revising the curriculum could be prompted with the adoption of “Comprehensive Roadmap for Implementation of NEP-2020” in 32nd meeting of the Academic Council of the University held on April 23, 2021. The Roadmap identified the key features of the Policy and elucidated the Action Plan with well-defined responsibilities and indicative timeline for major academic reforms.

The process of revamping the curriculum started with the series of webinars and discussions conducted by the University to orient the teachers about the key features of the Policy, enabling them to revise the curriculum in sync with the Policy. Proper orientation of the faculty about the vision and provisions of NEP-2020 made it easier for them to appreciate and incorporate the vital aspects of the Policy in the revised curriculum focused on ‘creating holistic, thoughtful, creative and well-rounded individuals equipped with the key 21st century skills’ for the ‘development of an enlightened, socially conscious, knowledgeable, and skilled nation’.

With NEP-2020 in background, the revised curricula articulate the spirit of the policy by emphasising upon— integrated approach to learning; innovative pedagogies and assessment strategies; multidisciplinary and cross-disciplinary education; creative and critical thinking; ethical and Constitutional values through value-based courses; 21st century capabilities across the range of disciplines through life skills, entrepreneurial and professional skills; community and constructive public engagement; social, moral and environmental awareness; Organic Living and Global Citizenship Education (GCED); holistic, inquiry-based, discovery-based, discussion-based, and analysis-based learning; exposure to Indian knowledge system, cultural traditions and classical literature through relevant courses offering ‘Knowledge of India’; fine blend of modern pedagogies with indigenous and traditional ways of learning; flexibility in course choices; student-centric participatory learning; imaginative and flexible curricular structures to enable creative combination of disciplines for study; offering multiple entry and exit points initially in undergraduate programmes; alignment of Vocational courses with the International Standard Classification of Occupations maintained by the International Labour Organization; breaking the silos of disciplines; integration of extra-curricular and curricular

aspects; exploring internships with local industry, businesses, artists and crafts persons; closer collaborations between industry and higher education institutions for technical , vocational and science programmes; and formative assessment tools to be aligned with the learning outcomes, capabilities, and dispositions as specified for each course. In case of UG programmes in Engineering and Vocational Studies, it was decided that the departments shall incorporate pertinent NEP recommendations while complying with AICTE, NBA, NSQF, International Standard Classification of Occupations, Sector Skill Council and other relevant agencies/sources. The University has also developed consensus on adoption of Blended Learning with 40% component of online teaching and 60% face to face classes for each programme.

The revised curricula of various programmes could be devised with concerted efforts of the faculty, Heads of the Departments and Deans of Schools of Study. The draft prepared by each department was discussed in series of discussion sessions conducted at Department, School and the University level. The leadership of the University has been a driving force behind the entire exercise of developing the uniform template and structure for the revised curriculum. The Vice Chancellor of the University conducted series of meetings with Heads and Deans to deliberate upon the vital parameters of the revised curriculum to formulate a uniform template featuring Background, Programme Outcomes, Programme Specific Outcomes, Postgraduate Attributes, Structure of Masters Course, Learning Outcome Index, Semester-wise Courses and Credit Distribution, Course-level Learning Outcomes, Teaching-Learning Process, Blended Learning, Assessment and Evaluation, Keywords, References and Appendices. The experts of various Boards of Studies and School Boards contributed to a large extent in giving the final shape to the revised curriculum of each programme.

To ensure the implementation of curricular reforms envisioned in NEP-2020, the University has decided to implement various provisions in a phased manner. Therefore, the curriculum may be reviewed annually by the department so as to gradually include all relevant provisions of NEP-2020. The Department shall review the curriculum periodically to assess the relevance and feasibility of Discipline Specific/Generic Electives, and the courses may be added or dropped, accordingly. The decision taken by the department to add or drop the electives shall be reported to the BoS/School Board.

Programme Outcomes

On completing M. A. Programme, the students shall be able to realise following programme outcomes:

<u>PO</u>	<u>Description</u>
PO-1	Demonstrate holistic understanding of life in varied manifestations.
PO-2	Discuss and apply various social, political and literary trends in real life situations.
PO-3	Understand and discuss contemporary socio-political, cultural and literary context through multidisciplinary approach.
PO-4	Demonstrate an ability to use relevant theoretical concepts in real-life situations.
PO-5	Ability to integrate the traditional knowledge with latest advances in social sciences and humanities.
PO-6	Formulate valid propositions on the basis of multidisciplinary and cross-disciplinary understanding of disciplines.
PO-7	Appreciate and analyse regional, national and international scenario.
PO-8	Demonstrate the ability to interpret and analyse realities of life from social perspective.
PO-9	Propose solutions to the existing human problems as a well-informed and competent individual.

Programme Specific Outcomes

On completing M. A. in English Programme, the students shall be able to realise following outcomes:

<u>PSO</u>	<u>Description</u>
PSO-1	Demonstrate critical understanding of English Literature in its varied forms.
PSO-2	Discuss various literary genres, terms and movements with clarity.
PSO-3	Develop creative and critical insights, aesthetic sensibility, and analytical skills.
PSO-4	Demonstrate an ability to use English language proficiently and correctly, both in speech and writing.
PSO-5	Compare the literary trends in literature produced in different contexts and age.
PSO-6	Locate and analyse the literary texts with appropriate theoretical framework.
PSO-7	Appreciate regional and world literatures in the light of different literary and cultural traditions.
PSO-8	Demonstrate the ability to interpret realities of life from literary perspective.
PSO-9	Exhibit skill and competency for conducting research in literature.

Postgraduate Attributes

- ❖ Disciplinary Knowledge
- ❖ Creative and Critical Thinking
- ❖ Reflective Thinking
- ❖ Problem Solving
- ❖ Analytical Reasoning
- ❖ Communication Skills
- ❖ Research Skills
- ❖ Life Skills
- ❖ Multicultural Competence
- ❖ Moral and Ethical Values
- ❖ Life-long Learning
- ❖ Global Competency

Structure of Programme

Semester-I						
Sr.	Course Title	Course Code	L	T	P	Credits
Core Courses						
1	Literary Criticism-I	SHSS ENG 01 01 C 01 3104	3	1	0	4
2	Major Trends and Movements in English Literature-I	SHSS ENG 01 01 C 02 3104	3	1	0	4
3	British Poetry-I	SHSS ENG 01 01 C 03 3104	3	1	0	4
4	British Novel-I	SHSS ENG 01 01 C 04 3104	3	1	0	4
5	British Drama-I	SHSS ENG 01 01 C 05 3104	3	1	0	4
Elective Courses						
1	Communication Skills in English (Generic Elective)	SHSS ENG 01 01 E 01 3104	3	1	0	4
2	Bhakti Literature	SHSS ENG 01 01 E 02 3104	3	1	0	4
3	American Literature	SHSS ENG 01 01 E 03 3104	3	1	0	4
4	English Language Teaching	SHSS ENG 01 01 E 04 3104	3	1	0	4
Semester-II						
Sr.	Course Title	Course Code	L	T	P	Credits
Core Courses						
1	Literary Theory and Criticism –I	SHSS ENG 01 02 C 06 3104	3	1	0	4
2	Major Trends and Movements in English Literature-II	SHSS ENG 01 02 C 07 3104	3	1	0	4
3	British Poetry-II	SHSS ENG 01 02 C 08 3104	3	1	0	4
4	British Novel-II	SHSS ENG 01 02 C 09 3104	3	1	0	4
5	British Drama-II	SHSS ENG 01 02 C 10 3104	3	1	0	4
Elective Courses						
1	Introduction to Translation: Theory and Practice (Generic Elective)	SHSS ENG 01 02 E 05 3104	3	1	0	4
2	Indian Classical Literature	SHSS ENG 01 02 E 06 3104	3	1	0	4
3	Dalit Literature and Aesthetics	SHSS ENG 01 02 E 07 3104	3	1	0	4
4	Canadian Literature	SHSS ENG 01 02 E 08 3104	3	1	0	4
Semester-III						
Sr.	Course Title	Course Code	L	T	P	Credits
Core Courses						
1	Literary Theory and Criticism –II	SHSS ENG 01 03 C 11 3104	3	1	0	4
2	Postcolonial Theory and Literature	SHSS ENG 01 03 C 12 3104	3	1	0	4
3	Indian Writings in English	SHSS ENG 01 03 C 13 3104	3	1	0	4
4	Introduction to Linguistics	SHSS ENG 01 03 C 14 3104	3	1	0	4

Elective Courses						
1	Creative Writing (Generic Elective)	SHSS ENG 01 03 E 09 3104	3	1	0	4
2	Contemporary South Asian Fiction in English	SHSS ENG 01 03 E 10 3104	3	1	0	4
3	Literature of Protest	SHSS ENG 01 03 E 11 3104	3	1	0	4
4	Gender and Literature	SHSS ENG 01 03 E 12 3104	3	1	0	4
5	Disability Studies and Literature	SHSS ENG 01 03 E 13 3104	3	1	0	4
Semester-IV						
Sr.	Course Title	Course Code	L	T	P	Credits
Core Courses						
1	Literary Criticism in India	SHSS ENG 01 04 C 15 3104	3	1	0	4
2	Research Methodology	SHSS ENG 01 04 C 16 3104	3	1	0	4
3	Dissertation	SHSS ENG 01 04 C 17 012012	0	12	0	12
Elective Courses						
1	Modern Indian Literature in English Translation (Generic Elective)	SHSS ENG 01 04 E 14 3104	3	1	0	4
2	Modern World Literature	SHSS ENG 01 04 E 15 3104	3	1	0	4
3	Existentialism and Literature	SHSS ENG 01 04 E 16 3104	3	1	0	4
4	Literature and Human Rights	SHSS ENG 01 04 E 17 3104	3	1	0	4

Note:

- i. Mobility of Credits earned by the students from GIAN (Global Initiative of Academic Networks) courses/ MOOCs (Massive Open Online Courses)/ SWAYAM (Study Webs of Active –Learning for Young Aspiring Minds)/ Swachh Bharat Internship Programme/ etc. shall be credited in accordance with the provisions made under the respective schemes, as amended from time to time; subject to compatibility of course content & assessment process with the prior approval of the Board of Studies/ School Board of the concerned department.
- ii. The Department may not offer all the elective courses listed in the scheme as it will depend upon the availability of faculty and feasibility of the course.
- iii. In addition to the electives marked as Generic Elective, the Department may offer any elective as a Generic Elective if there is a popular demand and a student of M.A. English may also opt for an elective marked as Generic Elective for broader choice.

Learning Outcome Index

I. Programme Outcomes and Programme Specific Outcomes

PO	PSO-1	PSO-2	PSO-3	PSO-4	PSO-5	PSO-6	PSO-7	PSO-8	PSO-9
PO-1	√	-	√	√	√	√	√	√	√
PO-2	√	√	√	-	√	√	√	√	-
PO-3	√	√	√	-	√	√	√	√	√
PO-4	√	-	√	-	√	√	√	√	√
PO-5	√	√	√	-	√	√	√	√	√
PO-6	√	√	√	-	√	√	√	√	√
PO-7	√	√	√	√	√	√	√	√	√
PO-8	-	√	√	√	√	√	√	√	√
PO-9	√	-	√	√	-	√	√	√	√

II. Core Courses (CC):

PSO	C C- 1	C C- 2	C C- 3	C C- 4	C C- 5	C C- 6	C C- 7	C C- 8	C C- 9	C C- 10	C C- 11	C C- 12	C C- 13	C C- 14	C C- 15	C C- 16	CC- 17
PSO-1	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
PSO-2	√	√	√	√	√	√	√	√	√	√	√	√	√	-	√	√	√
PSO-3	√	√	√	√	√	√	√	√	√	√	√	√	√	-	√	√	√
PSO-4	-	√	√	√	√	-	√	√	√	√	-	√	√	√	-	√	√
PSO-5	√	√	√	√	√	√	√	√	√	√	√	√	√	-	√	√	√
PSO-6	√	√	√	√	√	√	√	√	√	√	√	√	√	-	√	√	√
PSO-7	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
PSO-8	√	√	√	√	√	√	√	√	√	√	√	√	√	-	√	√	√
PSO-9	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√

III. Elective Courses (EC):

PSO	EC-1	EC-2	EC-3	EC-4	EC-5	EC-6	EC-7	EC-8	EC-9	EC-10	EC-11	EC-12	EC-13	EC-14	EC-15	EC-16	EC-17
PSO-1	-	-	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
PSO-2	-	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
PSO-3	-	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
PSO-4	√	-	√	√	√	√	√	√	√	√	√	-	√	√	-	-	√
PSO-5	-	√	√	-	√	√	√	√	√	√	√	√	√	√	√	√	√
PSO-6	-	√	√	-	-	√	√	√	√	√	√	√	√	√	√	√	√
PSO-7	-	√	√	-	√	√	√	√	√	√	√	√	√	√	√	√	√
PSO-8	-	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
PSO-9	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√

Syllabus

SEMESTER-I

Course Title: Literary Criticism-I

Course Code: SHSS ENG 01 01 C 01 3104

Course Objective: To provide a critical understanding of the developments in literary criticism from Greek era to beginnings of 20th century. Moreover, some selected texts/critics are prescribed for detailed study whose contribution to this area constitutes a significant benchmark in each era.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

1. Develop a historical understating of how literary criticism has evolved over the years.
2. Detail study of some of the canonical texts written by established names in the field of literary criticism.
3. Explain the meaning, nature and definition of important critical traditions of the period.
4. Trace the evolution of Classical, Neo-Classical, Romantic and Modern Literary Criticism along with their socio-historical and political background.
5. Provide a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

Course Content:

Unit - I

Aristotle: *Poetics* (Chapters i-xvi, xxvi), translation by S.H. Butcher

Unit - II

Philip Sidney: *The Defence of Poesy*

Unit -III

William Wordsworth: *Preface to Lyrical Ballads* (1802 edition)

Unit - IV

Matthew Arnold: "The Function of Criticism at the Present Time"

T. S. Eliot: "Tradition and the Individual Talent"

Suggested Readings:

- Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms* (11th Edition). Cengage Learning, 2015.
- Arnold, Matthew. *Essays in Criticism*. New York: MacMillan and company, 1865.
- Blamire, Harry. *A History of Literary Criticism*. Macmillan, 2001.
- Daiches, David. *Critical Approaches to Literature*, 2nd ed. Orient Longman, 1970.
- Lodge, David ed. *20th Century Literary Criticism: A Reader*. Longman, 1989.
- . *Criticism and Theory: A Reader*. Pearson Education, 1st Indian Rpt., 2003.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
- Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. Allied Publishers, 1970.
- Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Orient Longman, 2006.
- Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. OUP, 2006.
- Wellek, Rene. *A History of Modern Criticism: 1750-1950*, Vols. I-IV. Yale University Press, 1958.

Course Title: Major Trends and Movements in English Literature-I

Course Code: SHSS ENG 01 01 C 02 3104

Course Objective: To study important socio-political, cultural and literary developments to develop a chronological understanding of the major trends and movements of English Literature from Anglo-Saxon to Neo-classical Age.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

1. Develop a historical understating of English language and literature from Anglo-Saxon period to Neo-classical Age.
2. Trace the evolution of literary writings, their contexts, genres and prominent themes during the period under study.
3. Explain the meaning, nature and definition of popular literary genres of the period.
4. Elaborate, analyse and appreciate the literary beauty of important literary texts of the period.

Course Content:

Unit-I: Anglo-Saxon Period to Age of Chaucer

Evolution of English Language and Literature

First known Generation of Poets and their Poetry

Literature of the Anglo-Norman Period

Chaucer and his Contemporaries

Important Writers and Major Literary texts

Unit-II: Renaissance and Elizabethan Period

Renaissance and Reformation

Evolution of Drama

University Wits

Shakespeare and His Works

Edmund Spenser, Philip Sydney, Ben Jonson and other Important Writers

Unit-III: Jacobean and Puritan Age

Jacobean Drama

Metaphysical Poets

Cavalier and Caroline Poets

Francis Bacon and other Prose Writers

Puritan Movement and Poets

Unit-IV: Restoration and Neo-classical Age

Restoration Age and Literature

Comedy of Manners and Comedy of Morals

Neo-Classical Age and Literature

Periodical Essays and Essayists

Rise of Novel and Important Novelists

Suggested Readings:

Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms* (9th Edition). Cengage Learning, 2008.

Dahiya, Bhim S. *A New History of English Literature*. New Delhi: Doaba Publications, 2006.

Daiches, David. *A Critical History of English Literature*. Vol. I-IV. New Delhi: Allied Publishers, 2005.

Ford, Boris. Ed. *The New Pelican Guide to English Literature, Vol. 1-7*. Penguin Books, 1991.

Hudson, William Henry. *An Outline History of English Literature*. New Delhi: Atlantic Publishers.

Long, William J. *English Literature: Its History and Significance*. New Delhi: Kalyani Publishers, 2009.

Richetti, John. Ed. *The Cambridge History of English Literature*. Cambridge University Press, 2005.

Course Title: British Poetry-I

Course Code: SHSS ENG 01 01 C 03 3104

Course Objective: To generate an understanding of poetry as a genre and language form by reading and analyzing poetical works from Anglo-Saxon to Neo-Classical period.

Course Level Learning Outcomes: Some of the learning outcomes of this course are listed as follows:

1. Students will develop the understanding of British/ English Literary culture.
2. They will appreciate and analyze the texts in the larger socio-political and religious contexts of the time.
3. Students will be in position to extend the knowledge of life in literature and lived situations.
4. Students will extend their knowledge of different forms of Poetry through reading of different poetical texts.

Course Content:

Unit-I

Geoffrey Chaucer's 'The Prologue' to *The Canterbury Tales*

Unit-II

(i) John Donne: "A Valediction: Forbidding Mourning" and Holy Sonnet XIV: "Batter My Heart, Three-Person'd God"

(ii) Andrew Marvel: "To His Coy Mistress"

Unit-III

John Milton: *The Paradise Lost* (Book-I)

Unit-IV

Alexander Pope: *The Rape of the Lock*

Suggested Readings:

Abrams, M.H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed., Cengage, 2012.

Bennett, Joan. *Five Metaphysical Poets*. Cambridge University Press, 1964.

Bowden, Muriel A. *A Reader's Guide to Geoffrey Chaucer*. Thames & Hudson, 1964.

Brewer, Derek S. *New Readings of Chaucer's Poetry (Chaucer Studies)*. Edited by Robert G. Benson and Susan J. Ridyard, D.S. Brewer, 2003.

David Aers. *Chaucer (New Readings)*. The Harvester Press, 1986.

Donaldson, E Talbot, ed. *Chaucer's Poetry: An Anthology for the Modern Reader*. 2nd ed., Pearson, 1998.

- Fuller, John, editor. *Alexander Pope (Poet to Poet)*. Faber & Faber, 2008.
- Gardner, Helen. ed. *John Donne: A Collection of Critical Essays (Twentieth Century Views Series)*. Prentice Hall India Ltd., 1979.
- Grosart, Alexander B. *The Complete Poems of Andrew Marvell*. Digireads, 2014.
- Milton, John. *John Milton (Oxford Poetry Library)*. Edited by Stephen Orgel and Jonathan Goldberg, Oxford Paperback, 1994.
- Ricks, Christopher, and Ilona Bell, eds. *John Donne: Collected Poetry*. Revised ed., Penguin Classics, 2012.

Course Title: British Novel-I
Course Code: SHSS ENG 01 01 C 04 3104

Course Objective: The primary objective of the course is to introduce the students with novel as a literary genre and provide an in-depth understanding of 18th and 19th century British novel by familiarizing them with the celebrated novelists and their works.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed here.

1. Ability to trace the socio-historical reasons for the origin and development of novel as a genre.
2. Skill in critical analysis of the given novels focusing on their structural and thematic aspects.
3. Understanding of the stylistic and thematic experiments carried out in the prescribed novels.
4. Appreciation of novel as a vehicle for social change.
5. Ability to do textual analysis of the texts.

Course Content:

Unit-I

Daniel Defoe – *Moll Flanders*

Unit-II

Emily Bronte – *Wuthering Heights*

Unit-III

Charles Dickens – *A Tale of Two Cities*

Unit-IV

Thomas Hardy – *Jude the Obscure*

Suggested Readings:

Allen, Walter. *The English Novel: A Short Critical History*. Books Way, 2015.

Bakhtin, Mikhail. *The Dialogic Imagination*. U of Texas P, 1982.

Booth, Wayne C. *The Rhetoric of Fiction*. 2nd ed., U of Chicago P, 1983.

Boulton, Marjorie. *The Anatomy of the Novel*. Routledge, 1975.

Chesterton, G.K. *Charles Dickens*. House of Stratus, 2001.

Chitham, Edward. *The Birth of Wuthering Heights: Emily Bronte at Work*. Macmillan, 2001.

Collins, Philip. *Charles Dickens: The Critical Heritage*. Routledge, 2005.

Eagleton, Terry. *The English Novel: An Introduction*. Wiley-Blackwell, 2013.

Forster, E.M. *Aspects of the Novel*. Penguin, 1927.

Gardner, John. *The Art of Fiction*. Alfred A. Knopf, 1984.

Harvey, Geoffrey. *The Complete Critical Guide to Thomas Hardy*. Routledge, 2003.

Kettle, Arnold. *An Introduction to the English Novel Vol. I*. Hutchinson, 1974.

Lubbock, Percy. *The Craft of Fiction*. Create Space, 2010.

Lukacs, Georg. *The Theory of Novel*. Merlin Press, 1971.

Milligan, Ian. *The Novel in English: An Introduction*. Macmillan Education UK, 1983.

Seager, Nicholas. *The Rise of Novel*. Macmillan, 2012.

Course Title: British Drama -I
Course Code: SHSS ENG 01 01 C 05 3104

Course Statement: Drama combines the literary arts of storytelling and poetry with the world of live performance. As a form of ritual as well as entertainment, it has served to unite communities and challenge social norms by vitalizing its audiences. In order to understand this rich art form more fully, a sampling of plays, which exemplify different kinds of dramatic structure, will be examined. Students will be encouraged to read widely for enrichment and enjoyment.

Objective(s): This course aims to—

- Introduce students to the tradition of British Drama from fourteenth to nineteenth century;
- Explore the key writers and texts within their historical and intellectual contexts;
- Offer a perspective on the history of British Drama.

Course Level Learning Outcomes

Some of the learning outcomes that the students of this course are expected to demonstrate, are listed as follows:

1. Understand the tradition of British Drama from 14th to 19th centuries.
2. Develop a clear understanding of the texts suggested
3. Engage with the major genres and forms of drama and develop fundamental skills required for close reading and critical thinking of the texts and concepts
4. Appreciate and analyze the plays in the larger socio-political and religious contexts of the time.

Course Content:

Unit-I

Christopher Marlowe: *Doctor Faustus*

Unit-II

William Shakespeare: *Othello*

Unit-III

R.B. Sheridan: *The School for Scandal*

Unit-IV

William Congreve: *The Way of the World*

Suggested Readings:

Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms* (11th Edition).
Cengage Learning, 2015.

- Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Pitman, 1976.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. USA: OUP, 2009 (3ed.).
- Bentley, Eric. *Bernard Shaw*. London: Limelight Editions, 1985.
- Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Dodo Press, 2009.
- Brooks, Cleanth, and Robert B. Heilman. *Understanding Drama: Twelve Plays*. Holt, Rinehart and Winston, 1948.
- Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914.
- Harbage, Alfred. *Shakespeare: The Tragedies (A Collection of Critical Essays)*. New Delhi: Pearson, 2005.
- Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*. London: Heinemann Educational, 1970.
- Innes, Christopher, ed. *Cambridge Companion to George Bernard Shaw*. Cambridge: Cambridge University Press, 2006.
- Loftis, J. *Comedy and Society from Congreve to Fielding*. Stanford: Calif, 1959.
- Loomba, Ania. *Post-colonial Shakespeare*. London: Routledge, 1998.

Course Title: Communication Skills in English
Course Code: SHSS ENG 01 01 E 01 3104

Course Statement:

The aim of this course is to help students become familiar with nuances of grammar and build confidence in them that grammar is 'learnable'. The course also helps the learners become aware of language, its dependence on grammar and the variety it exhibits.

Objective(s): This course aims to

- Develop the basic understanding of grammar and communication skills among the students;
- Enhance the listening, speaking, reading and writing skills of the students.

Course Level Learning Outcomes: Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

1. Identify deviant use of English both in written and spoken forms;
2. Recognize the errors of usage and correct them;
3. Understand and appreciate English spoken by people from different regions;
4. Use language for speaking with confidence in an intelligible and acceptable manner;
5. Understand the importance of basic communication skills for life.

Course Content:

Unit-I: Phonetics

The Organs of Speech
Phonetic Symbols
Speech Sounds – Vowels and Consonants

Unit-II: Functional Grammar

Articles, Parts of Speech, Question Tags, Tenses, Preposition, Common Errors and Usage

Unit-III: Conversational English

Language and Society, Styles and Registers
Situational Communication

Unit-IV: Presentation Skills

Presentation Skills, Interviews, Public Speaking, Preparing the Speech, Organising the Speech, Special Occasion Speeches.

Suggested Readings:

Adair, John. *Effective Communication*. London: Pan Macmillan Ltd., 2003.

Ajmani, J. C. *Good English: Getting it Right*. New Delhi: Rupa Publications, 2012.

Amos, Julie-Ann. *Handling Tough Job Interviews*. Mumbai: Jaico Publishing, 2004.

Bonet, Diana. *The Business of Listening*. Third Edition. New Delhi: Viva Books, 2004.

Bovee, Courtland L, John V. Thill & Barbara E. Schatzman. *Business Communication Today*. Tenth Edition. New Jersey: Prentice Hall, 2010.

Brown, Michele & Gyles Brandreth. *How to Interview and be Interviewed*. London: Sheldon Press, 1994.

Carnegie, Dale. *The Quick and Easy Way to Effective Speaking*. New York: Pocket Books, 1977.

Collins, Patrick. *Speak with Power and Confidence*. New York: Sterling, 2009.

Fitikides, T. J. *Common Mistakes in English*. London: Orient Longman, 1984.

Guffey, Mary Ellen. *Essentials of Business Writing*. Ohio: South Western College Pubg., 2000.

Hall, Edward, T. *The Silent Language*. Greenwich, Conn, Fawcett, 1959.

---. *Beyond Culture*. Garden City, N.Y.: Doubleday, 1976.

Hasson, Gill. *Brilliant Communication Skills*. Great Britain: Pearson Education, 2012.

Hughes, Shirley. *Professional Presentations: A Practical Guide to the Preparation and Performance of Successful Business Presentations*. Sydney: McGraw-Hill, 1990.

Kalish, Karen. *How to Give a Terrific Presentation*. New York: AMACOM, 1996.

Kratz, Abby Robinson. *Effective Listening Skills*. Toronto: ON: Irwin Professional Publishing, 1995.

Kroehnert, Gary. *Basic Presentation Skills*. Sidney: McGraw Hill, 2010.

Lesikar, Raymond V and Marie E. Flatley. *Basic Business Communication: Skills for Empowering the Internet Generation*. Ninth Edition. New Delhi: Tata McGraw-Hill, 2002.

Lesikar, Raymond V., & John D. Pettit, Jr. *Report Writing for Business*. Tenth Edition. Delhi: McGraw-Hill, 1998.

Morgan, Dana. *10 Minute Guide to Job Interviews*. New York: Macmillan, 1998.

Prasad, H. M. *How to Prepare for Group Discussion and Interview*. New Delhi: Tata McGraw-Hill Publishing Company Limited, 2001.

Pease, Allan. *Body Language*. Delhi: Sudha Publications, 1998.

Raman, Meenakshi&Sangeeta Sharma. *Technical Communication: Principles and Practice*. Second Edition. New Delhi: Oxford University Press, 2011.

Rogers, Natalie. *How to Speak Without Fear*. London: Ward Lock, 1982.

Rutherford, Andrea J. *Basic Communication Skills for Technology*. Second Edition. Delhi: Pearson Education, 2007.

Seely, John. *Writing Reports*. New York: Oxford University Press, 2002.

- Sharma, R. C. & Krishna Mohan. *Business Correspondence and Report Writing*. Third Edition. New Delhi: Tata McGraw-Hill Publishing Company Limited, 2007.
- Thill, John V. & Courtland L. Bovée. *Excellence in Business Communication*. 10th edition. Boston: Pearson, 2013.
- Thorpe, Edgar & Showick Thorpe. *Winning at Interviews*. 2nd Edition. Delhi: Dorling Kindersley, 2006.
- Turton, N. D. & J. B. Heaton. *Longman Dictionary of Common Errors*. Essex: Longman, 1987. First Indian Edn. 1998.

Course Title: Bhakti Literature

Course Code: SHSS ENG 01 01 E 02 3104

Objective: To introduce students to rich and diverse Bhakti literature of India.

Course Learning Outcomes: Some of the learning outcomes of this course are listed as follows:

1. The students will develop the understanding for Indian aesthetics and devotional poetry.
2. The students will appreciate and analyze the texts of poems in relation to Bhakti traditions.
3. The student will be able to develop interest in Indian history and beliefs by revisiting historical poems.
4. The students will be able to focus on Indian art and culture through poetic texts.

Prescribed Texts:

Unit-A: Bhakti Movement and its Traditions

Unit-B: South- Nakkirar (4-7), Antal (9-17), Basavanna (37-42), Mahadeviyakka (42-50) from *The Oxford Anthology of Bhakti Literature*, ed. Andrew Schelling, OUP, 2011.

Unit –C: West and North- Tukaram (90-103), Lal Dad (103-16), Kabir (106-115), Mirabai (137-149) from *The Oxford Anthology of Bhakti Literature*, ed. Andrew Schelling, OUP, 2011.

Unit-D: East- Jayadev (161-171), Ramprasad Sen (216-227) from *The Oxford Anthology of Bhakti Literature*, ed. Andrew Schelling, OUP, 2011.

Suggested Readings:

Chitre, Dilip. *Tukaram*. Penguin books, 1990.

Dharwadker, Vinay. *Kabir: The Weaver's Songs*. Penguin Random House, 2003.

Easwaran, Eknath. *Love is God: Nurturing Devotion for God Everyday*. Jaico, 2003.

Hawley, S. John. *Three Bhakti Voices*. OUP, 2005.

Schelling, Andrew. Ed. *An Oxford Anthology of Bhakti Literature*. OUP, 2011.

Subramaniam, Arundhati. *Eating God: A Book of Bhakti Poetry*. Penguin, 2014.

Hawley, John. *Three Bhakti Voices -Mirabai, Surdas, and Kabir in Their Time and Ours*. OUP, 2005

Course Title: American Literature

Course Code: SHSS ENG 01 01 E 03 3104

Course Objectives: To introduce American literature as a distinct branch of English literature through critical study of thematic and stylistic aspects of prescribed texts.

Course Level Learning Outcomes: Some of the learning outcomes of this course are listed as follows:

1. The students will develop the understanding of American literary culture.
2. The students will be able to demonstrate an understanding of different genres of literature in America through reading of different texts.
3. The students will appreciate and analyze the texts in the larger socio-political and cultural context of the time.

Course Content

Unit-I: Essays

- (i) Ralph Waldo Emerson: “The American Scholar”
- (ii) Henry David Thoreau: “Civil Disobedience”

Unit-II: Poetry

- (i) Walt Whitman “There was a Child Went Forth”, “When Lilacs Last in the Dooryard Bloom’d”
- (ii) Emily Dickinson: “Success is Counted Sweetest”, “Because I could not stop for Death”
- (iii) Robert Frost: “Mending Wall”, “The Road Not Taken”

Unit-III: Drama

Arthur Miller: *Death of a Salesman*

Unit-IV: Fiction

Toni Morrison: *Beloved*

Suggested Readings:

- Bennett, Michael Y. *The Cambridge Introduction to Theatre and Literature of the Absurd*. Cambridge University Press, 2015.
- Bloom, Harold. *Ernest Hemingway's "The Old Man and the Sea" (Bloom's Notes)*. Chelsea House Publishers, 1999.
- Dickinson, Emily. *100 Selected Poems*. Collectable Hardbound ed. Fingerprint Publishing, 2019.
- Emerson, R.W. *Ralph Waldo Emerson: A Collection of Critical Essays*. Ed. Lawrence Buell. Pearson Publication, 1992.

- Esslin, Martin. *An Anatomy of Drama*. Hill and Wang, 1977.
- Fisher, William J. *The American Literature of the Nineteenth Century: An Anthology*. Eurasia Publishing House Pvt Ltd, 1970.
- Ford, Boris. *The New Pelican Guide to English Literature: 9. American Literature*. Penguin Books, 1988.
- Frost, Robert. *The Collected Poems*. Vintage classics publication, 2013.
- Jacob, J. *History of American Literature*. Sublime Publishers, 2005.
- Roudané, Matthew. *Edward Albee: A Critical Introduction*. Cambridge University Press, 2017.
- Schneider, Dorothy Schneidercarl J. *An Eyewitness History of Slavery in America*. Checkmark, 2000.
- Thoreau, Henry David. *Civil Disobedience and Other Essays*. Digireads.com publication, 2005.
- Whitman, Walt. *Leaves of Grass and Selected Poems and Prose*. Edited by Peter M. Coviello, Penguin Books, 2014.

Course Title: English Language Teaching

Course Code: SHSS ENG 01 01 E 04 3104

Objective: The primary objective of the course is to provide the students with relevant knowledge of and training in methods and skills of English language teaching.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate, are listed here:

1. Knowledge of various approaches and techniques of language teaching.
2. Skills of listening, reading, speaking, and writing language.
3. Skills in developing lesson plans.
4. Understanding of various ways of language testing and evaluation.

Course Content:

Unit-I Language Teaching Methodology

- a) English Language Teaching—Present Scenario
- b) Traditional and Modern Approaches to ELT
- c) Methods and Techniques
- d) Innovative Strategies for Enhanced Outcomes
- e) Teaching Language through Literature

Unit-II Teaching Language Systems

- a) Teaching Pronunciation
- b) Teaching Vocabulary
- c) Teaching Grammar
- d) Teaching Usage

Unit-III Teaching Language Skills: Receptive Skills and Productive Skills

- a) Listening Skills
- b) Speaking Skills
- c) Reading Skills
- d) Writing Skills

Unit-IV Planning Lessons, Testing and Evaluation

- a) Principles of Lesson Planning
- b) Summative and Formative Assessment
- c) Qualities of a Good Test
- d) Types of Tests and Test-Items
- e) Writing and Marking Test

Suggested Readings:

Burgess, Fally, and Katie Head. *How to Teach for Exams*. Pearson, 2005.

Dudenev, Gavin, and Nicky Hockly. *How to Teach English with Technology*. Pearson, 2007.

Harmer, Jeremy. *The Practice of English Language Teaching*. Pearson, 5th ed., 2015.

---. *How to Teach Writing*. Pearson, 2004.

---. *How to Teach English*. Pearson, 2007.

Hughes, A. *Testing for Language Teachers*. Cambridge UP, 2002.

Kelly, Gerald. *How to Teach Pronunciation*. Pearson, 2000.

Larsen-Freeman, Diane and Marti Anderson. *Techniques and Principles in Language Teaching*. 3rd ed., Oxford UP, 2012.

McNamara, T. *Language Testing*. Oxford UP, 2000.

Richards, Jack C., and Theodore Rogers. *Approaches and Methods in Language Teaching*. 3rd ed., Cambridge UP, 2014.

Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge University Press, 3rd ed., 2014.

Stern, H. H. *Fundamental Concepts of Language Teaching*. Oxford UP, 1983.

Thornbury, Scott. *How to Teach Speaking*. Pearson, 2005.

Wilson, J. J. *How to Teach Listening*. Pearson, 2008.

Woodward, Tessa. *Planning Lessons and Courses*. Cambridge UP, 2001.

---. *How to Teach Grammar*. Pearson, 1999.

---. *How to Teach Vocabulary*. Pearson, 2002.

SEMESTER-II

Course Title: Literary Theory and Criticism –I
Course Code: SHSS ENG 01 02 C 06 3104

Objective: The course intends to provide a textual, historical and critical study of the developments in literary criticism from the beginning of 20th century to the present times. The course undertakes to offer a survey of all the major developments in literary criticism from the beginning of 20th century up to the present times.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed below.

1. Historical understating of how literary criticism and theory has evolved over these years.
2. Knowledge of some of the canonical texts written by established theorists in the field of literary theory and criticism.
3. Ability to explain the meaning, nature and definition of important critical traditions of the period.
4. Ability to trace and establish relationship between the evolution of critical theory and its socio-historical and political background.
5. Skill in using literary criticism and theory in practice to analyse and interpret literature and culture.

Course Content:

Unit-I Russian Formalism and New Criticism

- a) Viktor Shklovsky – “Art as Technique”
- b) Cleanth Brooks – “Irony as a Principle of Structure”

Unit-II Psychoanalytical Criticism

- a) Sigmund Freud – “Creative Writers and Day-dreaming”
- b) Jacques Lacan – “The Symbolic Order”

Unit-III Feminist Criticism

- a) Simone de Beauvoir – “Myth and Reality”
- b) Elaine Showalter – “Feminist Literary Criticism in the Wilderness”

Unit-IV Sociological/Marxist Criticism

- a. Raymond Williams – “Base and Superstructure in Marxist Cultural Theory”
- b. Louis Althusser – “Ideology and Ideological State Apparatuses”

Suggested Readings

Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed., Manchester University Press, 2004.

- Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2003.
- Blamires, Harry. *A History of Literary Criticism*. Macmillan, 2001.
- David Lodge (ed.), *Modern Criticism and Theory: A Reader*. Longman, 1988.
- Eagleton, Terry. *Marxism and Literary Criticism*. University of California Press, 1976.
- Freud, Sigmund. Trans. Alix Strachey. "The 'Uncanny.'" *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch. W.W. Norton & Company, 2001.
- Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
- Ransom, John Crowe. *The New Criticism*. New Directions, 1941.
- Richards, I. A. *Practical Criticism*. Routledge & Paul, 1964.
- Robey, David and Ann Jefferson, *Modern Literary Theory*. Batsford, 1986.
- Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Oxford University Press, 2006.
- Wimsatt and Brooks. *Literary Criticism: A Short History*. Oxford & IBH Pub. Co., 1974.

Course Title: Major Trends and Movements in English Literature-II

Course Code: SHSS ENG 01 02 C 07 3104

Objective(s):

To study important socio-political, cultural and literary developments to develop a chronological understanding of the major trends and movements of English Literature from Romantic Age to Twentieth Century.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed below.

1. Historical understating of English literature from Romantic Age to Twentieth Century.
2. Knowledge of the development of literary writings, their contexts, genres and prominent themes during the period under study.
3. Ability to explain the meaning, nature and definition of popular literary trends of the period.
4. Skill in analyzing and appreciating the important literary texts of the period.

Course Content:

Unit-I: Romantic Period

- a) Romanticism— Origin and Development of the Literary Movement
- b) Socio-political and Cultural Context
- c) Poets and Poetry of the Period
- d) Novelists and Novels of the Period
- e) Important Literary Trends and Texts

Unit-II: Victorian Age

- a) Socio-Political and Cultural Background
- b) Victorian Compromise
- c) Major Victorian Poets—Early and Later Victorian Poets
- d) Major Victorian Novelists
- e) Important Literary Trends and Texts

Unit-III: Modern English Literature

- a) Socio-Political, Aesthetic and Cultural Background
- b) Major Modern Poets
- c) Playwrights and Novelists
- d) Modernist Criticism
- e) Important Literary Trends and Texts

Unit-IV: Postcolonial Literature

- a) Postcolonialism— Socio-Political, Cultural and Literary Background
- b) Major Postcolonial writers and Theorists
- c) Important Postcolonial Literatures
- d) Key Concepts on Postcolonialism
- e) Literary Trends and Texts

Suggested Readings:

- Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms* (9th Edition). Cengage Learning, 2008.
- Ashcroft, Bill et al. *Post-Colonial Studies: The Key Concepts*. Routledge, 2013.
- Dahiya, Bhim S. *A New History of English Literature*. New Delhi: Doaba Publications, 2006.
- Daiches, David. *A Critical History of English Literature*. Vol. I-IV. New Delhi: Allied Publishers, 2005.
- Ford, Boris. Ed. *The New Pelican Guide to English Literature, Vol. 1-7*. Penguin Books, 1991.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Routledge, 2020.
- Hudson, William Henry. *An Outline History of English Literature*. New Delhi: Atlantic Publishers.
- Long, William J. *English Literature: Its History and Significance*. New Delhi: Kalyani Publishers, 2009.
- Richetti, John. Ed. *The Cambridge History of English Literature*. Cambridge University Press, 2005.

Course Title: British Poetry-II
Course Code: SHSS ENG 01 02 C 08 3104

Objective: This course intends to generate in the students an understanding of poetry as a genre and introduce them to the major English poets and poetry from Romantic Age to Modern Age (19th to 20th Century).

Course Level Learning Outcomes: Some of the learning outcomes that the students of this course are expected to demonstrate are listed below.

1. Understanding of the socio-political, religious and historical background of 19th and 20th century English poetry.
2. Knowledge of the major trends and features of romantic and modern poetry.
3. Ability to critically analyse and appreciate poetry.

Course Content:

Unit-I

- a) William Wordsworth – “Ode: Intimations of Immortality from Recollections of Early Childhood” and “Tintern Abbey”
- b) John Keats – “Ode to Nightingale” and “Ode on a Grecian Urn”

Unit-II

- a) Lord Alfred Tennyson – “Ulysses”
- b) Matthew Arnold – “Dover Beach”
- c) Robert Browning – “The Last Ride Together”, “My Last Duchess”
- d) Elizabeth Barrett Browning: “How do I love thee?”(Sonnet 43)

Unit-III

- a) W.B. Yeats – “The Second Coming” and “Sailing to Byzantium”
- b) T. S. Eliot – “The Love Song of J. Alfred Prufrock” and “The Hollow Men”

Unit-IV

- a) Philip Larkin – “Toads Revisited”
- b) Seamus Heaney – “Digging”
- c) Dylan Thomas – “Do not Go Gently into the Goodnight”
- d) Ted Hughes: “The Jaguar” and “Hawk Roosting”

Suggested Readings

Abrams, M.H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed., Cengage, 2012.

Bate, Walter Jackson. *John Keats*. OUP, 1996.

Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. Dobson Books Ltd., 1960.

- Brooks, Cleanth, and Robert Penn Warren. *Understanding Poetry: An Anthology for College Students*. Henry Holt Company, 1939.
- Browning, Elizabeth Barrett. *Sonnets from the Portuguese*. Random House Value Publishing, 1997.
- Browning, Robert. *Men and Women and Other Poems*. Macmillan Publication, 2010.
- Fraser, G.S. ed., *Keats: The Odes*. Macmillan, 1971.
- Gifford, Terry. *The Cambridge Companion to Ted Hughes*. Cambridge University Press, 2011.
- Heaney, Seamus. *Death of a Naturalist*. Faber & Faber, 2006.
- Jeflars, A. Norman. *A Commentary on the Collected Poems of W.B. Yeats*. Stanford University Press, 1968.
- Larkin, Philip. *The Complete Poems*. Edited by Archie Burnett. Farrar, Straus and Giroux, 2013.
- Maxwell, D.E.S. *The Poetry of T.S. Eliot*. Routledge and Keagon Paul, 1960.
- Pritchard, William H. *W.B. Yeats: A Critical Anthology*. Penguin, 1972.
- Ricks, Christopher. *Selected Poems: Tennyson*. Penguin Classics, 2007
- Thomas, Dylan. *In Country Sleep and Other Poems*. New Directions Publications, 1952.
- Vendler, Helen. *The Odes of John Keats*. Harvard UP, 2003.
- Wordsworth, William. *William Wordsworth: Selected Poems*. Penguin Classics, 2004.

Course Title: British Novel-II
Course Code: SHSS ENG 01 02 C 09 3104

Objective: The primary objective of the course is to introduce the students with major 20th century British novelists and their works.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed here:

1. Understanding of the socio-historical environment of the 20th century and its impact on the development of novel.
2. Exhibition of knowledge of various trends and characteristics of modern British novel.
3. Ability to compare and contrast the thematic and technical experiments carried out by modern novelists.
4. Skill in textual analysis of the texts.
5. Appreciation of novel as a vehicle for social and cultural change.

Course Content:

Unit-I

D. H. Lawrence – *Sons and Lovers*

Unit-II

Virginia Woolf – *Mrs Dalloway*

Unit-III

Anthony Burgess – *A Clockwork Orange*

Unit-IV

John Fowles – *The French Lieutenant's Woman*

Suggested Readings:

Acheson, James. *John Fowles*. Macmillan, 1998.

Biswell, Andrew. *The Real Life of Anthony Burgess*. Picador, 2005.

Bradbury, Malcolm. *The Modern British Novel*. Penguin, 1993.

Clarke, Jim. *The Aesthetics of Anthony Burgess*. Palgrave Macmillan, 2017.

Draper, R. P. *D. H. Lawrence*. Routledge, 1997.

- Goldman, Jane. *The Cambridge Introduction to Virginia Woolf*. Cambridge University Press, 2006.
- Humphrey, Robert. *Stream of Consciousness in Modern Novel*. University of California, 1954.
- Boulton, James T. Ed. *D. H. Lawrence: Late Essays and Articles*. Cambridge University Press, 2004.
- Lawrence, D. H., and Bruce Steele. *Psychoanalysis and the Unconscious and Fantasia of the Unconscious*. Cambridge University Press, 2004.
- MacKay, Marina, and Lyndsey Stonebridge. *British Fiction after Modernism: The Novel at Mid-Century* by. Palgrave Macmillan, 2007.
- Norris, Nanette. *Modernist Myth: Studies in H.D., D.H. Lawrence, and Virginia Woolf*. Dreamridge Publishing, 2010.
- Page, Norman. *Muriel Spark*. Macmillan, 1990.
- Woolf, Virginia. *The Collected Essays of Virginia Woolf*. Ingram Short Title, 2011.
- . *A Room of One's Own and Three Guineas*. Oxford University Press, 2014.
- Parsons, Deborah. *Theorists of Modern Novel: James Joyce, Dorothy Richardson, Virginia Woolf*. Routledge, 2006.

Course Title: British Drama- II
Course Code: SHSS ENG 01 02 C 10 3104

Objective: This course aims to introduce students to modern and post-modern British drama, its historical and intellectual contexts, and major modern and post-modern dramatists.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed here:

1. Understanding of major trends and developments in British Drama from 20th century to till date.
2. Knowledge of the major genres and forms of drama and fundamental skills in closely reading and appreciating drama.
3. Ability to appreciate and analyze the plays in the larger socio-political and religious contexts.
4. Skill in dialogue delivery and dramatic performance.

Course Content:

Unit-I

George Bernard Shaw: *Candida*

Unit-II

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

Unit-III

John Osborne – *Look Back in Anger*

Unit-IV

Samuel Beckett – *Waiting for Godot*

Suggested Readings:

Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms* (11th Edition). Cengage Learning, 2015.

Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's "Waiting for Godot"*. Germany: GRIN Verlag, 2008.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. (3rd Ed.) USA: OUP, 2009. Behan, Tom. *Dario Fo: Revolutionary Theatre*. London: Pluto, 2000.

Bloom, Harold. *Berthold Brecht*. USA: Chelsea House, 2002.

Brecht, Bertolt. *Brecht on Theater: The Development of an Aesthetic, edited and translated by John Willett*. London: Methuen, 1992.

Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914.

Cornwel, Neil. *The Absurd in Literature*. Manchester: Manchester University Press, 2006.

Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1980.

Northam, John. *Ibsen's Dramatic Method*. London: Fabor, 1953.

Williams, Raymond. *Drama: From Ibsen to Eliot*. London: Chatto & Windus, 1952.

Course Title: Introduction to Translation: Theory and Practice
Course Code: SHSS ENG 01 02 E 05 3104

Course Objectives: The course intends to introduce the students with Translation Studies as an emerging discipline. They will get an opportunity to be familiar with the main issues involved in the process of translation. The focus shall be on literary translation and the way it is different from other translations. The course coordinator shall demonstrate how the translation process is highly cultural specific. The course is designed as a blend of theory and practice of translation. The students will have an assignment where they have to translate a piece of prose to English.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

1. Appreciate the process of translation
2. Begin translation from one language to another
3. Learn skills of translation that may help them become translators later on
4. Appreciate diverse writings and cultures which will enable them to connect with these cultures in a diverse country like India and become socially aware citizens

Unit-I: Introduction to Translation

Language and Culture
History of Translation
Types of Translation
Essential Components of Translation

Unit-II: Translation Studies

Emergence of the Discipline
Theories of Translation
Cultural Issues in Translation
Future of Translation

Unit-III: Literary Translation

Literature and Translation
Translating Poetry
Translating Prose
Translating Dramatic Texts
Untranslatability and Problem of Equivalence

Unit-IV: Translation and Indian Context

Krishnamurthy, Ramesh. "Translation: The Indian Tradition." *Routledge Encyclopedia of Translation Studies*. ed. Mona Baker. London and New York: Routledge, 1998.

Premchand, Munshi. "Kafan" (Three different translations)

Practice Assignments on Various Types of Translation

Suggested Readings

Baker, Mona and Gabriela Saldanha. *Routledge Encyclopedia of Translation Studies*. Routledge, 2020.

Bassnet, Susan. *Translation Studies*. Routledge, 2002.

Bassnett, Susan and Harish Trivedi. *Post-Colonial Translation: Theory and Practice*. Routledge, 1999.

Choudhury, Indranath. "Towards an Indian Theory of Translation." *Indian Literature*, September-October 2010, 113-123.

Kumar, Akshaya. "Translating Bhakti: Versions of Kabir in Colonial/Early Nationalist Period". *Indian Literature*, vol. 50, no. 1 (231), January-February 2006, 149-165.

Malmkjær, Kirsten and Kevin Windle. *The Oxford Handbook of Translation Studies*. Oxford UP, 2011.

Millán, Carmen and Francesca Bartrina. *The Routledge Handbook of Translation Studies*. Routledge, 2012.

Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. Routledge, 2016.

Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.

Phukan, Shibani. "Towards an Indian Theory of Translation." n.d. 20 August 2016.

<http://www.tandfonline.com/doi/pdf/10.1080/02690050308589864?needAccess=true>

Shuttleworth, Mark. *Dictionary of Translation Studies*. Routledge, 1997.

Simon, Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*. Routledge, 1996.

Spivak, Gayatri Chakravarty. "The Politics of Translation." *Outside the Teaching Machine*.
Routledge, 1993.

Venuti, Lawrence. *The Translation Studies Reader*. Routledge, 2000.

Course Title: Indian Classical Literature

Course Code: SHSS ENG 01 02 E 06 3104

Objective: To introduce the students to the rich and diverse classical literature of India and also to Indian poetics and aesthetics.

Course Learning Outcomes: Some of the learning outcomes the students are expected to demonstrate are listed here.

- Understanding of Indian aesthetics and Classical literature.
- Ability to understand and interpret relevant theory and Indian classical texts.
- Ability to appreciate and analyze the stories, epic(s) and plays in relation to their cultural and historical contexts.
- Literary and research interest in Indian classical literature and poetics.
- Ability to appreciate Indian art and culture.

Course Content:

Unit-I Essence of Indian Poetics

On syntax and poetic meaning, structure of poetic meaning, figures of Speech & thought, epic poetry, *Nāṭya* and *Rasa* from Bharatamuni's *Nāṭyasāstra*, Bhāmaha's *kāvyaḷamkāra*, Kuntaka's *Vakroktijīvitam*, Anandavardhana's *Dhvanyāloka*

Unit-II: Selections from *The Mahabharata*

- a) 'The Dicing' and 'Sequel to Dicing', Book 2, Sabha Parva Section XLVI-LXXII
- b) 'The Temptation of Karna', Book 5, Udyog Parva, Section CXL-CXLVI
- c) 'Dhritrashtra and Gandhari's Wrath', Book 11, Section XI-XV

Unit –III:

Ilango Adigal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Columbia University Press, 1993; Penguin India, 2004)

Unit-IV:

Sudraka's *Mrichchhakatika*

Suggested Readings:

Bharata. *Nāṭyaśāstra*. Ed. Manomohan Ghosh. The Royal Asiatic Society of Bengal, 1950.

Bhāmaha. *Kāvyaḷamkāra*. Ed. P.V. Nāganātha Sāstrī. Delhi: Motilal Banarsidasa, 1991.

Bhartṛhari. *Vākyapdi*. Delhi: Motilal Banarsidass, 1971.

Kalidasa, *Abhijnanasakuntalam*, trans. Chandra Rajan, in *Kalidasa: The Loom of Time*, Penguin Classics, 1989.

Kapoor, Kapil. *Literary Theory, Indian Conceptual Framework*. East-West Press Pvt. Ltd., 1998.

Krishnamoorthi, K. *Essays in Sanskrit Criticism*. Karnataka University, 1964.

--- . *Ānandavardhana's Dhvanyāloka*. Poona Oriental Series, 1952.

--- . Kuntaka. *Vakroktijīvitam*. Ed. K. Krishnamoorthy. Karnataka University, 1977.

Sudraka. *The Mrichchhakatika of Sudraka*, trans. M. R. Kale. Motilal Banarsidas Publishers, 1924, reprint 2013.

Vyas. *The Mahabharata of Krishna-Dwaipayana Vyasa*, trans. K. M. Ganguli. Munshiram Manoharlal Publishers, 2012.

Warder, A.K. *Indian Kavya Literature: Literary Criticism*. Vol.1. Motilal Banarsidas Publishers, 2009.

Course Title: Dalit Literature and Aesthetics

Course Code: SHSS ENG 01 02 E 07 3104

Course Objective: The course intends to make the students familiar with the intent and contents of Dalit literature and aesthetics. The prescribed texts represent different genres to provide comprehensive understanding of Dalit context and the paradigms of Dalit literature.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

1. Develop a historical understating of how Dalit literature and aesthetics has evolved over the years.
2. Detail study of some of the canonical texts written by established names in the field of Dalit literature and aesthetics.
3. Explain the meaning, nature and definition of important critical terms.
4. Discuss the socio-historical and political background of Dalit literature and aesthetics.
5. Provide a conceptual framework for developing an understanding of the function and practice of alternative aesthetics.

Course Content:

Unit-I: Autobiography

Om Prakash Valmiki's *Joothan: An Untouchable's Life*

Unit-II: Novel

G. Kalyana Rao's *Untouchable Spring*

Unit-III: Poetry

Namdeo Dhasal's "Hunger"

Challapali SwarupaRani's "Wild Flower"

Bama's "The Scent of Mother"

M.R. Renu Kumar's "The Poisoned Fruit"

Unit-IV: Short Stories

Bandhumadhav's "The Poisoned Bread"

Shyamal Kumar Pramanik's "Survival"

Suggested Readings:

Ahmad, Imtiaz and Upadhyay. *Dalit Assertion in Society Literature and History*. Orient Blackswan, 2010.

Ambedkar, B.R. *Annihilation of Caste: The Annotated Critical Edition*. Navayana, 2014.

Bama. *Karukku*. OUP, 2004.

- . *Sangati: Events*. OUP, 2008.
- . *Vanmam (Vendetta)*. OUP, 2008.
- Chakravorty, Uma. *Gendering Caste*. Popular Prakashan, 2003.
- Dangle, Arjun, ed. *Poisoned Bread*. Orient Blackswan, 2009.
- Gajarawala, ToralJatin. *Untouchable Fictions: Literary Realism and the Crisis of Caste*. Fordham University Press, 2012.
- Ganguly, Debjani. *Caste and Dalit Lifeworlds: Postcolonial Perspectives*. Orient Longman, 2008.
- Ilaiah, Kancha. *Why I am Not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy*. Samya, 2005.
- Jaffrelot, Christopher. *Dr. Ambedkar and Untouchability: Analysing and Fighting Caste*. C. Hurst & Co. Publishers, 2005.
- Kumar, Raj. *Dalit Personal Narratives*. Orient Blackswan, 2010.
- . *Dalit Literature and Criticism*. Orient BlackSwan, 2019.
- Kumar, Ravi and Azhagarasan. *The Oxford India Anthology of Tamil Dalit Writing*. OUP, 2012.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. Translated by Alok Mukherjee, Orient Blackswan, 2004.
- . *Hindu: A Novel*. Samya Publications, 2010.
- Nagaraj, D R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. University of Chicago Press, 2011.
- Omvedt, Gail. *Dalit Visions*. Orient Blackswan, 2006.
- . *Ambedkar: Towards an Enlightened India*. Penguin, 2008.
- Purushotham, Gita Ramaswamy, Gogu Shayamala et al. *The Oxford India Anthology of Telegu Dalit Writing*. OUP, 2016.
- Rao, Anupama. *The Caste Question: Dalits and the Politics of Modern India*. Permanent Black, 2009.
- Rege, Sharmila. *Writing Caste/ Writing Gender*. Zubaan 2006.

Singha, Sankar Prasad and Indranil Acharya. *Survival and Other Stories: Bangla Dalit Fiction in Translation*. Orient Blackswan, 2012.

Course Title: Canadian Literature
Course Code: SHSS ENG 01 02 E 08 3104

Objective: This course aims to provide a broad historical survey of Canadian writing and introduce students to some of the major authors of Canadian literature.

Course Level Learning Outcomes

Some of the learning outcomes that the students of this course are expected to demonstrate are listed here.

1. Historical understating of Canadian literature
2. Understanding of some of the canonical texts written by established Canadian authors.
3. Ability to discuss the social, historical, political, and cultural background of Canadian literature.

Course Content:

Unit-I

- a) F.R. Scott: “The Canadian Authors Meet”
 “Lakeshore”
 “Laurentian Shield”
- b) Margaret Atwood: “This is a Photograph of Me”
 “The Circle Game”
 “The Animals in that Country”
 “The Explorer”
 “The Settler”

Unit-II

Yann Martel: *Life of Pi*

Unit-III

Morris Panych: *7 Stories*

Unit-IV

Northrop Frye: “Conclusion to A Literary History of Canada”

Suggested Readings:

Atwood, Margret. *Survival: A Thematic Guide to Canadian Literature*. Anansi, 1984.

Brown, E. K. *On Canadian Poetry*. Tecumesh Press, 1973.

Frye, Northrop. *The Bush Garden: Essays on Canadian Imagination*. Anansi, 1971.

New, H. W., ed. *Literary History of Canada*. Vol 4 Toronto: Univ. of Toronto Press, 1990.

Rao, T Nageshwar. *Inviolable Air Canadian Poetic Modernism in Perspective*. Delhi: B. R. Publication, 1994.

Sharma, Shrawan K. *Phases of Canadian Poetic Culture*. Meerut: Shalabh Publishing House, 2001.

SEMESTER-III

Course Title: Literary Theory and Criticism –II

Course Code: SHSS ENG 01 03 C 11 3104

Objective(s): The course proposes to study literary theory as an intellectual and critical activity in the 20th Century. The purpose of the course is the analysis of some of the major essays that are central to the understanding of these literary and critical theories. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

1. Develop a historical understating of how literary criticism and theory has evolved over these years.
2. Detail study of some of the canonical texts written by established theorists in the field of literary theory and criticism.
3. Explain the meaning, nature and definition of important critical traditions of the period.
4. Trace the evolution of Critical Theory with its socio-historical and political background.
5. Provide a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student.

Course Content:

Unit- I: Structuralism

Ferdinand de Saussure: “The Nature of Linguistic Sign” in David Lodge (ed.) *Modern Criticism and Theory: A Reader*. Longman, 1988: 10-14.

Claude Levi Strauss: "Structural Analysis in Linguistics and in Anthropology" in *Structural Anthropology*. Trans by Claire Jacobson. Basic Books Inc., 1963. 31-54.

Unit- II: Poststructuralism and Deconstruction

Roland Barthes: “The Death of the Author” from Roland Barthes, *Image, Music, Text*. Flamingo, 1977: 142-48.

Jacques Derrida: "Structure, Sign & Play in the Discourse of Human Sciences" in J. Derrida. *Writing and Difference*. Translated by Alan Bass, University of Chicago Press, 1978: 278-93.

Unit-III: Postmodernism

Jean Francois Lyotard: "Answering the Question: What is Postmodernism?" translated by Regis Durand in *The Postmodern Condition*. Manchester University Press, 1984.

Jean Baudrillard: "The Spirit of Terrorism," Translated by Chris Turner in *The Spirit of Terrorism and Other Essays*. Verso, 2003.

Unit- IV: New Historicism and Cultural Materialism

Stephen Greenblatt: "Introduction" in *Renaissance Self –Fashioning*. University of Chicago Press, 1980. 1-9.

Alan Sinfield and Jonathan Dollimore: "Foreword" and "Introduction" in *Political Shakespeare: New Essays in Cultural Materialism*. Cornell, 1985. vii-viii & 2-17.

Suggested Readings:

Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2017.

Bishop, Ryan (ed.). *Baudrillard Now: Current Perspectives in Baudrillard Studies*. Polity, 2009.

Connor, Steven. *The Cambridge Companion to Postmodernism*. Cambridge University Press, 2004.

Culler, Jonathan. *Barthes*. Fontana, 1983.

Derrida, Jacques. *Positions*. Translated by Alan Bass, University of Chicago Press, 1981.

Derrida, Jacques. *Speech and Phenomena and Other Essays on Husserl's Theory of Signs*. Translated by David B. Allison, Northwestern UP, 1973.

During, Simon. *Foucault and Literature: Towards a Genealogy of Writing*. Routledge, 2013.

Eagleton, Terry. *After Theory*. Penguin UK, 2004.

Goulimari, Pelagia. *Literary Criticism and Theory: From Plato to Postcolonialism*. Routledge, 2014.

- Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature*. Oxford University Press, 2005.
- Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
- Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. Edward Arnold, 1992.
- Hayes, Bruce, et al. Victoria A. Fromkin (ed.) *Linguistics: An Introduction to Linguistic Theory* (John Wiley & Sons, 2013)
- Jefferson, Ann and David Robey, eds. *Modern Literary Theory*. Barnes and Noble, 1982.
- Klages, Mary. *Key Terms in Literary Theory*. A&C Black, 2012.
- Leitch, Vincent B and William E Cain. *Norton Anthology of Theory and Criticism*. W. W. Norton & Company, 2010.
- Makaryk, Irene Rima. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. University of Toronto Press, 1993.
- Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology*. John Wiley & Sons, 2017.
- Tyson, Lois. *Critical Theory Today*. Routledge, 2014.
- Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2005.
- Woods, Tim. *Beginning Postmodernism*. Manchester University Press, 1999.

Course Title: Postcolonial Theory and Literature

Course Code: SHSS ENG 01 03 C 12 3104

Objective(s): To introduce the students with the Postcolonial theory and literature so as to help them develop appreciation for literatures from different regional and national contexts.

Course Level Learning Outcomes:

Some of the learning outcomes, that the students of this course are expected to demonstrate, are listed as follows:

1. Develop understanding of the key concepts of Postcolonial Literature and theory.
2. Elaborate, analyse and appreciate the important Postcolonial approaches, texts and the writers from diverse contexts.
3. Discuss the concept of Postcolonial Literature vis-à-vis regional/national literatures.
4. Elaborate the relevance of Postcolonial Literature and theory vis-à-vis regional literatures.

Course Content:

Unit-I: Postcolonial Theory and Literature—Definition and Key Concepts

Postcolonial Theory and Literature

Key Concepts in Postcolonial Literature

Edward Said: "Introduction" to *Orientalism*

Major Postcolonial Writers and Works

Unit-II:

Doris Pilkington

Rabbit Proof Fence

Unit-III:

Jean Rhys

Wide Sargasso Sea

Unit-IV:

Chinua Achebe

Things Fall Apart

Suggested Readings:

Bill Ashcroft, Gareth Griffiths and Helen Tiffin, eds. *The Post-Colonial Studies Reader*. Routledge, 2006.

---. *Key Concepts in Post-Colonial Studies*. Routledge, 1998.

- Bhabha, Homi. *The Location of Culture*. Routledge, 1994.
- Gikandi, Simon. *The Cambridge History of African and Caribbean Literature*. CUP, 2004.
- King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*. Clarendon Press, 1998.
- Loomba, Ania. *Colonialism/ Postcolonialism*. Routledge, 1998.
- Quayson, Ato, ed. *The Cambridge History of Postcolonial Literature*. Cambridge University Press, 2012.
- Said, Edward. "Introduction" to *Orientalism*. Routledge, 1978. 1-28.
- Wheeler, Belinda (Ed.). *A Companion to Australian Aboriginal Literature*. Camden House, 2013.
- Williams Patrick and Laura Chrisman. *Colonial Discourse and Post-Colonial Theory A Reader*. Routledge, 1994.

Course Title: Indian Writings in English
Course Code: SHSS ENG 01 03 C 13 3104

Course Objectives: To introduce literary texts from a range of cultural, social, political and regional locations within India and inculcate an in-depth understanding of some of the major issues shaping this literary production.

Course Level Learning Outcomes: Some of the learning outcomes of this course are listed as follows:

1. Students will develop the understanding of Indian English Literature and its oeuvre through selected literary texts across genres.
2. They will appreciate and analyze the texts in relation to the colonialism, nationalism and globalization.
3. They will be able to approach and demonstrate the textual understanding from the perspectives of multiple Indian subjectivities.
4. Students will be in position to extend the knowledge of life in literature and lived situations.

Course Content:

Unit-I: Poetry

- (i) A.K. Ramanujan -“The Striders” and “Love Poem for a Wife, I”
- (ii) Nissim Ezekiel – “Night of the Scorpion” and “Poet, Lover and Birdwatcher”
- (iii) Jayanta Mahapatra – “Hunger” and “A Rain of Rites”

Unit-II: Novel

Raja Rao’s *Kanthapura*

Unit-III: Drama

Mahesh Dattani’s *Tara*

Unit-IV: Short Stories

- (i) R.K. Narayan’s “An Astrologer’s Day” from *Malgudi Days*
- (ii) Mulk Raj Anand’s “The Lost Child” from *The Lost Child and Two Lyrical Stories*
- (iii) Shashi Deshpande’s “The Intrusion” from *The Intrusion and Other Stories*
- (iv) Temsula Ao’s "Soaba" from *These Hills Called Home: Stories from a War Zone*.

Suggested Readings:

- Damodhar, G. "Search for Identity: An Estimate of Ezekiel's Poetry." *Nissim Ezekiel: A Critical Companion*. Ed. G. S. Balarama Gupta. Pencraft, 2012. 79-85.
- Deshpande, Shashi. *The Intrusion and Other Stories*. Penguin India, 1993.
- Iyengar, K.R.S. *Indian Writing in English*. Sterling, 1985.
- King, Bruce. *Modern Indian Poetry in English*. Oxford University Press, 1987.
- Kumar, Akshay. A.K. *Ramanujan: In Profile and Fragment*. Rawat Publications, 2004.
- Lal, E.N. *The Poetry of Encounter: Dom Moraes, A.K. Ramanujan and Nissim Ezekiel*. Sterling, 1983.
- Mehrotra, A. K. ed. *An Illustrated History of Indian Literature in English*. Permanent Black, 2003.
- Mukherjee, Meenakshi. *Twice Born Fiction*. New Delhi: Heinemann, 1971.
- . *The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, 2000.
- Naik, M.K. *Raja Rao*. Twayne Publishers Inc., 1972.
- . ed. *Aspects of Indian Writing in English*. Macmillan, 1979.
- Parthasarathy, R. ed. *Ten Twentieth Century Indian Poets*, Oxford University Press, 1976.
- Shyamala, A. Narayan: *Raja Rao (Man and His Works)*. New Delhi: Sterling, 1988.
- Tharu, S. and K. Lalitha. *Women Writing in India: 600 BC to the Present*, 2 vols. New Delhi: Oxford University Press, 1995.

Course Title: Introduction to Linguistics

Course Code: SHSS ENG 01 03 C 14 3104

Objective: The primary objective of the course is to familiarize the students with the basic concepts of language and linguistics and provide them a theoretical as well as practical knowledge of modern English structure.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed here.

1. Understanding of language and linguistics and various branches of linguistics.
2. Knowledge of speech sounds, the process of their production, and their classification.
3. Understanding and application of English grammar to use language correctly.

Course Content:

Unit-I Introduction

- a) Definitions of Language
- b) Origin of Language
- c) Properties of Human Language
- d) Branches of Linguistics

Unit-II Phonetics and Phonology

- a) Articulatory, Auditory, Acoustic Phonetics
- b) Consonants and Vowels
 - 1) Consonants: Voiced and Voiceless; Place and Manner of Articulation
 - 2) Vowels: Monophthongs and Diphthongs
- c) Phonemes, Phones, and Allophones
- d) Syllables
- e) Co-articulation Effects: Assimilation, Nasalization and Elision

Unit-III Grammar: Morphology and Syntax

- a) Morphemes
 - 1) Free and Bound
 - 2) Lexical and Functional
 - 3) Derivational and Inflectional
- b) Morphs and Allomorphs

- c) Word-Formation: Coinage, Borrowing, Compounding, Back-Formation, Clipping etc.
- d) Structural and Constituent Analysis of Sentences
- e) Surface and Deep Structure, and Tree-diagrams

Unit-IV Semantics and Pragmatics

- a) Semantic Features and Semantic Roles
- b) Lexical Relations: Synonymy, Antonymy, Hyponymy, Homonymy, Polysemy, Metonymy
- c) Context, Reference and Presupposition: Deixis, Inference, Anaphora, Cataphora
- d) Speech-Acts: Direct and Indirect

Suggested Readings:

- Aitchison, Jean. *The Articulate Mammal*. Routledge, 2011.
- Cowie, A. P. *Semantics*. OUP, 2009.
- Hurford, James. *The Origins of Language*. OUP, 2014.
- Jespersen, Otto. *Language: Its Nature, Development and Origin*. George Allen & Unwin, 1922.
- Kroeger, Paul. *Analysing Grammar: An Introduction*. Cambridge UP, 2005.
- Ladefoged, Peter. *A Course in Phonetics*. 7th ed., Cengage Learning, 2015.
- Lyons, John. *Language and Linguistics: An Introduction*. Cambridge UP, 1981.
- Payne, Thoman E. *Exploring Language Structure: A Student's Guide*. Cambridge UP, 2006.
- Robins, R. H. *General Linguistics*. 4th ed., Routledge, 1989.
- Tallerman, Mageie. *Understanding Syntax*. 4th ed., Routledge, 2014.
- Yule, George. *Pragmatics*. Oxford UP, 1996.
- . *The Study of Language*. 7th ed., Cambridge UP, 2020.

Course Title: Creative Writing
Course Code: SHSS ENG 01 03 E 09 3104

Objective(s): This course aims to—

- Apply critical and theoretical approaches to the reading and analysis of literary texts in multiple genres;
- Identify, analyze, interpret and describe critical ideas, themes, values that consist of literary texts and perceive the ways to evaluate how ideas, themes and values create an impact on societies, both in the past and present;
- Become capable of producing poems or literary non-fictional pieces that are original and engaging;
- Articulate an awareness of the relationship between the individual works and conventional literary work;
- Become capable of passing judgment whether a journal or a press is better venue for publishing literary work.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate are:

1. Develop creativity in writing and discern the difference between academic/non creative and creative writing;
2. Develop a thorough knowledge of different aspects of language such as figures of speech, language codes and language registers so that they can both, identify as well as use these; in other words, they must learn that creative writing is as much a craft as an art
3. Develop a comprehensive understanding of some specific genres such as fiction, poetry, drama and newspaper writing
4. Distinguish between the sub divisions within each genre(such as in poetry, different forms like sonnets, ballads, haiku, *ghazal*, etc)

Course Content:

Unit-I

What is Creative Writing?

The Art and Craft of Writing

Unit-II

Modes of creative Writing

Poetry

Fiction

Drama

Unit-III

Writing for the Media

Print Media

Broadcast Media

New Media

Advertising

Unit-IV

Preparing for Publication

Suggested Readings:

Dev, Anjana Neira. *Creative Writing: A Beginner's Manual*. Pearson, Delhi, 2009.

Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge, New York, 2007.

Course Title: Contemporary South Asian Fiction in English

Course Code: SHSS ENG 01 03 E 10 3104

Objective(s): To introduce the students with major trends in South Asian Literature and writers so as to help them develop appreciation for literatures from different South Asian countries.

Course Level Learning Outcomes:

Some of the learning outcomes, that the students of this course are expected to demonstrate, are listed as follows:

1. Develop critical understanding of the socio-historical and cultural ethos reflected in South Asian literature.
2. Elaborate, analyse and appreciate the important South Asian texts and the writers from diverse contexts.
3. Discuss the concept of South Asian Literature vis-à-vis regional/national literatures.
4. Elaborate the relevance of South Asian Literature vis-à-vis popular British Literature.

Course Content:

Unit-I:

Monica Ali: *The Brick Lane*

Unit-II:

Khaled Hosseini: *The Kite Runner*

Unit-III:

Michael Ondaatje: *Anil's Ghost*

Unit-IV:

Kamila Shamsie: *Home Fire*

Suggested Readings:

Brians, Paul. *Modern South Asian Literature in English*. Greenwood Press, 2003.

Ghosh, Amitav. *Jungle Nama: A Story of the Sundarban*. HarperCollins India, 2021.

Hosseini, Khaled. *The Kite Runner*. Bloomsbury, 2013.

Ondaatje, Michael. *Anil's Ghost*. Vintage, 2001.

Pollock, Sheldon (Ed). *Literary Cultures in History: Reconstructions from South Asia*. University of California Press, 2003.

“Literature of South Asia and Indian Diaspora”. <http://sasialit.org/>.

Raychaudhuri, Anindya. *South Asian Partition: Oral History, Literature, Cinema*. OUP, 2019.

Roy, Rituparna. *South Asian Partition Fiction in English*. Amsterdam University Press, 2010.

Shamsie, Kamila. *Home Fire*. Bloomsbury, 2017.

Course Title: Literature of Protest

Course Code: SHSS ENG 01 03 E 11 3104

Objective(s): The purpose here is to introduce our students with the revolutionary potential of literature. The way literature can work as a progressive force in the society and assumes the role of a vehicle of protest against hegemonic elements will be really interesting. This course assures a sound imagination to the students along with enjoyment and learning.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate, are listed as follows:

1. Develop a historical understating of how literature has contributed to the progressive changes in the human society over these years.
2. Trace the evolution of Protest Writings with its socio-historical and political background in South Asia.
3. Provide a conceptual framework for developing an understanding of the function and practice of Protest Writings as a counter discourse to hegemonic tendencies within a society.
4. Detail study of some of the texts written by established writers and thinkers in the relevant areas.

Course Content:

Unit-I

Faiz Ahmad Faiz: "We Shall See"
Agha Shahid Ali: "Postcard from Kashmir"
Namdeo Dhasal: "Kamatipura"
Arun Kolatkar: "The Shit Sermon"
Kamala Das: "The Looking Glass"
Meena Kandasamy: "Backstreet Girls"

Unit-II

Ismat Chughtai : "The Quilt"
Saadat Hasan Manto: "Nowhere Land"

Unit-III

U.R. Ananthamurthy: *Samskara: A Rite for a Dead Man*

Unit- V

Dakxinkumar Bajrange: *Bhudhan: A Play by Denotified Chharas* (translated by Sonal Baxi)

Suggested Readings:

Ali, Agha Shahid. *The Country without a Post Office*. Penguin, 2013.

- Ananthamurthy, U R. *Samskara: A Rite for a Dead Man*. OUP, 1997.
- Chughtai, Ismat. *The Quilt and Other Stories*. Women Unlimited, 2004.
- Das, Kamala. *Selected Poems*. Penguin, 2014.
- Devy, G N. *Painted Words: An Anthology of Tribal Literature*. Penguin India, 2003.
- Dhasal, Namdeo. *Poet of the Underworld*. Lavanaya Pub, 2000.
- Kandasamy, Meena. *Ms. Militancy*. Navayana, 2010.
- Kolatkar, Arun. *Reading Together: Kala Ghoda Poems*. Pras Pub., 2004.
- Kumar, Akshaya. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*.
Routledge, 2009.
- Manto, Saadat Hassan. *Manto: Selected Short Stories*. Vintage, 2012.
- Schwartz, Henry. *Constructing the Criminal Tribe in Colonial India: Acting Like a Thief*.
Wiley Pub. 2010.

Course Title: Gender and Literature
Course Code: SHSS ENG 01 03 E 12 3104

Objective: The primary objective of this course is to introduce the students with the concept of gender and its relationship with literature at multiple levels like representation, production, evaluation etc., and acquaint them with various debates and theories related to gender issues.

Course Level Learning Outcomes:

After studying the course, students are expected to—

1. Demonstrate an understanding of themes and issues related to gender and their representation in literature.
2. Analyse, discuss, and evaluate texts critically.
3. Connect issues of race and third gender with literary themes.
4. Construct and synthesize ideas and produce them as coherent arguments.

Course Content:

Unit-I

Mahasweta Devi – *Breast Stories*

Unit-II

Alice Walker – *The Color Purple*

Unit-III

A. Revathi – *The Truth about Me: A Hijra Life Story*

Unit-IV

Ursula K. Le Guin – *The Left Hand of Darkness*

Suggested Readings:

- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2010.
- Cummins, Elizabeth. *Understanding Ursula K. Le Guin*. University of South Carolina, 1993.
- Donnelly, Mary. *Alice Walker: The Color Purple and Other Works*. Marshall Cavendish Benchmark, 2010.
- Evans, Mary and Carolyn H. Williams, editors *Gender: The Key Concepts*. Routledge, 2013.
- Gilbert, Sandra and Susan Gubar: *The Madwoman in the Attic*. Yale University Press, 2020.
- Glover, David and Cora Kaplan. *Genders*. Routledge, 2005.

- Pomeroy, B. Sarah. *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity*. Schocken Books, 1995.
- Rege, Sharmila. *Writing Caste: Writing Gender*. Zubaan, 2006.
- Revathi, A. *Our Lives, Our Words: Telling Aravani Lifestories*. Yoda Press, 2011.
- Ruthwen, K.K. *Feminist Literary Studies: An Introduction*. Cambridge University Press, 1984.
- Showalter, Elaine. *A Literature of Their Own*. Virago, 2009.
- Sterling, Anne Fausto. *Sex/ Gender: Biology in a Social World*. Routledge, 2012.
- Stubbs, Patricia. *Women and Fiction*. Harvester Press, 1979.
- Supreme Court Verdict on Third Gender (WRIT PETITION (CIVIL) NO.400 OF 2012).
<http://supremecourtindia.nic.in/outtoday/wc40012.pdf>.

Course Title: Disability Studies and Literature

Course Code: SHSS ENG 01 03 E 13 3104

Course Objectives:

1. To promote sensitivity and understanding regarding disability amongst the students and researchers in various disciplines by engaging them with a relatively fresh interdisciplinary domain of Disability Studies in relation to literature.
2. To familiarize students with historical outlooks, disability theories and issues in relation to socio-cultural context and disability representations in literature.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

1. Understanding of issues and concerns of persons with disabilities who are fast being included in the mainstream higher education system, both in terms of numbers, as resources and also as voices in the academic curriculum.
2. Ability to explore Disability Studies as a relatively fresh area of study and research.
3. Sensitivity towards issues concerning differently-abled population.
4. Creative interpretation of disability from literary perspective.

Course Content:

Unit I: Basics of Disability Studies

Michael Oliver: *Understanding Disability: From Theory to Practice*

Unit II: Autobiography

Helen Keller: *The Story of My Life*

Unit III:

Munshi Premchand: *Rangbhoomi*

Unit IV: Short Stories and Poems

Raymond Carver: "Cathedral"

Rabindranath Tagore: "Subha"

Wilfred Owen: "Disabled"

Sylvia Plath: "Lady Lazarus"

Suggested Readings:

- Addlakha, Renu. *Disability Studies in India: Global Discourses, Local Realities*. Taylor & Francis, 2013.
- Barnes, Colin, Geoffrey Mercer and Tom Shakespeare. *Exploring Disability: A Sociological Introduction*. Cambridge; Malden, MA: Polity Press. 1999.
- Carver, Raymond. "Cathedral". *Cathedral: Stories by Raymond Carver*, Knopf. 1983.
- Davis, Lennard J. *The Disability Studies Reader*. Routledge, 1997.
- Keller, Helen. *The Story of My Life* (1903). New York: Doubleday, 1954.
- McRuer, Robert. *Crip Theory: Cultural Signs of Queerness and Disability*. New York University Press, 2006.
- Mitchell, David T and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. University of Michigan Press, 2000.
- Oliver, Michael. *Understanding Disability: From Theory to Practice*. Palgrave MacMillan, 1996.
- Owen, Wilfred. "Disabled", Wilfred Owen: Selected Poetry and Prose. Routledge, 1988.
- Plath, Sylvia. "Lady Lazarus", Sylvia Plath: The Collected Poems. ed. Ted Hughes. Harper Perennial Modern Classics, 2018.
- Premchand, Munshi. *Rangbhoomi*. trans. Manju Jain. Penguin. 2012.
- Tagore, Rabindranath. 'Subha', Selected Stories of Rabindranath Tagore. Fingerprint! Publishing, 2020.

SEMESTER-IV

Course Title: Literary Criticism in India

Course Code: SHSS ENG 01 04 C 15 3104

Objective(s): The purpose of this course is to introduce our students with indigenous criticism and critical theories. Here the selection of texts is carried out keeping in mind two vital Objective(s): first, antiquity and contemporary are brought together; second, various schools of criticism provide contestation grounds for each other. It will also provide the students an opportunity to study criticism available in translation from other Indian languages.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

1. Develop a historical understating of how literary criticism and theory has evolved in India.
2. Detail study of some of the canonical texts written by established theorists in the field of literary theory and criticism.
3. Explain the meaning, nature, and definition of important critical traditions of the period.
4. Trace the evolution of Literary Criticism and Theory in India with its socio-historical and political background.
5. Provide a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student in Indian classroom.

Course Content:

Unit - I Sanskrit Aesthetics

Introduction to various schools of Sanskrit Criticism: Rasa, Dhvani, Alamkara, Riti, Vakrokti and Auchitya.

Bharata: *Natyashastra*, tr. Manomohan Ghosh (chapter 6: ‘Sentiments’) revd. 2nd ed. (Calcutta: Granthalaya, 1967), vol. I, pp 100-18.

Unit - II Nativism

G.N. Devy: “Tradition and Amnesia” in *After Amnesia*.

Bhalchander Nemade: “*Sahityateel Desiyata*” (Nativism in Literature) in *Nativism: Essays in Criticism*. Sahitya Akademi, 1997. 233-254.

Unit - III Postcolonial Theory in India

Namwar Singh: “Decolonising the Indian Mind” translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157.

Ania Loomba: “Challenging Colonialism” in *Colonialism / Postcolonialism*. Routledge, 1998. 154 – 212. (Selected excerpts)

Unit - IV Marxism in India

Munshi Premchand: "The Aim of Literature", Presidential Speech given at the First Progressive Writers' Conference, Lucknow, 9 April 1936, tr. Francesca Orsini, in *The Oxford India Premchand*. OUP, 2004.

Aijaz Ahmad: "Literary Theory and 'Third World Literature': Some Contexts" in *In Theory: Classes, Nations, Literatures*. OUP, 1992. Print. (Selected excerpts)

Suggested Readings:

Bharata. *Natyashastra*, tr. Manomohan Ghosh. Calcutta: Granthalaya, 1967, vol. I, pp 100-18.

Chari, V.K. *Sanskrit Criticism*. Motilal Banarsidass Pvt. Ltd., 1993.

Chaitananya, Krishna. *New History of Sanskrit Literature*. 2nd ed. Manohar, 1977.

Devy, Ganesh N. *After Amnesia*. Orient Longman, 1992.

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Kane, P. V. *History of Sanskrit Poetics*. 3rd ed. Motilal Banarsidas, 2002.

Kapoor, Kapil and Nalini M. Ratnam. *Literary Theory: Indian Conceptual Framework*.
Affiliated East-West Press, 1998.

Loomba, Ania. *Colonialism/Postcolonialism*. 2nd ed. London and New York: Routledge, 2005.
Print.

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. OUP, 1992.

Nemade, Bhalchander. "Nativism in Literature." Trans. and ed. by Arvind Dixit and Makarand
Paranjape. *Nativism: Essays in Criticism*. Sahitya Akademi, 1997. 233-254.

Rayan, Krishna. *Sahitya, A Theory: For Indian Critical Practice*. Sterling Publishers, 1987.

Sharma, Shrawan K. *Indian Poetics: Theory and Practice*. Creative Books, 2019.

Shastri, Gaurinath. *A Concise History of Classical Sanskrit Literature*. Motilal Banarsidass,
1998.

Course Title: Research Methodology

Course Code: SHSS ENG 01 04 C 16 3104

Objective: The primary objective of this course is to provide the students an understanding of literary research and various methods used in it. The course also aims at introducing basic composition and writing skills for academic purposes.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate, are listed here:

1. An Understanding of the basics of research and academic writing
2. An ability to conduct research and use various research methods appropriately
3. Skills in essay composition and research writing
4. Knowledge and application of MLA style in research writing

Course Content:

Unit I. Introduction to Research

- a. Purpose and Uses of Literary Research
- b. Identifying Research Interest and Selection of Topic
- c. Incorporating Review of Literature and Formulating the Objective(s)/Hypothesis
- d. Citing the print and online sources, Bibliography and End-notes
- e. Plagiarism and Ethics of Research

Unit II: Structuring the thought and Developing the Draft

- a. Organizing the thought
- b. Quoting, Paraphrasing, & Summarizing
- c. Introduction, Discussion, & Conclusion
- d. Developing the art of argument building
- e. Incorporating Theoretical, Critical and Interpretive Issues

Unit III: Research Methods, Techniques and Approaches

- a) Methods and Techniques of Literary Research
- b) Discourse Analysis
- c) Textual/Intertextual Analysis: Verbal & Visual
- d) Multidisciplinary/Interdisciplinary Approach
- e) Creative Writing as Research Method

Unit IV: MLA Handbook and MLA Style

- a) Formatting Research Project

- b) Mechanics of Prose
- c) Drafting and Documenting
- d) Grammar and Punctuation
- e) Proof-reading and Editing

Suggested Readings:

Altick, Richard D. and John J. Fenstermaker. *The Art of Literary Research*. 4th ed., W. W. Norton & Company, 1992.

Altick, Richard D. *The Scholar Adventures*. Ohio State UP, 1987.

Bateson, F. W. *The Scholar-Critic: An Introduction to Literary Research*.

Booth, Wayne C., et al. *The Craft of Research*. 4th ed., U of Chicago P, 2016.

Collins English Dictionary. 13th ed., Harper Collins, 2018.

Correa, Delia da Sousa and W. R. Owens. *The Handbook to Literary Research*. 2nd ed.,

Gowers, Rebecca and Ernest Gowers. *Plain Words: A Guide to the Use of English*. Penguin, 2015.

Greetham, David C. *Textual Scholarship: An Introduction*. Routledge, 1994

Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh UP, 2013.

Harner, James L. *Literary Research Guide: An Annotated Listing of Reference Sources in English Literary Studies*. 9th ed., Modern Language Association of America, 2008.

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

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

Partridge, Eric. *Usage & Abusage*. Penguin, 2005.

Swan, Michael. *Practical English Usage*. 4th ed., Oxford UP, 2017.

The Chambers Dictionary. 13th ed., Chambers, 2014.

The Oxford English Dictionary. 2nd ed., Clarendon Press, 1989, 20 Vols.

Toulmin, Stephen, et al. *An Introduction to Reasoning*. Macmillan Publishing Company, 1984.

(On 3, chapter “Arguing about the Arts”)

Trask, R. L. *The Penguin Guide to Punctuation*. Penguin, 1997.

Course: Dissertation

Course Code: SHSS ENG 01 04 C 17 012012

Objective(s): To familiarize the students with the art of academic writing and exposing them to the practical understanding of research, research methodology, referencing, different types of citations and other important aspects of MLA Handbook. It will also help the students to develop their area of interest and perform a mini research on the same.

Course Level Learning Outcomes:

Some of the learning outcomes, that the students of this course are expected to demonstrate, are listed as follows:

1. Identify the area of interest and select the topic for minor research.
2. Elaborate, analyse and appreciate the important concepts relating to the topic of dissertation.
3. Discuss and analyse the texts and authors under study.
4. Demonstrate the skill to apply appropriate research methodology and Style Manual.

Length of the Dissertation: 40 to 50 pages in 8000-10000 words.

Supervisors: Students will be assigned Supervisors from amongst the faculty of the department depending upon the specialization to guide them to write the dissertation.

Evaluation and Viva-Voce: The dissertation will be evaluated by the examiner(s) and Viva-Voce shall be conducted on having the satisfactory report from the examiner(s).

Duration: Students will have to submit the dissertation before the commencement of end-semester examinations of the fourth semester.

Course Title: Modern Indian Literature in English Translation

Course Code: SHSS ENG 01 04 E 14 3104

Objective: The different language clusters in India are distinctive but share a common heritage and core identity. Nurturing its plural and diverse traditions, emergent India is engaged in an act of constant and ongoing cultural translation and interpretation. This course introduces students to a wide range of Indian Writings in English Translation.

Course Level Learning Outcomes: Some of the learning outcomes of this course are listed as follows:

1. Develop the ability to read and interpret literary texts in terms of genre and contexts.
2. Understand and write cogently on issues specific to Indian context and culture.
3. Appreciate and analyze the use of translation for the understanding of Indian texts.

Course Content:

Unit-I:

Bhism Sahni's *Tamas*

Unit-II:

Vijay Tendulkar's *Silence! The Court is in Session*

Unit-III:

(i) Rabindranath Tagore: "Where the Mind is without Fear" "Brink of Eternity" "A Moment's Indulgence"

(ii) Suryakant Tripathi 'Nirala': "Breaking Stones", "Remembering Saroj"

Unit-IV:

(i) Vaikom Muhammad Basheer: "The Rightful Inheritors of the Earth", "The Invaluable Moment" and "The World Renowned Nose"

(ii) C.S. Lakshmi 'Ambai': "A Kitchen in the Corner of the House" from *A Purple Sea*, "Parasakti and Others in a Plastic Box" and "A Rose-coloured Sari Woven with Birds and Swans" from *In a Forest, a Deer*

Suggested Readings:

Alien, Richard and Harish Trivedi. Eds. *Literature and Nation: Britain and India, 1800-1990*. Routledge, 2000.

Ambai. *A Purple Sea*. Trans. Lakshmi Holmstrom. East -West Press, 1992.

Basheer, Vaikom Muhammad. *Basheer Fictions: Short Stories*. Ed. Vanajam Ravindran. Katha, 1996.

Das, S. K. *History of Indian Literature*. Sahitya Akademi, 1991.

Dharwadker, Vinay and A. K. Ramanujan. Eds. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1994.

Dharwadker, Vinay. Ed & Trans. *Kabir: The Weaver's Songs*. Penguin Books, 2003.

Mukherjee, Sujit. *Towards a Literary History of India*. IAS, 1975.

Nirala, Suryakant Tripathi. *A Season on the Earth: Selected Poems of Nirala*. Trans. David Rubin. Oxford University Press, 2003.

Ramakrishnan, E. Y. *Locating Indian Literature: Texts, Traditions, Translations*. Orient Blackswan Pvt. Ltd, 2011.

Sadana, Rashmi. *English Heart, Hindi Heartland: The Political Life of Literature in India*. Permanent Black, 2012.

Satchidanadan, K, Ed. *Signatures: One Hundred Indian Poets*. NBT, 2000.

Course Title: Modern World Literature
Course Code: SHSS ENG 01 04 E 15 3104

Objective(s): To introduce the students with the concept of World Literature and select literary texts by the celebrated authors so as to help them develop appreciation for literatures from different regional and national contexts.

Course Level Learning Outcomes:

Some of the learning outcomes, that the students of this course are expected to demonstrate, are listed as follows:

1. Develop understanding of the concept of World Literature from the perspective of Goethe and Tagore.
2. Elaborate, analyse and appreciate the important literary texts and the writers from diverse contexts.
3. Discuss the concept of World Literature vis-à-vis regional/national literatures.
4. Elaborate the inherent link between World Literature and Translation.

Course Content:

Unit-I: Concept of World Literature

Goethe's Concept of *Weltliteratur*
Rabindranath Tagore's Concept of *Visva Sahitya*
World Literature vis-à-vis Comparative Literature
World Literature and Translation

Unit-II:

Gabriel Garcia Marquez: *Love in the Time of Cholera*

Unit-III:

Mo Yan: *The Garlic Ballads*

Unit-IV:

Kalidasa: *Abhijnana Shakuntalam*

Suggested Readings:

Apter, Emily. *Against World Literature: On the Politics of Untranslatability: On the Politics of Untranslatability*. Penguin, 2013.

David, Damrosch. *What Is World Literature?* Princeton U. P., 2003.

- D'haen, Theo. *The Routledge Concise History of World Literature*. London: Routledge, 2011.
- Kalidas. *Abhijnanashakuntalam: The Recognition of Shakuntala*. Penguin India, 2016.
- King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996.
- Tagore, Rabindranath. "Visva Sahitya". *Rabindranath Tagore in the 21st Century*. Ed. D. Banerji. Springer India, 2015.

Course Title: Existentialism and Literature

Course Code: SHSS ENG 01 04 E 16 3104

Objective: The primary objective of this course is to introduce the students with the major existentialist philosophers and their literary and philosophical works. Concerned with the human condition itself, existentialism is a philosophy raising serious ethical questions, and one of the main objectives of this course is to bring the students face to face with those questions and provide an interactive atmosphere to discuss and answer them.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed here.

1. Understanding of existentialist philosophy and its relevance to life.
2. Ability to trace the socio-historical reasons for the origin and development of existentialism.
3. Knowledge of the relationship between philosophy and literature.
4. Specialized research interest in studying and analyzing existentialist literature.
5. Understanding of existentialist ethics and ability to explain with reference to other important ethical traditions.

Background Concepts: “The Single Individual”; Facticity and Transcendence; Alienation; Authenticity; Anxiety; Nothingness; The Absurd; Nihilism; “Existence precedes Essence”; Choice and Freedom; Responsibility; Ideality of Values; Decisionism; etc.

Course Content:

Unit-I

- a) Soren Kierkegaard: “Preface”, “Exordium” and Eulogy on Abraham” from *Fear and Trembling*
- b) Fyodor Dostoevsky: *Crime and Punishment*

Unit-II

- a) Iris Murdoch: “The Sovereignty of Good Over Other Concepts” from *The Sovereignty of Good*
- b) Jean Paul Sartre – *Nausea*

Unit-III

- a) Albert Camus – “An Absurd Reasoning” and “The Myth of Sisyphus” from *The Myth of Sisyphus*
- b) Franz Kafka – *The Trial*

Unit-IV

1. Friedrich Nietzsche – “Preface” and “‘Good and Evil’, ‘Good and Bad’” from *On the Genealogy of Morals*
2. Andre Gide – *The Immoralist*

Suggested Readings:

- Bakewell, Sarah. *At the Existentialist Café: Freedom, Being, and Apricot Cocktails*. Random House, 2017.
- Barrett, William. *Irrational Man: A Study in Existential Philosophy*. Anchor Books/Doubleday, 2011.
- Camus, Albert. *The Rebel*. Trans. Anthony Bower. Penguin, 2000.
- Cooper, E. David. *Existentialism: A Reconstruction*. Wiley-Blackwell, 1999.
- Dostoevsky, Fyodor. *The Idiot*. Trans. Eva Martiny. Vintage Classics, 2003.
- Ferreira, M. Jamie. *Kierkegaard*. Wiley-Blackwell, 2008.
- Flynn, Thomas. *Existentialism: A Very Short Introduction*. Oxford University Press, 2006.
- Foley, John. *Albert Camus: From the Absurd to Revolt*. Acumen, 2008.
- Frank, Joseph. *Dostoevsky: A Writer in His Time*. Princeton University Press, 2009.
- Frankl, E. Viktor. *Man's Search for Meaning*. Beacon Press, 2000.
- Gide, Andre. *Dostoevsky*. New Directions, 1961.
- Graham, Gordon. *In Search of Authenticity: From Kierkegaard to Camus*. Routledge, 1995.
- Kafka, Franz. *The Essential Kafka: The Castle; The Trial; Metamorphosis and Other Stories*. Wordsworth Classics, 2014.
- Kaufmann, Walter. *Existentialism from Dostoevsky to Sartre*. Penguin, 1975.
- Murdoch, Iris. *Metaphysics as a Guide to Morals*. Penguin, 1994.
- . *Sartre: Romantic Rationalist*. Vintage, 1999.
- . *Existentialists and Mystics: Writings on Philosophy and Literature*. Penguin, 1999.
- Nietzsche, Friedrich. *Beyond Good and Evil: Prelude to a Philosophy of the Future*. Trans. Walter Kaufmann. Vintage Classics, 2010.
- Sartre, J. Paul. *No Exit and Three Other Plays*. Trans. S. Gilbert and L. Abel. Vintage Books, 1989.
- Sartre, J. Paul and Richard Moran. *Being and Nothingness: An Essay in Phenomenological Ontology*. Routledge, 2018.
- Simone, de Beauvoir. *What is Existentialism?* Penguin Classics, 2020.

Course Title: Literature and Human Rights

Course Code: SHSS ENG 01 04 E 17 3104

Objective(s):

1. To familiarize students with the history and evolution of human rights.
2. To develop understanding of literary texts that narrate the situations concerning human rights.
3. To study human rights representation in various genres of literature.

Course Level Learning Outcomes:

Some of the learning outcomes that the students of this course are expected to demonstrate are listed as follows:

1. Understanding regarding the ontology of human rights.
2. Ability to critically interpret the nuances of human rights in literary representations.
3. Exposure with important literary representations concerning human rights.
4. Application of literary understanding on day to day issues involving human rights.

Course Content:

Unit – I:

Lynn Hunt: *Inventing Human Rights: A History*

Unit - II

Anne Frank: *The Diary of a Young Girl*

Unit -III

Harper Lee: *To Kill a Mockingbird*

Unit - IV

Amrita Pritam: *Pinjar*

Charlotte Perkins Gilman: “The Yellow Wallpaper”

Ismat Chughtai: “Lihaaf”

Suggested Readings:

- 25 + *Human Rights Documents*. Columbia Centre for the Study of Human Rights, Columbia University, 2005.
- Chughtai, Ismat. trans. M. Asaduddin "Lihaaf" (1942). *Lifting the Veil*. Penguin India, 2009.
- Donnelly, Jack. *Universal Human Rights in Theory and Practice*. Cornell University Press, 1989.
- Frank, Anne. *The Diary of a Young Girl* (1952). Maple Press Pvt. Ltd., 2013.
- Freedom: Stories Celebrating the Universal Declaration of Human Rights*. Ed. Amnesty International USA. 2011
- Gilman, Charlotte Perkins. "The Yellow Wallpaper" (1892). *The Yellow Wallpaper*. Dover Publications Inc., 1997.
- Hunt, Lynn. *Inventing Human Rights: A History*. W. W. Norton & Company, 2008.
- Ishay, Micheline. *The Human Rights Reader: Major Political Essays, Speeches and Documents from Ancient Times to the Present*. Second edition, Routledge, 2007.
- King John, trans. David A. Carpenter. *Magna Carta*. Penguin Classics, 2015.
- Lee, Harper. *To Kill a Mockingbird* (1969). RHUK; Special edition, 2010.
- Nayar, Pramod K. *Writing Wrongs: The Cultural Construction of Human Rights in India*. Routledge India, 2012.
- . *Human Rights and Literature: Writing Rights*. Palgrave Macmillan, 2016.
- Pritam, Amrita. trans. by Khushwant Singh. *Pinjar* (1950). *The Skeleton*. Dynamic Publications, 2013.
- Rousseau, Jean-Jacques trans. John T. Scott. *The Major Political Writings of Jean-Jacques Rousseau: The Two "Discourses" and the "Social Contract"*. University of Chicago Press, 2014.
- The Cambridge Companion to Human Rights and Literature*. ed. Crystal Parikh, Cambridge University Press, 2019.
- The Routledge Companion to Literature and Human Rights*. ed. Alexandra Schultheis Moore & Sophia A. McClennen, Routledge, 2015.

Teaching Learning Process

- ❖ LOCF
- ❖ NEP-2020
- ❖ Blended Learning
- ❖ Face to face (F to F) Learning
- ❖ Programme Outcomes
- ❖ Programme Specific Outcomes
- ❖ Course-level Learning Outcomes
- ❖ Postgraduate Attributes
- ❖ Learning Outcome Index
- ❖ Formative Assessment and Evaluation
- ❖ Comprehensive and Continuous Evaluation
- ❖ Multidisciplinary Approach

Blended Learning

Concept: Blended Learning is a pedagogical approach that combines face to-face classroom methods with computer-mediated activities in the process of teaching and learning. It implies nice blend of face-to-face and online activities to make the learning processes more interesting and engaging. It focuses on integration of traditional classroom activities and innovative ICT-enabled strategies. It emphasises student-centric learning environment where the teacher is the facilitator for productive and measurable learning outcomes. It optimises and compliments the face to face learning, giving ample freedom and flexibility to the students and teachers to access and explore the wide range of open-access sources such as video lectures, podcasts, recordings and articles through digital platforms. It gives freedom and autonomy to the teachers in selection of appropriate digital platforms, resources and time-slots to complement and supplement face to face learning. The Blended Learning doesn't undermine the role of the teacher, rather it gives him/her an opportunity to explore the unexplored in accordance with the requirements of the curriculum.

Key Features of Blended Learning:

- ❖ Student-Centric Pedagogical Approach focusing on flexibility in timing, quality content, needs and interests of students and freedom to study through the mode of his/her choice;
- ❖ Freedom to Select variety of mediums and techniques;
- ❖ Increased student engagement in learning;
- ❖ Enhanced teacher and student interaction;
- ❖ Improved student learning outcomes;
- ❖ More flexible teaching and learning environment;
- ❖ More responsive for self and continuous learning;
- ❖ Better opportunities for experiential learning;
- ❖ Increased learning skills;
- ❖ Greater access to information, improved satisfaction and learning outcomes.

Assessment and Evaluation

- ❖ Continuous Comprehensive Evaluation to assess each Course-level learning outcome
- ❖ Formative Assessment instead of one-time summative assessment
- ❖ Oral Examinations to test presentation and communication skills
- ❖ Moving towards Open Book Examination for better understanding and application of the knowledge acquired
- ❖ Assessment tools aligned with specific learning outcomes for each course
- ❖ Collaborative Assignments and Group Examinations on Problem solving
- ❖ Seminar Presentations
- ❖ Review of Literature

Key Features of Revised Curriculum

- ❖ Wide Range of Core and Elective Courses
- ❖ Properly Spelled Out Measurable Outcomes for Each Course
- ❖ Integration of Indian culture, heritage and literature with domain knowledge;
- ❖ One Course on Indian Literature in Each Semester
 - Indian Classical Literature
 - Bhakti Poetry
 - Indian Writings in English
 - Modern Indian Literature in English Translation
 - Literary Criticism in India
 - Contemporary South Asian Fiction in English
 - Dalit Literature and Aesthetics
- ❖ Multidisciplinary Courses
 - Gender and Literature
 - Literature of Protest
 - Dalit Literature and Aesthetics
 - Existentialism and Literature
 - Literature and Human Rights
 - Disability Studies and Literature
- ❖ Skill-oriented curriculum and pedagogy
 - Communication Skills
 - Creative Writing
 - Introduction to Translation: Theory and Practice
 - Introduction to Linguistics
 - English Language Teaching
- ❖ Compatibility between Programme Outcomes, Programme-specific Outcomes and Course-Level Learning Outcomes
- ❖ Wider flexibility in selection of courses

Keywords

- ❖ LOCF
- ❖ NEP-2020
- ❖ Blended Learning
- ❖ Face to face (F to F) Learning
- ❖ Programme Outcomes
- ❖ Programme Specific Outcomes
- ❖ Course-level Learning Outcomes
- ❖ Postgraduate Attributes
- ❖ Learning Outcome Index
- ❖ Formative Assessment and Evaluation
- ❖ Comprehensive and Continuous Evaluation

References

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https://www.education.gov.in/sites/upload_files/mhrd/files/NEP_Final_English_0.pdf
- ❖ The draft subject specific LOCF templates available on UGC website.
https://www.ugc.ac.in/ugc_notices.aspx?id=MjY5OQ==
- ❖ Draft Blended Mode of Teaching and Learning: Concept Note available on UGC website. https://www.ugc.ac.in/pdfnews/6100340_Concept-Note-Blended-Mode-of-Teaching-and-Learning.pdf

Appendix

Curricular Reforms— Extracts from National Education Policy-2020

- I. National Education Policy: Vision of Higher Education:**
- ❖ Enabling the development of an enlightened, socially conscious, knowledgeable, and skilled nation
 - ❖ The basis for knowledge creation and innovation thereby contributing to a growing national economy.
 - ❖ The key to more vibrant, socially engaged, cooperative communities and a happier, cohesive, cultured, productive, innovative, progressive, and prosperous nation.
 - ❖ Contributing towards sustainable livelihoods and economic development of the nation
 - ❖ Creating holistic, thoughtful, creative and well-rounded individuals equipped with the key 21st century skills.
- II. NEP: Emphasis on Integrated Approach:**
- ❖ An integrated higher education system, including professional and vocational education;
 - ❖ Enabling and encouraging high-quality multidisciplinary and cross-disciplinary education;
 - ❖ 21st century capacities in fields across the arts, humanities, languages, sciences, social sciences, and professional, technical, and vocational fields;
 - ❖ Even engineering institutions, such as IITs, to move towards more holistic and multidisciplinary education with more arts and humanities.
 - ❖ Students of arts and humanities will aim to learn more science
 - ❖ Efforts to incorporate more vocational subjects and soft skills in general education
 - ❖ Integration of the humanities and arts with STEM for positive learning outcomes.
- III. NEP: Recommendation on Curricular Aspects:**
- ❖ Revamping curriculum, pedagogy, assessment, and student support for enhanced student experiences;
 - ❖ Developing real understanding and learning how to learn - away from the culture of rote learning.
 - ❖ Developing character, ethical and Constitutional values, intellectual curiosity, scientific temper, creativity, spirit of service
 - ❖ Prepare the students for more meaningful and satisfying lives and work roles
 - ❖ Identifying specific sets of skills and values across domains, while enabling the students to become economically independent.
- IV. NEP: Recommended Skills**
- ❖ 21st century capabilities across the range of disciplines;
 - ❖ Personal accomplishment and enlightenment;
 - ❖ Constructive public engagement;
 - ❖ Productive contribution to the society;
 - ❖ Scientific temper and evidence-based thinking;
 - ❖ Creativity and innovativeness;
 - ❖ Critical thinking and higher-order thinking capacities,
 - ❖ Communication skills,
 - ❖ Current affairs and knowledge of critical issues facing local communities, States, country and the world.
 - ❖ In-depth learning and mastery of curricula across fields
 - ❖ Social and moral awareness,

- ❖ Sense of aesthetics and art;
- ❖ Oral and written communication;
- ❖ Health and nutrition;
- ❖ Physical education, fitness, wellness, and sports;
- ❖ Collaboration and teamwork;
- ❖ Problem solving and logical reasoning;
- ❖ Environmental awareness, water/resource conservation, sanitation and hygiene
- ❖ In-depth learning and mastery of curricula across fields
- ❖ Social and moral awareness,
- ❖ Sense of aesthetics and art;
- ❖ Oral and written communication;
- ❖ Health and nutrition;
- ❖ Physical education, fitness, wellness, and sports;
- ❖ Collaboration and teamwork;
- ❖ Problem solving and logical reasoning;
- ❖ Environmental awareness, water/resource conservation, sanitation and hygiene

V. NEP: Recommended Reforms

- ❖ Introduction of contemporary subjects such as Artificial Intelligence, Design Thinking, Holistic Health, Organic Living, Environmental Education, Global Citizenship Education (GCED), etc. to develop various important skills among students.
- ❖ Skills and values to be imbibed through engaging processes of teaching and learning
- ❖ Curriculum content to be reduced to make space for critical thinking and more holistic, inquiry-based, discovery-based, discussion-based, and analysis-based learning
- ❖ Content will focus on key concepts, ideas, applications, and problem solving
- ❖ Experiential learning including hands-on learning, arts-integrated and sports-integrated education,
- ❖ Story-telling-based pedagogy in each subject.
- ❖ Various aspects and forms of art and culture as the basis for learning of concepts across subjects
- ❖ Imbibing the Indian ethos through integration of Indian art and culture in teaching and learning process
- ❖ Curriculum and pedagogy to be strongly rooted in the Indian and local context and ethos in terms of culture, traditions, heritage, customs, language, philosophy, geography, ancient and contemporary knowledge, societal and scientific needs, indigenous and traditional ways of learning etc.
- ❖ Empowering the students through flexibility in course choices
- ❖ Imaginative and flexible curricular structures to enable creative combinations of disciplines for study
- ❖ Offering multiple entry and exit points by removing currently prevalent rigid boundaries and creating new possibilities for life-long learning.
- ❖ Indian standards will be aligned with the International Standard Classification of Occupations maintained by the International Labour Organization.
- ❖ No hard separation among ‘curricular’, ‘extracurricular’, or ‘co-curricular’, among ‘arts’, ‘humanities’, and ‘sciences’, or between ‘vocational’ or ‘academic’ streams.
- ❖ Exposure to Indian knowledge system, cultural traditions and classical literature through promotion of multilingualism and reverence for Indian classical languages
- ❖ Weaving the cultural aspects of the languages - such as films, theatre, storytelling, poetry, and music with various relevant subjects and real-life experiences
- ❖ “Knowledge of India” to educate the students about knowledge from ancient India and its contributions to modern India

- ❖ Basic ethical reasoning, traditional Indian values and human and Constitutional values to be developed in all students.
- ❖ Credit-based courses and projects in the areas of community engagement and service, environmental education, and value-based education.
- ❖ Opportunities for internships with local industry, businesses, artists, crafts persons, etc. so that students engage with the practical side of their learning to improve their employability.
- ❖ Focus areas for vocational education will be chosen based on skills gap analysis and mapping of local opportunities.
- ❖ Focus on research and innovation through start-up incubation centres; technology development centres; and greater industry-academic linkages;
- ❖ Technical Education requires closer collaborations between industry and higher education institutions to drive innovation in curricular planning for desired outcomes.
- ❖ Technical education should have a renewed focus on opportunities to engage deeply with other disciplines for enhancing the employability of the youth.
- ❖ Continuous formative assessment to further the goals of each programme.
- ❖ Moving away from high-stakes examinations towards more continuous and comprehensive evaluation.
- ❖ Assessing the student achievement based on the learning goals for each programme, making the system fairer and outcomes more comparable.
- ❖ All programmes, courses, curricula, and pedagogy across subjects, including those in-class, online, and in ODL modes to achieve global standards of quality.
- ❖ Faculty be given the freedom to design their own curricular and pedagogical approaches within the approved framework, including textbook and reading material selections, assignments, and assessments.
- ❖ Empowering the faculty to conduct innovative teaching, research, and service as they see best.
- ❖ Classroom transactions to shift towards competency-based learning and education
- ❖ The assessment tools to be aligned with the learning outcomes, capabilities, and dispositions as specified for each subject