

CURRICULUM & SYLLABUS



**CHOICE BASED CREDIT SYSTEM (CBCS)
FOR
MASTER OF ARTS (M.A.)
(2 Years Postgraduate Degree Programme)
IN
ENGLISH
(2025-26)**

**FACULTY OF SCIENCE & HUMANITIES
SRM UNIVERSITY DELHI-NCR, SONEPAT
39, Rajiv Gandhi Education City,
Sonapat, Haryana-131029**

SRM UNIVERSITY DELHI-NCR, SONEPAT (HARYANA)

VISION

SRM University Delhi-NCR, Sonapat, Haryana aims to emerge as a leading world-class university that creates and disseminates knowledge upholding the highest standards of instruction in Medicine & Health Sciences, Engineering & Technology, Management, Law, and Science & Humanities. Along with academic excellence and skills, our curriculum imparts integrity and social sensitivity to mold our graduates who are suitable to serve the nation and the world.

MISSION

- To create a diverse community campus that inspires freedom and innovation.
- Promote excellence in educational & skill development processes.
- Continue to build productive international alliances.
- Explore optimal development opportunities available to students and faculty.
- Cultivate an exciting and rigorous research environment.

EMPLOYABILITY ATTRIBUTES

Successful completion of post-graduate programme in English will endow the learners/aspirants with the following attributes:

- Sound knowledge and understanding of the domain area.
- Critical thinking, analytical mind and decision-making mindset
- Originality and creativity in formulating, evaluating and applying evidence-based arguments
- Ability to identify and draw synergy between/among events and/or aspects/theories to provide a wider, deeper and critical understanding and solution to problems
- Advanced communication skills – Reading, Writing, Speech & Expression of thoughts
- Thorough understanding of socio-political and historical context of significant events, theories and movements

DEPARTMENT OF ENGLISH

PROGRAMME EDUCATIONAL OBJECTIVES (PEOs)

- To make learners familiar with canonical literary texts in the world of English literature (published across the world/erstwhile British colonies/English speaking countries)
- To make the learners familiar with significant literary movements and theories that have shaped the thought process, art, cinema, music and writing
- To make the learners read and understand some of the major philosophical thoughts & thinkers who have left an ever-lasting mark on our thought process and approach to finer human expressions like art and literature
- To make the students understand the systematic and time/culture-related evolution in English language and literature (across the world/erstwhile British colonies/English speaking countries)
- To acquaint the learners with writing styles which will fit different parameters and situations – academic writing, subjective writing style, creative writing
- To enable the students to speak, read, write and think fluently and critically on various topics pertaining to English literature and humanities in general
- To make the students learn the significance of life skills, values and ethics for their socio-cultural development

PROGRAMME LEARNING OUTCOMES (PLOs)

After having completed the 2-years post-graduate degree in M.A. in English, the students would be:

- Familiar with canonical literary texts in the world of English literature (published across the world/erstwhile British colonies/English speaking countries)
- Conversant with significant literary movements and theories that have shaped the thought process, art, cinema, music and writing and also, can make critical co-relations
- Read some of the major philosophical thoughts & works and how these have left an ever-lasting mark on our thought process and our approach to finer human expressions like art and literature
- Able to recognize, critically evaluate and appreciate the systematic and time/culture-related evolution in English language and literature (across the world/erstwhile British colonies/English speaking countries)

- Acquainted with writing styles which will fit different parameters and situations – academic writing, subjective writing style, creative writing
- Able to speak, read, write and think fluently and critically on various topics pertaining to English literature and humanities in general
- Able to gauge a socio-cultural situation as it is and its further implications, thereby responding to those accordingly

PROGRAM REQUIREMENT

General Education Requirements: Successful completion of Bachelor's degree with a minimum of 50% overall.

Disciplinary Requirements comprising of:

Courses from Department of English 15 Core Courses
(through regular mode)

Courses from Department of English 02 Skill Enhancement Courses
(through regular mode)

Courses from Department of English 02 Project
(through regular mode)

Research Components:

Dissertation

Project - Research Paper

The following is a detailed layout of the credit system to be followed in the Department of English for Batch 2021.

← SEMESTERS →

Courses	I	II	III	IV	Papers (Credits)	Credit %
Core	4 (5)	4 (5)	4 (5)	3 (5)	15 (75)	77.78
Skill Enhancement Course	1 (3)	-----	1 (3)		02 (6)	11.11
Project- Research Paper		1 (3)	-----	-----	01 (3)	8.89
Project- Dissertation	-----		-----	1 (6)	01(6)	2.22
TOTAL CREDITS	23 24	23	23 26	21	2719 (90)	100 90

Mode of Evaluation

M.A. English

Courses	No. of Papers	Maximum Marks	End Term Assessment	Continuous Assessment	Credits
Core	15	100	60	40	5 each
Skill Enhancement Course	02	100	60	40	3 each
Project-Research Paper	01	100	60	40	3
Project-Dissertation	01	100	60	40	6

**Course Structure
M.A. English**

SEMESTER I

CODE	CATEGORY	PAPER	L	T	P	C
24ENMA101	Core	Approaches to Literature 1	4	1	0	5
24ENMA102	Core	British Drama: Shakespeare to Shaw	4	1	0	5
24ENMA103	Core	British Poetry: Chaucer to Tennyson	4	1	0	5
24ENMA104	Core	British Fiction: Swift to Hardy	4	1	0	5
24SEMA101	Skill Enhancement Course	Academic Writing	3	0	0	3

SEMESTER II

CODE	CATEGORY	PAPER	L	T	P	C
24ENMA201	Core	Approaches to Literature 2	4	1	0	5
24ENMA202	Core	British Drama: Synge to Wesker	4	1	0	5
24ENMA203	Core	British Poetry: Eliot to Hughes	4	1	0	5
24ENMA204	Core	British Fiction: Foster to Spark	4	1	0	5
21FSHE271	Project	Research Paper	3	0	0	3

SEMESTER III

CODE	CATEGORY	PAPER	L	T	P	C
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24ENMA301	Core	Contemporary Literary Theory	4	1	0	5
25ENMA302	Core	Indian Writing in English 1	4	1	0	5
24ENMA303	Core	World Literatures	4	1	0	5
24ENMA304	Core	American Literature	4	1	0	5
24SEMA301	Skill Enhancement Course	Creative Writing	3	0	0	3

SEMESTER IV

CODE	CATEGORY	PAPER	L	T	P	C
25ENMA401	Core	Introduction to Linguistics	4	1	0	5
25ENMA402	Core	Indian Writing in English 2	4	1	0	5
24ENMA403	Core	Postcolonial Literatures	4	1	0	5
21ENMA491	Project Work	Dissertation	5	1	0	6

SYLLABUS

SEMESTER I

Approaches to Literature 1	
Course Code: 24ENMA101	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

Approaches to Literature 1

Course Objectives

- i) To acquaint students with major critical terms/concepts used in the West from the Greeks to the New Critics
- ii) To study selected seminal critical texts
- iii) To familiarize students with some major approaches to literature

Course Learning Outcomes

- i) Interpret how literary texts can be analyzed through the lens of various theoretical frameworks.
- ii) Summarize the historical and intellectual contexts in which different literary theories emerged.
- iii) Explain the fundamental principles and assumptions underlying different literary theories.
- iv) Evaluate the effectiveness of literary techniques in conveying meaning.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓	✓		
CO 2				
CO 3			✓	✓

UNIT A

Short notes on the following critical terms: Mimetic and Expressive theory of poetry, Sublime, Three Unities, Decorum, Neoclassicism, Romanticism, Humanism, Enlightenment, Fancy and Imagination, Synaesthesia

UNIT B

Aristotle - *Poetics*

UNIT C

Arnold - "The Study of Poetry"

UNIT D

Italo Calvino – “Why Read the Classics”

UNIT E

T.S. Eliot – “The Frontiers of Criticism”

Further Reading

Abrams, M. H.– *A Glossary of Literary Terms*

Barry, Peter - *Beginning Theory*

Daiches David– *Critical Approaches to Literature*

Wimsatt & Brooks – *Literary Criticism-A Short History*

House, Humphrey: *Aristotle’s ‘Poetics’*

Wellek, Rene: *A History of Literary Criticism*

Ford, Boris: *Pelican Guide to English Literature Vols. 4 and 5*

Blamires, Harry: *A History of Literary Criticism*

Waugh, Patricia: *Literary Theory & Literary Criticism*

British Drama: Shakespeare to Shaw	
Course Code: 24ENMA102	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

British Literature up to 1900 (Drama)

Course Objectives

- i) To introduce the students to high periods of drama till 1900- the Renaissance, the Restoration, and late Victorian.
- ii) To familiarize them with the various literary forms of this period, especially with Drama
- iii) To critique some of the major English plays- from the Renaissance to 1900.

Course Learning Outcomes (CLOs)

- i. Identify features of drama before 1900, its features, its high periods, and chief dramatists. (level 1)
- ii. Differentiate between dramatic characteristics across ages and characterize each age and the drama associated with it. (level 2)
- iii. Investigate the concerns of drama from the Renaissance to 1900.
- iv. Cultivate a correlation between drama before 1900, its forms, its themes, cultural contexts, various authors, and chief characteristics.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			✓
CO 2		✓		✓
CO 3			✓	

UNIT A:

Short Notes on the Social and Literary History of England. Students are expected to be familiar with the following topics: Miracle, Mystery and Morality plays, tragedy and comedy; The Elizabethan Age; Jacobean Age; Revenge Tragedy; Renaissance; Reformation; Restoration Comedy; Humanism; Drama of Ideas

UNIT B:

William Shakespeare: *King Lear*

UNIT C

William Shakespeare: *The Tempest*

UNIT D:

Richard Sheridan: *The School for Scandal*

UNIT E:

G.B Shaw: Arms and the Man

Further Reading

Abrams, M.H.: *A Glossary of Literary Terms*

Bradley, A.C.: *Shakespearean Tragedy*

Burns, Edward.: *Restoration Comedy: Crises of Desire and Identity*. Palgrave Macmillan, 1987.

Cuddon, J.A.: *A Dictionary of Literary Terms and Literary Theory*

Dutta, Saubhik.: *Studies in R.B. Sheridan's The School for Scandal*

Ford, Boris: *The Pelican Guide To English Literature* (Vols. I- IV)

Harbage, Alfred: *Twentieth Century Views on Shakespearean Tragedies*

Kaufmann, Ralf J.: *Elizabethan Drama: Essays in Criticism*

Knights, G.W.: *The Shakespearean Tempest*

Knights, G.W.: *The Wheel of Fire*

Legouis and Cazamian: *The History of English Literature*

McMillin, Scott.: *Restoration and Eighteenth-Century Comedy*. Norton Critical Edition

Trevelyn, G.M.: *English Social History*

Nicoll, Allardyce: *History of English Drama, 1660–1900*. 7 Volume Paperback Set

Innes, Christopher, ed.: *The Cambridge Companion to George Bernard Shaw*. Cambridge, 1998

Ohmann, Richard Malin, *Shaw: the Style and the Man*. – Middletown, CT: Wesleyan University Press, 1962

Bentley, Eric: *Bernard Shaw: A Reconsideration*

British Poetry: Chaucer to Tennyson	
Course Code: 24ENMA103	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

British Literature up to 1900 (Poetry)

Course Objectives

- i) To introduce the students to the literature and culture of the given period
- ii) To make students familiar with the various literary forms of this period and especially the genre of Poetry.
- iii) To acquaint them with some of the major English poets

Course Learning Objectives

1. Evaluate the literature produced in 16th and 17th century Britain.
2. Examine a thorough knowledge of the different phases in the development of the works written in 16th and 17th century literature.
3. Develop a critical understanding of the socio-political mood of the period.
4. Interpret the significant writing styles, themes and subject-matter in the literature of 16th and 17th century.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓	✓		✓
CO 2				
CO 3			✓	✓

UNIT A

Short notes on the Social and Literary History of England covering the following topics: The Puritan Age; The Age of Chaucer; Augustan Age; Metaphysical Poetry; Classicism and Neo-Classicism; Epic and Mock-epic; satire; wit; Dissociation/Unification of Sensibility

UNIT B

John Milton: *Paradise Lost Book I*

UNIT C:

John Donne: "Satyre: of Religion"

"The Good-Morrow"

"The Canonization"

"At the Earth's Imagin'd Corners"

"Batter my Heart, Three Person'd God"

UNIT D:

Alexander Pope: *The Rape of the Lock*

UNIT E:

Lord. A. Tennyson: Prologue from *In Memoriam*

Further Reading

Bennett, Joan: *Five Metaphysical Poets*

Bowra, C.M.: *From Virgil to Milton*

Dixon, P.: *Alexander Pope*.

Ford, Boris: *The Pelican Guide To English Literature* (Vols. I- IV)

Gardner, Helen: *Twentieth Century Views on Donne*

Gordon, I.R.F.: *Preface to Pope*

Hill, Erskine, and A.Smith: *The Art of Pope*

Legouis and Cazamian: *The History of English Literature*

Lewis, C.S.: *A Preface to Paradise Lost*

O'Neill, Judith: *Critics on Pope*

Partridges, C.A.: *Milton's Epic Poetry*

Rajan, B.: *'Paradise Lost' and the Seventeenth Century Reader*

Rousseau, G.S.: *Twentieth Century Interpretations of "The Rape of the Lock"*

Trevelyn, G.M.: *English Social History*

Tennyson, A. *In Memoriam*. (1850). London: Edward Moxon, Dover Street.

Winn, Alice (2023). *In Memoriam*. United States: Knopf Publishing Group.

British Fiction: Swift to Hardy	
Course Code: 24ENMA104	Continuous Evaluation: 40 Marks
Credits:	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

British Literature up to 1900 (Fiction)

Course Objectives

- i) The main objective of the paper is to introduce students to the trends in English fiction up to the twentieth century.
- ii) During the course, they will be introduced to major English writers of the period
- iii) At the end of the course, the students will be familiar with the origins of the English novel, major themes, ideas, and trends in the fiction written in the second half of the nineteenth century

Course Learning Outcomes

- i) Identify and describe the major trends in English fiction leading up to the twentieth century, including significant literary movements, styles, and thematic concerns.
- ii) Recognize and analyze the works of major English writers from the specified period, understanding their contributions to the development of English fiction and their significance within literary history.
- iii) Demonstrate understanding of the origins of the English novel and the evolution of major themes, ideas, and trends in fiction during the second half of the nineteenth century, contextualizing these developments within broader literary and cultural movements.
- iv) Judge the cultural, social, and historical relevance of British literary works within their respective contexts.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			✓
CO 2		✓		
CO 3			✓	✓

UNIT A:

Short notes on the Social and Literary History of England up to 1900 covering the following topics:

The Picaresque Novel, Sentimental Novel, Gothic Novel, Historical Romance, Reform Bill of 1832, Development of Evolutionary Sciences, Victorian Compromise, Sociological Novel, Naturalism, the Omniscient Author

UNIT B:

Jonathan Swift: *Gulliver's Travels* Book IV: "The Houyhnhnms"

UNIT C:

Fielding, *Tom Jones*

UNIT D:

George Eliot: *Middlemarch*

UNIT E:

Thomas Hardy: *Tess of the D'Urbervilles*

Further Reading

Abercrombie, Lascelles: *Thomas Hardy, A Critical Study*

Baker, E.A.: *The History of the English Novel*

Baker, Sheridan: *Tom Jones 2e(NCE):O (Norton Critical Editions)*(W.W Norton & Company; second edition, 1994)

Bloom, Harold (ed.): *The Victorian Novel* (Chelsea House, 2004)

Bloom, Harold. *Thomas Hardy's Tess of the d'Urbervilles*

Cooke, George Willis: *George Eliot: A Critical Study of Her Life Writings & Philosophy.*(Pinnacle Press, 2017).

David, Deirdre (ed.): *The Cambridge Companion to the Victorian Novel (Cambridge UP, 2012)*

Davis, Philip: *Why Victorian Literature Still Matters* (Blackwell, 2008)

Dixon, P., and J.Chalker: *Gulliver's Travels*

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

Guy, Josephine M.: *The Victorian Social-Problem Novel: The Market, the Individual and Communal Life* (Macmillan 1996).

Hardy, Barbara: *Critical Essays on George Eliot* (Routledge, 2017).

Landa, L.A.: *Gulliver's Travels*

Thompson, Nicola Diane (ed.): *Victorian Women Writers and the Woman Question (Cambridge UP, 2000)*

Tuveson, Ernest: *Twentieth Century Views on Swift*

Academic Writing	
Course Code: 24SEMA101	Continuous Evaluation: 40 Marks
Credits: 3	End Semester Examination: 60 Marks
L T P: 3 0 0	Course Type: SEC
Prerequisite: NIL	

Academic Writing

Course Objectives:

1. To familiarize students with the conventions, styles, and formats of academic writing in the field of English studies.
2. To equip students with the skills necessary for conducting effective research and integrating scholarly sources into their writing.
3. To foster critical thinking and analytical skills through engagement with academic texts and the formulation of original ideas.
4. To promote ethical scholarship and adherence to academic integrity standards in writing and research.

Course Learning Outcomes:

By the end of the course, students will be able to:

1. Identify and explain the characteristics and purposes of various types of academic writing, including essays, research papers, literature reviews, and critical analyses.
2. Formulate clear research questions or thesis statements and develop coherent arguments supported by evidence and scholarly sources.
3. Demonstrate critical thinking skills by analyzing and synthesizing complex ideas from academic texts and engaging in scholarly discourse.
4. Adhere to ethical principles of academic integrity, including proper citation practices, avoidance of plagiarism, and responsible use of sources.
5. Reflect on their growth as academic writers and researchers, identifying areas of strength and areas for further development.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)				
	CLO 1	CLO 2	CLO 3	CLO 4	CLO 5
CEO 1	✓				✓
CEO 2		✓	✓		✓
CEO 3		✓	✓		✓
CEO 4				✓	

Unit 1: Fundamentals of Academic Writing

- i) Introduction to Academic Writing and Research Methodology.
- ii) Understanding Audience and Purpose.
- iii) Understanding Research Design.
- iv) Literature Review and Synthesis.

Unit 2: Research Methodologies

- i) Qualitative Research Methods.
- ii) Quantitative Research Methods.
- iii) ICT Tools for Research.
- iv) Ethical Considerations in Research.

Unit 3: Advanced Academic Writing and Research Practices

- i) Crafting Research Proposals.
- ii) Data Analysis and Interpretation.
- iii) Writing for Publication.

Further Reading:

Baldwin, C. (2019). *Academic writing and research: An introductory guide*. Oxford University Press.

Graff, G., & Birkenstein, C. (2018). *"They say / I say": The moves that matter in academic writing*. W.W. Norton & Company.

Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage Publications.

Maxwell, J. A. (2012). *Qualitative research design: An interactive approach*. Sage Publications.

Bryman, A. (2016). *Social research methods*. Oxford University Press.

Israel, M., & Hay, I. (2011). *Research ethics for social scientists: Between ethical conduct and regulatory compliance*. Sage Publications.

Murray, R., & Moore, S. (2006). *The handbook of academic writing: A fresh approach*. McGraw-Hill Education.

Semester II

Approaches to Literature 2	
Course Code: 24ENMA201	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

APPROACHES TO LITERATURE – 2

Course Objectives

- i) The objective of the course is to familiarize students with various approaches to literature, and the particular worldviews these are based on
- ii) The students should be able to relate literary texts and their underlying ideologies to their lives and times.
- iii) The number of approaches suggests that there is no one way to understand a text and that a text can yield multiple meanings if accessed through different perspectives.

Course Learning Outcomes

- i) Apply literary theories to analyze specific literary texts, identifying how different theories illuminate different aspects of the text.
- ii) Analyze the strengths and limitations of different literary theories, considering their relevance and applicability to various literary texts.
- iii) Critique the ways in which different theoretical perspectives shape interpretations of literary works.
- iv) Compare and contrast the methodologies and analytical techniques associated with different literary theories.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1		✓		✓
CO 2	✓		✓	
CO 3		✓		✓

UNIT A:

Short notes on the following topics: Disinterestedness, Tradition, Impersonal theory of Poetry, Ambiguity, Irony, Paradox and Tension, New Criticism, Intentional Fallacy, Affective Fallacy, Point of View

Units B to E will be based on the following sections from Guerin et al., ed. *A Handbook of Critical Approaches to Literature*:

UNIT B:

Traditional Approaches – 2.I A&B, 2.II A

UNIT C:

The Formalistic Approach – 3.I, 3.II, 3.III, 3.IV, 3.V A, 3.VI

UNIT D:

The Psychological Approach: Freud – 4.I, 4.II F&G, 4.III

UNIT E:

Mythological and Archetypal Approaches – 5.I, 5.II A,B&C, 5.III A2, 5.III B 1, 5.IV

Further Reading

Abrams, M. H.: *A Glossary of Literary Terms*

Guerin et al., ed. *A Handbook of Critical Approaches to Literature*

Abrams, M. H.: *A Glossary of Literary Terms*

Barry, Peter: *Beginning Theory*

David Daiches: *Critical Approaches to Literature*

Wimsatt & Brooks: *Literary Criticism-A Short History*

Daiches, David: *Critical Approaches to Literature*

House, Humphrey: *Aristotle's 'Poetics'*

Wellek, Rene: *A History of Literary Criticism*

Ford, Boris: *Pelican Guide to English Literature Vols. 4 and 5*

Blamires, Harry: *A History of Literary Criticism*

Waugh, Patricia: *Literary Theory & Literary Criticism*

British Drama: Synge to Wesker	
Course Code: 24ENMA202	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

British Literature After 1900 (Drama)

Course Objectives (COs)

- i) To familiarize the students with the English plays written in the twentieth century
- ii) To acquaint them with the various literary trends of this period in the field of Drama.
- iii) To critique some of the major English plays of the 20th Century

Course Learning Outcomes (CLOs)

- i. Identify chief tenets of drama in the modern and post-modern age.
- ii. Demonstrate a correlation between drama and socio-political and cultural contexts of the 20th century.
- iii. Formulate a deeper understanding of dramatic art and its multi-dimensional evolution in the 20th century.
- iv. Identify and describe the characteristics of different theatrical styles and movements of the 20th century.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	✓

UNIT A:

Short notes to explain the following: Problem Plays, theatre of cruelty, absurd drama, kitchen sink drama, poetic drama, alienation effect, Abbey theatre, epic theatre, experimental plays, the angry decade

UNIT B:

J.M. Synge: *Playboy of the Western World*

UNIT C:

Samuel Beckett: *Waiting for Godot*

UNIT D:

Caryl Churchill: *Top Girls*

UNIT E:

Arnold Wesker: *Roots*

Further Reading

Abbotson, Susan C.W.: *Thematic Guide to Modern Drama* (Greenwood Press, 2003)

Brown, John Russell, ed. *Modern English Drama: A Collection of Critical Essays*

Chaudhary, A.D.: *Contemporary British Drama*

Dornan, Reade W.: *Arnold Wesker: A Casebook*. Taylor & Francis, 2016.

Elgon, John: *British Drama*

Esslin, Martin: *Theatre of the Absurd*

Esslin, Martin Ed.: *20th Century Views on Samuel Beckett*

Ettne, Ann and Graham Saunders.: *Arnold Wesker: Fragments and Visions*.

Fletcher, John: *Samuel Beckett's Art*

Ford, Boris, ed. *The New Pelican Guide to The Present English Literature*. Vol. 8

Gassner, John: *Masters of World Drama*

Hewitt, Sean.: *J.M. Synge: Nature, Politics, Modernism*. Oxford, 2021

Kenner, Hugh: *A Reader's Guide to Samuel Beckett*

British Poetry: Eliot to Hughes	
Course Code: 24ENMA203	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

British Literature After 1900 (Poetry)

Course Objectives

- i) The objective of the paper is to study the ways in which political, historical, economic, scientific, intellectual, environmental, social and cultural events have shaped the poetic output of the time.
- ii) The students will be introduced to the literary techniques, intellectual trends and changes in themes of this turbulent period.
- iii) At the end of the course they will be familiar with the representative texts, literary terminology, and the socio-political and cultural events that shaped twentieth-century poetry

Course Learning Outcomes

- i) Identify and describe the characteristics of different theatrical styles and movements of the 20th century.
- ii) Interpret the social, political, and cultural contexts in which specific poems were written.
- iii) Apply close reading skills to analyze the language, imagery, and poetic devices used in 20th-century poems.
- iv) Analyze the ways in which 20th-century poetry reflects and responds to social, political, and cultural changes.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	✓

UNIT A:

Concepts and terms from twentieth-century British Literature covering the following topics: Modernism, Postmodernism, Mythic method, Objective Correlative, War Poets, Imagism, Dadaism, Existentialism, Imagism, Movement Poets

UNIT B:

T. S. Eliot: "The Waste Land"

UNIT C:

Dylan Thomas:

"Fern Hill"

"Do not Go Gentle into that Good Night,"

"And Death shall have no Dominion."

"Especially when the October Wind"

UNIT D:

W.H. Auden: "In Praise of Limestone," "Sept 1, 1939," "In Memory of W.B. Yeats," "Shield of Achilles," "Muse des Beaux-Arts."

UNIT E:

Ted Hughes: "The Jaguar," "Hawk Roosting," "Thrushes," "Crow Alights," "Crow's Last Stand."

Further Reading

- Davis, Alex, and Lee M.: *The Cambridge Companion to Modernist Poetry* (Cambridge UP, 2007).
North, Michael: *Reading 1922: A Return to the Scene of the Modern* (Oxford: Oxford UP, 1999).
Beasley, Rebecca: *Theorists of Modernist Poetry: T.S. Eliot, T.E. Hulme, Ezra Pound*. (Routledge, 2007)
Brinnin, John Malcolm. *A Casebook on Dylan Thomas* (Crowell 1960).
Draper, R.P.: *An Introduction to Twentieth-Century Poetry in English* (London: Macmillan, 1996).
Lucas, John: *Modern English Poetry from Hardy to Hughes: A Critical Survey*.
Sagar, Keith: *The Art of Ted Hughes*.
Spender, Stephen: *T.S. Eliot*.
Gifford, Terry: *Ted Hughes: A Critical Study*.
Jones, T.H. *Dylan Thomas* (Oliver & Boyd, 1966).
Mendelson, Edward: *The Early Auden*.
Beasley, Rebecca, *Theorists of Modernist Poetry: T.S. Eliot, T.E. Hulme, Ezra Pound*.
Draper, R.P.: *An Introduction to Twentieth-Century Poetry in English*.

British Fiction: Foster to Spark	
Course Code: 24ENMA204	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

British Literature After 1900 (Fiction)

Course Objectives

- i) The objective of the paper is to study and understand how political, historical, economic, scientific, intellectual, environmental, social and cultural events have shaped the art and literature of the given period.
- ii) The students will be introduced to the literary techniques, intellectual trends and themes in the fiction written during this turbulent period.
- iii) At the end of the course they will be familiar with the representative texts, literary terminology, and the socio-political and cultural events that shaped twentieth-century literature

Course Learning Outcomes

- i) Analyze and evaluate the influence of political, historical, economic, scientific, intellectual, environmental, social, and cultural events on the development of art and literature during the specified period.
- ii) Identify and analyze the literary techniques, intellectual trends, and recurring themes prevalent in fiction produced during the turbulent historical period under study.
- iii) Demonstrate familiarity with representative texts from the period, applying literary terminology to analyze and interpret these texts within the socio-political and cultural contexts that shaped twentieth-century literature.
- iv) Assess the significance and enduring relevance of 20th-century literary works within the broader literary canon.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	✓

UNIT A:

Short Notes covering the following topics: Stream of Consciousness technique, Existentialism, The Great Depression, Autobiographical Novel, Psychological Novel, Anti-hero, Pastiche, impact of the world wars on twentieth-century literature, Utopian, and Dystopian literature

UNIT B:

E. M. Forster: *A Passage to India*

UNIT C:

Virginia Woolf: *Mrs. Dalloway*

UNIT D:

George Orwell: *Nineteen Eighty-Four*

UNIT E:

Muriel Spark: *The Prime of Miss Jean Brodie*

Further Reading

Allen, Walter: *Tradition and Dream*

Beer, John: *The Achievements of E. M. Forster*

Bennett, Joan: *Virginia Woolf: Her Art as a Novelist*

Bold, Alan, ed.: *Muriel Spark: An Odd Capacity for Vision*

Bradbury, M, and D. Palmer, eds.: *The Contemporary English Novel*

Bradbury, Malcolm: *E. M. Forster – A Passage to India*

Colmer, John: *E. M. Forster – A Passage to India*

Daiches, David: *The Novelist and the Modern World*

Gindin, J.: *Post-war British Fiction*

Hawthorn, Jeremy. *Virginia Woolf's Mrs. Dalloway: A Study in Alienation*

Karl, F.R.: *The Reader's Guide to Contemporary English Novel*

Bloom, Harold: *Bloom's Modern Critical Interpretations*(Chelsea House Publishers,2006)

Lodge, David: *The Novelist at the Crossroads*

Malcolm Bradbury, *The Modern British Novel* (Penguin, 2001)

Moody, A.D. *Virginia Woolf*

Robin, Majumdar, and Allen McLaurin. *Virginia Woolf: The Critical Heritage*

Spacks, Patricia Meyer. *Contemporary Women Novelists*

West, Paul: *The Modern Novel*

Research Paper	
Course Code: 21FSHE271	Continuous Evaluation: 40 Marks
Credits: 3	End Semester Examination: 60 Marks
L T P: 3 0 0	Course Type: Project
Prerequisite: NIL	

Research Paper

Course Guidelines

1. Students are required to choose a topic related to literature/cultural studies/ELT/Film Studies and conduct detailed research on the same in 2nd Semester.
2. He / She is then required to prepare and submit a research paper on the same (at least 15 pages).
3. The research paper must be presented in front of the examiner which will then be followed by a viva voce.

Semester III

Contemporary Literary Theory	
Course Code: 24ENMA301	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

CONTEMPORARY LITERARY THEORY

Course Objectives

- i. To acquaint students with significant contemporary Western critical approaches/concepts/terms
- ii. To study selected seminal critical texts
- iii. To enhance the critical understanding of students and enable them to analyse texts against given theoretical parameters

Course Learning Outcomes

- i) Assess the significance and impact of different contemporary literary theories on the study of literature and culture.
- ii) Generate original insights and interpretations of contemporary literary texts by synthesizing multiple theoretical perspectives.
- iii) Evaluate the validity and persuasiveness of critical interpretations of contemporary literary texts informed by different theoretical approaches.
- iv) Critique the ways in which different theoretical perspectives shape interpretations of contemporary literary works.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			✓
CO 2		✓		
CO 3			✓	✓

UNIT A:

Short notes on the following critical approaches/concepts/terms: Ideology, Intertextuality, difference, indeterminacy, trace and supplement, simulacra, hypertext, master narrative, Orientalism, Sign and signifier

UNIT B:

Michel Foucault – “Who is an Author?”

UNIT C:

M.H. Abrams: “The Deconstructive Angel”

UNIT D:

Elaine Showalter: “Feminist Criticism in the Wilderness”

UNIT E:

Edward Said: Introduction to *Orientalism*

Further Reading

Barry, Peter: *Beginning Theory*

Belsey, Catherine: *Critical Practice*

Eagleton, Terry: *Literary Theory*

Gandhi, Leela - *Postcolonial Theory*

Gilbert, Sandra, and Susan Gubar: *The Mad Woman in the Attic*

Jefferson & Robey, ed: *Modern Literary Theory*

Krishnaswamy et al. *Contemporary Literary Theory*

Moi, Toril: *Sexual/Textual Politics*

Millett, Kate: *Sexual Politics*

Selden, Raman: *A Reader's Guide to Contemporary Literary Theory*

INDIAN WRITING IN ENGLISH – I	
Course Code: 25ENMA302	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

INDIAN WRITING IN ENGLISH – I

Course Objectives

- i) The main purpose of the course would be to introduce students to the Indian contribution to literature in English.
- ii) The objective of this paper is the study of Indian contribution to literature in English, from the early advent of English in India to contemporary writing in English.
- iii) The history and development of Indian Writing in English is scrutinized with reference to the Indian Nationalist Movement, the philosophical thinking of political and social leaders/activists like Mahatma Gandhi, Pandit Jawahar Lal Nehru, Raja Rammohan Roy and others.
- iv) Students will gain a comprehensive understanding of the historical development, major themes, and stylistic features of Indian English literature.

Course Learning Outcomes

- i) Explain the socio-cultural influences on the development of Indian English literature.
- ii) Interpret the meanings of symbols, metaphors, and other literary devices used in Indian English texts.
- iii) Utilize critical thinking skills to evaluate the significance of specific cultural and social themes portrayed in Indian English literature.
- iv) Analyze the structural elements of Indian English literary texts, including narrative techniques, character development, and language use.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4	✓	✓		✓

UNIT A:

Short notes related to the following topics: English Studies in India; Macaulay's Minutes; The Beginnings of Indian Writings in English; Indian English Novel; Indian English Poetry in English; Indian English Drama; Indian Women Writing in English; Dalit Writing; Writing by the Indian Diaspora; concept in Indian Aesthetics: *kavya, natya, auchitya, rasa, vakroti, dhvani, katha, sahitya*

UNIT B:

A.K. Ramanujan:

- Looking for a cousin on a Swing
- A River
- Love Poem for a Wife
- Obituary

Kamala Das: Selected Poems

- A Summer in Calcutta
- A Hot Noon at Malabar
- My Mother at Sixty-Six
- The Looking Glass

UNIT C:

R. K Narayan: *The Guide*

UNIT D:

G.V Desani: *All about H. Hatterr*

UNIT E:

Ruth Praver Jhabvala: *Heat and Dust*

Further Reading

Devy, G.N., and Fred Dallmayr: *Between Tradition and Modernity*

Devy, G.N.: *After Amnesia*

Desani, G.V. *All About H. Hatterr*

Ramanujam, A.K. *Selected Poems*

Das, Kamala. *Selected Poems*

Gandhi, M.K.: *Hind Swaraj or Indian Home Rule*

Hay, Stephen, ed.: *Sources of Indian Tradition V. II*

Iyengar, K.R.S.: *Indian Writing in English*

King, Bruce: *Modern English Poetry in English*

Mammata: *Kavyaprakasha*, Mysore: Oriental Library Series, 1922

Mehrotra, A.K.: *An Illustrated History of Indian Literature in English*

Mukherjee, M: *Twice-Born Fiction*

---: *The Perishable Empire: Essays on Indian Writing in English*

Naik, M.K.: *Aspects of Indian Writing in English*

Raghavan, V., and Nagendra: *An Introduction To Indian Poetics* by, Bombay: Macmillan, 1970

Rushdie, Salman: *Imaginary Homelands*

--- and Elizabeth West: "Introduction" to *The Vintage Book of Indian Writing: 1947-1997*

Tabish Khair: *Babu Fictions*

Tharu, Susie and Lalitha K.: *Women Writing in India, 600 BC to the Present*

Walsh, W.: *Indian Literature in English*

World Literatures	
Course Code: 24ENMA303	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

WORLD LITERATURES

Course Objectives (COs)

- i) To introduce students to the classics of world literature
- ii) To explore the vast range of texts in the realm of world literature irrespective of languages
- iii) To familiarize the students with a variety of texts from different languages and cultures

Course Outcomes (CLOs)

- i. Identify the central tenets of texts in world literatures.
- ii. Evaluate and critique various culture-specific aspects of World Literature
- iii. Formulate a deeper perception of World Literature that is non-essentialist in nature.
- iv. Judge the effectiveness of specific texts in conveying their thematic concerns and engaging readers from diverse cultural backgrounds.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	

UNIT A

Short notes on the following: *The Iliad*, *The Odyssey*, *The Rubaiyat of Omar Khayyam*, *Anna Karenina*, *Moby Dick*, *Jonathan Livingston Seagull*, *The Little Prince*, *Madame Bovary*, *The Lion and the Jewel*, *The Tree of Man*.

UNIT B:

Sophocles: *Oedipus Rex*

UNIT C:

Dante: *Inferno*

UNIT D:

Cervantes: *Don Quixote*

UNIT E:

Luigi Pirandello: *Six Characters in Search of an Author*

Further Reading

Bassanese, Fiora A. *Understanding Luigi Pirandello*. University of South Carolina Press, 1997.

Blackmur, R.P.: *Eleven Essays on the European Novel*

Bloom, Harold: *Sophocles' Oedipus Rex*. Inforbase Publishing, 2006

Cervantes, Miguel: *Don Qijote* (Norton Critical edition)

Cohn, Ruby: *Contemporary Dramatists*

Cruikshank, J.: *Albert Camus and the Literature of Revolt*

Ferguson, Francis: *Dante's Drama of the Mind*

Gassner, John: *Masters of World Drama*

Holmes: *Dante*

Kitto, H.D.F. *Greek Tragedy*. London: Barnes and Noble, 1966

Thody, P: *Albert Camus*

Vittorini, Domenico. *The Drama of Luigi Pirandello*. University of Pennsylvania Press, 1935.

Wickers, Brian: *Towards Greek Tragedy*

AMERICAN LITERATURE	
Course Code: 24ENMA304	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

AMERICAN LITERATURE

Course Objectives

- i) The course examines American Literature and considers what might be distinctly "American" about it.
- ii) It focuses on the historical and cultural influences, literary movements, poetry, drama, novel and significant literary figures on the American continent.
- iii) It explores literature that emerges from multiple perspectives such as race, gender, ethnicity, socioeconomic class and the historical period.

Course Learning Outcomes

- i) Critically evaluate the concept of what constitutes "American" literature, considering various perspectives and interpretations of American identity reflected in literary works.
- ii) Analyze the historical and cultural influences on American literature, including major literary movements, significant literary figures, and the development of various literary forms such as poetry, drama, and the novel.
- iii) Interpret literature from diverse perspectives including race, gender, ethnicity, socioeconomic class, and historical period, recognizing the intersections of identity and experience within American literary traditions.
- iv) Analyze the ways in which American literature reflects and responds to universal human experiences as well as specific cultural contexts.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	

UNIT A:

Short notes on the following: The colonial experience; Puritanism; Women's Liberation Movement; American Transcendentalism; Harlem Renaissance; Black Mountain Poetry; Confessional Poetry; The Beats; Contemporary Apocalyptic fiction; Multiculturalism and American literature

UNIT B:

Nathaniel Hawthorne: *The Scarlet Letter*

UNIT C:

Toni Morrison: *The Bluest Eye*

UNIT D:

- Sylvia Plath: Selected Poems: Five Poems: "The Colossus," "Fever 103," "Daddy," "Lady Lazarus," and "Ariel."
- Langston Hughes: Selected Poems: Five Poems: "The Negro Speaks of Rivers," "The Weary Blues," "Theme for English B," "Ballad for the Landlord," "Night Funeral in Harlem."

UNIT E: Arthur Miller: *Death of a Salesman*

Further Reading

Carson, N: *Arthur Miller*

Chase, Richard: *American Novel and its Tradition*

Downer, Alan, ed.: *American Drama and its critics*

Emmanuel, J.A.: *Langston Hughes*

Plath, Sylvia: *The Collected Poems*. Edited by Ted Hughes (Harper Perennial Modern Classics, 2018)

Fiedelson, Charles: *Symbolism and American Literature*

Ford, Boris: *The New Pelican Guide to Eng. Literature* Vol. 9

Furman, Jan: *Toni Morrison's Fiction*

Kaul, A.N., ed.: *Hawthorne: A Collection of Critical Essays*

Moss, L.: *Arthur Miller*

O'Daniel, T.B., ed.: *Langston Hughes, Black Genius*

Peach, Linden, ed.: *Toni Morrison: Contemporary Critical Essays*

Pearce, Roy Harvey: *The Continuity of American Poetry*

Raza, Raihan: *The Poetic Art of Sylvia Plath: A Critical Study of Themes and Techniques*

Waggoner, H.: *Hawthorne: A Critical Study*

Creative Writing	
Course Code: 24SEMA301	Continuous Evaluation: 40 Marks
Credits: 3	End Semester Examination: 60 Marks
L T P: 3 0 0	Course Type: SEC
Prerequisite: NIL	

Creative Writing

Course Objectives:

1. To introduce students to various forms and genres of creative writing, including fiction, poetry, creative nonfiction, and drama.
2. To foster creativity and imagination in writing through exercises, prompts, and workshops.
3. To develop students' understanding of the craft elements of writing, such as character development, plot structure, narrative voice, and poetic language.
4. To provide opportunities for students to experiment with different writing techniques and styles.

Course Learning Outcomes:

By the end of the course, students will be able to:

1. Demonstrate proficiency in various forms of creative writing, including short fiction, poetry, personal essays, and/or dramatic scripts.
2. Employ literary techniques and craft elements effectively to develop characters, construct plots, create vivid imagery, and convey thematic significance.
3. Generate original ideas and concepts for creative writing projects, demonstrating creativity and imagination in their work.
4. Reflect on their writing process, identifying strengths, weaknesses, and areas for growth as creative writers.
5. Consider the ethical implications of creative expression and the responsibilities of the writer in representing diverse perspectives and experiences.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)				
	CLO 1	CLO 2	CLO 3	CLO 4	CLO 5
CO 1	✓	✓	✓		✓
CO 2			✓	✓	
CO 3		✓			
CO 4	✓			✓	

Unit 1: Foundations of Creative Writing

- i) Introduction to Creative Writing
 - Defining creative writing and its various forms (fiction, poetry, creative nonfiction, etc.)
 - Overview of the creative writing process
 - Exploration of creativity and imagination in writing

- ii) Elements of Fiction Writing
 - Character development: creating believable characters
 - Plot structure and narrative arc
 - Setting and atmosphere: evoking sense of place in fiction

- iii) Crafting Engaging Dialogue
 - Techniques for writing realistic and dynamic dialogue
 - Understanding dialogue tags and punctuation
 - Using dialogue to reveal character and advance plot

Unit 2: Advanced Techniques in Creative Writing

- i) Writing Poetry
 - Understanding poetic forms and structures
 - Techniques for crafting imagery and metaphor
 - Experimenting with rhythm, sound, and line breaks in poetry

- ii) Writing Flash Fiction and Short Stories
 - Exploring the art of brevity in fiction writing
 - Techniques for writing effective flash fiction and short stories
 - Workshop-style feedback on short story drafts

- iii) Genre Writing: Fantasy, Science Fiction, and Speculative Fiction
 - Understanding the conventions and tropes of genre fiction
 - World-building and creating immersive fictional worlds
 - Blending elements of genre fiction with literary techniques

Unit 3: Final Project and Presentation

- Students will complete a final creative writing project, which may include a short story, poem, personal essay, or other creative work
- Presentation of final projects to the class
- Reflection on personal growth as writers throughout the course

Further Reading:

Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. Vintage Books, 1991.

King, Stephen. *On Writing: A Memoir of the Craft*. Scribner, 2000.

Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. Longman, 2010.

Gutkind, Lee, and Hattie Fletcher. *Keep It Real: Everything You Need to Know about Researching and Writing Creative Nonfiction*. W.W. Norton & Company, 2008.

Oliver, Mary. *A Poetry Handbook*. Mariner Books, 1994.

Kooser, Ted. *The Poetry Home Repair Manual: Practical Advice for Beginning Poets*. University of Nebraska Press, 2007.

Rozelle, Ron. *Write Great Fiction: Description & Setting*. Writer's Digest Books, 2005.

Le Guin, Ursula K. *Steering the Craft: A Twenty-First-Century Guide to Sailing the Sea of Story*. Mariner Books, 2015.

Atwood, Margaret. *In Other Worlds: SF and the Human Imagination*. Doubleday Canada, 2011.

SEMESTER IV

Introduction to Linguistics	
Course Code: 25ENMA401	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

LINGUISTICS

Course Objectives

- i) To make students understand the systematic study of language.
- ii) To familiarise students with the history and evolution of the English language
- iii) Provide students with the tools to analyze the structure of language at different levels, including sounds (phonetics and phonology), words (morphology), and sentences (syntax).
- iv) Explore the fundamental properties of human language, including its structure, universality, and diversity.

Course Learning Outcomes

- i) Define key linguistic terms and concepts, such as phonetics, syntax, semantics, and pragmatics.
- ii) Recall major historical developments in the field of linguistics, including significant theories and methodologies.
- iii) Explain the fundamental principles of language structure and organization.
- iv) Analyze language phenomena in real-world contexts, such as language variation and language change.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4	✓	✓		✓

UNIT A

Short notes on the following: Language and Linguistics, Langue and Parole; Synchrony and Diachrony, Prescriptive vs. Descriptive approaches to language, Syllable, Dialect, Diglossia, Isogloss, and Language Registers, Rhyme and Stanza.

UNIT B:

Speech mechanism and organs of speech, production and classification of speech sounds, classification, phonatory symbols. The concept of the phoneme, minimal pairs of allophonic variations. Vowels and consonants, cardinal vowels

UNIT C

Transcription of words, connected English speech, Syllable structure in English, Word Stress, Accent and Intonation.

UNIT D:

Differences between British English, American English and Indian English. Classroom practice of R.P. of important words and identification of syllabic patterns in poetry, Important metres: Iambus, Trochee, Anapaest, Dactyl.

Further Reading

Allen, H.B.: *Reading in Applied English Linguistics (Amerind)*

Crystal D.: *What is Linguistics?*

Crystal D.: *Linguistics* (Penguin)

Gimson, A.C.: *An Introduction to the Pronunciation of English*

Jones, D.: *English Pronouncing Dictionary 14th Ed*

Krishnaswamy and Verma: *Modern Linguistics*

Leech, G.: *Semantics* (Penguin Chapters 1,2,6,10)

Lyons, J.: *Introduction to Theoretical Linguistics -Last Two Chapters*

Lyons.J.: *Chomsky* (Fontana)

Mackey, W.F.: *Language Teaching Analysis*

Palmer, F: *Grammar and Semantics* (Penguin)

Parren, G.E, and J.L.M. Trim: *Application of Linguistics* (OUP)

Pimsleur, Paul, and Terence: *The Psychology of Second Language Learning* (OUP)

Quirk and Greenbaum: *University Grammar of English*

Robin R.H: *A Short History of Linguistics* (Longmans)

Robin R.H: *General Linguistics: An Introductory Survey*

Sethi and Dhamija: *A Course in Phonetics and Spoken English*

Syal and Jindal: *An Introduction to Linguistics* (Prentice Hall of India)

Wilkin, D.A.: *Linguistics in Language Teaching* (Edward Arnold)

Yule, G.: *The Study of Language* (O.U.P)

INDIAN WRITING IN ENGLISH –II	
Course Code: 25ENMA402	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

INDIAN WRITING IN ENGLISH –II

Course Objectives

- i) To broaden the field of Indian Writing in English by including translated classics from regional Indian languages
- ii) To familiarise students with leading Indian writers whose works have crossed international borders after being translated into the English language
- iii) To facilitate an assessment of current Indian writing in English from a comparatist perspective.
- iv) Explore recurring themes and motifs in Indian English literature, such as identity, diaspora, gender, caste, religion, tradition, modernity, and globalization.

Course Learning Outcomes

- i) Critically evaluate the portrayal of cultural and social issues in Indian English literature, considering diverse perspectives and potential biases.
- ii) Evaluate the contributions of Indian English literature to the global literary landscape and its impact on cultural understanding and representation.
- iii) Assess the effectiveness of Indian English authors' use of language, style, and narrative techniques in conveying themes and messages.
- iv) Synthesize knowledge of Indian English literature with other disciplines, such as history, sociology, or post-colonial studies, to gain deeper insights.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4	✓	✓		✓

UNIT A:

Short notes on the following: *Panchatantra*, *Kathasaritsagar*, the Jataka Tales, Bhisham Sahni's *Tamas*, Faqir Mohan Senapati's *Six Acres and a Third*, Tendulkar's *Ghasiram Kotwal*, Krishna Sobti's *Ei Ladki*, Mahashweta Devi's *Mother of 1084*, Munshi Premchand: *Godan*

UNIT B:

Amitav Ghosh: *Hungry Tide*

UNIT C:

Girish Karnad: *Tuglaq*

UNIT D:

Mahesh Dattani: *Tara*

UNIT E:

Arundhati Subramaniam:

- When God is a Traveller
- When Landscape becomes a Woman
- The City and I

Keki N. Daruwallah

- Gulzaman's son,
- The Map Maker,
- Migrations,
- What Lights up

Further Reading:

Ananthamurthy, U.R.: *A Life in the World: U.R. Ananthamurthy in Conversation with Chandan Gowda* (English, Paperback,

Iyengar, K.R.S.: *Indian Writing in English*

Ghosh, Amitav. *Hungry Tide*

Dattani, Mahesh. *Dance Like A Man*

Dharker, Imtiaz. *Selected Poems*

Subramaniam, Arundhati. *Selected Poems*

King, Bruce: *Modern English Poetry in English*

Kirpal, Viney, ed.: *The New Indian Novel in English: A Study of the 1980s*

Kirpal, V, ed.: *The Postmodern Indian English Novel*

Mehrotra, A.K: *An Illustrated History of Indian Literature in English*

Mukherjee, M.: *The Perishable Empire: Essays on Indian Writing in English*

Mukherjee, M: *Twice-Born Fiction*

Naik, M.K.: *Aspects of Indian Writing in English*

Rushdie, Salman, and Elizabeth West: "Introduction" to *The Vintage Book of Indian Writing: 1947-1997*

Tabish Khair: *Babu Fictions*

Tharu, Susie and Lalitha K.: *Women Writing in India, 600 BC to the Present*

Walsh, W.: *Indian Literature in English*

POSTCOLONIAL LITERATURES	
Course Code: 24ENMA403	Continuous Evaluation: 40 Marks
Credits: 5	End Semester Examination: 60 Marks
L T P: 4 1 0	Course Type: Core
Prerequisite: NIL	

POSTCOLONIAL LITERATURES

Course Objectives

- i) Students will be familiarized with the postcolonial of the world.
- ii) They will be enabled to have a broader outlook on world literature, connecting it with the political and social changes that take place across borders.
- iii) Identify and define key terms and concepts in postcolonial theory and literature, such as hybridity, mimicry, diaspora, and subalternity.
- iv) Recall key historical events, colonial contexts, and postcolonial theories relevant to the study of postcolonial literature.

Course Learning Outcomes

- i) Explain the socio-political, cultural, and historical contexts that shape postcolonial literary production and reception.
- ii) Analyze the ways in which postcolonial literature represents and responds to issues of identity, agency, representation, and resistance.
- iii) Demonstrate an understanding of how postcolonial literature engages with and critiques colonial legacies, power structures, and cultural hegemonies.
- iv) Interpret the thematic concerns and aesthetic innovations of postcolonial literary works within their specific colonial and postcolonial contexts.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CEO 4	✓	✓		✓

UNIT A:

Short notes on- alterity and otherness; apartheid; colonialism; post-colonialism; creolization; cultural difference; hybridity; diaspora; hegemony; magic realism

UNIT B: Jean Rhys: *Wide Sargasso Sea* 1966

UNIT C: Margaret Atwood: *The Edible Woman* 1969,

UNIT D: Gabriel Garcia Marquez: *Love in the Time of Cholera* (1985, trans, 1988)

UNIT E: J.M. Coetzee: *Foe* (1986)

Further Reading

Anderson, B.: *Imagined Communities*

Ashcroft, Bill, et al, eds.: *The Post-Colonial Studies Reader*

Ashcroft, Bill: *Post-colonial Configurations*

Attwell, David. J M Coetzee: *South Africa and the Politics of Writing.*

Atwood, M: *Survival: A Thematic Guide to Canadian Literature*

Brennan, Timothy: *Salman Rushdie and the Third World: Myths of the Nation*

Coetzee, J.M.: *White Writing: The Culture of Letters in South Africa*

Drake, Sandra. *All that Foolishness / That All Foolishness: Race and Caribbean Culture as Thematic of Liberation in Jean Rhys's Wide Sargasso Sea.* Critical 2.2 (Fall 1990): 97–112.

Emery, Mary Lou. *Jean Rhys at "World's End": Novels of Colonial and Sexual Exile.* Austin: University of Texas Press, 1990.

Gallagher, Susan Vanzanten. *A story of South Africa: J M Coetzee's Fiction in Context.*

Gorjup, Branko. *Margaret Atwood: Essays on Her Works* (Writers) Guernica Editions, Canada, 2007

Head, Dominic. *J M Coetzee.*

Harrison, Nancy R. *Jean Rhys and the Novel as Women's Text.* Chapel Hill: University of North Carolina Press, 1988.

King, Bruce: *New National and Post-Colonial Literatures*

King, Bruce: *The New Literatures in English*

Kossew, Sue, ed.: *Critical Essays on J M Coetzee*

Raiskin, Judith. *Snow on the Cane Fields: Women's Writing and Colonial Subjectivity.* Minneapolis: University of Minneapolis Press, 1996.

Rody, Caroline. *Burning Down the House: The Revisionary Paradigm of Jean Rhys's Wide Sargasso Sea.* Ed. Alison Booth. Charlottesville: University of Virginia Press, 1993.

Rushdie, Salman: *Imaginary Homelands*

Rushdie, Salman: *Step Across this Line*

Sheckels, Theodore F. *The Political in Margaret Atwood's Fiction: The Writing on the Wall of the Tent.* Routledge, 2017

DISSERTATION	
Course Code: 21ENMA491	Continuous Evaluation: 40 Marks
Credits: 6	End Semester Examination: 60 Marks
L T P: 5 1 0	Course Type: Project Work
Prerequisite: NIL	

DISSERTATION

COURSE GUIDELINES:

1. Students are required to choose a topic related to literature and conduct detailed research on the same.
2. The student would be conducting the research under the mentorship of one of the teaching staffs of the department (to be allocated by the department).
3. He / She is then required to prepare and submit an M.A. Dissertation of minimum 50 pages.
4. Submission of the M.A. Dissertation will be followed by a viva voce.
5. The Dissertation should be submitted on the stipulated date decided by the department, failing which the student will not be considered for the award of the degree and will need to repeat another semester to complete the project.