

**Parvatibai Chowgule College of Arts and Science
Autonomous**

**DEPARTMENT OF ENGLISH
COURSE STRUCTURE
THREE YEAR B.A. DEGREE COURSE IN ENGLISH**

SEMESTER	CORE COMPULSORY		CORE ELECTIVE			
I	ENG-I.C-1 Understanding Poetry & Drama	ENG-I.C-2 History of English Literature from Fifth Century to the Eighteenth Century	----	----	----	----
II	ENG-II.C-3 Understanding Fiction	ENG-II.C-4 An Introduction to Linguistics & Stylistics	----	----	----	----
III	ENG-III.C-5 Contemporary Indian English Literature	----	ENG-E-12 Women's Writing in India	ENG-E-2 American Literature of the Twentieth Century	ENG-E-3 Writing for the Media	ENG-E-4 New Literatures in English
IV	ENG-IV.C-6 Literary Criticism	----	ENG-E-5 The Literature of the Indian Diaspora	ENG-E-6 Creative Writing <i>(offered as ID-even semester-2018-19)</i>	ENG-E-7 Visual Literature	ENG-E-16 World Literature
V	ENG-V.C-7 Nineteenth Century English Literature	-----	ENG-E-9 Shakespeare Today	ENG-E-10 Ancient Indian Classics in Translation	ENG-E-11 Film Studies <i>(offered as ID-odd semester 2018-19)</i>	ENG-E-1 Goan Literature and Culture
VI	ENG-VI.C-8 Twentieth Century English Literature	-----	ENG-E-13 English Language and Literature Teaching	ENG-E-14 Latin American Literature	ENG-E-15 Contemporary Literary Theory	ENG-E-8 Representation of Gender & Sexuality in Literature

SEMESTER	OPTIONAL
I	Effective English Communication (Arts Stream)
II	Effective English Communication (Science Stream)
III	-----
IV	-----
V	-----
VI	-----

SEMESTER	INTERDISCIPLINARY
Even Semester	ENG-E-6 Creative Writing
Odd Semester	ENG-E-11 Film Studies

**PARVATIBAI CHOWGULE COLLEGE OF ARTS AND SCIENCE
AUTONOMOUS**

**DEPARTMENT OF ENGLISH
REVISED SYLLABI OF SEMESTER I, II, III, IV, V & VI
2018-2019**

F.Y.B.A. – SEMESTER I – CORE COURSE

Course Title: Understanding Poetry & Drama

Course Code: ENG-I.C-1

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint students with major poetic forms and trends in English Poetry.
2. To enable students to read and appreciate poems.
3. To improve the literary and critical competence of the students.
4. To teach students to appreciate English Drama.
5. To instill the appreciation of Drama and the universality of its reach.
6. To train students to identify basic elements in a Drama.

2. Learning Outcomes:

Upon completion of the course the student should be able:

1. Recognize and define major poetic forms such as lyric poetry, narrative poetry.
2. Know and identify rhyme, rhythm and meter.
3. Understand and appreciate the literal and symbolic/inner meaning (connotative and denotative meaning) of a poem.
4. Identify and analyze special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features, imagery.
5. To recognize and appreciate various elements of a drama: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.
6. To understand and be knowledgeable about the evolution of two major forms of Drama – Tragedy and Comedy.

3. Number of hours: 04 hours per week

5. Course Content:

Total Number of hours: 60

Unit I: Background to Poetry & Drama

12 hours

1. Poetry as a Literary form
2. Nature and types of lyric poetry
3. Evolution of lyric as a literary form
4. Nature and forms of narrative poetry
5. Evolution of the English Drama
6. Nature of Tragedy & Comedy in Drama

Unit II: Lyric Poetry: Songs, Sonnets, Odes, Elegies and Dramatic Monologues

12 hours

1. Edmund Spenser a) Whilst in Prime
2. William Shakespeare a) Marriage of True Minds
3. John Donne a) Batter my Heart
4. Robert Herrick a) To Daffodils
5. William Blake a) Lamb
 b) Tyger
6. William Wordsworth a) The Daffodils
7. Percy Bysshe Shelley a) Mutability
9. John Keats a) Ode on a Grecian Urn
10. Robert Browning a) My Last Duchess

Unit III: Narrative Poetry: Ballads, Mock Epic

12 hours

1. The Rime of the Ancient Mariner (Section 1) - Samuel Taylor Coleridge
2. Rape of the Lock (Canto I) - Alexander Pope

Unit IV: Drama: Tragedy & Comedy

24 hours

1. An Enemy of the People - Henrik Ibsen
2. The Admirable Crichton - James Matthew Barrie

5. Reference Books :

Primary References:

1. Barrie. J. M. *The Admirable Crichton*.
2. Ibsen, Henrik. *An Enemy of the People*.

Secondary References:

1. Abrams, M. H. *A Glossary of Literary Terms*. 11th Cengage Learning, 2014.
2. Bowra C.M. *Heroic Poetry*. Macmillan, 1966.
3. Ed. Bloom Harold. *William Shakespeare's Sonnets*. Viva Books, 2007.
4. Ed. Bottrall Margaret. *William Blake: Songs & Innocence & Experiences*. Macmillan, 1970.
5. Bradley. A.C. *Oxford Lectures on Poetry*. Atlantic, 2009.
6. Broadbent J.B. *Poetic Love*. Chatto & Windus London, 1964.
7. Chandra NDR, Sebastian A.J. *Literary Terms in English Poetry*. Authors Press, Delhi, 2001.
8. Cuddon J A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin Books, 1999.
9. Dobson, Michael and Wells, Stanley. *The Oxford Companion to Shakespeare*. Oxford, 2001.
10. Gardner Stanley. *Blake*. P. Evans Brothers Ltd, 1968.
11. Jump, John D.(Ed.) *Critical Idiom Series*. Law Book Co of Australasia, 1974.
12. Gridley Roy E. *Browning*. Routledge & Kegan Paul, 1972.
13. Ed. Grose Kenneth H. *Keats*. Evans Brother Ltd, 1969.
14. Hudson, W. H. *An Introduction to the Study of Literature*. B.I. Publications, 1972.
15. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2004.

16. Lever J.W. *The Elizabethan Love Sonnets*. Methuen & Co. Ltd, 1966.
17. Ed. O'Neill Judith. *Critics on Keats*. George Allen & Unwin Ltd, 1967.
18. O'Neill Judith. *Critics of Pope*. George Allen & Unwin Ltd., London, 1968.
19. Prasad, B. *Background to the Study of English Literature for Indian Students*. Trinity Press, 2014.
20. Read Herbert. *Wordsworth*. Faber & Faber Ltd, 1957.
21. Sarker Sunil Kumar. *Shakespeare's Sonnets*. Atlantic Publisher, 2006.
22. Rees, R. J. *Introduction to English Literature*. New Delhi: Macmillan India, 1973.
23. Smith Hallett. *Elizabethan Poetry*. Ann Arbor Paperbacks, 1968.
24. Ed. Ward Sir W. & Walter A.R. *The Cambridge History of English Literature*. Cambridge University Press, 1914.
25. Westland Peter. *Literary Appreciation*. The English University Press Ltd, 1964.

F.Y.B.A – SEMESTER I – CORE COURSE

Course Title: History of English Literature from Fifth Century to the Eighteenth Century

Course Code: ENG-I.C-2

Marks: 100

Credits: 4

1. Course Objectives:

1. To provide a comprehensive overview of major periods in the History of English literature.
2. To introduce to the students the historical and cultural contexts in which English Literature has developed through the ages.
3. To provide a view of major writers and their works in different ages.
4. To explore the complex relationship between literature and its context through discussion of particular literary trends, texts and issues within each period.

2. Learning Outcomes:

1. Students should be able to perceive the complex relationship between literature and society.
2. The learner should be able to explain how and why particular types of literature emerged from particular set of historical circumstances.
3. The students should be able to critically appreciate representative literary works written in different ages.
4. They should be able to read independently literary texts of different periods.

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Anglo Saxon Age

12 hours

1. The dark ages and the Norman conquest^
2. Development of English Language (Old English and Middle English)^
3. The age of Chaucer/From Chaucer to Renaissance (1350- 1516)^
4. Age of unrest and transition, Religious movements, ^
5. New learning of classical antiquity Petrarch, Giovanni Boccaccio ^
6. Anglo Saxon Literature- Beowulf ^*
7. Works of Major prose writers- John Wyclif, Sir John Mandeville ^*
8. Works of Major Poets- Geoffrey Chaucer, William Langland, John Gower ^*

Unit II: The English Renaissance/ The age of Shakespeare (1578-1625)

18 hours

1. Renaissance and Reformation
2. Development of drama from Miracle and Morality Plays#
3. War of the Roses, Anglican Clergy, Elizabethan age and Geographical discoveries
4. Interludes to University Wits^
5. Shakespeare# and Humanism
6. Poetry- Songs and sonnets of the 16th century, Bacon's Essays
7. Prose- Translations (Wyclif, Tyndale, Coverdale, Authorized Version of 1611),
Historical and biographical works, Literary Criticism, Religious writings, Humanistic
writings, Elizabethan satirical writings (Nash, Lodge, etc.)#

Unit III: The Seventeenth Century

18 hours

1. Political Background:
England under James I (Jacobean Period) and Charles I (Cavaliers)^
Commonwealth, the triumph of Puritanism^
Restoration: Charles II^
2. Literary Movements:
The age of John Milton and John Dryden(1625- 1700)^
3. Religious Movement: Puritanism^
Prose- Sir Thomas Browne, ^(#)
The Puritan writers^(#)
Restoration prose: (Hobbes, Newton)^(#)
Diarist of the Age: Samuel Pepy, John Evelyn,^(#)
Moral Essays(Cowley, Temple)^, John Bunyan,^ George Fox,Thomas Ellwood,*
Establishment of Royal Society and the development of modern prose Poetry – The
Cavalier Poets^*(#)

The Metaphysical Poet: John Donne^(#), John Milton, Dryden *(#)
Restoration Drama: William Congreve^(#), John Vanburgh, George Farquhar, William
Wycherley, George Etherege *(#)
Literary Criticism: Dryden ^(#)

Unit IV: The Eighteenth Century

12 hours

1. Political Background:

Reign of Queen Anne ^

2. Literary Movements:

The Age of Alexander Pope and Dr. Samuel Johnson (1700-1789)^

Periodical Essays ^

The Age of Prose and Reason^

Satires of the age^

The rise of the novel Sentimental Comedy^

3. Society:

The Coffee House Culture^(#)

Periodical Essays: Thomas Addison*(#) and Dr. Samuel Johnson^(#)

Satires of the age – Johnathan Swift^(#)

Neoclassicism Augustan Reflective poetry - Alexander Pope^(#), Lady Anne Finch of
Winchelsea*(#)

Precursors of Romantic Poetry: Thomas Collins^(#), Thomas Gray*(#) and Oliver
Goldsmith*(#) Robert Burns*(#) and William Cowper *(#)

NOTE: There shall be further changes made to the syllabus wherein certain topics shall be assigned for self-study.

Key: * -Self-study, ^ -Discussed in class by the Instructor, # -shall be given as Assignments and Presentations

5. Reference Books:

Primary References:

1. Daiches David. *A Critical History of English Literature*. Allied Publishers Ltd. New Delhi, 1999.
2. Ford Boris Ed. *The Pelican Guide to English Literature*. Penguin Books UK, 1964.

3. Hudson William. *An Outline History of English Literature*. B I Publications, Bombay, 1972.
4. Poplawski Paul ed. *English Literature in Context*. New Delhi: Cambridge University Press, 2008.

Secondary References:

1. Compton-Rickett Arthur. *A History of English Literature*. Universal Book Stall, Delhi, 1969.
2. Evans I for. *A Short History of English Literature*. The English Language Book Society & Penguin Books, 1970.
3. Legouis Emile, and Cazamian Louis, Vergnas Raymond. *A History of English Literature*. London: J.M. Dent and Sons LTD, 1964.

F.Y.B.A. / F.Y.B.Sc. – SEMESTER I/II – OPTIONAL ENGLISH

Course Title: Effective English Communication

Course Code: FC-ENG-I

Marks: 100

Credits: 4

Duration: 60 hours

1. Course Objectives:

1. To help students develop proficiency in oral communication in English.
2. To help students understand the importance of developing good listening skills.
3. To help students become proficient in listening , writing and speaking skills

2. Learning Outcomes:

Upon completion of the course the student should be able:

1. To speak fluently, confidently and use correct English.
2. To draft letters– formal & informal letters, representations, notices, agendas and minutes of meetings.
3. To communicate effectively through written communication.

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Fun with Grammar

15 hours

Students need to have a basic proficiency in Grammar to complete this course.

Pre-requisite to the course: Knowledge of Basic Grammar – Articles, Adjectives, adverbs, Conjunctions, Sentence Structures – SVO etc

The above can be revised briefly. Grammar component will be taught incidentally and in conjunction with Unit II.

1. Parts of Speech
2. Reported Speech
3. Punctuation
4. Phrases and Clauses
5. Active and Passive
6. Basic Errors in English Language
7. Spotting Errors and correcting them
8. Revising and Editing

Note: The teacher concern can make use of the following, to teach Grammar.

1. Reading a picture
2. Quiz
3. Word play
4. Dialogues

Unit II: Spoken English

15 hours

1. Individual Presentation Skills

5 hours

Students are to be taught public speaking using Presentation skills through application based teaching; public speaking is to be taught and application of these skills in formal and informal settings.

a) Concepts:

- i. Importance of Body Language and Eye Contact in Spoken Communication
- ii. Ways to Overcome Fear of Speaking
- iii. Pace, Tone and Intonation

iv. Listening as an Essential Part of Communication. How to be a an Effective Listener

b) Applied:

Students will be given topics to present before the class. They can use a host of methods to do so

1. Presentation with material - Formal
2. Oral presentation
3. Formal/Informal Speeches – Welcome, Introduction to a dignitary, Raising a toast, Farewell Speech, celebratory speeches

2. Pair Based Activities 5 hours

- a) Telephone Etiquette
- b) Speaking and Listening Classroom Practice Exercises in Pairs and Groups.

3. Group Based Activities 5 hours

Minutes of the meeting can be used as a group based activity.

Group Discussions of Formal and Informal nature.

Unit III: Written English

15 hours

1. Letters

a) Formal Letters

- i. Job Application Letters
- ii. Enquiry Letters
- iii. Orders and Complaints letters
- iv. RTI
- v. Representations
- vi. Writing a resume

b) Social Letters

- i. Invitation &Reply
- ii. Condolence & Reply
- iii. Congratulations & Reply
- iv. Thank you & Reply

Unit IV: Digital Story Telling (DST)

15 hours

Descriptive Writing – (Open to the Teacher to explore this writing in various areas Fiction and Non-Fiction and creative expression of personal writing)

5. Reference Books:

Primary References:

1. Azar, Betty Schramper. *Basic English Grammar*. New York: Pearson Education, 1996.
2. Biber, Douglas, Susan Conrad and Geoffrey Leech. *Longman Student Grammar of Spoken and Written English*. Edinburgh: Pearson Education Limited, 2002.
3. Bullock, Richard. *The Norton Field Guide to Writing*. New York: W.W. Norton & Company, 2009.
4. Jain, A.K. and Dr. Pravin S.R. Bhatia. *Professional Communication Skills*. New Delhi: S.Chand& Company Ltd, 2000.
5. Mohan, Krishna and Singh, N. P. *Speaking English Effectively* Macmillan India Ltd.
6. Sadanand, Kamelesh and Susheela Punitha. *Spoken English: A Foundation Course-Part 1*.Hyderabad: Orient Blackswan Private Limited, 2009.
7. Stanek, William. *Effective Writing for Business, College and Life*. Reagent Press, 2005.

Secondary References:

1. Bullock, Richard. *The Norton Field Guide to Writing*. New York: W.W. Norton & Company, 2009.
2. Chakravarty, Auditi and Bonnie Boehme. *Grammar & Usage for Better Writing*. New York: Amsco School Publications, 2004.
3. Downing, Angela and Philip Locke. *English Grammar A University Course*. London and New York: Routledge, 2006.

4. Hewings, Martin. *Advanced Grammar in Use*. 2nd. Great Britain: Cambridge University Press, 2005.
8. Naylor, Helen and Raymond Murphy. *Grammar in Use Supplementary Exercises*. Edinburgh: Cambridge University Press, 2001.

F.Y.B.A. – SEMESTER II – CORE COURSE

Course Title: Understanding Fiction

Course Code: ENG-II.C-3

Marks: 100

Credits: 4

1. Course Objectives:

1. To help students understand the evolution of the Novel and Short Story as distinct Literary Forms.
2. To help students understand the contribution of various other literary forms like Medieval Romances, Character Sketch etc. to the evolution of the novel.
3. To help students understand how the socio-economic conditions prevalent in the 18th century contributed to the rise of the Novel, and how the conditions prevalent in the 19th century contributed to the rise of the Short Story.
4. To help students understand the contribution of various other literary forms like Parables, Fables etc. to the evolution of the Short Story.
5. To help students understand the characteristics of the short story through the study of few popular short stories.
6. To teach students to appreciate English Fiction.
7. To instill the ability of recognizing the various elements of Fiction.

2. Learning Outcomes: But the end of the course the student will be able:

1. To understand the various elements of the Novel and the Short Story.
2. To recognize the characteristics of the Novel and the Short Story.
3. To have the ability to analyze Short Stories and Novels critically.

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Background

10 hours

1. Contribution Of Medieval Prose Romances to evolution of English Novel
2. Other Literary Forms That Contributed to the Novel (diaries and journals, biographies/autobiographies, letters, character sketch)
3. Reasons for Emergence and Growth of the Novel as a Distinct Literary Genre In the 18th Century
4. Characteristics of the contemporary novel
5. Elements of the Novel
6. Contribution of writers of Asian, African, Latin American origin to the Contemporary English Novel.
7. **Ancient Roots/origins of the short story** (Stories of the Old Testament, Parables Of the New Testament, Fables, Panchatantra Stories, Boccaccio's Decameron etc.)
8. Reasons for the emergence of the short story in the 19th century
9. Characteristics Of the short Story
10. Difference between Novella and Short Story.

Unit II: Novel

25 hours

1. Lord of the Flies - William Golding

Unit III: Short stories

10 hours

1. The Gift Of the Magi - O Henry
2. The Cask Of Amontillado - Edger Alan Poe
3. Darling - Chekov
4. A Wrong Man in Worker's Paradise - Rabindranath Tagore
5. The Tiger In the Tunnel - Ruskin Bond
6. The Doctor's word - Rasipuram Krishnaswami Iyer Narayanaswami
7. Vengeful Creditor - Chinua Achebe
8. Good Advice Is Rarer then Rubies - Salman Rushdie
9. The Monkey's Paw - William Wymark Jacobs

Unit IV: Novella

15 hours

1. Animal Farm - George Orwell

(NOTE: Some short stories as well as background topics will be given for self study)

5. Reference Books:

Primary References:

1. Achebe, Chinua. *Girls At War*. Johannesburg, South Africa: Penguin Books, 2009. Print.
2. Cross, Wilbur. *The Development of the English Novel*. New York: Atlantic Publishers and Distributors, 2001. Print.
3. Desai, Anita. *Fasting, Feasting*. New York: Mariner Original, 1999. Print.
4. Golding William- *Lord of the Flies*. Penguin; Deluxe edition, 2017. Print.
5. Hunter, Adrian. *The Cambridge Introduction To The Short Story In English*. New Delhi: Cambridge University Press, 2007. Print
6. Hoppenstand, Gary , W.W. Jacobs. *The Monkey's Paw and Other Tales of Mystery and the Macabre*. Chicago Review Press; Revised ed. Edition. 2005. Print.
7. Kohli. Suresh (ed). *Modern Indian Short Stories: An Anthology*. New Delhi: Arnold Heinemann Publishers, 1974. Print.
8. Orwell, George. *Animal Farm*. Penguin India; Fourth edition, 2011. Print.

Secondary References:

1. Abrams M. H. *A Glossary of Literary Terms*. Bangalore. Prism Books. 1999.
2. Daiches, David. *A Critical History Of English Literature Vol 1. 2nd ed*. New Delhi: Allied Publishers Pvt. Ltd., 2004. Print.
3. Reid, Ian. *The Short Story*. New York: Barnes and Nobel, 1977. Print

F.Y.B.A. – SEMESTER II – CORE COURSE

Course Title: An Introduction to Linguistics and Stylistics

Course Code: ENG-II.C-4

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint the students with the basic concepts in linguistics.
2. To introduce the students to various sub disciplines of linguistics.
3. To know the connection between linguistics and stylistics.
4. To understand the concept of style in literature.
5. To provide hands on experience in analysing texts, fiction and poetry.

2. Learning Outcomes:

1. The Students should be able to identify and classify English sounds.
2. Produce utterances with correct stress and rhythm.
3. Ability to distinguish between different registers of English, international varieties of English.
4. Ability to analyse stylistic features of prose and poetry.
5. Ability to analyse English syntax

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Nature of Language

05 hours

1. Language and communication
2. Origin of language
3. Characteristics of human language
4. Language varieties: standard and non-standard language, dialect, register, slang, pidgin, Creole; International varieties of English
5. Language change

Unit II: English Phonetics and Phonology**10 hours**

1. The Speech mechanism
2. Phonemes of English: Description and Classification
3. Syllable : Structure and Types
4. Word Stress, Degrees of Stress, Stress Shift, Grammatical Stress
5. Sentence Stress: Use of Weak and Strong Forms,
6. Intonation Patterns/Uses of Tones

Unit III: English Morphology**10 hours**

1. Morphemes: Free and bound morphemes; Morphs and allomorphs
2. Word Formation in English: Simple, complex, compound, and compound-complex words; affixes, stems, roots; inflectional vs. derivational morphology
3. The process of word formation: Backformation, reduplication, blends, clippings, acronyms
4. Meaning change: Generalization, specialization, change in connotations

Unit IV: Syntax and Grammar**10 hours**

1. Different approaches to syntax
2. Parts of speech, Basic sentence structures, Types of sentences, clauses, phrases

Unit V: Semantics**10 hours**

1. Words as signs, transparent and opaque words
2. Conceptual vs. associative meaning
3. Lexical relations: synonymy, antonymy, hyponymy, homophony, homonymy, polysemy

Unit VI: Applied Linguistics**15 hours**

1. Linguistic approach to literature: Difference between ordinary language and language of literature
Use of linguistics in the study of literature (stylistics): Figurative language; linguistic deviations; Phonological patterns of rhyme metre, alliteration, assonance, clustering of vowel and consonant sounds

2. Linguistics and language teaching: First language acquisition; Second language

learning, barriers in learning second language, Methods of teaching second language: Grammar-translation method, Direct method, audio-lingual method, the communicative approach

5. Reference Books:

Primary References:

1. Akmajian, Demers, Farmer, Harnish. Linguistics. *An Introduction to Language and Communication*. PHI Learning Private Limited, New Delhi, 2009.
2. Leech Geoffrey. *Linguistic Guide to Poetry*. Routledge London, 1969.
3. Jones Daniel. *An Outline of English Phonetics*. Cambridge Uni. Press, 1972.
4. Lyons John. *Language and Linguistics an Introduction*. Cambridge University Press, 2003.
5. Quirk Randolph, Greenbaum Sidney. *A university Grammar of English*. Pearson Education Ltd. 2012.
6. Wallwork J F. *Language and Linguistics: An Introduction to the study of Language*. Heinemann Educational Books London, 1969.
7. Yule George. *The Study of Language: An Introduction*. Cambridge University Press, 1985.

Secondary References:

1. Aarts, Bas and April McMahon. *The Handbook of English Linguistics*. Malden: Blackwell Publishing, 2006.
2. Broderick, John P. *Modern English Linguistics - A Structural and Transformational Grammar*. Thomas Y. Crowell Company, 1975.

3. Copley, Paul, ed. *Semiotics and Linguistics*. London: Routledge, 2001.
4. Dixon, R. M. W. *A Semantic Approach to English Grammar*. 2nd. Oxford University Press, 2005.
5. Hyland, Ken, ed. *English for Academic Purposes - An advanced resource book*. New York: Routledge, 2006.
6. Kretzschmar Jr, William A. *The Linguistic of Speech*. New York: Cambridge University Press, 2009.
7. Meyer, Charles. *Introducing English Linguistics*. Edinburgh: Cambridge University Press, 2009.
8. Radden, Gunter and Rene Dirven. *Cognitive English Grammar*. John Benjamins Publishing Company, 2007.
9. Trask, R. L. *Language & Linguistics - The Key Concepts*. Ed. Peter Stockwell. New York: Routledge, 2007.
10. Trousdale, Graeme and Nikolas Gisborne. *Constructional Approaches to English Grammar*. Berlin: Mouton de Gruyter, 2008.

S.Y. B.A. – SEMESTER III – CORE COURSE

Course Title: Contemporary Indian English Literature

Course Code: Eng-III.C-5

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to different genres of contemporary Indian writing in English.
2. To acquaint the students with the narrative of India' struggle for independence.
3. To familiarize the students with various themes and cultural contexts of Contemporary Indian English Writing.

2. Learning Objectives:

By the end of this course students:

1. Will be acquainted with literature of Contemporary Indian English Literature.
2. Will be aware of the different genres employed by Contemporary Indian English Writers.
3. Will sharpen their critical reading skill.
4. Will be familiar with the various themes and narrative techniques of the Contemporary Indian English writers.

3. Number of hours: 04 Hours per week.

4. Course Content:

Total Number of hours: 60

Unit I: Poetry

15 hours

1. Keki Daruwala a) Boat-ride Along The Ganga
b) Draupadi

Secondary Reading - Hawk

2. Adil Jussawala a) On First Approaching Santacruz Airport, Bombay
b) Bars

3. Nissim Ezekiel a) Goodbye Party for Miss Pushpa T.S.
b) Background casually

4. Arun Kolatkar a) The Bus
b) An Old Woman
c) Ajamil and the Tigers

5. Jayanta Mahapatra a) Hunger

6. Attipate Krishnaswami Ramanujan a) Love Poem for a Wife
b) A River

7. Kamala Das a) Introduction
b) My grandmother's House
c) Summer in Calcutta

Unit II: Drama

18 hours

1. Final Solutions - Mahesh Dattani

2. Yayati - Girish Karnad

Unit III: Prose

12 hours

1. Short Stories

- a) A Horse and Two Goats - Rasipuram Krishnaswami Iyer Narayanaswami
b) The Blue Umbrella - Ruskin Bond
c) Portrait of a Lady - Khushwant Singh
d) Vilas Sarang – (one short story to be selected from either *Fair Tree of the Void* or *The Women In Cages: Collected Stories.*)

2. Novel

15 hours

- a) Train to Pakistan- Khushwant Singh

5. Reference Books:

Primary References:

1. David Davidar. *A Clutch of Indian Masterpieces*. New Delhi: Aleph Book Company, 2014.
2. Girish Karnad. *Yayati*. New Delhi: Oxford University Press, 2007.
3. Singh Khushwant. *Train to Pakistan*. Penguin, 2016.
4. Vilas Sarang. *Fair Tree of the Void*. Penguin Books Ltd.

Secondary References:

1. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd., fourth edition, 1984.
2. Joshi, Dr. Rakesh. *Girish Karnad's Plays*. Jaipur: Mark Publishers, 2011.
3. Khair Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. UP: Oxford UP, 2001.
4. King, Bruce. *Modern Indian Poetry in English*. USA: Oxford University Press, 2005.
5. Mehrotra Arvind Krishna. *Twelve Modern Indian Poets*. New Delhi: Oxford India Paperback, 1993.
6. Naik, M. K, S. K. Desai and G. S. Amur. *Critical Essays on Indian Writing in English*. New Delhi: MacMillan, 1968.
7. Paranjape, Makarand R. *Indian poetry in English*. New Delhi: Macmillan, 1993.
8. Parthasarathy, R.(ed.).*Ten Twentieth - Century Indian Poets (New Poetry in India)*. New Delhi: Oxford University Press, 1976.
9. Shama, Ram. *Recent Indian English Literature*. Delhi: Manglam Publications, 2012.
10. Vilas Sarang. *The Women In Cages: Collected Stories*. Penguin India, 2006.
11. Warma, Monica. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 2010.

Course Title: Women's Writing in India

Course Code: ENG-E-12

Marks: 100

Credits: 4

1. Course Objectives:

1. To offer students women's perspective of life and womanhood.
2. To acquaint the students with the distinct stylistic features of Indian women writers.
3. To evaluate the position of woman in the Indian patriarchal society and as reflected in literature written by women writers.

2. Learning Outcomes:

1. To appreciate woman's point of view regarding life.
2. To understand the life of a woman in patriarchal society of India.
3. To understand distinct features of women's writing.

3. Number of hours: 04 hours per week

4. Course Content: Total number of hours: 60

Unit I: Poetry

20 hours

1. Kamala Das a) The Descendants
b) The Maggots
2. Mamta Kalia a) Positive Thinking
b) After eight years of marriage

3. Melanie Silgado a) For Father on the Shelf
b) Doris
4. Imtiaz Dharker a) Puradah I
b) Minority
5. Hira Bansode a) Slave
b) O Great Man
6. Mina Gaybhiye a) The Weeping Wound of Centuries
b) Both are Useless
7. Anuradha Gaurav a) Request
8. Jyoti Lanje a) Mother
b) The Nameless One

Unit II: Drama

15 hours

1. Rudali - Usha Ganguli

Unit III: Short Fiction

10 hours

1. The Day of the Golden Deer - Deshpande Shashi
2. Childless one - Nimbkar Jai
3. The Quilt - Ismat Chughtai

Unit IV: Non - Fiction

15 hours

1. It's always Possible: Transforming one of the Largest Prisons in the World
"Women in Tihar"- Bedi Kiran.
2. Writing from the Margins -Shashi Deshpande

5. Reference Books:

Primary References:

1. Bedi Kiran. *It's always Possible: Transforming One of the Largest Prisons in the World*. Sterling Publishers Pvt.Ltd ,India; 6th edition , 2005.
2. Chughtai, Ismat. *The Quilt and other stories*. Sheep. Meadow Press,U.S. 1994.
3. Deshpande, Shashi. *Writing From the Margin & Other Essays*. Penguin Books, 2003
4. Deshpande Shashi. *Collected Stories*. Penguin Books, London, 2003.
5. Dhar Sheila. *Here's Someone I'd Like you to Meet*. Oxford University Press, 1996.
6. Eunice De Souza. *Nine Indian Women Poets*. Oxford University Press, New Delhi, 1997.
7. Ganguli Usha. *Rudali*. Radhakrishan Prakashan, 1st edition, 2004.
8. Mehta Gita. *Karma cola*. Penguin, 2015.
9. Mulk Raj Anand and Zelliott Eleanor (Ed). *An Anthology of Dalit Literature*. Gyan Publishing House, New Delhi, 1992.
10. Prasad Madhusudan. *Contemporary Indian English Stories*. Sterling P. 1988.

Secondary References:

1. Amga H.L. *Indo - English Poetry*. Surabhi P. Jaipur, 2000.
2. Bande Usha. *Gita Mehta: Writing Home / Creating Homeland (Writers of the Indian Diaspora)* . Rawat Publications , India, 2008.
3. Bedi Kiran. *I Dare*. Hay House, India, 2009.
4. Naik M.K. , Narayan Shyamala. *Indian English Literature 1980-2000 : A Critical Survey*. Pencraft International, Delhi, 2016.
5. Pawar M.S. *New Women Novelists with New Horizons*. Shruti P. Jaipur, 2011.
6. Ray Mohit. *Indian Writing in English*. Atlantic Publishers, New Delhi, 2008.

Course Title: American Literature of the Twentieth Century

Course Code: ENG-E-2

Marks: 100

Credits: 4

1. Course Objectives:

- A. To study the American Experience as captured in the seminal works of masters of American Literature of the twentieth century.
- B. To expose the students through prose and poetry and drama to the various main trends, ideas and forces that shaped the writing of those times.
- C. To acquaint students with the following literary movements in America – Realism, Modernism and Harlem Renaissance.

2. Learning Outcomes:

By the end of the course the students:

- A. Will learn to appreciate American culture and literature
- B. Will be sensitized to the American literature and culture during the twentieth century.
- C. Will be aware of the experimental nature of American literature like meta fiction, magical realism and confessional literature.
- D. Will be knowledgeable about the various socio-political issues that took place in America during the period.
- E. Will develop critical thinking and improve communication capabilities.

3. Number of hours: 04 hours per week

4. Course Content

Total Number of hours: 60

Unit I: Novel

15 hours

1. The Colour Purple - Alice Walker

Unit II: Drama

15 hours

1. Death of a Salesman -Arthur Miller

Unit III: Poetry

15 hours

1. Robert Frost
 - a) Mending Wall
 - b) Stopping by the Woods
 - c) The Road not taken
2. Theodore Roethke
 - a) My Papa's Waltz
 - b) The Waking
3. Wallace Stevens
 - a) The Emperor of Ice Cream
4. John Crowe Ransom
 - a) Bells for John Whiteside's Daughter
5. Allen Ginsberg
 - a) America
 - b) Ode to Failure
6. Robert Lowell
 - a) To Speak of Woe that is Marriage
7. Sylvia Path
 - a) Crossing the water
 - b) Lady Lazarus
8. Langston Hughes
 - a) Dreams
 - b) I Too

Unit IV: Background

15 hours

(Some topics could be assigned for self study and presentations in class)

1. The American Dream
2. The Great Depression
3. Social Realism and the American Novel
4. Beat Poets
5. Confessional Poets

5. Reference Books:

Primary References:

1. Miller, Arthur. *Death of a Salesman*. Penguin UK, 2011.
2. Poulin. A. Jr & Michael Waters, ed. *Contemporary American Poetry*. 8th Edition. Houghton Mifflin Company, 2006.
3. Thomas. C.T. *Twentieth Century Verse- American Anthology*. Delhi: Macmillan India Ltd, 1999.
4. Walker, Alice. *The Colour Purple*. US: Mariner, 2006.

Secondary References:

1. Brown, John Russell, ed. *American Theatre*. London, Edward Arnold, 1967.
2. Cullum, E. Linda, ed. *Contemporary American Ethnic Poets: Lives, works,sources*. Greenwood Publication group Inc, 2004.
3. Daniel Hoffman (ed.) Harward. *Guide to Contemporary American Writing*. New Delhi: Oxford University Press, 1979.
4. Gould, Jean. *Modern American Playwrights*. Bombay: Popular Prakashan, 1969.
5. Horto Rod, ed. *Background of American Literary Thought*. New Jersey: Prentice Hall, 1974.
6. Matthiessen F. O. *American Renaissance*. New York: Oxford University Press, 1941.

7. Pearce, Roy H. *The continuity of American Poetry*. Princeton University Press, 1979.

8. Shaw, R.B, ed. *American Poetry since 1960: Some Critical Perspectives*. 1974.

Course Title: Writing for the Media

Course Code: ENG-III.E-3

Marks :100

Credits :4

Course Objectives

1. To give students an overview of Media in today's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical language skills to be applied in the field of Mass Media.
4. To train students to be self sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real-life situations.
5. To prepare the foundation for careers in Media as an option for students.

Learning Outcomes

Upon completion of the course the student should be able:

1. To comprehend the importance of good writing in the field of Mass Media - from print to Digital Media
2. To understand theoretical perspectives behind mass media and the jargon associated with the field.
3. To Master writing skills required for various media - from journalism in print and broadcast media to advertising and creative commercial media
4. To demonstrate competence in the technicalities of clear, concise writing through the use of accurate grammar, punctuation, spellings and writing style.

3. Total number of hours:

60 (1 hour Lectures) considering a term/semester runs over 15 weeks PER WEEK 4 HOURS

4. Topics to be covered

Note: To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

Unit I – PRINT MEDIA : Newspapers and Magazines Theory (12 lectures)

Introduction : The Media and the Message - Message depends on Medium Introduction to Print Media: Audience for the News
Story Ideation as basis of commercial Radio, T.V. and Cinematic production
Difference in writing styles between Print, Electronic and Digital Media

Newspaper Writing:

Concepts: **News Reporting-** (datelines/Credit-line/Bylines/Nut-graph/Headlines) **News Writing** – Appropriate angle for a news story – Structuring news (Lead/Climax form - Inverted Pyramid Form; Chronological form) – Qualities of effective leads –Using significant details – Effective revision Basic principles of AP Style (Associated Press Style Book) for Writing – Use of the Style Book – Style as a Manner of Writing – Clarity in Writing – Readability – Five ‘W’s and ‘H’ of Writing.

Other Writing- Features/Articles - Editorials – Letters to the Editor – Book and Film reviews – Interviews– Oped Pieces

Basic Layout and Composition - Balanced/Unbalanced/Circus Layout - column setups- photograph additions - final look

Applied: Reporting - Climax form - Inverted Pyramid Form; Chronological form
Editorials- Letters to the Editor -Book and Film Reviews - Headlines
- Oped Pieces - Layout & Composition

Writing for Magazines:

Concepts: Demographics (Target Audience); Types of Magazines and How writing differs in them; Differences/Similarities in writing Between Newspaper writing and Magazine writing; Editorials; Layout and Composition **Article writing** – Structuring for greatest effect – Preparation and organization of article – Specific angle – specific audience.

Feature writing – structure – organisation – feature angles – simplicity in Style. *Applied:* Feature and Article Writing- Creation of a Magazine - Layout/Composition - Photographs to enhance written word

Editing:

Concepts & Applied: Copy editing process – Guiding principles of editing Grammar – Punctuation – Subbing – Proof-reading (Proof-reading notations) – [The AP style book can be a great guide here.]

Note: *The Editing component is to be taught simultaneously along with the applied component of the paper. The teaching should be graded - Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component 1 should be taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.*

Unit 2 - ELECTRONIC MEDIA : Radio, T.V. and Cinema RADIO (18 lectures)

Concepts: Radio as a Mass Medium – Radio Skills – Broadcast Writing – Broadcast Terms – Scripting for Radio – Story Structure – Lead, Body, Ending – Writing Radio News and Features - Programmes for Radio (Features, News, Interviews, Skits, Music Programmes, etc.)

Applied: Planning a Newscast – Radio Jockeying - Scripting for the Radio - Recording

TELEVISION

Concepts: Television as a Mass Medium – Television Skills – Scripting for TV -
Programmes for TV (Features, News, Interviews, Music Programmes, etc.)

Applied – Scripting for a show; Anchoring; Interviewing;

FILM

Concepts: Fundamentals of Film Story Writing (The Three Act Story Structure), Scripting,
Screenplay and Production, Documentary Film.

Writing for the screen – Writing effective film reviews

Applied– The Three Act Story Structure, Writing Short Screenplays, Film Reviews.

UNIT 3 – DIGITAL MEDIA - Internet and New Media

(18 lectures)

Concepts: Kinds of Digital Media & New Media

E-book/E-magazine – E-journal – E-newspaper – Internet – World Wide
Web Mobile Media - Video Games

Concepts: Writing for Digital Media: An Interactive Media

Web Writing - Technical Writing – Blogging.- Introduction to
Profile Writing – Broadcast News Analysis – Caption Writing –
Copy Writing/Content Writing – Story Structure and Planning -
Inverted Pyramid - Headline, Blurb, Lead - Digital Correspondence
– Digital Editing

Applied: Web Writing - Technical Writing – Blogging; Caption Writing; Content Writing

UNIT 4 – ADVERTISING

(12 lectures)

Concepts: Advertisements in Different Media (Print; TV; Radio; Digital) – An
Overview Promotional Literature: Copywriting for Leaflets, Pamphlets,
Brochures, Classifieds – Text, Captions, Logo – Story-board.

T.V. Advertisements - Story Idea to story board to screenplay to
shoot. writing for advertising –

Applied: copywriting for Print Advertisements; The 3 shot ad movie; PSA's; Parody ads

5. List of Books/CDs/Websites for reference

1. *Writing for Television, Radio and New Media (Seventh Ed.)*. Hilliard, Robert - Wadsworth 2006
2. *Writing for the Mass Media* (Sixth edition). James Glen Stovall Pearson Education, 2006
3. *Basic News Writing* Melvin Menchar William. C.Brown Co., 1983
4. *Writing and Reporting News: A Coaching Method* Carole Rich Wadsworth/ Thomson Learning, 2003
5. *News Writing & Reporting* James A Neal & Suzane S Brown Surjeeth Publications, 2003
6. *Broadcast News Writing, Reporting & Production* Ted White Macmillan
7. *An Introduction to Digital Media* Tony Feldman (Blueprint Series) 1996
8. *Advertising* Ahuja & Chhabra Sujeeth Publications, 1989
9. *The Screenwriter's Workbook* Syd Field Dell Publishing, 1984
10. *E-Writing* Dianna Boother Macmillan, 2008
11. *Mass Communication Theory* Denis Mcquail Vistaar Publications, 2007
12. *The Associated Press Style Book and Libel Manual* Norm The A.P, 1994
13. *Handbook of Magazine Article Writing*, Michelle Ruberg, Writer's Digest, 2009

Secondary Reading:

1. *Writing and Producing News* Eric Gormly Surjeet Publications, 2005
2. *A Crash Course in Screenwriting* David Griffith Scottish Screen, 2004
3. *Digital Media: An Introduction* Richard L Lewis Prentice Hall
4. *The Art of Editing the News* Robert.C McGiffort Chilton Book Co., 1978
5. *Digital Media Tools* Dr.Chapman Nigel (Paperback - 26 Oct 2007)
6. *News reporting and Editing* K.M Srivastava Sterling Publications
7. *The News Writer's Handbook: an Introduction to Journalism* M.L Stein, , Paterno, Susan.F Surjeeth Publications, 2003
8. *The TV Writer's Workbook : A Creative Approach to Television* Ellen Sandler Delta, 2007
9. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications, 2004
10. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education, 2002
Media in the Digital Age J.V Pavlik (Paperback - 1 May 2008)

Course Title: New Literatures in English

Course Code: ENG-E-4

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the marginalized voices in society through their literatures.
2. To help students understand the contribution of the marginalized to mainstream literature.
3. To establish the voices of the marginalized through their representative texts, authors and movements.
4. To inculcate an atmosphere of cultural acceptance through the texts
5. To introduce students to the marginalization of the female gender through their works in literature

2. Learning Outcomes: But the end of the course the student will be able:

1. To understand the concept of the marginalized segments in society.
2. To recognize writers, forms, and movements associated with the marginalized.
3. To have the ability to analyze works of literatures critically, keeping in mind the segmented.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Contextual Study

8 hours

Note: The following areas will be covered along with their representative texts

1. American Civil War and its consequences
2. The Harlem Renaissance - the rise and fall of the Black cultural movement with reference to the Black Panthers
3. Feminism - the waves and the main proponents of Feminism
4. Introduction to post-colonial themes

Unit II: Play

20 hours

1. *The Lion and the Jewel* - Wole Soyinka
2. *Pantomime* - Derek Walcott

Unit III: Poetry

18 hours

1. Langston Hughes
 - a) The Weary Blues,
 - b) The Negro Speaks of Rivers

Secondary poems

 - a) Black Panther
 - b) Dinner Guest: Me
2. Countee Cullen
 - a) Heritage, Karengé ya Marengé
 - b) A Brown Girl Dead
 - c) Incident

Secondary Poems

 - a) Yet do I Marvel
 - b) Mood
3. Paul Lawrence Dunbar
 - a) The Plantation Child's Lullaby
 - b) The wraith

Secondary Poems

 - a) We Wear the Mask
4. Edward Braithwaite
 - a) Bread

Secondary poems

 - a) Prelude

5. Claude McKay a) America,
b) Tormented
- Secondary poems a) If we must die
b) The Barrier
6. Imamu Amiri Baraka a) Incident
b) In memory of Radio
c) Notes for a Speech
- Secondary Poems a) At the National Black Assembly
7. Hilarie Lindsay a) Barren Harvest
b) Monuments of Men
8. Maya Angelou a) Caged bird
b) Women Work
- Secondary poems a) Phenomenal Woman
b) Still I Rise
9. Alec Derwent Hope a) Australia
b) The Death of a Bird
10. Derek Walcott a) A Far Cry from Africa
b) Ruins of a great House
11. Judith Wright a) Nigger's Leap
12. Louise Bennet a) Colonization in Reverse
13. David Dabydeen a) Coolie Mother
b) Coolie Son
c) Slave Song

Unit IV: Short Stories

14 hours

1. *Miguel Street* - V.S. Naipaul
 - a) Bogart
 - b) His Chosen Calling
 - c) The Thing Without a Name
 - d) Man-Man
 - e) George and the Pink House
 - f) B. Wordsworth
2. *The Tomorrow-Tamer* - Margaret Laurence
 - a) The Tomorrow-Tamer
 - b) The Merchant of Heaven
3. *Lives of Girls and Women* - Alice Munro
 - a) The Flats-Land
 - b) Lives of Girls and Women

5. Reference Books:

Primary References:

1. Bajaj, Nirmal. *Search for Identity in Black Poetry*. Atlantic Publications
2. Chavan, Sunanda. *The Fair Voice-A Study of Women Poets in English*. Sterling.
3. Kulkarni, Harihar. *Black Feminist Fiction*. Creative Books
4. Loomba, Ania. *Colonialism/Postcolonialism -The New Critical Idiom*. Routledge.
5. Naipaul V.S. *Miguel Street*. New York Vintage International Edition, 1984.
6. Pushpa, M. *The plays of Wole Soyinka*. Prestige.
7. Rehman, Anisur. *New literatures in English*. Creative.
8. Sumana, K. *The Novels of Toni Morrison- A study in Race, Gender & Class*. New Delhi: Prestige Books
9. V.S. Naipaul. *Miguel Street*. New York: Vintage International Edition, 1984.

Secondary References:

1. Bhelande, Anjali; Pandurang, Mala (ed). *Articulating Gender*. Delhi: Pencraft International
2. Kearns, Francis. *Black Identity*. N.Y.: Holt, Rinehart & Winston.

3. Ray, Mohit; Kundu, Rama, Kundu. *Studies in Women Writers in English*. Atlantic.
4. Wright, Derek. *Wole Soyinka revisited*. N.Y. Twayne Pubs.

S.Y.B.A. – SEMESTER IV – CORE COURSE

Course Title: Literary Criticism

Course Code: ENG-IV.C-6

Marks: 100

Credits: 4

1. Course Objectives:

1. To enable the students understand nature of literary criticism.
2. To acquaint them with the terminology of literary criticism.
3. To provide them the knowledge of the important schools of literary criticism with the help of representative texts.
4. To help the students grasp methods and techniques of interpreting literature.
5. To be able to apply literary theory to text.

2. Learning outcomes:

Upon completion of the course the student will be able to:

1. To understand the nature and functions of literary criticism.
2. To read the writings of literary scholars and critics with understanding and judicious appreciation.
3. To recognize and define major critical schools.
4. To generate and articulate personal responses to literary and critical texts.
5. To explain the premises and assumptions underlying such personal responses.

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Introduction to literary Criticism

05 hours

1. What is literature?
2. Difference between Literary Theory and Literary Criticism.
3. Functions of literary Criticism
4. Types of literary Criticism.
5. A brief survey of major critical schools

Unit II: Classical Criticism

14 hours

1. Features of Classical Criticism
2. Plato on Imitation and Art
3. Aristotle's *Poetics*
4. Longinus' *On the Sublime*

Unit III: Neo-Classical Criticism

13 hours

1. Features of Neo-Classical Criticism
2. John Dryden- *Essay of Dramatick Poesie*
3. Alexander Pope - *Essay on Criticism*
4. Dr. Samuel Johnson- *Preface to Shakespeare*

Unit IV: Romantic Criticism

14 hours

1. Features of Romantic Criticism
2. William Wordsworth- *Preface to Lyrical Ballads*.
3. Samuel Taylor Coleridge - *Biographia Literaria* –His concept of fancy and imagination, language of poetry.

Unit V: New Criticism

14 hours

1. Features of New Criticism
2. Thomas Stearns Eliot - *Tradition and the Individual Talent*
3. Ivor Armstrong Richards - *Four Kinds of Meaning*

5. Reference Books:

Primary References:

1. Aristotle. *The Poetics of Aristotle*. Emereo Publishing, Australia, 2012.
2. Aivanhov, Omraam Mikhael. *T. S. Eliot: Tradition and the Individual Talent*. Prakash Book Deport Bareilly, U.P., 2012.

3. Arnold, Thomas. *Dryden: An Essay of Dramatic Poesy*. Atlantic Publisher, New Delhi, 2006.
4. Daiches, David. *Critical Approaches to Literature*. Orient Longman, Mumbai, 1967.
5. Giles, Herbert Allen. *Longinus on the Sublime*. Kessinger Publishing, U.S., 2010.
6. Habib M. A. R. *A History of Literary Criticism and Theory*. Blackwell Publishing, U.S.A., 2008.
7. Leavis F.R. *Revaluation: Tradition and Development in English Poetry*. Ivan R. Dee Publisher, Chicago, 1998
8. Nandwani Aditya. S.T. *Coleridge-Biographia Literaria*. Anmol Publications Pvt. Ltd., New Delhi, 2009
9. Narasimhaiah C. D (ed). *Indian response to American literature*. UEFI, New Delhi, 1967.
10. Plato. *The Republic*. Rupa Publications, India, 2013
11. Ransom J. C. - *The New Criticism Essay*. New Directions, New York, 1941.
12. Richards I. A. *Four Kinds of Meaning*. Transaction Publishers, 2004.
13. Samuel Johnson. *Preface to Shakespeare*. Hardpress Publishing, U.S.A., 2010
14. Scott James R.A. *The Making of Literature*. Nabu Press, South Carolina, 2011.
15. Wares Robert Penn. *A Poem of Pure Imagination: An Experiment in Reading*. Renal & Hitchcock, New York, 1946.
16. Wellek Rene. *A History of Modern Criticism*. Yale University Press, U.S., 1986

Secondary References:

1. Brooks Cleanth. *The Well Wrought Urn*. Mariner Books, 1956.
2. Butcher S.H. *Aristotle's Theory of Poetry and Fine Art*. Dover P, USA, 1951.
3. Lodge David, Nigel Wood. *Modern Criticism and Theory*. Pearson Publishing, UP India, 2007.
4. Richards I. A. *Practical Criticism*. London, 1929.
5. Shawcross, John(ed). *Shelley's Literary and Philosophical Criticism*. Oxford, U.K. 1909.
6. Wimsat W. K. and Cleanth Brooks. *Literary Criticism: A Short History*. Routledge Kegan Paul, London, 1957.

Course Title: The Literature of the Indian Diaspora

Course Code: ENG-E-5

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce to the students the types of Diaspora theories and writings
2. To enable students to read and appreciate Diaspora themes, identity and culture
3. To teach students to appreciate cross-cultural and multicultural studies
4. To understand multiple consciousness in Diaspora writings.

2. Learning Outcomes:

Upon completion of the course the student should be able:

1. Understand Diaspora
2. Understand Indian Diaspora through Arts and literature
3. Identify and analyze Diaspora themes through short stories and poems

3. Number of Hours: 04 Hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Background

07 hours

1. Nature and themes of Diasporic writings
 - a) Exile literature
 - b) Displacement and the Diasporic identity
 - c) Culture and hybridity
2. Gender and Diaspora politics
3. Major Diaspora writers of India

Unit II: Poetry

15 hours

1. Sujata Bhatt
 - a) The Voices
 - b) The Dream
 - c) Search for my tongue
2. Meena Alexander
 - a) On Indian Road
 - b) Birthplace with Buried Stones
3. Chitra Banerjee Divakaruni
 - a) Indigo
 - b) Tiger Mask Ritual
4. Saleem Peeradina
 - a) To whom it may concern
 - b) Song of the makeover
5. Ratin Bhattacharjee
 - a) The Indian Diaspora

Unit III: Novel

15 hours

1. A River Sutra - Geeta Mehta
Bye Bye blackbird - Anita Dessai (**Non –evaluative Secondary text**)

Unit IV: Short stories**15 hours**

1. A Temporary Matter
2. When Mr. Pirzada Came To Dine
3. Interpreter Of Maladies
4. The Third And Final Continent
5. A Real Durwan

Unit V: Essays**08 hours**

1. Salman Rushdie
 - a) Imaginary Homelands
 - b) New empire within Britain

Unit VI: Films (Non Evaluative)

1. Anita and Me (film) - Meera Syal. Directed by Metin Hüseyin and Produced by Paul Raphael (UK) 2002
2. Namesake (film) - Jhumpa Lahiri. Produced and Directed by Meera Nair (India) 2007

5. Reference Books:**Primary References:**

1. Bhatt Sujatha. *Collected Poems*. Carcanet Press Limited, 2013.
2. Bhatt Sujatha. *Point No Point: Selected Poems*. Carcanet Press Limited, 1997.
3. Dessai Anita. *Bye Bye Black Bird*. Orient Paperbacks, New Delhi, 2005.
4. Lahiri Jhumpa. *Interpreter of Maladies*. Harper Collins Publishers, 2008.
5. Mehta Gita. *A River Sutra*. Penguin, 2000.
6. Peeradina Saleem. *Contemporary Indian English Poetry*. Macmillan, Chennai, 2010.
7. Rushdie Salman. *Imaginary Homelands: Essays and Criticism* RHUK, 2004.

Secondary References:

1. Agarwal Beena. *Women Writers and Indian Diaspora*. Authors press, 2011.
2. Agarwal Malti. *English Literature: Voices of Indian Diaspora*. Atlantic Publisher, 2009.
3. Bande Usha and Jasbir Jain (series ed). *Gita Mehta- Writing Home/Creating Homeland*. New Delhi: Rawat Publication, 2008.

4. Chakrabarti A. S. A. P. T Kavita. *Contextualizing Nationalism, Transnationalism and Indian Diaspora*. Creative Publisher, 2010.
5. Das Nigamananda. *Jhumpa Lahiri: Critical Perspectives*. Pencraft International, 2008.
6. Deb Kushal. *Mapping Multiculturalism (1st Edition)*. Rawat Publications , 2002.
7. Gupta K. Surendra. *Specifications of Indian Diaspora Study of Emerging Sandwich Cultures*. Atlantic Publisher, 2012.
8. Jain Jasbir. *Dislocations and Multiculturalisms: (1st Edition)*. Rawat Publications, 2004.
9. Jain Jasbir. *Writers of the Indian Diaspora*. Rawat Publications, 1998.
10. Kadekar Narayan Laxmi and Sahoo Kumar Ajaya .*Global Indian Diaspora: History, Culture and Identity*. Rawat Publications, 2012.
11. Knott Kim. *Diasporas: Concepts, Intersections, Identities*. Rawat Publications, 2011.
12. Tiffin Griffiths Ashcroft Menin. *The Empire Writes Back*. Taylor & Francis Ltd, 2002.

Course Title: Creative Writing

Course Code: ENG-E-6

Marks: 100

Credits: 4

5. Course Objectives:

- a. To explore creative writing genres (Poetry, Drama, Fiction) through practical writing classes
- b. To build on the foundation of basic knowledge and interest of students in creative writing
- c. To develop ones' own style of writing through reading, discussion and experimenting in writing culminating in a student's work portfolio
- d. To encourage students' to get their works published using traditional means and modern media
- e. To write with the aid of the senses

6. Learning Outcomes: By the end of the course the student will:

- a. Have a sample of their own creative output (individual/group)
- b. Demonstrate an understanding of concepts related to the creative writing genres
- c. Be confident to put forward their ideas/opinions through creative writing genres
- d. Develop ability to critique and edit their own work as well as others'
- e. Have the ability to use technology in their creative endeavour

7. Number of Hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Note: This course will focus on the creative *writing* process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learnings, and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a final portfolio of their creative output. The journal should mandatorily contain *all* the drafts of their works. The editing aspect of the writing process (revision, editing and proofreading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

Unit I: Poetry

20 hours

Concepts: Metre and rhyme; Meaning and being of language- power of reference/pop culture/allusions; form (and subverting form); free verse; syllabics; shaping a sequence and collection; figures of speech and its use

Spoken Word -writing, speaking, and performing; Reading techniques – charm, set, space, cold open, silence, blending music

Use of technology in performance, exposing your work to others; *transaesthetics*

Applied: Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

Portfolio: Rhyming poems (with various rhyme scheme and forms), free verse, Slam poetry, Spoken word

Note: Instructor may use a selection of poetry (established poets) to illustrate the range and variety of poetry. Focus should be on cultivating the student's poetry writing skills.

Unit II: Drama

20 hours

Concepts: Structures of a stage plays (physical/written); Acts/scenes; Scripting a stage play; Original v/s adapted; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition - Using monologues; subtext; dramatic irony; status

Staging - Action; Sets; stage directions and visual narrative; Using offstage effectively; Dramatic action; Staging scenes

Radio Drama: creating pictures with sound; constraints of the medium; Radio drama script; Adaptation; using voices

Applied: Students will apply strategies of storytelling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play (one act/two act/three act) an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

Portfolio: One act play, three act play, Radio play

Note: Instructor may use a selection of drama (established playwrights) to illustrate the range and variety of drama. Focus should be on cultivating the student's writing skills.

Unit III: Fiction

20 hours

Concepts: Short Fiction – Short Stories, Flash Fiction, Novella, and Novel

Form/Structure; Plot/Scenes; Character; point of view/narrative voice; conflict/crises; Setting/time

Micro-tales/Nano-tales – analysis of social media and innovative storytelling techniques

Novella/Novel: literary novel v/s genre novels exploring storylines, multiple/parallel plots; reality /s imagination; research and its importance; structuring your chapters vis-à-vis your novel

Creative Non – Fiction –Devices; Basic structure; Speaking with the reader – Your spoken voice; Passion involvement; Writing about yourself – You as a story; Memoir and memory; Writing about people and the world; finding a topic; fieldwork and interviews; literature of hope

Applied: Students will apply strategies of storytelling in the writing of atleast one short story/flash fiction; novella/novel (or works of creative non-fiction, or graphic novels) and the analysis of published fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of storytelling: plot, characterization, setting, point of view, symbolism, and style. They will identify the narrative techniques and elements of storytelling used in published works of fiction and stories written by classmates.

Portfolio: Short-story, Flash Fiction, Novel/Novella (Structuring/idea conception and writing of at least 3 chapters)

Note: Instructor may use a selection of fiction (established writers) to illustrate the range and variety of fiction. Focus should be on cultivating the student's writing skills.

N.B: the number of lectures for each unit includes time for continuous assessment, portfolio building (with instructor feedback and review) as well as writing classes.

Additional note: As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top publishing software to format their manuscript so as to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given, opportunities for publication. These can be achieved using the students' works, collected in a portfolio, to assess their growth and competency. (Desk-top publishing software such as Adobe Indesign/Publisher/Illustrator)

Instructors should use peer editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, thereby taking care of the spoken word aspect of creative writing, as and when it may apply.

5. Reference Books:

Primary References:

1. Cheney, Theodore A. Rees. *Writing Creative Nonfiction - Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. ebook.
2. Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. New York: Longman Publishers, 2000.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook - Developing Dramatic Technique, Individual Style and Voice*. Ed. Derek Neale. London: A & C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant - Writing and Shaping Creative Nonfiction*. Mcgraw-Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge, 2006. ebook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic - The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Sourcebooks Media Fusion, 2009. ebook.
9. Strunk, William and E. B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Secondary References:

1. Boden, Margaret. *The Creative Mind - Myths and Mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself - Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing For Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
14. Kaufman, Scott Barry and James Kaufman. *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
15. May, Steve. *Doing Creative Writing*. Oxon: Routledge, 2007.

16. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam*. Illinois: Sourcebooks Media Fusion, 2009.

Course Title: Visual Literature

Course Code: ENG-E-7

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to visual literature – in the form of graphic novels, comics and digital comics
2. To understand core concepts in the field of visual literature.
3. To understand how to read graphic novels, comics, and other forms of visual literature.
4. To establish the contribution of visual literature to literature on the whole.

2. Learning Outcomes: By the end of the course the student will be able:

1. To understand visual literature - core concepts, how to read, and critically analyze it as well as establish it as no longer a para-literary form
2. To recognize writers, forms, and ages associated with graphic novels, comics and other forms of visual literature.
3. To have the ability to analyze works of visual literatures critically.

3. Number of Hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: The Comics Genre – History, Formats to Key terms:

12 hours

1. History of comics (from paper to digital), Graphic novels and other visual literature
2. The major comics-creating nations and introduction to comics traditions
 - a) America - Titles from DC Comics, Marvel, Vertigo, Dark Horse and others
 - b) Europe - *Tintin; Asterix*, French and British Comics
 - c) Japan (Manga) - *Akira*
 - d) Indian Comics tradition - *Tinkle, Amar Chitra Katha, Jataka & Panchatantra tales*
3. The single panel comic to syndication
 - a) R.K. Laxman's collection
 - b) *Calvin & Hobbes* - William Patterson
4. Adapted Comics - *The League of Extraordinary Gentlemen* - Alan Moore
5. Advent of Digital Comics/web comics -
 - a) Gavin Aung Than - www.zenpencils.com
 - b) Rob Denbleyker - www.explosm.net
6. Key terms - Sequential Art, panel, gutter, tier, splash, spread, speech balloon, caption, sound effects, narration, formats, canon

[**Please Note:** Noted graphic novelists and comics creators will be introduced to students as they cover the history of the genre.]

Unit II: The Modern Classic

16 hours

1. The Complete Maus - Art Spiegelman

Recommended Secondary Reading -Persepolis - Marjane Satrapi

Unit III: A Realistic look at the 'Superhero'

16 hours

1. Watchmen - Alan Moore
2. V for Vendetta - Alan Moore

Recommended Secondary Reading

- a) Batman Year One - Frank Miller
- b) The Dark Knight Returns- Frank Miller
- c) Superman: Man of Steel - John Byrne

Unit IV: Alternative Comics/Graphic Novels

16 hours

1. Fun Home - Alison Bechdel
2. A Contract with God - Will Eisner

Recommended Secondary Reading -Underwater Welder - Jeff Lemire

N.B: The number of lectures for each unit includes time for continuous assessment.

Secondary Reading will not be evaluated in the Semester End Exam, but may be used for Continuous assessment if it is used as an extension of the scope of the course.

It is recommended for the students to read the suggested secondary readings in order to fully comprehend the material to be discussed in class.

5. Reference Books:

Primary References:

1. Bechdel, Alison. *Fun Home: A Family Tragicomic*. Boston: Houghton Mifflin, 2006.
2. Chaney, Michael A., ed. *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin: University of Wisconsin Press, 2011.
3. Eisner, Will. *A Contract with God and Other Tenement Stories*. New York: DC Comics, 1996.
4. —. *Comics & Sequential Art*. Florida: PoorHouse Press, 1985.
5. Heer, Jeet and Kent Worcester. *Arguing Comics: Literary Masters on a Popular Medium*. Jackson: University Press of Mississippi, 2004.
6. Liddo, Annalisa di. *Alan Moore: Comics as Performance, Fiction as Scalpel*. Mississippi: University Press of Mississippi, 2009.
7. McCloud, Scott. *Making Comics- Story Telling Secrets of Comics, Manga and Graphic Novels*. New York: Harper Collins, 2006.

8. —. *Understanding Comics: The Invisible Art*. New York: HarperCollins, 1993.
9. McLaughlin, Jef, ed. *Comics as Philosophy*. Jackson: University Press of Mississippi, 2005.
10. Miller, Frank. *Batman: Year One*. New York: DC Comics, 2005.
11. Mills, Anthony R. *American Theology, Superhero Comics, and Cinema: The Marvel of Stan Lee and the Revolution of a Genre*. New York: Routledge, 2014.
12. Moore, Alan (w) and David (a) Lloyd. *V for Vendetta*. DC Comics, 2008.
13. Moore, Alan. *The League of Extraordinary Gentlemen*. La Jolla: CA: America's Best Comics, 2000.
14. Moore, Alan and Dave Gibbons. *Watchmen*. New York: Warner Books, 1987.
15. Morris, Tom and Matt Morris. *Superheroes and Philosophy: Truth, Justice and the Socratic Way*. Illinois: Open Court, 2005.
16. Peterson, Robert S. *Comics, and Manga, Graphic Novels: A History of Graphic Narratives*. California: Praeger, 2011.
17. Robb, Brian J. *Superheroes: From Superman to the Avengers, The Evolution of Comic Book Legends*. London: Robinson, 2014.
18. Satrapi, Marjane. *Persopolis*. London: Vintage Books, 2008.
19. Spiegelman, Art. *MetaMaus*. New York: Pantheon Books, 2011.
20. —. *The Complete Maus*. USA: Pantheon Books, 1996.
21. White, Mark D. *Watchmen and Philosophy: A Rorschach Test*. New Jersey: John Wiley & Sons, Inc, 2009.

Secondary References:

1. Berninger, Mark, John Ecke and Gideon Haberkon. *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives*. London: McFarland & Company, Inc. Publishers, 2010.

2. Dalton, Russell. *Marvelous Myths: Marvel Superheroes and Everyday Faith*. Missouri: Chalice Press, 2011.
3. Daniels, Les. *DC Comics: A Celebration of the World's Favorite Comic Book Heroes*. New York: Bulfinch Press, 1995.
4. Hahn, Joel. "A Librarian's Guide to DC Comics." *Serials Review* (1998): 64-78.
5. Hatfield, Charles. *Alternative Comics: An Emerging Literature*. Jackson: University Press of Mississippi, 2005.
6. Lavin, Michael. "A Librarian's Guide to Dark Horse Comics." *Serials Review* (1998): 76-93.
7. —. "A Librarian's Guide to Marvel Comics." *Serials Review* (1998): 41-63.
8. Lopes, Paul. *Demanding Respect: The Evolution of the American Comic Book*. Philadelphia: Temple University Press, 2009.
9. MacWilliams, Mark W., ed. *Japanese Visual Culture-Explorations in the World of Manga and Anime*. New York: East Gate, 2008.
10. Than, Gavin Aung. *Zen Pencils: Cartoon Quotes from Inspirational Folks*. Missouri: Andrew McMeel Publishing, 2014.
11. —. *Zen Pencils-Volume Two - Dream the Impossible Dream*. Missouri: Andrew Mcmeel Publishing, 2015.
12. Weiner, Robert G. *Marvel: Graphic Novels and Related Publications- An Annotated Guide-Comics, Prose Novels, Children's books, Articles, Criticism and Reference Works, 1965 -2005*. London: McFarland & Company, Inc., Publishers, 2008.

Course Title: World Literature

Course Code: ENG-E-16

Marks: 100

Credits: 4

1. Course Objectives:

1. To expose students to representative works of world literature to develop their sensitivity to cultural diversity.
2. To promote intellectual growth by strengthening student's abilities to read analytically and critically.
3. To promote an understanding of the works in their cultural/historical contexts.

2. Learning outcomes: By the end of the course the student will be able to:

1. Understand and have an insight into the diverse representative works of World Literature.
2. Have the ability to analyze works of literatures critically, keeping in mind the cultural diversity.
3. Will be familiar with the various themes and narrative techniques of World Literature.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Novel

15 hours

1. Things Fall Apart - Chinua Achebe

Unit II: Drama

15 hours

1. Riders to the Sea- John Millington Synge

Unit III: Poetry

15 hours

1. Abraham Moses Klein a) Indian Reservation: Caughnawaga
2. Margaret Atwood a) Journey to the Interior

4. David Rubadiri a) A Negro Labourer In Liverpool
5. Arthur Nortje a) Letter From Pretoria Central Prison
6. Wole Soyinka a) Telephonic Conversation
7. Kath Walker a) A Song of Hope
b) Dawn is at Hand
8. Les Murrays a) The Widower in the Country

Unit IV: Short Stories

15 hours

1. Child's play - Alice Munro
2. The Bet - Anton Chekhov
3. The Drover's Wife - Henry Lawson

5. Reference Books:

Primary References:

1. Achebe, Chinua. *Things Fall Apart*. Penguin Books, New Delhi, 2001.
2. Chekhov Anton. *Masterpieces of World Fiction: Selected Stories*. Rupa Publications, New Delhi, 2014.
3. Henry, Lawson. *The Penguin Henry Lawson Short Stories*. Penguin Books, New Delhi, 1998.
4. Klein. A.M. *The Rocking Chair and other Poems*. Toronto, McGraw-Hill, Ryerson, 1948.
5. Munro, Alice. *Too Much Happiness*. Penguin, Canada, 2012.
6. Page, P. K. *The Glass Air: Selected Poems*. Oxford University Press, 1986.

Secondary References:

1. Bloom, Harold, ed. *Modern Critical Views Anton Chekhov*. Chelsea House, Philadelphia, 1999.
2. Bloom, Harold. *Alice Munro*. Bloom's Literary Criticism, New York, 2009.

3. Eekman, Thomas A., and Virginia L. Smith. *Critical Essays on Anton Chekhov*. ed. Robert Lecker. G.K. Hall and Co, Boston, 1989.
4. Fisher, J. & Silber, E. (eds). *Women in Literature: Reading through the Lens of Gender*. Connecticut, Greenwood Press, 2003.
5. Matlaw, Ralph E., and Freedman, comps. *Anton Chekhov's Short Stories*. W.W. Norton and Company, New York, 1979. Print.
6. Pollock, Zailig, Seymour Mayne, Usher Caplan ed. *Selected Poems: A.M. Klein*. University of Toronto Press, Toronto, 1997.
7. Thacker, Robert. *Reading Alice Munro, 1973-2013*. University of Calgary Press, 9 Feb 2016.
8. Sakineh, Hamidi Mehr. *Critical Discourse Analysis of Alice Munros Short Stories*. Lambert Academic Publishing, London, 2014.
9. Hooper, Brad. *The Fiction of Alice Munroe*. Green publishing group, London, 2008.
10. Hunter, Adrian. *The Cambridge Introduction to the Short Stories in English*. Cambridge University Press, Cambridge, 2007.
11. Fallon Erin, and R.C. Feddersen, James Kurtzleben, Maurice A. Lee, Susan Rochette-Crawley.ed. *A Reader's Companion to the Short Story in English*. Routledge, New York, 2001.
12. Bartels, Anke, Dirk Wiemann, ed. *Global Fragments: (dis)orientation in the New World Order*. Rodopi, Amsterdam, 2007.

T.Y.B.A. – SEMESTER V – CORE COURSE

Course Title: Nineteenth Century English Literature

Course Code: ENG-V.C-7

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint the students with English literature of the nineteenth century.
2. To reveal the impact of socio-economic aspects of the nineteenth century on literature written during the period.
3. To acquaint the students with the prevalent literary genres as well as stylistic feature of literature written during the nineteenth century.
4. To encourage independent critical reading of the literary texts written during the nineteenth century.

2. Learning Outcomes:

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

1. Appreciate the socio-economic facets of the nineteenth century and its impact on literature written during the time.
2. Understand essential features of Romanticism and Victorianism.
3. Independently read and evaluate the literary texts written during the time.

3. Number of Hours: 04 Hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Background:

05 hours

1. Romanticism
2. French Revolution and Romanticism
3. Features of Victorian literature
4. Georgian Poetry
5. Industrial Revolution; Darwinism

Unit II: Poetry

25 hours

1. William Wordsworth
 - a) We are Seven
 - b) Tables Turned
 - c) Lines Written in Early Spring
 - d) To a Skylark
 - e) Simone Lee: The Old Huntsman
2. Samuel Taylor Coleridge a) Kubla Khan
3. John Keats
 - a) Ode to Autumn
 - b) When I have Fears that I may cease to be
 - c) Ode to Nightingale
4. Percy Bysshe Shelley
 - a) To a Skylark
 - b) Ozymandias
5. Alfred Lord Tennyson
 - a) Break, Break, Break
 - b) In memoriam-(Prologue, Epilogue)
6. Robert Browning a) The Bishop orders his Tomb at saint Praxed's Church
7. Matthew Arnold
 - a) Dover Beach
 - b) To Marguerite

UNIT III: Drama

10 hours

1. Pygmalion - George Bernard Shaw

UNIT IV: Novels

20 hours

1. Jane Eyre - Charlotte Bronte

5. Reference Books:

Primary References:

1. Charlotte Bronte. *Jane Eyre*. Harper Press, 2010.
2. Green David. *The Winged Word*. Macmillan, Madras, 1974.
3. Shaw George Bernard. *Pymalion*. Penguin Edition, 2009.

Secondary References:

1. Churchill R.C. *English Literature of the Nineteenth Century*. University Tutorial Press; First Edition, 1956.
2. Daiches David. *A Critical History of English Literature, Volume 4: The Romantics to the Present Day*. Martin Secker & Warburg Ltd, 1968.
3. Ford Boris (ed.). *Pelican Guide to English Literature (Vol. 5, 6)*. Penguin Books, London, 1957.
4. Gridley E. Roy. *Browning*. Routledge & Kegan Paul, London, 1972.
5. Latham Jacqueline (ed.). *Critics on Matthew Arnold*. George Allen and Unwin Ltd. , U.K., 1973.
6. O'Neill Judith (ed.). *Critics On Keats*. George Allen & Unwin Ltd., U.K. 1967.
7. Sen S. Wordsworth William. *Preface to the Lyrical Ballads: A Critical Evaluation*. Unique Publishers (I) Pvt. Ltd, 2014.

Course Title: Shakespeare Today

Course Code: ENG-E-9

Marks: 100

Credits: 4

1. Course Objectives

1. To acquaint the students with the various forms of literature which are based on the works of William Shakespeare.
2. To foster an interest in the students in exploring the various literary works produced by Shakespeare.
3. To establish a link between the era of Shakespeare and the contemporary times.

2. Learning Outcomes:

1. The students should be able to identify the various themes presented in the works of Shakespeare.
2. The students should be able to appreciate the genius of Shakespeare and its relevance in today's era.
3. The students should be able to understand the various genres that Shakespeare's plays have been adapted into.

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

UNIT I: Background

5 hours

1. Relevance of Shakespeare in the modern era.
2. The three genres of Shakespearean drama: Comedy, Tragedy and History.
3. The influence of Shakespeare on English Literature.
4. The impact of Shakespeare's plays on modern culture.

UNIT II: Literature Based on Shakespeare's Plays**30 hours**

1. Prospero's daughter - Elizabeth Nunez (10 hours)
2. I, Iago - Nicole Galland (10 hours)
3. Hamlet (Manga Shakespeare) (10 hours)

UNIT III: Visual Media Based on Shakespeare's Plays**20 hours**

Movies:

1. Hamlet (1996) - Kenneth Branagh
2. Maqbool (2003) - Vishal Bharadwaj
3. Omkara (2006) - Vishal Bharadwaj
4. Haider (2014) - Vishal Bharadwaj (Self Study)
5. Twelfth Night (Series - Arkangel Complete Shakespeare)
6. Gnomeo & Juliet - Kelly Asbury (Shakespeare's animated play)

UNIT IV: Review of Shakespearean Plays by Modern Schools of Criticism 5 hours

1. Psychoanalytical interpretation of Shakespeare's works.
2. Post- colonial interpretation of Shakespeare's works.
3. Feminist interpretation of Shakespeare.
4. Marxist interpretation of Shakespeare's works.

Note: *Hamlet* will be taught as a model text, which includes the original as well as the adaptations across mediums.

5. References Books:**Primary References:**

1. Amanda Root, Jonathan Firth. Twelfth Night. Series – (Arkangel Complete Shakespeare). Bbc Audiobooks America. 2005
2. Burt, Richard. *Shakespeare After Mass Media*. Palgrave Publications, New York, 2012.
3. *BBC Television Shakespeare*. Romeo and Juliet. BBC 2. U.K., 3 Dec. 1978. Television.
4. Cartelli, Thomas. *Repositioning Shakespeare*. Routledge, 2009.

5. Duffield P, Appignanesi R. *Manga Shakespeare: The Tempest*. Self Made Hero Publication, London, 2007.
6. Galland, Nicole. *I, Iago: A Novel*. William Morrow & Company, New York, 2012.
7. Garber, Majorie. *Shakespeare and Modern Culture*. Random House Inc, New York, 2008.
8. *Haider*. Dir. Vishal Bharadwaj. Perf. Shahid Kapoor, Tabu, Shraddha Kapoor, Kay Kay Menon, Irrfan Khan. UTV Motion Pictures, 2014. Film.
9. *Hamlet*. Dir. Kenneth Branagh. Columbia Pictures, 1996. Film.
10. Kelly Asbury dir. *Gnomeo & Juliet*. January 2011.
11. Lenz, Carolyn. *The Woman's Part: Feminist Criticism of Shakespeare*. University of Illinois Press, Chicago, 1984.
12. Lupton, Julia. *After Oedipus: Shakespeare in Psychoanalysis*. Cornell University Press, 1993.
13. *Maqbool*. Dir. Vishal Bharadwaj. Perf. Irrfan Khan, Tabu, Pankaj Kapoor, Om Puri, Naseeruddin Shah. Kaleidoscope Entertainment Pvt. Ltd., 2003. Film.
14. Nagarajan, S & Viswanathan. R, ed. *Shakespeare in India*. S. OUP India Publishers, 1987.
15. Nunez, Elizabeth. *Prospero's Daughter*. Random House Publishing Group, New York, 2006.
16. *Omkaara*. Dir. Vishal Bharadwaj. Perf. Ajay Devgan, Saif Ali Khan, Vivek Oberoi, Kareena Kapoor. Eros Entertainment, Big Screen Entertainment, Shemaroo Entertainment, 2006. Film.
17. Siegel, Paul. *Shakespeare's English and Roman History Plays: A Marxist Approach*. Associated University Presses, 1964.

Secondary References:

1. Barker, Granville and Harisson G.B. *Companion to Shakespearean Study*, Cambridge University, 1946.
2. Goddard. *The Meaning of Shakespeare*. University of Chicago Press, Chicago, 1960.
3. Halliday, F.E. *Shakespeare in His Age*, Gerald Duckworth & Co. Ltd, 1965.
4. Iyengar, Srinivasa. *Shakespeare: His World and His Art*, Sterling Publishers, 1984.
5. Kastan, David. *Shakespeare After Theory*. Routledge, New York, 1999.

6. Kott, J. *Shakespeare Our Contemporary*. W. W. Norton & Company, New York, 1974.
7. Rothwell, Kenneth S. *A History of Shakespeare on Screen: A Century of Film and Television*, Cambridge: Cambridge University Press, 2004.
8. Shakespeare, William. *Hamlet*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
9. Shakespeare, William. *Macbeth*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
10. Shakespeare, William. *Othello*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
11. Trivedi, P. and Bartholomeusz Dennis. *Shakespeare's India*. University of Delaware Press, 2005.

Course Title: Ancient Indian Classics in Translation

Course Code: ENG-E-10

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint the students with Indian culture of the past.
2. To introduce the students to great ancient Indian classics.
3. To acquaint the students with Indian poetics.

2. Learning Outcomes:

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

1. To perceive aesthetic and philosophical, social aspects of ancient Indian society.
2. To appreciate ancient Indian classics.
3. To comprehend Indian poetics.

3. Number of Hours: 04 Hours per week

4. Course Content:

Total Number of hours: 60

Unit I: The Mahabharat

15 hours

1.Extracts from the Mahabharat:

- a) Droupadi – Svayamvara Parva – Volume I (Pages 437-458)
- b) Vaivahka Parva Volume I (Pages 458-473)
- c) Dyuta Parva Volume II (Pages 185 to 247)
- d) Amba – Upakhyana Parva – Volume 5 (Pages 1 to 60)

Unit II: The Ramayana

15 hours

1. Book I – Canto
 - a) XXXVI - L
 - b) LXVI - LXVIII
 - c) LXXVII

2. Book II – Canto
 - a) I
 - b) VII - XIX
 - c) XXVI - XXVII
 - d) XXXVII - XLIII
 - e) LI - LXIV

3. Book III – Canto
 - a) IX - XX
 - b) XXXI -LVII

(Note: Book III - Self Study)

Unit III: Poems from Sanskrit in translation

15 hours

1. **Verse nos.** 1-15; 18-21 ; 24; 26; 30; 32; 39; 40-45; 47; 51-53; 61; 63; 65; 67 ; 69-71 ; 73;74; 86;87; 97-101; 103; 104; 110; 111; 114 -116; 118; 119; 122; 123; 125; 131;135; 136; 138-140.

2. **Indian Poetics / Indian Literary Criticism**
 - a) Bharata – Ntaya – Manjiri (1975) - G. K. Bhatt: On Natya and Rasa: Aesthetics of Dramatic experience.

 - b) Bhatrihari -Vakyapadiya .
Text: From Vakyapadiya - K. Raghavan Pillai.

 - c) Dandin from the Kavyadarsa. Translated - Vavilla Venkateswara Sastrulu.
Dandin's Marga Theory.

 - d) Anandvardhana's from Dhuanyaloka (sphota theory).

 - e) Kuntaka -Vakrokti.

 - f) Abhinava Gupta's concept of Shantarasa. Rasa - dvani theory.

Unit IV: Philosophical Writings

15 hours

1. Bhagavat Gita – Chapter II -The Karmayoga
2. Isha Upanishad (trans.) - Sri. Aurobindo

5. Reference Books:

Primary References:

1. Brough John. *Poems from the Sanskrit*. Pelican Books, England, 1968.
2. Debroy Bibek (trans.). *The Mahabharata*. Pelican Books, New Delhi, 2012.(Vol. I, II, IV, V)
3. Devy G.N. (Ed.). *Indian Literary Criticism: Theory and Interpretation*. Orient Longman, New Delhi, 2002.
4. Griffeth Ralph(trans.). *The Ramayan of Valmiki*. Low Price Publications, Delhi, 2003.
5. Ryden W. Arthur(trans.). *Kalidas' Shakuntala* . In Parentheses Publication Sanskrit.
6. Sri. Aurobindo (trans.). *Isha Upanishad*. Sri. Aurobindo Ashram, Pondicherry, 2003.

Secondary References:

1. Banker Ashok K. *Ramayana* . Little, Brown Book Group, 2005.
2. Pattanaik Devdutt. *My Gita*. Rupa Publications, New Delhi, 2015.
3. R.K. Narayan. *God, Demons and others*. University of Chicago Press, 1993.
4. Sinha M.P. , Agnihotri Meeraj. *Critical Theories- Indian and Western*. Atlantic Publications, New Delhi, 2013.
5. Smith John (Abridged Trans.) *The Mahabharata*. Penguin Book, India, 2009.
6. Swami Chinmayanada. *The Holy Geeta*. Central Chissmaya Mission Trust, Mumbai, 1996.
7. Swami Parthasarthy. *Bhagvad Gita*. Vedanta World, 2 ed. , 2011.
8. Valmiki, Sattar Arshia. *The Ramayana*. Penguin Random House India, 2016.
9. Zakaria Rafiq. *Discovery of God*. Popular Prakashan Publisher.

Course Title: Film Studies

Course Code: ENG-E-11

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the allied field of Film Studies, its history, literature, and theory.
2. To inculcate in students an educated response to films.
3. To allow students a space to explore film Studies practically and creatively through appropriate form and structure.

2. Learning Outcomes: But the end of the course the student will be able:

1. To understand the literature of Films through relevant exemplars.
2. To recognize Directors, artists, genres, and movements in Films.
3. To have the ability to identify, critically analyze films.
4. To write, direct and shoot their own short film, informed by Film theory and literature.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: History of Film

10 hours

1. **Silent Period (1895 – 1929):** Movements – German Expressionism, Soviet Montage, French Avant-garde; Lumiere Brothers, Georges Melies, Edwin Porter, D.W. Griffith, Thomas Ince, Mack Sennet, Charlie Chaplin, Buster Keaton, Oscar Miceaux, Carl Theodor Dreyer, Robert Flaherty, Cecil DeMille
2. **Classical Period (1930 – 1945):** Movements: French poetic realism; Frank Capra, Josef Von Sternberg, Howard Hawks, John Ford, Maya Deren
3. **Postwar Period (1946 – 1959):** Movements: Italian neorealism, Japanese art Cinema; Orson Welles, Douglas Sirk, Nicholas Ray, Ingmar Bergman, Satyajit Ray
4. **Transitional Period (1960 – 1979):** Movements- French New Wave, Feminist Film, Direct Cinema, Structural film, Third World Cinema ; John Cassavetes Arthur Penn, Sam Peckinpah, Francis Ford Coppola, Robert Altman, Stan Brakhage, Ousmane Sembene, Luis Bunuel, Woody Allen, Stanley Kubrick, George Lucas, Martin Scorsese
5. **Contemporary Period (1980 - present):** Movements – American Independent cinema, East Asian Cinema, Iranian Cinema, New British cinema, Personal documentary; Steven Spielberg, Oliver Stone, Lars von Trier, David Cronerberg, Ridley Scott, Mira Nair

Note: Students are to be briefly introduced the context of the periods through clips, montages, extracts. Focus should be on the movements, emphasis should be in understanding the movements.

Unit II: Literature of Film

15 hours

1. **Film Form:** Mise en Scene –Setting, Performance & Movement, Costume and Props; Cinematography –Shot types; Camera Lenses; Camera Angles; Camera Movements, Lighting & Colour
2. **Sound & Editing** – Effects, Music, Perspective Sound, dialogue Overlaps/ Sound Bridges; Optical Effects, Continuity, Spatiotemporal effects
3. **Narrative-** Story & Plot, Narrative development, Narration, Narrative meaning; Time

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to understand the Literature of Films. Each aspect and concept needs to be underlined with actual extracts, and clips of visuals.

Unit III: Film Genres & Theory:

15 hours

1. **Genre Theory:** Genre as Film Language; Genres- Gangster, Western, Horror, Science Fiction, Musical, Romantic Comedy, Fantasy, Parody, Animation, Found Footage, Realism, Blaxploitation
Bollywood vs Hollywood – a comparison
Adaptations, Sequels and current forms of Film Trends – Studio Blockbusters, Shared Universe.
2. **Film Theory:** Medium Specific, Realism, Auteur Theory, Semiotics & Structuralism, Ideology
theory, Feminist film Theory, Cultural Studies, Cognitive Theory

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to discuss the various genres and Theory. Each Theory needs to be underlined with actual extracts, and clips of visuals. Adapted texts can also be taken.

Unit IV: Practical Application of Learning

20 hours

1. Reader-Response

Reader-Response to Unseen Films: Reviews, comparisons, and break-downs of movies/TV/documentaries in written forms and structures.

2. Application of Film Form

Message & Values, Mise en Scene, Cinematography, Sound & Editing, Narrative, Genre and Film theory

Story, Storyboard, Screenplay

Creation of movies using concepts learnt in Units 1, 2, and 3.

Note: Instructor should create a learning environment where concepts can be applied. Movies, TV series, Documentaries should be viewed and analyzed. Students should also create their own short films informed with the concepts learnt in the previous units.

5. Reference Books:

Primary References:

1. Andrew, Dudley. *concepts in FILM THEORY*. Oxford: Oxford University Press, 1984.
2. Aufderheide, Patricia. *Documentary Film A Very Short Introduction*. Oxford: Oxford University Press, 2007.
3. Benyahia, Sarah, Freddie Gaffeny and John White. *AS Film Studies The Essential Introduction*. New York: Routledge, 2006.
4. Butler, Andrew. *The Pocket Essentials Film Studies*. Berks: www.pocketessentials.com, 2005.
5. Dancyger, Ken. *The Technique of Film & Video Editing Fifth Edition*. Oxford: Focal Press, 2011.
6. Nelmes, Jill, ed. *Introductin to Film Studies, 05th Edition*. London: Routledge, 1996.
7. Pearson, Roberta and Philip Simpson, *Critical Dictionary of Film and Television Theory*. New York: Routledge, 2001.
8. Stadler, Jane and Kelly McWilliam. *Screen Media Anlaysiaing Film and Television*. NSW: Allen & Unwin, 2009.
9. Stam, Robert. *Film Theory An Introduction*. Massachusetts: Blackwell Publishing, 2000.
10. Thompson, Kristin and David Bordwell. *Film History An Introduction Second Edition*. New York: McGraw Hill, 2003.
11. Villarejo, Amy. *Film Studies The Basics*. New York: Routledge, 2007.
12. Welsh, James and Peter Lev, *The Literature/Film Reader*. Plymouth: The Screcrow Press, 2007.

Secondary References:

1. Fabe, Marilyn. *Closely Watched Films An Introduction to the Art of Narrative Film Technique*. New York: University of California Press, 2004.
2. Grant, Barry Keith, ed. *Film Genre reader III*. Austin: University of Texas Press, 1986.
3. Guynn, William, ed. *The Routledge Companion to Film History*. New York: Routledge, 2011.
4. Hart, John. *The Art of the Storyboard A Filmmaker's Introduction*. Oxford: Elsevier, 2008.
5. Monaco, James. *How to Read a Film The World of Movies, Media, and Multimedia*. New York: Oxford University Press, 200.
6. Jess-Cooke, Carolyn and Constantine Verevis, *Second Takes Critical Approaches to the Film Sequel*. New York: State University of New York Press, 2010.
7. Roberts, Graham. *Key Film Texts*. New York: Oxford University Press, 2002.

Course Title: Goan Literature and Culture

Course Code: ENG-E-1

Marks: 100

Credits: 4

1. Course Objectives

1. To introduce students to different genres of literary works of Goan Literature in English and translated works by Goan writers.
2. To acquaint students with Goan ethos and culture through the exploration of selected texts of Goan literature.
3. To examine selected texts of Goan Literature and folk lore to establish Goan identity.

2. Learning Objectives:

By the end of this course students:

1. Will be sensitized to Goan ethos and culture.
2. Will be aware of the historical, psychological, religious and political realities of the times.
3. Will be familiar with diverse literary and cultural trends that helped form Goan Literature.
4. Will be enriched and knowledgeable about their cultural heritage.
5. Will be able to think clearly and critically.
6. Will sharpen critical reading and writing skills.

3. Number of hours: 04 hours per week

4. Course Content

Total Number of hours:60

Unit I: Background (Socio- Political and cultural)

08 hours

1. Historical

- a) Colonialism
- b) Post colonialism

2. Art and Artists of Goa (Folklore, Folkdance and Cartoonists)

- a) Tiatr (difference between Khell and Tiatr, Origin and development)
- b) Folklore (teacher can select any four folklores)
- c) Folk dances and Songs (any four forms to be selected.)
- d) Cartoonists of Goa (Alexzy and Mario Miranda)

Unit II: Short stories

13 hours

1. Lambert Mascarenhas a) The Little Fellow

- b) Blood and Lily

2. Victor Rangel-Riberio a) Lonely Aging Chinese

- b) American New York Neighbour Lady
- c) Loving Ayesha

3. Ben Antao a) The Guardian Angel

- b)The Curse

4. Damodar Mauzo a) The Vignahatra

- b) A Writer's Tale

5. Laxmanrao Sardessai a) The Hour's End

- b)The Africa Boat

6. Pundalik Naik- The Turtle

Unit III: Novels

24 hours

1. Tivolem

- Victor Rangel-Riberio

2. The Upheaval (translated from Konkani) - Pundalik Naik

Unit IV: Poetry**15 hours**

1. Joseph Furtado a) The Secret
b) Brahmin Girls
c) The Neglected wife

2. Raghunath Vishnu Pandit a) His Immortal Land
b) I'm a Gaudo

3. Eunice De Souza: a) One Man's Poetry
b) Autobiographical
c) He Speaks
d) Advice to women

4. Balakrishna Bhagwant Borkar a) Ebony Black
b) Towards the horizon
c) Cemetery

5. Robert De Souza a) The Village Baker

6. Manohar Shetty a) Jigsaw
b) One morning

5. Reference Books:**Primary References:**

- 1) Antao, Ben. *Mad House and other nine stories*. Margao: Cinnamon Teal Publishing, 2012.
- 2) Mascarenhas, Lambert. *In the Womb of Saudade -Stories of Goan Life*. New Delhi: Rupa Publishing House, 1994.
- 3) Mauzo, Damodar. *Theresa's Man and other Stories from Goa*. Trans Xavier Cota. New Delhi: Rupa Publications, 2014.
- 4) Naik, Pundalik . *The Upheaval*. Trans Vidya Pai. New Delhi: Oxford University Press, 2012.
- 5) Rangel-Riberio, Victor. *Loving Ayesha and Other Stories*. New Delhi: HarperCollins Publishers, 2003.
- 6) Shetty Manohar, ed. *Ferry Crossing*. New Delhi: Penguin Books, 1998.
- 7) Victor Rangel-Riebrio. *Tivolem*. UK : Milkweed Editions, 2001.

Secondary References:

- 1) Couto, Maria Aurora. *Goa- A Daughter's Story*. New Delhi: Penguin Books, 2004.
- 2) Fernandes, Andre Rafael. *When the Curtains Rise*. Saligao: Tiatr Academy of Goa & Goa 1556, 2010.
- 3) Gomes, Cynthia James. "Tiatr : An unlimited Engagement," *Reflected in Water*. Jerry Pinto, ed. New Delhi: Penguin Books, 2006.
- 4) Gomes, Olvinho J.F, (retold). *Konkani Folktales*. New Delhi: National Book Trust, 2008
- 5) Mauzo, Damodar. *Teresa's Man and other stories from Goa*. Trans Xavier Cota. Delhi: Rupa Publications, 2014.
- 6) Menezes, Juliao. *Goa's Freedom Struggle*. Velim: Mrs. Alzira da Almeida Charitable Trust, 2011.
- 7) Nazareth Peter, ed. *Pivoting on the Point of Return: Modern Goan Literature*. Saligao: Goa 1556 & Broadway Book Centre, 2010.
- 8) Pinto Jerry, ed. *Reflected in Water*. New Delhi: Penguin Books, 2006.

T.Y.B.A.– SEMESTER VI-ELECTIVE COURSE

Course Title: Twentieth Century English Literature

Course Code: ENG-VI.C-8

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to novel, play and poems drawn from the English-language literatures of the twentieth century.
2. To examine how authors have responded to historical and cultural change throughout the twentieth century.
3. To probe the growth of modernism, and the appearance of post-colonialism and postmodernism

2. Learning Objectives: By the end of the course the students will be able:

1. To appreciate representative literary works of the Twentieth century English Literature.
2. Acquainted with different modern prose styles as well as colloquial rhythms of modern poetry.
3. To have a better understanding of the impact of world wars and psychology on literature.

3. Number of Hours: 04 hours per week

4. Course Content:

Total number of Hours 60

Unit I: Poems

20 hours

1. William Butler Yeats a) The Second Coming
 b) The Wild Swans at Coole
 c) Sailing to Byzantium
2. Thomas Stearns Eliot a) Love Song of Alfred Prufrock
 b)The Journey of the Magi
3. Wilfred Owen a) Insensibility
 b) Strange Meeting
5. Siegfried Sassoon a) The Death Bed
 b) Lamentations

6. Rupert Brooke a) The Dead
 b) The Solider
 c) Futility
7. Ezra Pound a) At the Metro Station
 b) The Garden
8. Carl Sandburg a) Fog
 b) Grass
9. Dylan Thomas a) Do not go gentle into the good night
 b) Fern Hill
10. Stephen Spender a) An elementary school classroom in a slum
11. Louis MacNeice a) Prayer before birth

Unit II: Novel

17 Hours

1. James Joyce- A Portrait of the Artist as a Young Man

Unit III: Drama

16 Hours

1. Harold Pinter- The Home Coming

Unit IV: Background

07 Hours

1. Modernist Thematic Concerns
2. Techniques and Style of Modernist writers
3. Impact of psychology on literature & Stream of Consciousness technique
4. Impact of the World wars on Literature of the 20th Century Literature
5. Surrealism, Expressionism and Impressionism

5. Reference Books:

Primary References:

1. James Joyce. *A Portrait of the Artist as a Young Man*. Fingerprint Publishing, 2016.
2. Pinter Harold. *The Homecoming*. Avalon Travel Publishing, 1994.

Secondary References:

1. Abraham, M.H. *The Norton Anthology of English Literature*. W. W. Norton, Incorporated, 2003.
2. Bloom, Harold. *Dramatists and Dramas*. Chelsea House publishing, US, 2005.
3. Brown, Dennis, John Theodore. *The Modernist Self in Twentieth-Century English Literature: A Study in Self Fragmentation*. New York, Palgrave Macmillan, 1989.

4. Corcoran, Neil ed. *The Cambridge Companion to Twentieth-Century English Poetry*. Cambridge University Press, New York, 2007.
5. Friedman, Alan Warren. *Modernism and Literature: An Introduction and Reader*. Routledge, 2013.
6. Greenblatt, Stephen, et al., eds. *The Norton Anthology of English Literature*. Volume F: The Twentieth Century and After. New York, W. W. Norton , 2012
7. Marcus, Laura, Peter Nicholls ed. *The Cambridge History of Twentieth Century English Literature*. Cambridge University Press, UK, 2004.
8. Matz, J. *The Modern Novel: A Short Introduction*. Blackwell Publishing, US, 2004.
9. Meredith, James H. *Understanding the Literature of World War I: A Student Casebook to Issues ...* Green Wood Press, London, 2004.
10. Polleta, Gregory T. , ed. *Issues in Contemporary Criticism*. Boston: Little, Brown and Company, 1973.
11. Roberts, Neil. *A Companion to Twentieth-Century Poetry*. Blackwell publishing, UK, 2004.
12. Silverstein, Marc. *Harold Pinter and the Language of Cultural Power*. Associate University Press, London, 1993.
13. Stringer, Jenny. *The Oxford Companion to Twentieth Century English Literature*. Oxford University Press, New York, 1996.

Course Title: English Language and Literature Teaching

Course Code: ENG-E-13

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the fundamentals of English Language and Literature Teaching.
2. To introduce students to methods and approaches to teaching English Language and Literature.
3. To prepare students for the field of teaching with practical approaches to ELLT.

2. Learning Outcomes: But the end of the course the student will be able:

1. To understand fundamentals in ELLT.
2. To recognize concepts, methods, and approaches related to ELLT.
3. To have the ability to create modules and teach using methods, and approaches in ELLT.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: English Language Teaching

15 hours

Introduction: English in the world today, Brief History of English Language teaching

Principles of Language Teaching – Cognitive, Social, Linguistic

Fundamentals: Listening, Speaking, Reading, Writing, Pronunciation, Vocabulary

Curriculum Building

Methods: Grammar-Translation Method, Direct Method, Audio-Lingual Method, Silent Way, Desuggestopedia, Community Language Learning, Total Physical Response, Communicative Language teaching; Content based, Task-Based, and Participatory Approaches, Learning Strategy Training, Cooperative Learning and Multiple Intelligences

Issues in English Language teaching with focus on India

Discussion topics - *Literature as Autobiography* and *Fiction as Lies*.

New Paradigms & Current innovations in ELT

Unit II: Praxis of English Language Teaching:

15 hours

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 1 for crafting language teaching modules: Lecture Method, Demonstration Method, Problem Solving Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching

Use of ICT/Technology, Mixed-Media teaching

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL, Constructivism

Student Innovation

Unit III: English Literature Teaching

15 hours

Curriculum Building

Approaches: Language- based approach, Culture-based approach, Personal Growth approach (Reader-Response), Integrated Approach, Cultural-Response Method, Active Learning, Explanatory & Experiential Approach, Dramatic Method, Close reading, Reader-Response

Form & Genre: Poetry, Drama, Novel, Graphic-Novel, Non-Fiction, Creative Non-Fiction

Unit IV: Praxis of Teaching English Literature

15 hours

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 3 for crafting literature teaching modules: Lecture Method, Demonstration Method

Interactive Method Using: Problem Solving Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching

Use of ICT/Technology, Mixed-Media teaching

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL, Constructivism

Student Innovation

5. Reference Books:

Primary References:

1. Broughton, Geoffrey, et al. *Teaching English as a Foreign Language*. New York: Routledge, 1978.
2. Carter, Ronald and David Nunan, *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge: Cambridge University Press, 2001.
3. Chambers, Ellie and Marshall Gregory. *Teaching & Learning English Literature*. London: Sage, 2006.
4. Davison, Jon and John Moss, *Issues in English Teaching*. London: Routledge, 2000.
5. Irvine, Colin C., ed. *Teaching the Novel across the Curriculum - A Handbook for Educators*. Westport: Greenwood Press, 2008.
6. Jeffcoate, Robert. *Starting English Teaching*. London and New York: Routledge, 1992.
7. Larsen-Freeman, Diane. *Teaching and Principles in Language Teaching*. New York: Oxford University Press, 2003.
8. Nunan, David. *Language Teaching Methodology - A textbook for teachers*. Prentice Hall, 1991.
9. Richards, Jack and Theodore Rodgers. *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press, 1986.
10. Richards, Jack and Willy Renandya. *Methodology in Language Teaching*. New York: Cambridge University Press, 2002.
11. Wyse, Dominic, Richard Andrews and James Hoffman, *The Routledge International Handbook of English, Language and Literacy Teaching*. New York: Routledge, 2010.

Secondary References:

1. Chambers, Ellie and Marshall Gregory. *Teaching and Learning English Literature*. London: Sage Publications, 2006.
2. Ken, Bain. *What the Best College Teachers Do*. Massachusetts: Harvard University Press, 2004.
3. Nunan, David. *Learner-Centred English Language Education*. Devon: Routledge, 2013.
4. —. *Research Methods in Language Learning*. New York: Cambridge University Press, 1992.
5. —. *Teaching English to Speakers of Other Languages*. New York: Routledge, 2015.
6. Richards, Jack and Richard Schmidt. *Dictionary of Language Teaching & Applied Linguistics*. Edinburgh: Pearson, 2010.
7. Thurston, Cheryl Miller. *Ideas That Really Work!* Colorado: Cottonwood Press, 1991.

Course Title: Latin American Literature

Course Code: ENG-E-14

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce students to the Latin American culture through their Literatures.
2. To help students understand the contribution of Latin American Writers to world literature.
3. To encourage students to discover the various themes, and movements associated with Latin American Literature.
4. To inculcate an atmosphere of cultural acceptance through the texts.

2. Learning Outcomes: By the end of the course the student will be able:

1. To understand the large landscape of Latin American Literature.
2. To recognize writers, forms, and movements associated with Latin American Literature.
3. To have the ability to analyze works of literatures critically, keeping in mind the context of Latin America.

3. Number of Hours: 04 Hours per week

4. Course Content:

Total number of hours: 60

Unit I: Contextual Study:

10 hours

Note: The following areas should be covered along with their representative texts. If representative texts are not present, extracts of such may be used

1. Brief History of Latin America
2. Movements : Modernismo, indigenismo, Romanticism/Realism/Naturalism, Mulatto
3. Andrade, Oswaldo de. (Brazil) “*Anthropophagie Manifesto*” - Transculturalism
4. The Boom, Magical Realism, Post-boom writers/writings

Unit II: Fiction:

25 hours

1. *100 Years of Solitude* – **Gabriel Garcia Marquez (Colombia)**
2. *The Psychiatrist* - **Machado de Assis (Brazil)**

Unit III: Poetry

15 hours

1. *Sonnet XVIII, The Song of Despair, A song for Bolivar* - **Pablo Neruda (Chile)**
2. *Flame, speech*; Proem, extract from *Sunstone* (first 15 stanzas) - **Octavio Paz (Mexico)**
3. *The Psychology of Composition, The Hen’s Egg* – **Joao Cabral de Neto (Brazil)**
4. *The Other, Antigone* – **Gabriela Mistral (Chile)**

Unit IV: Short Stories

10 hours

1. Selected Stories from *The Cubs and other stories* – **Mario Vargas Llosa (Peru)**
The Cubs, The Challenge
2. Selected Stories of **Julio Cortazar (Argentina)**
House taken Over, Bestiary
3. Selected Stories of **Jorge Luis Borges (Argentina)**
The Library of Babel, Death and the Compass

Note: Secondary readings of the selected authors, poets, critics are open to students to explore and should be encouraged for use in internal assessments.

5. Reference Books:

Primary References:

1. Borges, Jorge Luis. *Aleph and other Stories*. Ed. Norman Thomas Di Giovanni. Trans. Norman Thomas Di Giovanni. New York: Bantam Books, 1970.
2. Cortazar, Julio. *Blow-Up and Other Stories*. Trans. Paul Blackburn. New York: Pantheon Books, 1967.
3. Llosa, Mario Vargas. *The Cubs and Other Stories*. Trans. Gregory Kolovakos and Ronald Christ. New York: Farrar, Straus and Cirouxc, 1979.
4. Loundo, Dilip, ed. *Tropical Rhymes, Topical Reasons*. Brazil: National Book Trust, 2001.
5. Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. New York: Avon Books, 1971.
6. —. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. New York: Avon Books, 1967.
7. Mistral, Gabriela. *Madwomen*. Trans. Randall Couch. Chicago: University of Chicago Press, 2008.
8. Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. Trans. W. S. Merwin. London: Penguin Books, 1976.
9. Neto, Joao cxabral De Melo. *Selected Poetry 1937 - 1990*. Hanover: Wesleyan University Press, 1994.
10. Paz, Octavio. *Selected Poems*. Ed. Eliot Weinberger. New York: New Directions, 1984.
11. —. *Sunstone*. Trans. Raymond Soulard and Kassandra Kramer. Seattle: Burning Man Books, 1957.

Secondary References:

1. Bloom, Harold. *Bloom's Critical Views - Gabriel Garcia Marquez*. New York: Chelsea House Publishers, 2007.

2. —. *Bloom's Major Short Story Writers - Julio Cortazar*. Ed. Harold Bloom. Philadelphia: Chelsea House Publishers, 2004.
3. Castro-Klaren, Sara, ed. *A Companion to Latin American Literature and Culture*. Oxford: Blackwell Publishing, 2008.
4. Kristal, Efrain, ed. *The Cambridge Companion to the Latin American Novel*. Cambridge: Cambridge University Press, 2006.
5. Reisman, Rosemary, ed. *Latin American Poets*. Massachusetts: Salem Press, 2012.
6. Swanson, Philip. *Latin American Fiction*. Oxford: Blackwell Publishing, 2005.
7. Wood, Michael. *Landmarks of World Literature -One Hundred Years of Solitude*. Cambridge: Cambridge University Press, 1990.

Course Title: Contemporary Literary Theory

Course Code: ENG-E-15

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to the basic concepts of Contemporary Literary Theory.
2. To introduce the students to major schools of literary theory.
3. To develop the ability in the students to apply literary theory to analyze a work of literature.

2. Learning Outcomes:

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

1. To understand the different schools of literary theory.
2. To comprehend the basic tenets of modern literary theory and the jargon associated with it.
3. To apply literary theory and critically appreciate a work of literature.

3. Number of Hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Marxist view of Literature

12 hours

1. Society and History : Marxist view
2. Major Marxists schools
3. Marxism and literature:
 - a) Literature and ideology
 - b) Autonomy in Literature
4. Marxist approach to Literature

Unit II: Psychoanalysis

13 hours

1. Views of Freud on human mind
2. Freudian approach to literature
3. Views of Lacan
4. Lacanian Criticism
5. Impact of psychoanalysis of literature

Unit III: Structuralism and Post-structuralism**15 hours**

1. From New Criticism to Structuralism
2. Important Tenets of Structuralism
3. Contribution of Saussure
4. Contribution of Jonathan Culler, A. J. Greimas, Roman Jakobson, Roland Barthes
5. Structuralist Approach to Literature
6. Defining Deconstruction
7. Deconstructing Structuralism
8. From 'Work to Text'
9. Death of the author
10. Deconstruction an example
11. Deconstructing Deconstruction

Unit IV: Voices of the Subaltern: Feminist, Queer & Post-Colonial Theories**20 hours****1. Feminist Theories**

- a) Features of Feminist Criticism
- b) Development to Feminist thought
- c) Major contributors to Feminist Criticism
 - i. Mary Wollstonecraft
 - ii. Virginia Woolf
 - iii. Simon De Beauvoir
 - iv. Elaine Showalter
 - v. Helen Cixous, Julia Kristeva
- d) Gynocriticism
- e) Feminist Criticism and Language
- f) Feminist approach to literature

2. Lesbian/Gay criticism

- a) Lesbian and Gay theory
- b) Lesbian feminism
- c) Queer theory
- d) Lesbian/Gay criticism-An example

3. Postcolonial Theory

- a) Edward Said - Orientalism
- b) Gayatri Spivak- Views on subalternity
- c) Homi K. Bhabha - Concept of mimicry

4. Reference Books:

Primary References:

1. Abrams M. H. *A Glossary of Literary Terms*. Prism Publishers, 1999.
2. Barry Peter. *Beginning Theory*. Manchester United Press, Manchester, 1995.
3. Bertens Hans. *Literary Theory: Title Basics*. Routledge, London, 2001.
4. Eagleton Terry. *Literary Theory: An Introduction*. Blackwell, London, 1983.
5. Hawthorn Jeremy. *A Glossary of Contemporary Literary Theory*. Edward Arnold, London, 1994.
6. Selden Raman. *A Reader's Guide To Contemporary Literary Theory*. Harvester, London, 1993.
7. Webster Roger. *Studying Literary Theory: An Introduction*. Arnold Publishers, London, 1990.

Secondary References:

1. Ashcoft Bill, Griffiths Gareth, Tiffin Helen (ed). *The Post-Colonial Reader*. Routledge, New York, 1995.
2. Ashcoft Bill, Griffiths Gareth, Tiffin Helen (ed). *The Empire Writes Back*. Routledge, New York, 2010.
3. Butler Judith. *Gender Trouble*. Routledge India, 2016.
4. Jameson Fedric. *The Political Unconscious*. Routledge, New York, 1983.
5. Hawkes Terence. *Structuralism and Semiotics*. Routledge, New York, 2009.
6. Woods Tim. *Beginning Post-modernism*. Manchester University Press, Manchester, 2009.
7. Sarup Madan. *An Introductory Guide to Post-structuralism and Postmodernism*. 2nd Edition. The University of Georgia Press, Georgia, 1993.
8. Sedgwick Kosofsky Eve. *Epistemology of the Closet*. University of California Press, 2nd revised edition, 2008.
9. Vanita Ruth, Kidwai Saleem (eds). *Same-Sex Love in India: A Literary History*. Penguin India, 2008.

Secondary References:

1. Mcquail, Denis. *Mass Communication Theory*. Vistaar Publications. 2007.
2. *The Associated Press Style Book and Libel Manual* Norm The A.P, 1994.
3. Hilliard, Robert. *Writing for Television, Radio and New Media (Seventh Ed.)*. Wadsworth. 2006.
4. Pavlik, J.V. *Media in the Digital Age*. 2008.
5. Perry, David K. *Theory and Research in Mass Communication*. Lawrence Erlbaum Associates, 2002.
6. Ruberg, Michelle. *Handbook of Magazine Article Writing*. Writer's Digest. 2009
7. Stadler, Jane and McWilliam, Kelly. *Screen Media – Analysing Film and Television*. Allen & Unwin. 2009.
8. White, Ted. *Broadcast News Writing, Reporting & Production*. Macmillan.

Course Title: Representation of Gender and Sexuality in Literature

Course Code: ENG-E-8

Marks: 100

Credits: 4

1. Course Objectives:

1. To open classroom discussions in an easily accessible manner to students learning to comprehend gender and sexuality in practical situations as well as in literature.
2. To aid an understanding of the distinction between the concepts of gender and sexuality, and explore to explore its ever expanding reach.
3. To discover the interplay of gender and sexuality.
4. To help students understand the fluid natures of gender and sexuality.
5. To understand and appreciate the different artistic expressions of gender and sexuality.

2. Learning Outcomes: Upon completion of the course, the student should be able to:

1. Appreciate the fluid nature of gender and sexuality.
2. Recognize the literal/ symbolic meanings depicted in literature related to gender and sexuality.
3. Decipher the interplay between gender and sexuality as seen through depictions, imagery and so on.
4. Recognize various themes seen in literature pertaining to gender and sexuality.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

UNIT I: Introduction:

20 hours

(“Why,What, How)

1. Introducing Women, Gender, Sexuality Studies
 - a) Video: *Gender fluidity*: Gabrielle Burton at TEDxColumbus
2. Thinking about Gender, Sexuality and Culture
 - a) Video: *Straightlaced: How Gender’s Got Us All Tied Up* (YouTube)
 - b) Marilyn Boxer, Ch. 1: Feminist Advocacy, Scholarly Inquiry, and the Experience of Women. *When Women Ask the Questions*.
3. Key Concepts and Theoretical Frameworks (Difference, Experience, Performance, Intersectionality)
 - a) “Doing Gender” in Gendered Society Reader- Candace West & Don Zimmerman
 - b) Gender: Judith Butler (Chapter 2)Sara Salih
4. Contemporary Contestations – Intersex and Transgender Movements
 - a) The Five Sexes: Why males and females are not enough- Anne Fausto-Sterling
 - b) Video: *Changing Gender Dynamics in Current Structure of India*. Laxmi Narayan Tripathi. TEDxSIUHinjewadi
 - c) Ashwini Sukthankar. *Facing the Mirror: Lesbian Writing from India*. Penguin Books Australia. 1999.
5. Reproduction & Family Politics
 - a) De-constructing ‘choice’: The social imperative and women’s use of the birth control pill - Granzow, Kara

UNIT II: Prose

15 hours

1. Novel:
 - a) The Truth About Me: A Hijra Life Story- A. Revathi
2. Essays:
 - a) Selected reading on Masculism from Popular Masculine Cultures in India: Critical Essays - Rohit K. Dasgupta (ed.) (any two essays)

UNIT III: Plays**10 hours**

1. Mr. Behram - Gieve Patel

UNIT IV: Poems**15 hours**

1. Suniti Namjoshi
 - a) I Give her the Rose
 - b) Well then let slip the masks
2. Maya Angelou
 - a) Phenomenal Woman
3. Kamala Das
 - a) The Old Playhouse
4. Sylvia Plath
 - a) Spinster
5. Trace Peterson
 - a) After and Before After
6. Hoshang Merchant
 - a) Selected poems from *Flower to Flame*

Note to Instructor:

1. As the syllabus (Unit I) features a large part theoretical/ essays on Gender and Sexuality, it is recommended that the instructor ensure that a rapport between student and teacher, and student and student is developed prior to moving forward to Unit II, III and IV.
2. Comfort in openly discussing their views and listening patiently to the views of their peers is necessary.
3. Recommended method of examination:
 - a) CAs – Students may be allowed the option of either a) writing an original report/ essay, commenting on the text they are studying (Secondary Reading list open); b) writing an original report/ essay viewing a literary piece through the lens of the essay(s); or c) class presentations based on syllabus topics featuring their own stance(s) and backed up with justifying arguments.
 - b) Semester End Exam –This may be a research paper written under the guidance of the instructor.

5. Reference Books:**Primary References:**

1. A. Revathi. *The Truth About Me: A Hijra Life Story*. Penguin, 2010.

2. Boxer, Marilyn. *When Women Ask the Questions*. Baltimore and London: The Johns Hopkins University Press.
3. Fausto-Sterling, Anne. "The Five Sexes: Why males and females are not enough." *The Sciences*, 33 (2), 1994. Pgs. 20-25.
4. Granzow, Kara. "De-constructing 'choice': The social imperative and women's use of the birth control pill". *Culture, Health & Sexuality*, 9(1), 2007. Pgs. 43-54.
5. Jain, Jasbir (ed). *Women in Patriarchy: Cross – Cultural Reading*. New Delhi: Rawat Publications, 2005.
6. Ruth Vanita & Kidwai Saleem. *Same Sex Love in India: Readings from Literature and History*. New Delhi: Macmillan, 2000.
7. Salih, Sara. Chapter 2: Gender: *Judith Butler*. London: Routledge, 2002.
8. Tendulkar, Vijay. *Mitrachi Goshta: A Friend's Story: A Play in Three Acts*. Oxford University Press, 2000.
9. Peterson, Trace. *After and Before After*. Online. [Link](#)
10. West, Candace and Don Zimmerman. "Doing Gender". *Gendered Society Reader*. eds. Michael Kimmel & Amy Aronson. Oxford, 2000. Pgs. 146- 163.
11. Merchant, Hoshang. *Flower to Flame*. Rupa & Co. ,1992.
12. Dasgupta, Rohit K. *Popular Masculine Cultures in India: Critical Essays*. Setu Prakashani, 2013.

Secondary References:

1. Brabon, Benjamin & Genz Stephanie. *Postfeminism*. Edinburgh University Press, 2009.
2. Bristow, Joseph. *Sexuality*. Routledge, 2013.
3. Butler, Judith. *Gender Trouble*. Routledge, 2012.
4. Shahni, Parmesh. *Gay Bombay: Globalization, Love and (be)longing in Contemporary India*. Sage Publications India Pvt. Ltd, 2008.
5. Sharma, Prabhat. *The Plays of Vijay Tendulkar: Critical Explorations*. Sarup & Sons, 2008.
6. Wake, Paul & Malpas Simon. *The Routledge Companion to Critical Theory*. Routledge, 2008.

7. Merchant, Hoshang. *Forbidden Sex, Forbidden Texts: New India's Gay Poets*. India: Routledge, 2009.
8. Bose, Brinda (Ed.), Subhabrata Bhattacharyya (Ed.). *Phobic And The Erotic: The Politics Of Sexualities In Contemporary India*. Seagull Books, 2007.

Suggested Readings:

1. Gilbert, Sandra & Gubar Susan. *The Madwoman in the Attic*. UK: Yale University Press, 1984.
2. Millett, Kate. *Sexual Politics*. University of Illinois Press, 2000.
3. Mohanty, Chandra Talpade. "Feminist Encounters: Locating the Politics of Experience". *Destabilizing Theory: Contemporary Feminist Debates*. eds. Michele Barrett and Anne Phillips. Stanford: Stanford University Press, 1992.
4. Monette, Paul. *Borrowed Time: An AIDS Memoir*. Mariner Books; 1 edition (June 1, 1998)
5. Sedgwick Eve Kosofsky. *Epistemology of the Closet*. University of California, 1990.
6. Seth, Vikram. *The Humble Administrator's Garden*. India: Penguin, 2012.

Videos:

1. *Changing Gender Dynamics in Current Structure of India*. Laxmi Narayan Tripathi. TEDxSIUHinjewadi [Link](#)
2. *Gender fluidity*: Gabrielle Burton at TEDxColumbus [Link](#)
3. *Straightlaced: How Gender's Got Us All Tied Up* (YouTube) [Link](#).

Suggested Films:

1. Campillo, Robin. *120 BPM (Beats per Minute)*. 2017.
2. Epstein, Rob and Jeffrey Friedman. *Howl*. 2010.
3. Kechiche, Abdellatif. *Blue Is the Warmest Colour*. 2013.