



Estd. 1962
"A++" Accredited by
NAAC (2021)
With CGPA 3.52

**SHIVAJI UNIVERSITY, KOLHAPUR - 416 004,
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शिवाजी विद्यापीठ, कोल्हापूर - ४१६ ००४, महाराष्ट्र
दूरध्वनी - ईपीएबीएक्स - २६०९०००, अभ्यासमंडळे विभाग - ०२३१-२६०९०९४



संदर्भ : जा.क्र./शिवाजी वि./अ.मं./५५७

दि.२५/०७/२०२३

प्रति,

१. मा. प्राचार्य/संचालक,
सर्व संलग्नित महाविद्यालये,
शिवाजी विद्यापीठ, कोल्हापूर

२. मा. अधिविभाग प्रमुख,
सर्व अधिविभाग
शिवाजी विद्यापीठ, कोल्हापूर

विषय : राष्ट्रीय शैक्षणिक धोरण २०२० च्या अनुषंगाने शैक्षणिक वर्ष २०२३-२४ चे एम. ए. भाग १ च्या अभ्यासक्रमाबाबत..
महोदय,

राष्ट्रीय शैक्षणिक धोरण २०२० च्या अनुषंगाने एम. ए. भाग १ च्या अभ्यासक्रमाचे नवीन अभ्यासक्रम हे शैक्षणिक वर्ष २०२३-२४ पासून लागू करावयाचे आहेत. सदर सर्व अभ्यासक्रम हे विद्यापीठाच्या संकेतस्थळावर ठेवले असून त्याबाबतची अंमलबजावणी व्हावी. अभ्यासक्रमामध्ये त्रुटी आढळल्यास ज्या त्या वेळी दुरुस्ती करून सुधारीत करण्यात येतील. तसेच आपल्या कांही सुचना असल्यास या विभागास कळवाव्यात.

कळावे,

आपला विश्वासू,

उपकुलसचिव
(डॉ. एस. एम. कुबल)

प्रत :

१. मा. अधिष्ठाता, मानवविज्ञान विद्याशाखा
२. अध्यक्ष, सर्व संबंधित अभ्यास व अस्थायी मंडळ.
३. संचालक, परीक्षा व मुल्यमापन मंडळ कार्यालयास.
४. परिक्षक नियुक्ती ए व बी विभागास.
५. इतर परीक्षा १ व २ विभागास.
६. संगणक केंद्र/आय. टी. सेल विभागास.
७. दूरस्थ व ऑनलाईन शिक्षण विभाग.
८. संलग्नता टी. १ व २ विभागास.
९. पी. जी. प्रवेश विभागास.
१०. पात्रता विभागास.
११. सेमिनार विभागास.

माहितीसाठी व पुढील कार्यवाहीसाठी.

SHIVAJI UNIVERSITY, KOLHAPUR



Accredited by NAAC 'A++' Grade with CGPA 3.52

CHOICE BASED CREDIT SYSTEM WITH
MULTIPLE ENTRY AND MULTIPLE EXIT OPTION IN THE
POSTGRADUATE DEGREE PROGRAMME

New Syllabus for Master of Arts [M. A. English]
Faculty of Humanities

M. A. Part I (To be implemented from 2023 - 2024)

and

M. A. Part II (To be implemented from 2024 - 2025)

(Regulations in accordance with National Education Policy 2020
to be implemented from Academic Year 2023-2024 onwards)
(Subject to the modifications to be made from time to time)



NAAC “A++” Grade with CGPA 3.52

SHIVAJI UNIVERSITY, KOLHAPUR

**Syllabus for M. A. English Programme to be introduced from June 2023
As per the Guidelines of NEP 2020**

OBJECTIVES:

The objectives of this syllabus are:

1. To provide a wide range of options at postgraduate level under Choice Based Credit System comprising core and elective papers in Literary Studies and Linguistics and to evaluate the performance of students through four semester exams having 80 marks each for written papers and 20 marks for internal evaluation except Research Methodology courses.
2. To introduce core literature courses to provide comprehensive knowledge of major literary works of various periods with the help of representative texts and to acquaint the students with literary movements, genres and critical theories.
3. To introduce core language courses to provide an introduction to the basic concepts of linguistic theory.
4. To introduce practical components to enhance students' competence in English, Soft Skills, Computer and Research Skills. This will help students prepare for language proficiency tests like GRE-TOEFL and IELTS.
5. To introduce interdisciplinary papers to make students aware of the developments in other branches of knowledge like Sociology, Political Science, Philosophy, Psychology, Theatre and Film Studies, Culture Studies, Subaltern Studies and Gender Studies.
6. To develop research perspectives among the students and to enable them to write a short dissertation with the help of the Research Methodology courses.
7. Students will develop speaking and listening skills in English with the help of language practical.

Programme Outcomes (POs):

1. The students will be able to remember and recall various aspects of major literary works and linguistic concepts.
2. The students will understand various theoretical approaches to literature and language.
3. The students will be able to analyse literary works and linguistic issues by applying various theoretical approaches.

4. The students will be able to evaluate and compare literary works.
5. With the help of research projects, students will develop creative competence.

Programme Specific Outcomes (PSOs)

1. Students will be able to understand and criticise the major trends, movements, schools of literature in English across the globe like Indian, British, American, European, Australian, Canadian, African, and Caribbean Literatures.
2. Students will be able to distinguish among various schools of linguistics and applied linguistics.
3. Students will understand research practices in language and literature.
4. Students will be able to apply, analyse and evaluate society and culture with the help of various critical and cultural theories.
5. Students will be able to distinguish between RP and other forms of pronunciation.
6. They will understand how to neutralise their accents.

Table 1: Illustrative Credit distribution structure for Two Years/ One Year PG

Year (2 Yr. PG)	Level	Sem. (2 Yr.)	Major		RM	OJT / FP	RP	Cum. Cr.	Degree	
			Mandatory	Electives						
I	6.0	Sem. I	14 (3x4+2)	4	4	-	-	22	PG Diploma (After 3 Yr. Degree)	
		Sem. II	14 (3x4+2)	4	-	4	-	22		
		Cum. Cr. for PG Diploma		28	8	4	4	-	44	
Exit option: PG Diploma (44 Credits) after Three Year UG Degree										
II	6.5	Sem. III	14 (3x4+2)	4	-	-	4	22	PG Degree After 3-Yr. UG Or PG Degree after 4- Yr. UG	
		Sem. IV	12 (3x4)	4	-	-	6	22		
Cum. Cr. for 1 Yr. PG Degree			26	8	-	-	10	44		
Cum. Cr. for 2 Yr. PG Degree			54	16	4	4	10	88		
2 Years-4 Sem. PG Degree (88 credits) after Three Year UG Degree or 1 Year-2 Sem. PG Degree (44 credits) after Four Year UG Degree										

Abbreviations: **Yr.:** Year; **Sem.:** Semester; **OJT:** On Job Training: Internship/ Apprenticeship; **FP:** Field projects; **RM:** Research Methodology; **RP:** Research Project; **Cum. Cr.:** Cumulative Credits.

Table 2: Programme/Course Structure in Detail

SEM	Major Mandatory- 4 Credits each (CC) (Title of the course)	Major Mandatory- 2 Credits (C2C)	Major Mandatory- Electives (ME)	RM	OJT/ FP	RP	Cum. Cr.
I	3 x 4 =12 CC1:Poetry in English up to the 19 th Century CC2:Fiction in English up to the 19 th Century CC3: Modern Linguistics: An Introduction	1x2 =2 One Group to be selected from 1. Language Laboratory for ELT (only for Univ. Dept. students) or 2. Understanding Shakespeare (for all other students)	1x4 =4 Any ONE course from: ME: from Sem. I	1x4=4 Research Methodology	-	-	22
II	3 x 4 =12 CC4:Poetry in English: Modern and Postmodern CC5:Fiction in English: Modern and Postmodern CC6:Critical Theories-I		1x4 =4 Any ONE course from: ME: from Sem. II	-	1x4=4 On Job Training: Internship/ Apprenticeship OR Field projects	-	22
III	3 x 4 =12 CC7:Drama in English up to the 19 th Century CC8: Nonfiction in English CC9: Critical Theories-II		1x4 =4 Any ONE course from: ME: from Sem. III	-	-	1x4 =4 Research projects	22
IV	3 x 4 =12 CC10:Drama in English: Modern and Postmodern CC11: Sociolinguistics and Stylistics CC12: Critical Theories-III	-	1x4 =4 Any ONE course from: ME: from Sem. IV	-	-	1x6 =6 Research projects	22

CC = Core Course; **ME** = Major Elective (Elective courses offered under the main discipline/subject of study); **Sem.**: Semester; **OJT**: On Job Training: Internship/ Apprenticeship; **FP**: Field projects; **RM**: Research Methodology; **RP**: Research Project; **Cum. Cr**: Cumulative Credits

OJT/FP: (4 Credits)

On Job Training: Internship/ Apprenticeship OR Field projects

On-Job Training/ Internship: A course requiring students to participate in a professional activity or work experience, or cooperative education activity with an entity external to the education institution, normally under the supervision of an expert of the given external entity. A key aspect of the internship is induction into actual work situations. Internships involve working with local industry, government or private organisations, business organisations, artists, crafts persons, and similar entities to provide opportunities for students to actively engage in on-site experiential learning.

Field practice/projects: Courses requiring students to participate in field-based learning/projects generally under the supervision of an expert of the given external entity.

A one-credit of On-Job training/ Internship /Studio activities or Field practice/projects or Community engagement and service means two-hour engagements per week. Accordingly, in a semester of 15 weeks duration, one credit in these courses is equivalent to 30 hours of engagement, **so students are required to have 120 hours of engagement for this course of 4 credits.**

Language Lab/ Practicum for C2C 1.1 to 1.3 Courses:

A one-credit course in practicum or lab work, in a semester means two-hour engagement per week. In a semester of 15 weeks duration, a one-credit practicum in a course is equivalent to 30 hours of engagement. So for this course, the University Department **students will have to engage in 60 hours of practicum in the language lab.**

Table 3: Mandatory 2 Credit course

Note: Students should select only one elective group throughout the three semesters.

Sem. No.	C2C 1: Language Laboratory for ELT (only for the students of Univ. Dept.)	C2C 2: Understanding Shakespeare (for all other students)	Credits
I	C2C1.1 English Language Teaching: Methods	C2C 2.1 Shakespearean Poetry	2
II	C2C 1.2 Syllabus Designing	C2C 2.2 Shakespearean Tragedy	2
III	C2C 1.3 Testing and Evaluation	C2C 2.3 Shakespearean Comedy	2

Table 4: Semester wise Major -Elective (ME) Courses for University Department, PG Centres and Centre for Distance Education Students

Note: Students should select only one elective group throughout the four semesters.

Group/ME	Sem. I ME-1	Sem. II ME-2	Sem. III ME-3	Sem. IV ME-4
G-1 Linguistics (only for the students of Univ. Dept. and PG Centres)	Applied Linguistics	Theories of Language Learning	Theoretical and Descriptive Linguistics	Stylistics
G2 New Literatures in English	Indian English Literature	English Literatures of SAARC Nations	African and Caribbean Literatures	Australian and Canadian Literatures
G3 American Literature	American Literature up to the Civil War	American Literature from the Civil War to the Turn of the Century	Modern American Literature	Postmodern American Literature
G4 British Literature	British Renaissance Literature	British Neoclassical and Romantic Literature	Victorian and Modern period	Modern and Postmodern British literature
G5 Comparative Literature and Translation Studies (only for the students of Univ. Dept.)	Comparative Literature: Theory	Comparative Study of Major Literary Movements: English and Marathi	Translation Studies: Theory	Translation: Problems and Evaluation
G6 Cultural Studies (only for the students of Univ. Dept.)	Introduction to Cultural Studies	Popular Culture	Cultural Studies: Theory	Cultural Studies and Media
G7 Gender Studies (only for the students of Univ. Dept.)	Introduction to Gender Studies	Feminist Movements and Theories	LGBT and Queer Studies	Gender Studies: Application of Theories
G8 Sociolinguistics (only for the students of Univ. Dept.)	Sociolinguistics: Basic Issues and Concepts	Language Contact	Extensions in Sociolinguistics	Dialectology
G9 Language in Use (only for the students of Univ. Dept.)	Language in Use I	Language in Use II	Language in Use III	Language in Use IV

M. A. Part II (To be implemented from 2023 - 2024)
SEMESTER I

Major Mandatory- 4 Credit courses (CC)

CC1: Poetry in English up to the 19th century

Course Outcomes:

1. Students will be able to trace the development of verse tradition through American Romanticism, German Romanticism and French Symbolist Poetry.
2. Students will be able to locate a specific poem in historical and social context.
3. Students will be able to interpret and aesthetically appreciate poems.
4. Students will be able to understand the difference between implicit and explicit meaning of poems.

Unit 1: Poetry in the Age of Chaucer

Geoffrey Chaucer (*from* The Canterbury Tales, selected from *The Penguin Book of English Verse* edited by Keegan Paul, Penguin Classics, 2004)

1. *from* The General Prologue
2. *From* The Knight's Tale [The Temple of Mars]
3. *from* The Knight's Tale [Saturn]
4. *From* The Miller's Tale [Alysoun]
5. *from* The Wife of Bath's Prologue
6. *From* The Pardoner's Tale

Unit 2: German Romanticism

Johann Wolfgang von Goethe: (Poems selected from: *Johann Wolfgang von Goethe- Selected Poems-* (The Collected Works, Vol. 1) edited by Christopher Middleton, Princeton University Press, 1994.)

1. *Roman Elegies-* I 'Deign to speak to me,..'
2. *Roman Elegies-* IV 'Pious we lovers are ,..'
3. *Roman Elegies-* VI 'How can you talk in that tone to me,....'
4. *Roman Elegies-* XX 'Men distinguished by strength ,...'
5. 'Mignon'
6. 'Wanderer's Night Song'
7. 'Death of a Fly'
8. 'Erlkonig'

Friedrich Holderlin: (Poems selected from: *An Anthology of German Poetry from Holderlin to Rilke in English Translation* edited by Angel Flores, Gloucester, Mass. Peter Smith 1965)

1. 'Man'	2. 'Sunset'	3. 'To the Fates'
4. 'Hyperion's Song'	5. 'Memories'	6. 'Ripened the Fruit'

Unit 3: French Symbolist Poetry

Arthur Rimbaud (Poems selected from *Arthur Rimbaud: Collected Poems*. Translated by Martin Sorrell, Oxford: Oxford University Press, 2001)

1. 'Evil'	2. 'Asleep in the Valley'	3. 'The Dresser'
4. 'Seated'	5. 'Paris War-Cry'	6. 'Seven-year-old Poets'
7. 'Drunken Boat'	8. 'Evening Prayers'	9. 'Vowels'
10. 'What do they mean to us...'	11. 'Memory'	12. 'O seasons, o chateaux...'

Unit 4: Transcendentalism and American Romanticism

(Poem selected from: *American Literature of the Nineteenth Century: An Anthology* eds. Fisher, William J., H. Willard Reninger, Ralph Samuelson, and K. B. Vaid. Eurasia Publishing House (Pvt) Ltd, 1996)

Ralph Waldo Emerson: 1. The Problem,	2. The Snow-storm,
3. Ode Inscribed to W H Channing	4. Hamatreya
5. Earth-Song	6. Days
7. Brahma	8. Terminus

Emily Dickenson: 1. Because I could not stop for Death
2. A Bird came down the Walk
3. I felt a Funeral in my Brain
4. "Wild Nights – Wild Nights!"
5. "Success is counted sweetest"
6. I am Nobody! Who are you?

Reference Books:

Abrams, M. H. *The Mirror and the Lamp*. London: Oxford University Press, 1971.

Abrams, M. H. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. New York: W.W. Norton, 1973.

Balakian, Anna. *The Symbolist Movement in the Literature of European Languages*. Amsterdam/Philadelphia: John Benjamins Publishing, 1984.

Beiser, Frederick C. *The Romantic Imperative: the Concept of Early German Romanticism*. Harvard University Press, 2003.

Berlin, Isaiah. "The Romantic Revolution: A Crisis in the History of Modern Thought," in *The Sense of Reality*, ed. Henry Hardy, pp. 168–193. New York: Farrar, Straus and Giroux, 1996.

Berlin, Isaiah. *The Roots of Romanticism*. Princeton: Princeton University Press, 1999.

Brewer, D. S. *A New Introduction to Chaucer*. 3rd edition. Abingdon; New York: Routledge, 2013.

Constantine, David. *Hölderlin*. Oxford: Clarendon Press 1988.

Curti, Merle, *The Growth of American Thought* Harper and Bros., 1951.

Dana, Barbara. *A Voice of Her Own: Becoming Emily Dickinson*. Harper Collins, 2009

Eva Dessau Bernhardt, *Goethe's Römische Elegien: The Lover and the Poet* (Bern: Peter Lang, 1990)

Gardner, John. *The Life and Times of Chaucer*. New York: Knopf, 1977.

Gert Lernout, *The poet as thinker: Hölderlin in France*. Columbia: Camden House, 1994.

Horst, Eleanor Ter. 'Masks and Metamorphoses: The Transformation of Classical Tradition in Goethe's *Römische Elegien*', *German Quarterly* 85:4 (2012), 401-19

Jennifer Anna Gosetti-Ferencei, *Heidegger, Hölderlin, and the Subject of Poetic Language*. New York: Fordham University, 2004.

Lundin, Roger. *Emily Dickinson and the Art of Belief*. William B. Eerdmans Publishing Company, 2004.

Myerson, Joel (Ed) *Transcendentalism: A Reader* Oxford University Press, USA, 2000.

Nettles, Curtis P., *The Roots of American Civilization : A History of American Colonial Life* Appleton -Century Crofts 1938.

Packer Barbara L. *The Transcendentalists* University of Georgia Press, 2007.

Peschel, Enid Rhodes. *Flux and Reflux: Ambivalence in the Poems of Arthur Rimbaud*. Geneve: LibriirieDroz S. A., 1977.

Reed, T. J., *Goethe*. Oxford: Oxford University Press, 1984.

Reed, T. J., *The Classical Centre: Goethe and Weimar 1775-1832*. Oxford: Oxford University Press, 1986. pp. 65-67

Symons, Arthur, *The Symbolist Movement in Literature*. E. P. Dutton and Co., Inc. 1908

Walzel, Oskar. *Deutsche Romantik*. Leipzig: B. G. Teubner, 1908. Translated by A. E. Lussky as *German Romanticism*. New York: Putnam, 1924.

Wellek, René. "The Concept of Romanticism," in *Concepts of Criticism*, pp. 128–198. New Haven: Yale University Press, 1963.

Whidden, Seth. *Arthur Rimbaud*, London: Reaktion, 2018.

Willoughby, L. A. *The Romantic Movement in Germany*. New York: Russell and Russell, 1966.

CC2: Fiction in English up to 19th century

Course Outcomes:

1. Students will be able to appreciate English fiction of different countries in the light of various movements and aspects of fiction.
2. Students will understand major trends and writers in English Fiction through detailed study of specific novels.
3. They will be able to interpret and critically appreciate the novels of the major authors.
4. Students will be able to judge the texts and justify their readings.

Unit 1: Rise and development of British Novel

Laurence Sterne (1713-68) –*The Life and Opinions of Tristram Shandy, Gentleman* (1759).

Unit 2: Romanticism in Fiction

Victor Hugo (1802-85) – *The Hunchback of Notre-Dame* (1831)

Unit 3: Psychological Fiction

Leo Tolstoy (1828-1910) – *Anna Karenina* (1878)

Unit 4: Realism in American Fiction

Mark Twain (1835-1910) – *The Adventures of Huckleberry Finn* (1885)

Reference Books:

Barnett, Marva A., ed. *Victor Hugo on Things that Matter: A Reader*. Yale UP 2010.

Benson, Rurh Crego. *Women in Tolstoy: The Ideal and the Erotic*. U of Illinois P, 1973.

Bloom, Harold, ed. *Leo Tolstoy: Modern Critical Views*. Chelsea House Publishers, 1986

Byrd, Max. *Tristram Shandy*. Unwin Hyman, 1985.

Keymer, Thomas, Ed. *The Cambridge Companion to Laurence Sterne*. CUP, 2009.

Orwin, Donna Tussing, Ed. *The Cambridge Companion to Tolstoy*. CUP, 2002.

Robinson, Forrest G., Ed. *The Cambridge Companion to Mark Twain*. Cambridge: CUP, 1995.

Unwin, Timothy, Ed. *The Cambridge Companion to the French novel: From 1800 to the Present*. CUP, 1997.

CC3: Modern Linguistics: An Introduction

Course Outcomes:

1. Students will learn the nature, scope, and different branches of linguistics and pragmatics.
2. Students will understand the major concepts related to Modern Linguistics.
3. They will acquire the knowledge of various branches of Linguistics.
4. They will understand varieties of languages based on person, place, society, subject, etc.

Unit 1: Nature, scope and branches of Linguistics

Unit2: Major Concepts in Linguistics: Langue/parole, signifier/ signified, synchronic/ diachronic, syntagmatic/ paradigmatic, competence/ performance, Jakobson's six elements/ functions of Speech Event

Unit 3: Semantics - Approaches to study of Meaning, Seven types of meaning

Unit 4: Pragmatics – Emergence of pragmatics, speech act theory, cooperative and politeness principles

Reference Books:

Verma, S.k . (1989). *Modern Linguistics: An Introduction*.

McCabe, Anne .(2011). *Introduction to Linguistics and Language Studies*. London: Equinox publication.

David, Crystal. (1971). *Linguistics*. London: Penguin

Lyons, John. (1981). *Language and Linguistics: An Introduction*. Master Trinity Hall, Cambridge: Cambridge University Press.

Radford, Andrew. (2002). *Linguistics: An Introduction*.et.al. New York: Cambridge University Press.

Potter, Simeon. (1957). *Modern Linguistics*. London: Andre Deutsch.

Lass, Roger. (1976). *English phonology and Phonological Theory-Synchronic and diachronic studies*. Cambridge: Cambridge University Press.

Balsubramanian T. (1981). (2008). *A Textbook of English Phonetics for Indian Students*. Macmillan India Limited.

O'Connor J.D. (1967). (2009). *Better English Pronunciation*. Cambridge: Cambridge University Press.

Aronoff, Mark, Fudeman Kirsten. (2011). *What is Morphology (Fundamentals of Linguistics)*. Wiley- Blackwell: A John Wiley & Sons, Ltd. Publication.

Andrew, Carnie. (2013). *Syntax: A Generative Introduction*. Third edition. Wiley- Blackwell: A John Wiley & Sons, Ltd. Publication.

Scott, F. C. (1968). *English Grammar: A Linguistic Study of its classes and structures*. London: Heinemann Educational books.

Wilkins, Wendy (ed.) (1988). *Syntax and Semantics*. San Diego Press, Academic Press.

Catell, Ray. (1984). *Syntax and Semantics: Composite Predicates in English*. Sydney Academic.

Major Mandatory Courses of 2 credits (C2C)

C2C1.1: English Language Teaching: Methods

Course Outcomes:

1. The students will understand important methods of teaching English language.
2. They will be able to prepare lesson plans.
3. They will be trained in micro-teaching and/or peer teaching.

Unit I: Audio-lingual Method, Communicative Method and Task-Based Method

Unit II: Lesson Plan, Micro/Peer Teaching

Books for Reference:

Allen H. B. & Campbell R. N.: *Readings in Teaching English as a Second Language*, McCraw.

Allen JPB and S. Pit Corder (ed.): *The Edinburgh Course in Applied Linguistics*, Vols. II,

Brumfit C. J. & R. A. Carter: *Literature and Language Teaching*, 1985.

Brumfit C. J. (ed.): *Teaching Literature Overseas: Language Based Approaches ELT Documents*, 1985.

Brumfit C.J. & K Johnson (ed.): *The Communicative Approach to Language Teaching*, OUP, 1979.

Gokak V. K: *English in India, its Present and Future*, 1966.

Harmer, Jeremy (2008) *The Practice of English Language Teaching*. Fourth Edition

Howatt APR: *A History of English Language Teaching*, OUP, 1984.

Indian Ministry of Education Study Group Reports, 1965, 1967.

Kelly, Louis G.: 25 Centuries of Language Teaching

New Education Policy Govt. of India, 1987.

Nunan, David (1988) *Syllabus Design*. Oxford University Press.

Prabhu N. S.: *Second Language Pedagogy*, OUP, 1897.

Richard, Jack. *Methodology in Language Teaching*. C U P.

Richard, Jack.(2001) *Curriculum Development in Language Teaching*. Cambridge University Press.

Richards, J and T. Rodgers :*Approaches and Methods in Language Teaching*, OUP, 1986

Stern H. H.: *Fundamental Concepts of Language Teaching*, OUP.

Yardi V. V.: *Teaching English in India Today*, ParimalPrakashan.

C2C2.1: Shakespearean Poetry

Course Outcomes:

1. The students will be acquainted with the form of Shakespearean sonnet.
2. They will be able to appreciate Shakespearean poetry.

Unit 1. Shakespearean Sonnets

- i) Sonnet 3: 'Look in thy glass, and tell the face thou viewest'
- ii) Sonnet 18: 'Shall I compare thee to a summer's day?'
- iii) Sonnet 30: 'When to the Sessions of sweet silent thought'
- iv) Sonnet 64: 'When I have seen by Time's fell hand defaced'
- v) Sonnet 73: 'That Time of Year thou mayst in me behold'
- vi) Sonnet 104: 'To me, fair friend, you never can be old'
- vii) Sonnet 116: 'Let me not to the marriage of true minds'
- viii) Sonnet 130: 'My Mistress' Eyes are nothing like the sun'
- ix) Sonnet 141: 'In faith, I do not love thee with mine eyes'
- x) Sonnet 147: 'My love is as a fever longing still'

Unit 2. Venus and Adonis

Reference Books:

Bloom, Harold, ed. *The Sonnets*. Infobase Publishing, 2008.

Booth, Stephen, ed. *Shakespeare's Sonnets*. New Haven, Conn., and London 1977.

Cheney, Patrick, ed. *The Cambridge Companion to Shakespeare's Poetry*. CUP, 2007.

deGrazia, Margreta and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*. CUP, 2003.

Duncan-Jones, Katherine, Ed. *Shakespeare's Sonnets*. (The Arden Shakespeare) Thomas Nelson & Sons, 1998.

Schoenfeldt, Michael. *The Cambridge Introduction to Shakespeare's Poetry*. CUP, 2010.

Smith, Emma. *The Cambridge Introduction to Shakespeare*. CUP, 2007.

Vendler, Helen. *The Art of Shakespeare's Sonnets*. Harvard UP, 1999.

Wilson, J. Dover, ed., *Sonnets*. CUP, 1966.

Major Mandatory-Electives (ME)

G1 ME-1: Applied Linguistics

Course Outcomes:

1. Students will understand the nature, scope and prominent branches of Applied Linguistics.
2. Students will comprehend major developments in Applied Linguistics.

Unit 1: Nature and scope of Applied Linguistics (Chapter 1 from Guy Cook, *Applied Linguistics*, and other sources)

Unit 2: Language Education – English for Academic Purposes.

Unit 3: Discourse Analysis and Critical Discourse Analysis

Unit 4: Language Policy and Planning; World Englishes.

(Units 2 to 4 from *The Routledge Handbook of Applied Linguistics*, Ed. James Simpson, 2011, London: Routledge)

Books for Reference:

Bhatia, Vijay K., John Flowerdew and Rodney H. Jones (Eds.) (2008) *Advances in Discourse Studies*. Routledge: London and New York.

Corder S. P., (1973) *Introducing Applied Linguistics*, Penguin.

Coulthard Malcolm, (1977) *An Introduction to Discourse Analysis*. Longman: London.

Davies, Alan (2007) *An Introduction to Applied Linguistics: From Practice to Theory*. Edinburgh University Press: Edinburgh.

Davies, Alan and Catherine Elder (Eds.) (2004) *The Handbook of Applied Linguistics*. Blackwell Publishing Ltd.: USA, UK & Australia

Guy, Cook. (1990) *Discourse*. Oxford University Press: Oxford.

Guy, Cook. (2003) *Applied Linguistics*. Oxford University Press: Oxford.

Jørgensen Marianne and Louise Phillips (2002) *Discourse Analysis as Theory and Method*. SAGE Publications: London, Thousand Oaks and New Delhi.

Sealey, Alison and Bob Carter (2004) *Applied Linguistics as Social Science*. Continuum: London.

Simpson, James (Ed.) (2011) *The Routledge Handbook of Applied Linguistics*. Routledge: London and New York.

Hyland, Ken and Philip Shaw (Eds.) (2016) *The Routledge Handbook of English for Academic Purposes*. Routledge: London and New York.

G2 ME-1: Indian English Literature

Course Outcomes:

1. Students will understand various schools, trends and movements in Indian English Literature.
2. They will comprehend poetry, drama, novels and short stories in Indian English literature.

Unit 1: Trends in Postmodern Indian English Novel

Amitav Ghosh: *The Shadow Lines*

Unit 2: Trends in Modern Indian English Drama

Vijay Tendulkar: *Ghashiram Kotwal*

Unit 3: Trends in Modern Indian English Short Stories

Selected stories from: *The Inner Courtyard: Stories By Indian Women*, Edited by Lakshmi Holmstrom :

Kamala Das : 'Summar Vacation'
Mrinal Pande: 'Girls'
Lakshmi Kannan : 'Rhythms'
Ismat Chughtai: 'Chautika Jaura'
Mahasweta Devi: 'Draupadi'
Attia Hossain : 'The First Party'
Shama Futehally: 'The Meeting'
Anjana Appachanna : 'Her Mother'

Unit 4: Trends in Indian English Poetry

Selected poems from *Indian Poetry in English* Edited by Makarand Paranjape

Henry Louis Vivian Derozio: 'The Harp of India', 'My Country! in thy day of Glory of Past', 'To the Pupils of the Hindu College'

Sri Aurobindo: 'From Savitri' Book Eight, Canto Three, Death in the Forest

Nissim Ezekiel: 'Poet Lover Birdwatcher', 'Enterprise' 'Two Nights' of Love'

Kamala Das: 'Ghanashyam', 'The Old Playhouse', 'The Sunshine Cat'

Arvind Krishna Mehrotra: 'Remarks of An Early Biographer', 'Continuities', 'A Letter to a Friend'

Jayant Mahapatra: 'Dawn at Puri', 'Hunger', 'Evening Landscape by the River'

Agha Shahid Ali: 'Postcard from Kashmir', 'The Season of the Plains' 'A Butcher'

Books for Reference

Chowdhary Arvind (ed.) *Amitav Ghosh's The Shadow Lines: Critical Essays*, Atlantic Publishers, Delhi, 2008.

Naik M.K., *A History of Indian English Literature*, New Delhi: Sahitya Akademi, 2004

Iyengar K.R. Srinivasa, *Indian Writing In English*, New Delhi, Sterling Pubs., 1985

Deshpande G.P.(ed.) *Modern Indian Drama: An Anthology*, Delhi: Sahitya Akademi, 2004

Gokak, V. K. *Sri Aurobindo: Poet and Seer*. New Delhi: Abhinav, 1973

Karnani, Chetan. *Nissim Ezekiel*. New Delhi: Arnold Heinemann, 1974

King Bruce, *Modern Indian English Poetry*, Delhi OUP, 1990.

M. Sarat Babu, Vijay Tendulkar's *Ghashiram Kotwal: a Reader's Companion*. Asia Book Club, 2003.

Ashcroft, Bill, Griffiths, *The Empire Writes Back: Theory & Practice in Post-Colonial Literatures*, London Routledge 2000.

Prasad, Madhusudan, ed. *The Poetry of Jayanta Mahapatra: A Critical Study*. New Delhi: Sterling 1986.

Sinha Sunita, *Post Colonial Women Writers: New Perspectives*, New Delhi Atlantic pubs., 2008.

G3 ME-1: American Literature up to the Civil War

Course Outcomes:

1. Students will understand various schools, trends and movements in American literature.
2. They will comprehend poetry and novels in American literature up to the Civil War.

Unit 1. Historical Romance

James Fenimore Cooper (1789-1851) – *The Deerslayer: or The First War-Path* (1841)

Unit 2. American Renaissance Fiction

Herman Melville (1819-91) – *Moby Dick* (1851)

Unit 3. Early 19th Century American Short Fiction

Nathaniel Hawthorne (1804-1864): i) 'Dr. Heidegger's Experiment'
ii) 'The Minister's Black Veil'

Edgar Allan Poe (1809-49): i) 'The Fall of the House of Usher',
ii) 'The Purloined Letter'

Unit 4. Early American Poetry (including the Fireside Poets)

Anne Bradstreet (1612-72): "The Author to her Book", "To My Dear and Loving Husband", "Upon the Burning of Our House July 10th, 1666"

Henry Wadsworth Longfellow (1807-82): "Paul Revere's Ride", "The Arsenal at Springfield"

John Greenleaf Whittier (1807-92): "A Day", "Trust", "Snow-Bound", "Forgiveness"

Oliver Wendell Holmes (1809-94): "Old Ironsides", "The Chambered Nautilus"

Reference Books:

"A Brief Guide to the Fireside Poets" poets.org. Academy of American Poets, n.d.

Arvin, Newton. *Herman Melville*. William Sloane, 1950.

Brodhead, Richard. *New Essays on Moby-Dick*. CUP, 1986.

Burns, Allan. *A Thematic Guide to American Poetry*. Greenwood Press, 2002.

Crane, Gregg. *The Cambridge Introduction to the 19th Century American Novel*. CUP, 2007.

Fields, Wayne. Ed. *James Fenimore Cooper: A Collection of Critical Essays*. Prentice-Hall, 1979.

Ford, Boris (ed.). *The New Pelican Guide to English Literature, Vol.9: American Literature*. Penguin, 1995.

Gray, Richard. *A History of American Literature*. 2nded. Blackwell, 2012.

Hayes, Kevin., Ed. *The Cambridge Companion to Edgar Allan Poe*. CUP, 2004.

Higgins, Brian, and Hershel Parker, ed. *Critical Essays on Herman Melville's Moby-Dick*. G. K. Hall, 1992.

Lauter, Paul, ed. *A Companion to American Literature and Culture*. Blackwell, 2010.

Lee, Robert A. *Nineteenth Century American Poetry*. (Critical Study Series). Barnes & Nobles, 1985.

Millington, Richard H., Ed. *The Cambridge Companion to Nathaniel Hawthorne*. CUP, 2004.

Nevins, Allan. Afterword. 1963. *The Deerslayer*. By James Fenimore Cooper. Signet Classic, 1980. 535-41.

Porte, Joel. *The Romance in America: Studies in Cooper, Poe, Hawthorne, Melville, and James*. Wesleyan UP, 1969.

Silverman, Kenneth, ed. *New Essays on Poe's Major Tales*. CUP, 1993.

G4 ME-1: British Renaissance Literature

Course Outcomes:

1. Students will understand various periods, trends and movements in British literature.
2. They will comprehend Renaissance poetry, drama, theatre and prose.

Unit 1. British Renaissance: Intellectual Background

Francis Bacon – *Selected Essays*

(I. ‘Of Truth’, II. ‘Of Death,’ III. ‘Of Unity in Religion’, IV. ‘Of Revenge’, V. ‘Of Adversity’, IX. ‘Of Envy’, X. ‘Of Love’, XVI. ‘Of Atheism’, XVII. ‘Of Superstition’, XVIII. ‘Of Travel’, XXVII. ‘Of Friendship’, XXXVI. ‘Of Ambition’, XLII. ‘Of Youth and Age’, XLIII. ‘Of Beauty’, XLVIII. ‘Of Followers and Friends, L. ‘Of Studies’, LIII. ‘Of Praise’, LVII. ‘Of Anger’) (Selby, F. G. Ed. *Bacon’s Essays*. Macmillan, 1971)

Unit 2. Jacobean Drama (Comedy)

Ben Jonson (1572-1637) – *The Alchemist* (1610)

Unit 3. Epic Tradition

John Milton (1608-74) – *Paradise Lost* (Book II)

Unit 4. Elizabethan and Metaphysical poetry (Selected Poems)

(Source: *Five Centuries of Poetry*. Edited by C. N. Ramchandran and Radha Achar. Macmillan)

Edmund Spenser (1552-99): ‘Epithalamion’

William Shakespeare (1564-1616):

Sonnet 30: ‘When to the Sessions of sweet silent thought’

Sonnet 73: ‘That Time of Year thou mayst in me behold’

Sonnet 130: ‘My Mistress’ Eyes are nothing like the sun’

John Donne (1572-1631): ‘Song’, ‘The Canonization’; ‘Batter My Heart’

Andrew Marvell (1621-1678): ‘To His Coy Mistress’,

George Herbert (1593-1633): ‘The Collar’.

Reference Books:

Barnouw, Jeffrey. “The Experience of Bacon’s Essays: Reading the Text vs. ‘Affective Stylistics’,” *Proceedings of the Ninth Congress of the International Comparative Literature Association*, II, 351-7, 1979.

Blamiers, Harry. *A Short History of English Literature*. Routledge, 2003.

Bush, Douglas. *Paradise Lost in Our Time*. OUP, 1945.

Braunmuller, A. R. and Michael Hattaway. ed. *The Cambridge Companion to English Renaissance Drama*. CUP, 1990

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

Corns, Thomas N., Ed. *The Cambridge Companion to English Poetry: Donne to Marvell*. CUP, 2004.

Craig, D.H. *Ben Jonson: The Critical Heritage*. Routledge, 1990.

Daiches, David. *A Critical History of English Literature* Vol.1-2.

Danielson, Dennis, Ed. *The Cambridge Companion to Milton*. CUP, 1997.

Harp, Richard and Stanley Stewart. Ed. *The Cambridge Companion to Ben Jonson*. CUP, 2000.

Ferry, Anne D. *Milton's Epic Voice: The Narrator in Paradise Lost*. U of Chicago P, 1983.

Fricker, Franz. *Ben Jonson's Plays in Performance and the Jacobean Theatre*. Francke, 1972.

Kinney, Arthur F., Ed. *The Cambridge Companion to English Literature: 1500-1600*. CUP, 2004.

Knoll, Robert E. *Ben Jonson's Plays: An Introduction*. U of Nebraska P, 1964.

Peltonen, Markku. Ed. *The Cambridge Companion to Bacon*. CUP, 1996.

Saintsbury, George. *A History of Elizabethan Literature*. Macmillan, 1920.

Vickers, Brian. *Francis Bacon and Renaissance Prose*. CUP, 1968.

G5 ME-1: Introduction to Comparative Literature

Course Outcomes:

1. Students will understand the theories of Comparative Literature.
2. Students will explore various methods of comparative studies

Unit 1: The concept of Comparative Literature, Nature and Development of Comparative Literature in the West and in India.

Unit2: Schools of Comparative Literature

Unit 3: Methodology of Comparative Literature- Thematic, Influence, Reception, Movement, Genre

Unit 4: Current developments: from nation-based approach to culture-based approach

Reference Books:

Newton, P. Stalkecht and Horst Frenz (eds) *Comparative Literature: Method Perspective* University of Southern Illinois Press, 1961, Second enlarged and modified edition, 1971.

Henry Clifford, *Comparative literature* London: Routledge, KeganPaul, 1969.

Harry, Levin, *Ground for Comparison* Massachusetts: Cambridge, 1972.

S. S. Prawar *Comparative Literary Studies: An Introduction* London: Duckworth, 1973.

Ulrich Weisstein *Comparative Literature and Literature Theory: Survey and Introduction* Indiana University Press, 1973.

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

Anand Patil *The Whirligig of Taste: Essays in Comparative Literature* Delhi: Creative Books, 1993.

Amiya Dev and Sisirkumar Das (eds) *Comparative Literature: Theory and Practice* New Delhi: Sahitya Adademi, 1994.

Chandra Mohan (ed) *Aspects of Comparative Literature: Current Approaches* New Delhi: Reliance Publishing House, 2001.

R. M. Badode and A. R. Mardikar (ed) *New Directions in Comparative Literary Studies*. Pune: Macmillan India Ltd., 2006.

Steven Totosy de Zepetnek (ed.) *Comparative Literature: Theory, Method, Application*, Amsterdam: Rodopi, 2009

G6 ME-1: Introduction to Cultural Studies

Course Outcomes:

1. Students will understand the emerging trends and theories of Cultural Studies.
2. Students will read seminal essays by cultural studies scholars.

Unit 1. i) “Cultural Studies: an Introduction” by John Storey from *What is Cultural Studies?: A Reader* edited by John Storey
 ii) “Introduction: From the Beginning” from *Culture and Society: An Introduction to Cultural Studies* by David Oswell

Unit 2. i) “Introduction” from *The Cultural Studies Reader* edited by Simon During.
 ii) “Introduction: Locations of culture” from *The Location of Culture* by Homi K. Bhabha

Unit 3. “The Evolution of Cultural Studies” by Colin Sparks from *What is Cultural Studies?: A Reader* edited by John Storey

Unit 4. “Culture and English Studies in India” by Kapil Kapoor from *Cultural Studies in India* edited by Rana Nayar et al.

Reference Books:

Barker, Chris. *Cultural Studies: Theory and Practice*. 4th ed. New Delhi: Sage Publications India Pvt Ltd, 2012.

Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.

During, Simon. *Cultural Studies: A Critical Introduction*. New York: Routledge, 2005.

Edgar Andrew and Peter Sedgwick. Ed. *Cultural Theory: Key Thinkers*. London: Routledge, 2002.

Edgar Andrew and Peter Sedgwick. Ed. *Key Concepts in Cultural Theory*. London: Routledge, 1999.

Ogden, Daryl. *Introduction to Cultural Studies*. New York: Pearson, 2000.

Oswell, David. *Culture and Society: An Introduction to Cultural Studies*. London: Sage Publications, 2006.

Rana Nayar et al. ed. *Cultural Studies in India*. New Delhi: Routledge, 2016.

Ryan, Michael. *Cultural Studies: A Practical Introduction*. Chichester, UK: John Wiley & Sons Ltd, 2010.

Storey, John. ed. *What is Cultural Studies?: A Reader*. London: Arnold, 1996.

G7 ME-1: Introduction to Gender Studies

Course Outcomes:

1. Students will understand gender as the grand discourse of all time.
2. Students will study basic terms, major issues and intersections of Gender Studies and other fields.

Unit 1: Gender Studies Basic Terms: Gender and Sex, Gender Stereotyping, Gender Roles, Social construction of Femininity and Masculinity, Socio-Cultural and Political Perspectives of body.

Unit 2: Gender and Marginalization: Class, Race, Caste and Colonization

Unit 3: Gender and Media (Gender construct in T.V. serials and cinema, Centric Representation and Gender Stereotyping, Commercialization and Objectification of Body, Film Appreciation).

Gender and Language (Differences in men's and women's speech, man-made language)

Unit 4: Gender Studies and Women Studies

Books for Reference-

Glover, David. *Kaplan, Cora. Genders*. Routledge, London, 2007.

Oakley A. *Sex, Gender and Society*. London: Temple Smith.1985

Pilcher, Jane. Whelehan, Imelda. *Fifty Key Concepts in Gender Studies*. Sage Publications, New Delhi.2004.

Skeggs, B. *Formations of Class and Gender*. London: Sage.1997

Robinson, L.S. *Sex, Class and Culture*. London: Methuen. .1978

Crompton, R. 'Gender and Class Analysis', in Lee, D. and Turner, B. (eds) *Conflicts About Class*, London: Longman, 1996

Connell, R.W. *Gender and Power*. Cambridge: Polity. 1987

Connell, R.W. *Masculinities*, Cambridge: Polity Press. 1995

Enteman, W. 'Stereotyping, Prejudice and Discrimination'. in Lester, P. (ed.) *Images that Injure: Pictorial Stereotypes in the Media*, London: Praeger 1996

Brook, B. *Feminist Perspectives on the Body*. London: Longman. 1999

Anne Cranny-Francis, Joan Kirby, and Wendy Elizabeth Waring, *Gender Studies: Terms and Debate*, Palgrave Macmillan, UK, 2003. Spender Dale, Man Made Language, Pandora, 1988.

G8 ME-1: Sociolinguistics: Basic Issues and Concepts

Course Outcomes:

1. Students will understand basic issues and concepts of Sociolinguistics.
2. They will study the relation of language with social diversity.

Unit 1: Power, Social Diversity and Language

Unit 2: The Social Psychology of Language

Unit 3: Orality and Literacy in Sociolinguistics

Unit 4: Sign Language

*All units are from *The Cambridge Handbook of Sociolinguistics* (Part 1) by Rajend Mesthrie et al.

References:

Hudson, R. A. (1983) *Sociolinguistics*, Cambridge: CUP.

Mesthrie, Rajend (Ed.) (2011) *The Cambridge Handbook of Sociolinguistics*. Cambridge: CUP.

Silvia Kouwenberg and John Victor Singler (eds.) (2008) *The Handbook of Pidgin and Creole Studies*. United Kingdom: Wiley-Blackwell.

Mesthrie, Rajend and Bhatt, Rakesh M. (2008). *World Englishes: The Study of New Linguistic Varieties*. Cambridge University Press.

Mesthrie, Rajend, Swann, Joan, Deumert, Ana and Leap, William. (2009). *Introducing Sociolinguistics*. 2nd edn. Edinburgh University Press. Crystal, David (2000) *Language Death*. Cambridge: CUP.

Matras, Yaron (2009) *Language Contact*. Cambridge: CUP.

Jourdan, Christine and Kevin Tuite (2006) *Language, Culture and Society*. Cambridge: CUP.

Mesthrie, Rajend (Ed.) (2001) *Concise Encyclopedia of Sociolinguistics*. Elsevier.

Wardhaugh, Ronald (2006) *An Introduction to Sociolinguistics*. Fifth Edition, Blackwell Publishing.

Umberto Ansaldi (2009) *Contact Languages: Ecology and Evolution in Asia*. Cambridge: CUP.

Escure, Geneviève and Armin Schwegler (Eds.) (2004) *Creoles, Contact, and Language Change: Linguistic and social implications*. Amsterdam/Philadelphia: John Benjamins Publishing Company

Thomason, Sarah G. (2001) *Language Contact: An Introduction*. Edinburgh: Edinburgh University Press Ltd.

G9 ME-1: Language in Use – I

Course Outcomes:

1. Students will be trained in speaking, listening and writing skills.
2. Students will learn basic computer skills related to preparing documents and slides.

Unit 1: Improving Listening Skill

Unit 2: English Phonology

Unit 3: Personal and Official Correspondence

Unit 4: Using Word Processor and Power Point

Books for Reference

Brown, Gillian.(1977). *Listening to Spoken English*. London, Longman.

Handbook of Practical Communication Skills.(1999).Mumbai, Jaico Publication.

Shastri.R.C.(2005).*Language and Communication Skills*. Jaipur:A.B.D.Publishers.

Bansal,R.K. & Harrison.1983.*Spoken English for India*. Hyderabad, O Longman.

V.Sasikumar,P.P.kiranmalA,GeethaRajeevan.(2005). *A Course in Listening and Speaking*. Cambridge: Cambridge University Press.2007.

Pink,M. A.& Thomas S.E.1961.*English Grammar Composition and Correspondence*. London: Cassell.12th ed.1987.New Delhi: S.Chand

Doctor, Rhoda 2008.*Principles and Practice of Business Communication*.17th ed.Mumbai:Sheth.

Nagraj,Geetha.2004.*Write to Communicate*.NewDelhi:Foundation Books.

Murry, Katherine *Microsoft Office 2010-Plain and Simple*. Washington: Microsoft Press/Redmood, A Division of Microsoft Corporation.

Moffat,Stephen.2011.*Word 2010-Introduction*.Bookboon.

Wempen,Faithe. 2010. *Microsoft Powerpoint 2010 Bible*. Indianapolis, Indiana:Wiley Publishing Inc.

RM: Research Methodology

Course Outcomes (COs):

1. The students will develop basic skills of literary and linguistic research.
2. They will be able to apply the techniques of data collection and fieldwork.
3. They will learn the basic theoretical approaches to literary research and some basic statistical methods of data analysis.
4. They will learn research ethics and techniques of report writing using style sheets.

Unit 1: Literary and Linguistic Research: Key Issues

Research questions, hypothesis and its types, research design

Unit 2: The place of theory in literary disciplines

(Chapters 7 to 12 from *A Handbook to Literary Research* edited by Simon Eliot and W. R. Owens, 1998 and chapter 7 from *The Handbook to Literary Research* Edited by Delia da Sousa Correa and W.R. Owens, New York, Routledge, 1998)

Unit 3:

- a) Types of linguistic research: Longitudinal -cross -sectional, qualitative - quantitative -mixed method, action research, experimental research.
- b) Analysing Data – qualitative (Ch. 11 from Catherine Dawson, 2009) and quantitative (Ch. 2 - only mean, mode, median and standard deviation - from Lyle F. Bachman, 2004.)

Unit 4: Report Writing: Structure of Research Report, style manuals (MLA and APA), avoiding plagiarism

Books for Reference:

Bachman, Lyle F. (2004) *Statistical Analysis for Language Assessment*. Cambridge University Press, Cambridge.

Correa, Delia da Sousa and W.R. Owens, eds. *The Handbook to Literary Research*. London: Routledge, 2010.

Eliot, Simon and W. R. Owens, eds. *A Handbook to Literary Research*. London: Routledge, 1998.

Griffin, Gabriele, ed. *Research Methods for English Studies*. Edinburgh: Edinburgh University Press, 2007.

Kothari, C. R. *Research Methodology: Methods and Techniques*. New Delhi: New Age International P. Ltd. 2004.

Sinha, M. P. *Research Methods in English*. New Delhi: Atlantic, 2007.

Dawson, Catherine. *Introduction to Research Methods: A Practical Guide for Anyone undertaking a Research Project*. Oxford: How to Content. 2009.

Deshpande, H. V. *Research in Language and Literature: Philosophy, Areas and Methodology*. Kolhapur: Sukhad Sourabh Prakashan, 2007.

Schwartz B M, Landrum, R. E, Gurung, R. *An Easy Guide to APA Style*, Easy Guide Series Edition 3. SAGE Publications, 2016.

MLA Handbook for Writers of Research Papers, 8th Edition, Modern Language Association of America, 2016.

Dornyei, Zolton. *Research Methods in Applied Linguistics: Quantitative, Qualitative and Mixed Methodologies*. OUP: Oxford. 2007.

Deshpande, H. V. *Research in Language and Literature: Philosophy, Areas and Methodology*. Kolhapur: Sukhad Sourabh Prakashan, 2007.

Heigham, Juanita and Robert A. Croker (Eds.) *Qualitative Research in Applied Linguistics: A Practical Introduction*. Palgrave Macmillan: London. 2009.

Patricia A. Duff (2008) *Case Study Research in Applied Linguistics*. Lawrence Erlbaum Associates: New York and Oxon. 2008.

Nunan, David. *Research Methods in Language Learning*. CUP. 1992.

Mackey, Alison & Susan M. Gass. (2005) *Second Language Research: Methodology and Design*. Lawrence Erlbaum: New Jersey and London. 2010.

SEMESTER II

Major Mandatory- 4 Credit courses (CC)

CC4: Poetry in English: Modern and Postmodern

Course outcomes:

1. Students will understand major trends and poets in Modern and Postmodern English Poetry through detailed study of prescribed poetical works of Indian, Russian, African and Australian poets.
2. Students will be able to locate a specific poem in historical and social context.
3. Students will be able to interpret and aesthetically appreciate poems.
4. Students will be able to understand the difference between implicit and explicit meaning of poems.

Unit 1: Modern African poetry

(Poems selected from *The Penguin Book of Modern African Poetry* edited by Gerald Moore and Ulli Beier. Penguin Book, 1983)

Christopher Okigbo:	1. 'Overture'	2. 'Eyes Watch the Stars'
	3. 'Water Maid'	4. 'Lustra'
	5. 'Bridge'	6. 'From flesh into Phantom'
	7. 'An image insists'	8. 'Come Thunder'
Léopold Sédar Senghor:	1. 'In Memoriam'	2. 'Luxembourg 1939'
	3. 'Blues'	4. 'Prayer of Masks'
	5. 'You Held the Black Face'	6. 'Be Not Amazed'

Unit2: Modern Australian Poetry

(Selected poems from *Australian Poetry Since 1788* edited by Jeoffrey Lehmann and Robert Gray, Sydney: UNSW Press 2011)

Kenneth Slessor:	1. 'The Night-Ride'	2. 'Streamer's End'
	3. 'Wild Grapes'	4. 'Dutch Seacoast' (<i>from The Atlas</i>)
	5. 'Five Visions of Captain Cook'	6. 'The Country Ride'
	7. 'Country Towns'	8. 'Beach Burial'
James McAuley:	1. 'Terra Australia'	2. 'The Incarnation of Sirius'
	3. 'The Death of Chiron'	4. 'New Guinea'
	5. 'Father, Mother, Son'	6. 'Self-portrait, Newcastle 1942'

Unit 3: Postmodern Russian Poetry

Joseph Brodsky (1940-1996)

1. 'Moscow Carol'	2. 'Pilgrims'
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3. 'Don't Leave the Room'	4. 'Belfast Tune'
5. 'Part of Speech'	6. 'A Polar Explorer'
7. 'Love'	8. 'Folk Tune'
9. 'I threw my arms about those shoulders'	10. 'May 24, 1980'
11. 'Seven Strophes'	12. 'Odysseus To Telemachus'

Unit 4: Modern and Postmodern Indian poetry

(Selected poems from: *The Oxford India Anthology of Twelve Modern Indian Poets* edited by Arvind Krishna Mehrotra. OUP)

A. K. Ramanujan:	1. 'The Striders'	2. 'Breaded Fish'
	3. 'Self-Portrait'	4. 'Anxiety'
	5. 'Love Poem for a Wife. 2'	6. 'The Hindoo: the Only Risk'
	7. 'On the Death of a Poem'	8. 'Chicago Zen'

Dilip Chitre:	1. 'The Light of Birds Breaks the Lunatic's Sleep'
	2. 'I came in the middle of my life to a'
	3. 'The door I was afraid to open'
	4. 'All I hear is the fraying of the wind'
	5. 'Pushing a Cart'
	6. 'Of Garlic and Such'
	7. 'The Felling of the Banyan Tree'
	8. 'Father Returning Home'
	9. 'Panhala'

Reference Books:

Anozie, Sunday. *Christopher Okigbo: Creative Rhetoric*. London: Evan Brothers Ltd., and New York: Holmes and Meier, Inc., 1972.

Burns, Graham. *Kenneth Slessor*. Melbourne: Oxford University Press, 1975.

Chindhade, Shrish. *Five Indian English Poets: Nissim Ezekiel, A.K. Ramanujan, Arun Kolatkar, Dilip Chitre, R. Parthasarathy*, Atlantic Publishers & Dist, 1996.

Coleman, Peter, *The Heart of James McAuley: Life and Work of the Australian Poet*, Wildcat Press 1980.

Dharwadkar, Vinay. 'Some Contexts of Modern Indian Poetry', *Chicago Review*, Vol. 38, No. ½, *Contemporary Indian Literature* (1992), pp. 218-231.

Disney, Dan and Hall, Matthew. *New Directions in Contemporary Australian Poetry*. Palgrave Macmillan, 2021.

Douglas Killam, Ruth Rowe, Berndt Lindfors, Gerald M. Moser and Alain Ricard. *The Companion to African Literatures*. Indiana University Press, 2000.

Egudu, R. N. *Modern African Poetry and the African Predicament*. Palgrave Macmillan, 1978.

Esonwanne, Uzoma. (ed.) *Critical Essays on Christopher Okigbo*. New York: G. K. Hall & Co. 2000.

Irele, Abiola, and Simon Gikandi (Ed), *The Cambridge History of African and Caribbean Literature*, 2 vols, Cambridge: Cambridge University Press, 2004.

Jack, Belinda E. *Negritude and Literary Criticism: The History and Theory of Negro-African Literature in French*. Greenwood Press, 1996.

Jaffa, Herbert C. *Kenneth Slessor: A Critical Study*. Sydney: Angus & Robertson, 1977.

Kesteloot, Lilyan. *Black Writers in French: A Literary History of Negritude*- translated by Ellen Conroy Kennedy, Philadelphia: Temple University Press, 1974.

King, Bruce. *Modern Indian Poetry in English*. OUP India, 2004

Loseff, Lev. *Joseph Brodsky: A Literary Life*. Yale University Press, 2010.

Lutzkanova-Vassileva, Albena. *The Testimonies of Russian and American Postmodern Poetry: Reference, Trauma, and History*: Bloomsbury Academic, 2016

Naik, M. K. *Perspectives on Indian Poetry in English*. Abhinav Publications, 1985.

Pierce, Peter. *The Cambridge History of Australian Literature*. Cambridge University Press, 2009

Smith, Vivian (1970), *James McAuley* (2nd ed.) Oxford University Press, 1970

Speh, Alice J. *The Poet as Traveler: Joseph Brodsky in Mexico and Rome*. New York: Peter Lang, 1996.

Stewart, Douglas. *A Man of Sydney: An Appreciation of Kenneth Slessor*. Melbourne: Nelson, 1977.

Washington BÂ, Sylvia. *The Concept of Negritude in the Poetry of Leopold Sedar Senghor*. Princeton University Press, 1973.

Wauthier, Claude. *The Literature and Thought of Modern Africa*. London: Pall Mall Press Ltd. 1966.

Wilde William H., Hooton Joy, Andrews B. G. Ed., *The Oxford Companion to Australian Literature*, OUP, 1994.

Udoeyop, Nyong J. *Three Nigerian Poets: A Critical Study of the Poetry of Soyinka, Clark, and Okigbo*. Ibadan: Ibadan University Press, 1973.

CC-5: Fiction in English: Modern and Postmodern

Course Outcomes :

1. Students will understand major trends and writers in the Modern and Postmodern period through detailed study of specific novels.
2. They will be able to interpret and critically appreciate the novels of the major authors.
3. Students will be able to judge the texts and justify their readings.

Unit 1: Modernism in Fiction

Hermann Hesse (1877-1962) – *Siddhartha* (1922)

Unit 2: Race and Gender in Modern Fiction

“Buchi” Emecheta (1944-2017) – *The Bride Price* (1976)

Unit 3: Postmodernism in Fiction

José Saramago (1922-2010) – *Blindness* (1995)

Unit 4: Post colonialism in Indian Fiction

Aravind Adiga (1974-) – *The White Tiger* (2008)

Reference Books:

Bloom, Harold, ed. *Hermann Hesse*. Chelsea House Publications, 2003.

Bloom, Harold, ed. *José Saramago*. Chelsea House Publications, 2005.

Dhavan, R. K. *Aravind Adiga's The White Tiger: A Symposium of Critical Essays*. Creative Books, 2011.

Field, George Wallis. *Hermann Hesse*. New York: Twayne, 1970.

Frank, Katherine, “The Death of the Slave Girl: African Womanhood in the Novels of Buchi Emecheta,” in *World Literature Written in English*, Vol. 21, No. 3, Autumn 1982.

Fraser, Gerald, “Writer, Her Dream Fulfilled, Seeks to Link Two Worlds,” in *New York Times*, June 2, 1990.

Frier, David. *The Novels of José Saramago*. U of Wales P, 2007.

Mishra, Shubha and P.D. Nimsarkar. Ed. *Aravind Adiga: An Anthology of Critical Essays*. Creative Books, 2010.

Nicol, Bran. *The Cambridge Introduction to Postmodern Fiction*. C U P.,

Marriage and Slavery in Buchi Emecheta,

<http://landow.stg.brown.edu/post/nigeria/emecheta/marriage.html>

Tusken, Lewis W. *Understanding Hermann Hesse: The Man, His Myth, His Metaphor*. U of South Carolina P, 1998.

Ziolkowski, Theodore, ed. *Herman Hesse: A Collection of Critical Essays*. Prentice-Hall, 1973.

--- . *The Novels of Hermann Hesse: A Study in Theme and Structure*. Princeton UP, 1965.

CC6: Critical Theories I

Course Outcomes:

1. Students will understand the thoughts of the prescribed critical and literary theorists from Indian and Western tradition.
2. Students will comprehend the historical development of critical and literary thought.
3. Students will develop critical insights to look at literature produced in various ages across the globe.

Unit 1:

- a) Plato- From Phaedrus (370 B. C. E.) *
- b) Horace – Ars Poetica (10 B.C. E.)*

Unit 2:

- a) Longinus - From ‘On Sublimity’*
- b) Kuntak -From ‘The Vital Force of Literary Language’ **

Unit 3

- a) Mary Wollstonecraft - From ‘Vindication of the Rights of women’ *
- b) S. T. Coleridge – From ‘Biographia Literaria’ *

Unit 4

- a) William K. Wimsatt Jr. and Monroe C. Beardsley – The Intentional Fallacy *
- b) Tzveten Todorov – Structural Analysis of Narrative *

*(From *The Norton Anthology of Theory and Criticism*, Ed. Leitch)

**(From *The Rasa Reader* by Sheldon Pollock)

Prescribed Texts from:

Leitch, V. B. (Ed.). *The Norton Anthology of Theory and Criticism*. Second Edition. N. York: W. W. Norton & Co. 2010.

Sheldon Pollock (Tr. and Ed.) *A Rasa Reader: Classical Indian Aesthetics*. United States, Columbia University Press, 2016.

Reference Books:

Rajan, P. K. *Indian Literary Criticism in English: Critics, Texts, Issues*. India, Rawat Publications, 2004.

Rajan, P. K., Daniel, Swapna. *Indian Poetics and Modern Texts: Essays in Criticism*. S. Chand, 1998

Barry, Peter : *Beginning Theory: An Introduction to Literary & Cultural Theories*, Second Edition. Manchester, Manchester University Press, 2004.

Bennett, Andrew and Royle, Nicholas. *An Introduction to Literature, Criticism and Theory*. 5th Edition. Routledge, 2016

Bronner, Stephen Eric. *Critical Theory: A Very Short Introduction*. 1st Edition. Oxford University Press; 2011.

Brooker, Peter, Ed. *Modernism/ Postmodernism*. New York: Longman, 1992

Chandran, Mini, and V.S., Sreenath. *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*. India, Bloomsbury Publishing, 2021.

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

Cuddon, J. A., *Dictionary of Literary Terms and Literary Theory*, Wiley, 2013

Culler, Jonathan. *Literary Theory: A Very Short Introduction* (Oxford: Oxford University Press, 2011)

Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. India, Orient Longman, 1995.

Eagleton Terry. *Literary Theory: An Introduction* 3rd Edition. University Of Minnesota Press, 2008.

Felluga, Dino. *Critical Theory: The Key Concepts*. Routledge, 2015.

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

Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 2005)

Hans Bertens, *Literary Theory: The Basics*. London & New York: Routledge, 2017.

Jaawre, Aniket. *Simplifications: An Introduction to Structuralism and Post-structuralism*, Orient Blackswan, 2001.

Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. London: Edward Arnold, 1992.

Lodge, David. Ed. *20th Century Literary Criticism – Reader*, Routledge; 2016.

Lodge, David and Wood, Nigel. Ed. *Modern Criticism and Theory: A Reader*(Second edition). New Delhi: Pearson, 1988.

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.

Newton, K. M. *Twentieth-Century Literary Theory*. Macmillan Education. 1997

Rice and Waugh Ed. *Modern Literary Theory: A Reader*. 4th Edition 2001.Hodder Arnold.

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.

Selden, Widdowson and Brooker. Eds. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.

Major Mandatory Courses of 2 credits (C2C)

C2C 1.2: Syllabus Designing (only for Univ. Dept. students)

Course Outcomes:

1. Students will understand important types of syllabus.
2. Students will be able to analyze syllabus of various courses.

Unit I: Product-Oriented Syllabus: Grammatical and Functional-Notional Syllabus;
Process-Oriented Syllabus: Procedural and Task-Based Syllabus

Unit II: Analysis of syllabus, practicing syllabus design

Books for Reference:

Allen H. B. & Campbell R. N.: *Readings in Teaching English as a Second Language*, McCraw.

Allen JPB and S. Pit Corder (ed.): *The Edinburgh Course in Applied Linguistics*, Vols. II, III.

Brumfit C. J. & R. A. Carter: *Literature and Language Teaching*, 1985.

Brumfit C. J. (ed.): *Teaching Literature Overseas: Language Based Approaches ELT Documents*, 1985.

Brumfit C.J. & K Johnson (ed.): *The Communicative Approach to Language Teaching*, OUP, 1979.

Gokak V. K: *English in India, its Present and Future*, 1966.

Harmer, Jeremy (2008) *The Practice of English Language Teaching*. Fourth Edition
Howatt APR: *A History of English Language Teaching*, OUP, 1984.

Indian Ministry of Education Study Group Reports, 1965, 1967.

Kelly, Louis G.: *25 Centuries of Language Teaching*
New Education Policy Govt. of India, 1987.

Nunan, David (1988) *Syllabus Design*. Oxford University Press.

Prabhu N.S. *Second Language Pedagogy*, OUP, 1897.

Richard, Jack. *Methodology in Language Teaching*. C U P.

Richard, Jack. (2001) *Curriculum Development in Language Teaching*. Cambridge University Press.

Richards, J and T. Rodgers. *Approaches and Methods in Language Teaching*, OUP, 1986

Stern H. H. *Fundamental Concepts of Language Teaching*, OUP.

Yardi V. V. *Teaching English in India Today*, Parimal Prakashan.

C2C 2.2: Shakespearean Tragedy (for all other students)

Course Outcomes:

1. Students will understand the characteristic features of Shakespearean Tragedy.
2. They will be able to interpret Shakespearean Tragedy.

Unit 1. *Othello*

Unit 2. *Romeo and Juliet*

Reference Books:

Bradley, A. C. *Shakespearean Tragedy*. Macmillan, 2003.

deGrazia, Margreta and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*. CUP, 2003.

Dillon, Janette. *The Cambridge Introduction to Shakespeare's Tragedies*. CUP, 2007.

Drakakis, John, ed. *Shakespearean Tragedy*. Longman, 1992.

Harbage, Alfred. *Twentieth-Century Views of Shakespeare's Tragedies*. Prentice-Hall, 1964.

Knight, G. Wilson. *The Wheel of Fire: Interpretations of Shakespearian Tragedy*. Routledge, 1989.

Mason, H. A. *Shakespeare's Tragedies of Love*. Chatto & Windus, 1970.

McEachern, Claire, Ed. *The Cambridge Companion to Shakespearean Tragedy*. CUP, 2004.

Mehl, Dieter. *Shakespeare's Tragedies: An Introduction*. CUP, 1986.

Muir, Kenneth. *Shakespeare's Tragic Sequence*. Methuen, 1972.

Smith, Emma. *The Cambridge Introduction to Shakespeare*. CUP, 2007.

Spurgeon, Caroline F.E. *Shakespeare's Imagery and What it Tells Us*. CUP, 2005.

Major Mandatory-Electives (ME)

G1 ME-2: Theories of Language Learning

Course Outcomes:

1. Students will comprehend and compare various theories of language learning.
2. Students will explore the application of these theories in the context of Indian classrooms.

Unit 1: Behaviourist Theories: Pavlov and Skinner

Unit 2: Cognitive and Developmental Theories: Chomsky, Lenneberg, Piaget, Vygotsky

Unit 3: Contrastive Analysis, Error Analysis and Interlanguage Theory

Unit 4: Language Learning Process and Strategies

Books for Reference:

Backman, L. F., (1988) *Fundamental Considerations in Language Testing*, Oxford: OUP.

Fergusson, Dan, *Psycholinguistics*.

James Carl, (1980) *Contrastive Analysis*. Longman: London.

Lado, (1957) *Linguistics across Cultures*. Michigan.

McLaughlin, (1987) *Theories Second Language Learning*. London: Edward Arnold: London.

Richards J.(ed.), (1974) *Error Analysis*, Longman.

Rod Ellis, (1984) *Understanding Second Language Acquisition*. OUP: Oxford

S. Pit Corder, (1986) *Error Analysis and Interlanguage*, Macmillan.

Julia Herschensohn, Martha Young-Scholten. *The Cambridge Handbook of Second Language Acquisition*. India, Cambridge University Press, 2018.

G2 ME-2: English Literatures of SAARC Nations

Course Outcomes:

1. Students will understand various schools, trends and movements in English Literatures of SAARC nations.
2. They will be able to describe the prominent features of well-known writers and works of SAARC Countries.

Unit 1: Gender and Politics in Postcolonial SAARC Fiction

Tehmina Durrani: *My Feudal Lord*

Unit 2: Trends in Short Stories of SAARC countries

Sushma Joshi: *The Prediction*

Unit 3: Trends in Drama of SAARC countries

Mahesh Elkunchwar: *Old Stone Mansion*

Unit 4: Trends in Poetry of SAARC Countries

Selected poems from *Anthology of Commonwealth Poetry* Ed. C. D. Narasimhaiah

Toru Dutt: 'Sonnet – The Lotus', 'Our Casuarina Tree'

R. Parthasarthy: 'Exile from Home Coming'

Dom Moraes: 'A Letter'

Patrick Fernando: 'Elegy for my son'

Yasmine Gooneratne: 'On an Asian Poet Fallen Among American Translators' 'There was a country'

Razia Khan: 'My Daughter's Boy Friend' 'The Monstrous Biped'

Kishwar Naheed: 'I am Not That Woman'

Books for Reference

Bharucha, Nilufer, *World Literature- Contemporary Postcolonial and Post-Imperial Literatures*, New Delhi Prestige Pubs, 2007.

Dey, Sayan. *Decolonial Existence and Urban Sensibility: A Study on Mahesh Elkunchwar*. Manipal Universal Press, 2019.

Europa Publications, *International Who's Who of Authors and Writers 2004, Routledge*.

Lanjewar Bose, Aparna. *Writing Gender Writing Self: Memory, Memoir and Autobiography*. London: Routledge. 2020

Mishra Lata, *Transcendence and Immanence in Works of Select Poets in English*, New Delhi, Authorspress 2013.

Pullock Sheldon, *Literary Cultures in History: Reconstruction from South Asia*, University of California, 2003

Trevor, James, *English Literature From The Third World*, Beirul, Longman York Press, 1986

Walsh William (ed.), *Readings in Commonwealth Literature*, Delhi OUP, 1973.

Young Robert, *Colonial Desire: Hybridity in Culture, Theory and Race*, Routledge, London, 2000.

Zubair, H. B., Aslam, F., & Khawaja, M. A. (2019). *Analysis of Patriarchal Pressures and the Struggle of a Pakistan Woman in My Feudal Lord*. Grassroots.

G3 ME-2: American Literature from the Civil War to turn of the Century

Course Outcomes:

1. Students will understand various schools, trends and movements in American literature.
2. They will survey the prominent works of American literature up to the turn of the century.

Unit 1. Narrative Techniques

Henry James (1843-1916) – *Daisy Miller* (1879)

Unit 2. Naturalism in American fiction

Stephen Crane (1871-1900) – *The Red Badge of Courage* (1895)

Unit 3. Late 19th Century American Short Stories:

Sarah Orne Jewett (1849-1909): 'A White Heron'

Kate Chopin (1851-1904): i) 'A Point at Issue!', ii) 'The Story of an Hour'

Jack London (1876-1916): 'To Build a Fire'

Unit 4. Late 19th Century American Poetry

Hart Crane: "At Melville's Tomb", "Chaplinoesque",

Paul Laurence Dunbar: 'Sympathy', 'The Paradox', 'The Debt', 'The Lawyers' Ways'

Alice Moore Dunbar-Nelson: 'To Madame Curie', 'To the Negro Farmers of the United States', 'If I Had Known', 'The Idler'

Walt Whitman: "Are you the new person drawn toward me?", "For You O Democracy", "I Hear America Singing", "Time to Come"

Edwin Arlington Robinson: "The House on the Hill", "The Mill", "Mr. Flood's Party", "Reuben Bright"

Reference Books:

Allen, Elizabeth. *A Woman's Place in the Novels of Henry James*. Macmillan, 1984.

Arvin, Newton. *Whitman*. Macmillan, 1938.

Bassan, Maurice, Ed. *Stephen Crane: A Collection of Critical Essays*. Prentice-Hall, 1967.

Beer, Janet, ed. *The Cambridge Companion to Kate Chopin*. CUP, 2008.

Bloom, Harold, ed. *Stephen Crane*. (Bloom's Modern Critical Views). Infobase Publishing, 2007.

Bloom, Harold (ed.) *Kate Chopin*. (Bloom's Modern Critical Views). Chelsea, 1987.

Ford, Boris (ed.). *The New Pelican Guide to English Literature, Vol.9: American Literature*. Penguin, 1995.

Gibson, Donald B. *The Fiction of Stephen Crane*. Southern Illinois UP 1968.

— . *The Red Badge of Courage: Redefining the Hero*. Twayne Publishers, 1988.

Gray, Richard. *A History of American Literature*. 2nd ed. Blackwell, 2012.

Grenspan, Ezra, ed. *The Cambridge Companion to Walt Whitman*. CUP, 1999.

Lauter, Paul (ed.). *A Companion to American Literature and Culture*. Blackwell, 2010.

Matthiessen, F. O. *Henry James: The Major Phase*. OUP, 1944.

Woolf, Judith. *Henry James: The Major Novels*. CUP, 1991.

G4 ME-2: British Neoclassical and Romantic Literature

Course Outcomes:

1. Students will understand various periods, trends and movements in British literature.
2. They will recognize the literatures of the Neoclassical and Romantic period.

Unit 1. Neoclassical Nonfiction (Periodical Essays and Debates)

a. **Joseph Addison** (1672-1719) – Selected Essays from *The Spectator* (no. 35 ‘Comedy’, no. 39, 40 & 44 ‘Tragedy’)

(Source: *Addison and Steele Selections from The Tatler and The Spectator*. 2nd Ed. Introduction & Notes by Robert J. Allen. Holt, Rinehart & Winston Inc.

b. **Samuel Johnson** (1709-84) – *Life of Milton* (Ed. By Ramchandran, Macmillan)

Unit 2. 18th Century British Drama (Comedy after Restoration period)

Oliver Goldsmith (1728-74) – *She Stoops to Conquer* (1771).

Unit 3. Gothic British Fiction during Romantic period

Emily Brontë (1818-48) – *Wuthering Heights* (1847).

Unit 4. Neoclassical and Romantic poetry (Selected Poems)

(Source: *Five Centuries of Poetry*. Edited by C. N. Ramchandran and Radha Achar. Macmillan)

John Dryden (1631-1700): From ‘Absalom and Achitophel’

“Of these the False Achitophel...” (lines 150-229)

“In the First Rank ...Left” (lines 544-568)

Alexander Pope (1688-1744): From ‘Epistle to Dr. Arbuthnot’

“Shut the door, good John!...”

Thomas Gray (1716-71): ‘The Bard’

S.T. Coleridge (1772-1834): 'Kubla Khan',
P.B. Shelley (1792-1822): 'To a Skylark',
John Keats (1795-1821): 'Ode to a Nightingale'.

Reference Books:

Blamiers, Harry. *A Short History of English Literature*. Routledge, 2003.

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

Chandler, James and Maureen N. McLane. Ed. *The Cambridge Companion to British Romantic Poetry*. CUP, 2008.

Clingham, Greg, Ed. *The Cambridge Companion to Samuel Johnson*. CUP, 1997.

Curran, Stuart, Ed. *The Cambridge Companion to British Romanticism*. CUP, 2003.

Daiches, David. *A Critical History of English Literature* Vol. 2-3.

Glen, Heather, Ed. *The Cambridge Companion to the Brontës*. CUP, 2002.

Keymer, Thomas, Ed. *The Cambridge Companion to English Literature: 1740-1830*. CUP, 2004.

Maxwell, Richard and Katie Trumpener, Eds. *The Cambridge Companion to Fiction in the Romantic Period*. CUP, 2008.

Moody, Jane and Daniel O'Quinn, Eds. *The Cambridge Companion to British Theatre, 1730-1830*. CUP, 2007.

Zwicker, Steven N., Ed. *The Cambridge Companion to English Literature: 1650-1740*. CUP, 2004.

G5 ME-2: Comparative Study of Major Literary Movements: English and Marathi

Course Outcomes:

1. Students will be able to compare Major Literary Movements in English and Marathi literature.
2. Students will be able to apply comparative methods to prescribed texts.

Unit 1: Romanticism: English and Marathi – Wordsworth and Keshavsvut.

Unit 2: Modernism: Kafka: *Metamorphosis and other stories*. Dilip Chitre: *Orpheus*

Unit 3: Women's Literature: Mary McCarthy: *Memories of a Catholic Childhood*.

Baby Kamble: *Jeena Amacha*

Unit 4: Minority Literature: Le Roi Jones: *Dutchman*.

Datta Bhagat: *Wata Palawata*

Reference Books:

Bassnett, Susan *Translation Studies* London & NY: Routledge, 2008

Bassnett, Susan & Andre Lefevere *Translation, History and Culture* London: Pinter, 1990

Catford, J. C. *A Linguistic Theory of Translation* London: OUP, 1965

Holmes, James (ed.) *The Nature of Translation: Essays on the Theory and Practice of Translation*. The Hague: Mouton, 1970

Hermans, Theo *The Manipulation of Literature: Studies in Literary Translation*. London: Croomhelm, 1985.

Gentzler, Edwin *Contemporary Translation Theories* Cleveden: Multilingual Matters Ltd. 2001

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

Tymoczko, Maria & Edwin Gentzler *Translation and Power* Amherst & Boston: University Massachusetts Press, 2002.

Baker, Mona & Gabriela Saldanha *Routledge Encyclopedia of Translation Studies* London & NY: Routledge, 2009

Baker, Mona *Critical Readings in Translation Studies* London & NY: Routledge, 2010.

Erin B Mee (Ed): *Drama Contemporary India* London: The John Hopkins University Press, 2001

Shubha Tiwari (Ed): *Indian Fiction in English Translation*. New Delhi: Atlantic Publishers, 2005

G6 ME-2: Popular Culture

Course Outcomes:

1. Students will gain knowledge about importance of cultural ethos and multiplicity
2. Students will be able to analyse a prescribed texts of Popular Culture.

Unit 1: i) “What is Popular Culture?” from *Cultural Theory and Popular Culture: An Introduction* by John Storey

ii) “Popular culture studies in India today: issues and problems” by Simi Malhotra. from *Cultural Studies in India* edited by Rana Nayar et al.

Unit 2: i) “The return of the silenced oral: culture and study in our time” by G. N. Devy from *Cultural Studies in India* edited by Rana Nayar et al.

Unit 3: i) “Popular Music Genres” by Marco Katz Montiel from *A Companion to Popular Culture* edited by Gary Burns.

ii) “Reinvention and appropriation of the folk in Daler Mehndi’s Pop Videos” by Pushpinder Syal from *Cultural Studies in India* edited by Rana Nayar et al.

Unit 4: Bram Stoker’s Dracula: a study in popular literature

Reference Books:

Burns, Gary. Ed. *A Companion to Popular Culture*. Chichester, West Sussex, UK: John Wiley & Sons, 2016.

Browning, John Edgar and Caroline Joan (Kay) Picart. Ed. *Draculas, Vampires, and other Undead Forms: Essays on Gender, Race, and Culture*. Lanham, Maryland: Scarecrow Press, Inc, 2009.

Hughes, William. *Beyond Dracula: Bram Stoker's Fiction and its Cultural Context*. London: Macmillan, 2000.

McRobbie, Angela. *Postmodernism and Popular Culture*. London: Routledge, 1994.

Rana Nayar et al. ed. *Cultural Studies in India*. New Delhi: Routledge, 2016.

Storey, John. ed. *What is Cultural Studies? A Reader*. London: Arnold, 1996.

G7 DSE-2: Feminist Movements and Theories

Course Outcomes:

1. Students will identify and understand characteristics of distinct feminist movements and theories
3. Students will apply the knowledge gained to analyse a prescribed literary text.

Unit 1: Historical Overview of Feminist Movements; Western (US and Europe) and Indian (pre-independent and post-independent, grassroots)

Unit 2: Early Feminist Theories: Liberal, Radical, Marxist, Socialist

Unit 3: Later Developments in Feminist Theories: Psychoanalytical, Postmodern, Postcolonial, Dalit.

Unit 4: Analysis of the Text

Charlotte Bronte *Jane Eyre*

Books for Reference:

Barrett, M. Women's *Oppression Today: Problems in Marxist Feminist Analysis* (Revised Edition), Verso, London, 1998.

De Beauvoir, S. *The Second Sex*, Virago London, (first published 1953). 1997.

Millett, K. *Sexual Politics*, Virago, London, (first published 1971)

Evans, M. *Introducing Contemporary Feminist Thought*, Polity Press, London, 1997.

Jackson, S. and Jones, J. *Contemporary Feminist Theories*, Edinburgh University Press, Edinburgh, 1998.

Humm, Maggie. *A Reader's Guide to Contemporary Feminist Literary Criticism*. Harvester Wheatsheaf, Heartfordshire, 1994.

Walby, S. *Theorizing Patriarchy*, Blackwell, Oxford, 1990.

Robinson, V. and Richardson, D. (eds) *Introducing Women's Studies*, second edition, Macmillan, Basingstoke, 1997.

Meyers, D. (ed.) *Feminist Social Thought: A Reader*, New York: Routledge. 1997

Minsky, R. (ed.) *Psychoanalysis and Gender: An Introductory Reader*, Routledge London, 1996.

Menon, Nivedita. *Gender and Politics in India*. Oxford University Press, New Delhi. 1999.

Nicholson, Linda. *The Second Wave* (A Reader in Feminist Theory). Routledge, New York, 1997.

Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. Everyman's Library, London, 1929.

Margarete Rubik, Elke Mettinger-Schartmann (ed) *A Breath of Fresh Eyre: Intertextual and Intermedial Reworkings of Jane Eyre*, Rodopi, Amsterdam, New York, 2017.

Bloom Harold, *Charlotte Brontë's Jane Eyre*, Chelsea House Publishers, USA, 2007.

Wheat Patricia H. *The Adytum of the Heart: The Literary Criticism of Charlotte Brontë*, Associated University Press, U S A, 1992.

Gilbert Sandra M., Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, Yale University Press, 2000.

G8 DSE-2: Language Contact

Course Outcomes:

1. Students will understand a range of language situations characterised by variation and change
2. Students will understand different sociocultural factors that may have relevance for language development and change.

Unit 1: Contact and Borrowing

Unit 2: Pidgins and Creoles

Unit 3: Language Maintenance, Shift and Death

Unit 4: Saving Endangered Languages

*All Units are from *Introducing Sociolinguistics* (Chapters 8 and 9) by Rajend Mesthrie et al.

References:

Hudson, R. A. (1983) *Sociolinguistics*, Cambridge: CUP.

Mesthrie, Rajend (Ed.) (2011) *The Cambridge Handbook of Sociolinguistics*. Cambridge: CUP.

Silvia Kouwenberg and John Victor Singler (eds.) (2008) *The Handbook of Pidgin and Creole Studies*. United Kingdom: Wiley-Blackwell.

Mesthrie, Rajend and Bhatt, Rakesh M. (2008). *World Englishes: The Study of New Linguistic Varieties*. Cambridge University Press.

Mesthrie, Rajend, Swann, Joan, Deumert, Ana and Leap, William. (2009). *Introducing Sociolinguistics*. 2nd edn. Edinburgh University Press. Crystal, David (2000) *Language Death*. Cambridge: CUP.

Matras, Yaron (2009) *Language Contact*. Cambridge: CUP.

Jourdan, Christine and Kevin Tuite (2006) *Language, Culture and Society*. Cambridge: CUP.

Mesthrie, Rajend (Ed.) (2001) *Concise Encyclopedia of Sociolinguistics*. Elsevier.

Wardhaugh, Ronald (2006) *An Introduction to Sociolinguistics*. Fifth Edition, Blackwell Publishing.

Umberto Ansaldi (2009) *Contact Languages: Ecology and Evolution in Asia*. Cambridge: CUP.

Escure, Geneviève and Armin Schwegler (Eds.) (2004) *Creoles, Contact, and Language Change: Linguistic and social implications*. Amsterdam/Philadelphia: John Benjamins Publishing Company

Thomason, Sarah G. (2001) *Language Contact: An Introduction*. Edinburgh: Edinburgh University Press Ltd.

G9 ME-2: Language in Use – II

Course Outcomes:

1. Students will understand functional English and practice summarising texts.
2. Students will practise stress and intonation and the use of the internet for academic purposes.

Unit 1 Functional English

Unit 2 Summarising Written and Oral Texts

Unit 3 Stress and Intonation Patterns

Unit 4 Internet & Language

Books for Reference

Singh, N. K.: *Communication Skills and Functional English* Manglam Publishers And Distributors, New Delhi

M.L. Tickoo and A.E. Subramanian: *Functional Grammar with usage and composition Practical course* New Delhi Frank Bros,

The Linguistic Structure of Modern English by Laurel J Brinton and Donna M Brinton, John Benjamins Publishing co USA

Stress and Intonation: step by step: Work book by Leslie A. Hill London, OUP.

Language and the Internet by David Crystal Cambridge CUP

The Internet and the Language Classroom by Gabin Dudeney, Cambridge, CUP.

M. A. Part II (To be implemented from 2024 - 2025)

Semester III

Major Mandatory- 4 Credit courses (CC)

CC7: Drama in English up to 19th century

Course Outcomes:

1. Students will understand and interpret drama as a genre of literature.
2. They will analyze and compare plays from different periods of time and from different countries.
3. They will examine and evaluate various trends in drama.

Unit 1: General Topic: Sanskrit Drama

Text: Kalidasa's *The Fatal Ring* (Shakuntalam, tr. William Jones)

Unit 2: General Topic: Greek Drama

Text: Euripides's *Electra*

Unit 3: General Topic: Elizabethan Drama

Text: William Shakespeare's *Hamlet*

Unit 4: General Topic: Realism in Drama

Text: Anton Chekhov's *The Cherry Orchard*

Prescribed texts:

Kālidāsa. Sacontalá, or, The fatal ring, tr. [by sir W. Jones]. Repr. United Kingdom, n.p, 1870.

Sophocles. *Electra*. OUP. 2001 (Tr. by Anne Carson)

Shakespeare, William and Bloom, Harold, *Hamlet*. The Annotated Shakespeare Series. United Kingdom, Yale University Press, 2003.

Chekhov, Anton. *The Cherry Orchard: A Comedy in Four Acts*. United Kingdom, Bloomsbury Publishing, 2016. (Tr. by Michael Frayn)

Reference Books:

Leech, Clifford, *Tragedy* (Critical Idiom Series: Methuen)

Kitto, H.D.F. *Greek Tragedy: A Literary Study*. London: University Paperbacks, 1950.

Fyfe, Hamilton W., *Aristotle's Art of Poetry: A Greek View of Poetry and Drama*, London OUP, 1957

Varadpande, Manohar Laxman. *History of Indian Theatre: Classical Theatre*. Volume 3 of History of Indian Theatre, Abhinav Publications, 1987.

Keith, A.B. *The Sanskrit Drama its Origin, Development, Theory and Practice*. London: OUP, 1959.

Mirashi, Vasudev Vishnu. *Kalidasa: Date, Life and Works*. Bombay: Popular, 1969.

Eliot, T. S.. *Essays on Elizabethan Drama*. New York: Harvest Book. 1932.

Schelling, Felix Emmanuel. *Elizabethan Drama, 1558-1642: A History of the Drama in England from the Accession of Queen Elizabeth to the Closing of the Theaters*. Read Books, 2008

Boulton, Marjorie: *The Anatomy of Drama*. Ludhiana: Kalyani Publishers, 1979.

Raymond Williams. *Drama: From Ibsen to Brecht*. London: University Press, 1987.

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

Esslin, Martin: *An Anatomy of Drama*. London: Temple Smith 1976

Kitto, H.D.F.: *Form and Meaning in Drama*. (London: Methuen).

Styan, J. L.: *Modern Drama in Theory and Practice*. Volume 1, Realism and Naturalism. Cambridge: CUP, 1982.

Rai, R.N. *Theory of Drama*, Classical Publication, Delhi.

Maeterlinck Maurice, *The Modern Drama*, Oriental Publication, Delhi.

Nicoll Allordyce, *British Drama*: - Dorba House, Delhi.

Gokhale, Shanta. *The Playwright at the Centre*.

Swann, Darius L., Farley P. Richmond, Phillip B. Zarrilli. *Indian Theatre: Traditions of Performance*. India, Motilal Banarsidass, 1993.

CC8: Non-Fiction in English

Course Outcomes:

1. Students will understand important sub-genres of Nonfiction.
2. They will be able to interpret and critically appreciate the prescribed non-fictional works.
3. Students will demonstrate knowledge of key texts of Indian nationalism

Unit 1: Sub-genres of Nonfiction

Unit 2: Life Narrative: Anne Frank: *The Diary of a Young Girl* (1952)

Unit 3:

- i. Rabindranath Tagore: 'Nationalism'
- ii. M. K. Gandhi: *Hind Swaraj*
- iii. B. R. Ambedkar: *Annihilation of Caste*

Unit 4: Travelogue: Paul Edward Theroux - *The Great Railway Bazaar* (1975)

Reference Books:

Tagore, Rabindranath : 'Nationalism' From Tagore Classics, 2015

Gandhi M K *Hind Swaraj* Navjivan Press Ahmedabad, 2009

Ambedkar B R *Annihilation of Caste* Smayak , 2013

Anderson, Chris : *Literary Nonfiction: Theory, Criticism, Pedagogy*, Southern Illinois University Press,1989.

Kuehn Julia and Smethurst Paul, *Travel Writing, Form, and Empire : The Poetics and Politics of Mobility*. Routledge,

Hulme, Peter and Youngs , Tim, *The Cambridge Companion to Travel Writing*

Sharma, Krati: *Indian Women Autobiographies: A study of Gender Identity: The Autobiographies of Laxmibai Tilak, Shaukat Kaifi, Durga Khote, Amrita Pritam, Kamala Das and Leila Seth*, LAP LAMBERT Academic Publishing 2012.

Fraser, Bashabi *Critical Lives: Rabindranath Tagore*. Reaktion Books Ltd London, 2019.

Michael Collins, Empire, *Nationalism and the Postcolonial World: Rabindranath Tagore's Writings on History, Politics and Society*. London and New York, 2012.

Tuteja, K.L., and Kaustav Chakraborty, *Tagore and Nationalism*. New Delhi, 2017.

Krishna Kripalani, *Rabindranath Tagore : A Biography* (New York, 1962)

CC9: Critical Theories II

Course Outcomes:

1. Students will understand the thoughts of the prescribed critical and literary theorists from different traditions.
2. Students will analyse and compare various schools of critical and literary theories.
3. Students will develop critical insights to look at literature produced in various ages across the globe.

Unit 1: Introduction to Marxism, Feminism and Gender Studies, Postcolonialism, Cultural Studies.

Unit 2 : a) Marx and Engels - From 'The Communist Manifesto'
b) Stuart Hall – Cultural Studies and its Theoretical Legacies

Unit 3: a)Simon de Beauvoir- From 'The Second Sex'
b)Monique Wittig – One is not Born a Woman

Unit 4: a) C. D. Narsimhaiah - Towards the Formulation of a Common Poetic for Indian Literatures Today
b) Henry Louis Gates Jr. – Talking Black: Critical Signs of the Times

Prescribed Texts from:

Leitch, V. B. (Ed.). *The Norton Anthology of Theory and Criticism*. Second Edition. N. York: W. W. Norton & Co. 2010.

Reference Books:

Barry, Peter : *Beginning Theory: An Introduction to Literary & Cultural Theories*, Second Edition. Manchester, Manchester University Press, 2004.

Brooker, Peter, Ed. *Modernism/ Postmodernism*. New York: Longman, 1992

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

Chandran, Mini, and V.S., Sreenath. *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*. India, Bloomsbury Publishing, 2021.

Cuddon.J. A., *Dictionary of Literary Terms and Literary Theory*, Wiley, 2013

Culler, Jonathan. *Literary Theory: A Very Short Introduction* (Oxford: Oxford University Press, 2011)

Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. India, Orient Longman, 1995.

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

Felluga, Dino. *Critical Theory: The Key Concepts*. Routledge, 2015.

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

Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 2005)

Hans Bertens, *Literary Theory: The Basics*. London & New York: Routledge, 2017.

Jaawre, Aniket. *Simplifications: An Introduction to Structuralism and Post-structuralism*, Orient Blackswan, 2001.

Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. London:

Edward Arnold, 1992.

Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.

Rice and Waugh Ed. *Modern Literary Theory: A Reader*. 4th Edition 2001. Hodder Arnold.

Selden, Widdowson and Brooker. Eds. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.

Major Mandatory Courses of 2 credits (C2C)

C2C 1.3 Testing and Evaluation (only for Univ. Dept. students)

Course Outcomes:

1. Students will understand different types of evaluation, their characteristics and their use.
2. Students will practise preparing different types of tests.

Unit I: Evaluation and Assessment – purpose and process

Types of Test

Unit II: Analysis, Practice

Books for Reference:

Allen H. B. & Campbell R. N.: *Readings in Teaching English as a Second Language*, McCraw.

Allen JPB and S. Pit Corder (ed.): *The Edinburgh Course in Applied Linguistics*, Vols. II, III.

Brumfit C. J. & R. A. Carter: *Literature and Language Teaching*, 1985.

Brumfit C. J. (ed.): *Teaching Literature Overseas: Language Based Approaches ELT Documents*, 1985.

Brumfit C.J. & K Johnson (ed.): *The Communicative Approach to Language Teaching*, OUP, 1979.

Gokak V. K: *English in India, its Present and Future*, 1966.

Harmer, Jeremy (2008) *The Practice of English Language Teaching*. Fourth Edition

Howatt APR: *A History of English Language Teaching*, OUP, 1984.

Indian Ministry of Education Study Group Reports, 1965, 1967.

Kelly, Louis G.: *25 Centuries of Language Teaching*

New Education Policy Govt. of India, 1987.

Nunan, David (1988) *Syllabus Design*. Oxford University Press.

Prabhu N.S.: *Second Language Pedagogy*, OUP, 1897.

Richard, Jack. *Methodology in Language Teaching*. C U P.

Richard, Jack.(2001) *Curriculum Development in Language Teaching*. CUP.

Richards, J and T. Rodgers : *Approaches and Methods in Language Teaching*, OUP, 1986

Stern H. H.: *Fundamental Concepts of Language Teaching*, OUP.

Yardi V. V.: *Teaching English in India Today*, Parimal Prakashan.

C2C 2.3 Shakespearean Comedy (for all other students)

Course Outcomes:

1. Students will understand the characteristic features of Shakespearean Comedy.
2. They will be able to interpret Shakespearean Comedy.

Unit 1. As You Like It

Unit 2. Much Ado About Nothing

Reference Books:

Bradbury, Malcolm, and David Palmer, eds. *Shakespearean Comedy*. Edward Arnold, 1972.

Charney, Maurice, ed. *Shakespearean Comedy*. New Literary Forum, 1980.

Cordner, Michael, Peter Holland, and John Kerrigan, eds. *English Comedy*. CUP, 1994.

Evans, Bertrand. *Shakespeare's Comedies*. OUP, 1960.

de Grazia, Margreta and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*. CUP, 2003.

Evans, Bertrand. *Shakespeare's Comedies*. OUP, 1960.

Gay, Penny. *The Cambridge Introduction to Shakespearean Comedy*. CUP, 2008.

Herrick, Marvin T. *Comic Theory in the Sixteenth Century*. U of Illinois P, 1964.

Lauter, Paul, ed. *Theories of Comedy*. Doubleday, 1964.

Miola, Robert S. *Shakespeare and Classical Comedy*. Clarendon Press, 1994.

Salingar, Leo. *Shakespeare and the Traditions of Comedy*. CUP, 1974

Smith, Emma. *The Cambridge Introduction to Shakespeare*. CUP, 2007.

Wells, Stanley and Sarah Stanton, eds. *The Cambridge Companion to Shakespeare on Stage*. CUP, 2002.

Major Mandatory-Electives (ME)

G 1 ME 3: Theoretical and Descriptive Linguistics

Course Outcomes:

1. Students will learn the basic tenets and features of some major approaches in Descriptive Linguistics
2. They will be able to distinguish between various schools of Theoretical and Descriptive Linguistics.

Unit 1: Traditional Approach

Unit 2: Structural Approach

Unit 3: Transformational - Generative Approach

Unit 4: Systemic and Functional Approach

Books for Reference:

Bloomfield, Leonard. (1933) *Language*. George Allen and Unwin Ltd.: London.

Broderick, John P. (1975) *Modern English Linguistics: A Structural and Transformational Grammar*

Modern English Linguistics: Structural and Transformational Grammar. Thoman Crowell: New York. 1975

Chomsky, Noam (2002). *Syntactic Structures*. Mouton de Gruyter: New York and Berlin.

Crystal, David, (1971) *Linguistics*, Pelican.

Frank, Palmer, (1971) *Grammar*, Penguin.

Johnson, Kyle (2004). *Introduction to Transformational Grammar*. Univ. of Massachusetts

Harris, Zelling(1947) *Structural Linguistics*. Phonex Books: Chicago and London.

Kress Gunther, (1985) *Halliday: Structure and Function in Languages*, Oxford.

Lyons J., (1970) *Chomsky*, Fontana.

Suzanne, Eggins (2004) *An Introduction to Systemic Functional Linguistics*. Continuum.

G2 ME-3: African and Caribbean Literature

Course Outcomes:

1. Students will understand the representative texts from African and Caribbean Literatures.

2. Students will be acquainted with various thematic concerns of the selected writers.

Unit 1: Major Trends in Postcolonial Caribbean Novel

V. S. Naipaul: *Guerrillas*

Unit 2: Major Trends in African Drama

Wole Soyinka, *The Road*

Unit 3: Major Trends in African Short Stories

Selected stories from *Things Around Your Neck* by Chimamanda Noguchi Adichi:

i) The Thing Around Your Neck

ii) The American Embassy

iii) The Headstrong Historian

Unit 4: Major Trends in African and Caribbean Poetry

African Poetry: (Selected Poets from *Heinemann Book of African Poetry in English*, edited by Adewale and Maja-Pearce)

Dennis Brutus: 'Nightsong: City', 'Roben Island Sequence'

Kofi Awoonor: 'Songs of Sorrow', 'The Weaver Bird'

J. P. Clark: 'Abiku', 'Death of a Lady'

Caribbean Poetry: (Selected Poets from *Heinemann Book of Caribbean Poetry in English* edited by Stewart Brown and Ian McDonald)

Jan Carew 'The Dreamtime Lives Again', 'Tiho, The Carib'

Pamela Mordecai: 'Easy Life', 'Last Lines'

Edward Kamau Brathwaite: 'Miss Own', 'Xango',

Books for Reference:

Abrahams Lionel (ed.) *South African Writing Today*, Hardnondsworth, Penguin Books 1967.

Bharucha, Nilufer, *World Literature- Contemporary Postcolonial and Post-Imperial Literatures*, Prestige Publication. New Delhi, 2007.

Cook David, *African literature: A Critical View*, Longman, 1977.

Dhawan R. K. (ed.). *Commonwealth Fiction*, Classical publishing company, New Delhi, 1988.

Feder, Lillian. Naipaul's Truth: The Making of a writer. New Delhi: Indialog, 2001.

King Bruce, *West Indian Literature*, Macmillan Press Ltd. 1979.

Mpative— Hangson Msiska, *Wole Soyinka, Writers and their Work Series*, Northcote House Pub. , U. K. 1998.

Rao, Champa, *Postcolonial Situation in the Novels of V. S. Naipaul*. Delhi: Atlantic Publishers, 2004

Trevor James, *English Literature From The Third World*, Beirut, Longman, York Press, 1986.

Walsh William, *Commonwealth Literature*, OUP Delhi, 1981.

G3 ME-3: Modern American Literature

Course Outcomes:

1. Students will be able to describe the features of representative texts from Modern American literature.
2. Students will be able to understand and to interpret the various trends in the literature of this period in relation to the socio-political context.

Unit 1. Rise and Development of American Drama

Eugene O'Neill (1888-1953) – *Strange Interlude* (1928)

Unit 2. Gender and Race in Modern American Fiction

Zora Neale Hurston (1903-1960) – *Their Eyes Were Watching God* (1937)

Unit 3. Modern American Novel

Ernest Hemingway (1899-1961) – *The Old Man and the Sea* (1952)

Unit 4. Experimentation in Modern American Poetry

1. Robert Frost: i) ‘After Apple Picking’, ii) ‘Birches’
2. Archibald MacLeish: i) “Ars Poetica”, ii) “The End of the World”,
3. Carl Sandburg: i) “Chicago”, ii) “Moon Rondeau”
4. Ezra Pound: i) “In a Station of the Metro”, ii) “Hugh Selwyn Mauberley”, iii) “The River-Merchant’s Wife: A Letter”
5. e.e. cummings: i) “old age sticks”, ii) “somewhere i have never travelled, gladly beyond”, iii) “maggie and milly and molly and may”
6. Wallace Stevens: i) “Sunday Morning”, ii) “Of Modern Poetry”, iii) “The Idea of Order at Key West”

Reference Books:

Baker, Carlos. *Hemingway: The Writer as Artist*. Rev. ed. Princeton UP, 1972.

Beach, Christopher. *The Cambridge Introduction to Twentieth-Century American Poetry*. CUP, 2003.

Bigsby, Christopher, ed. *The Cambridge Companion to Modern American Culture*. CUP, 2006.

Bloom, Harold, ed. *Bloom’s Modern Critical Views: Eugene O’Neill*. Chelsea House, 2007.

—, ed. *Bloom’s Modern Critical Views: American Modernist Poets*. Bloom’s Literary Criticism, 2011.

—, ed. *Bloom’s Modern Critical Views: Robert Frost*. Chelsea House, 2003.

—, ed. *Zora Neale Hurston’s Their Eyes Were Watching God*. Modern Critical Interpretations. Chelsea House Publishers, 1987.

Cox, James M., ed. *Robert Frost: A Collection of Critical Essays*. Prentice Hall, 1962.

Cronin, Gloria L., ed. *Critical Essays on Zora Neale Hurston*. G. K. Hall & Co., 1998.

Donaldson, Scott, ed. *The Cambridge Companion to Hemingway*. CUP, 1999.

Ford, Boris, ed. *The New Pelican Guide to English Literature, Vol.9: American Literature*. Penguin, 1995.

Gray, Richard. *A History of American Literature*. 2nd ed. Blackwell, 2012.

Kalaidjian, Walter, ed. *The Cambridge Companion to American Modernism*. CUP, 2006.

King, Lovalerie. *The Cambridge Introduction to Zora Neale Hurston*. CUP, 2008.

Lauter, Paul, ed. *A Companion to American Literature and Culture*. Blackwell, 2010.

Manheim, Michael, ed. *The Cambridge Companion to Eugene O’Neill*. CUP, 1998.

Messent, Peter. *Ernest Hemingway*. Macmillan, 1992.

Nadel, Ira B., ed. *The Cambridge Companion to Ezra Pound*. CUP, 2001.

Serio, John N., ed. *The Cambridge Companion to Wallace Stevens*. CUP, 2007.

G4 ME-3: Victorian and Modern Period

Course Outcomes:

1. Students will be able to describe the features of Victorian and Early Modern British literature.
2. Students will be able to understand and to interpret the various trends in the literature of this period in relation to the socio-political context.

Unit 1. Victorian Novel

George Eliot (1819-80) – *Silas Marner* (1861)

Unit 2. 19th Century British Drama

Oscar Wilde (1854-1900) – *The Importance of Being Earnest* (1895)

Unit 3. Modern Novel

D. H. Lawrence (1885-1930) – *Sons and Lovers* (1913)

Unit 4. Victorian and Modern Poetry (Selected Poems)

Lord Alfred Tennyson: 'Ulysses',

Robert Browning: 'My Last Duchess', 'The Last Ride Together'

Christina Rossetti: Song 'When I am dead, my dearest', 'Winter: My Secret'

Dante Gabriel Rossetti: A Match with the Moon

G.M. Hopkins: I wake and feel the fell of dark, not day

W.B. Yeats: 'Sailing to Byzantium', 'Second Coming'

War Poets

Rupert Brooke: The Soldier

Siegfried Sassoon: The General

Wilfred Owen: Anthem for Doomed Youth

Reference Books:

Adams, James Eli. *A History of Victorian Literature*. Wiley-Blackwell, 2009.

Beckson, Karl, ed. *Oscar Wilde: The Critical Heritage*. Routledge & Kegan Paul, 1970.

Bird, Alan. *The Plays of Oscar Wilde*. Vision Press, 1977.

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

Bristow, Joseph, Ed. *The Cambridge Companion to Victorian Poetry*. CUP, 2000.

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

Daiches, David. *A Critical History of English Literature* Vol. 3-4.

Davis, Coakley. *Oscar Wilde: The Importance of Being Irish*. Town House, 1994

David, Deirdre, Ed. *The Cambridge Companion to the Victorian Novel*. CUP, 2001.

Fernihough, Anne, Ed. *The Cambridge Companion to D. H. Lawrence*. CUP, 2001.

Hardy, Barbara. *Critical Essays on George Eliot*. Routledge & Kegan Paul, 1970.

Levine, George, Ed. *The Cambridge Companion to the George Eliot*. CUP, 2001.

Powell, Kerry, Ed. *The Cambridge Companion to Victorian and Edwardian Theatre*. CUP, 2004.

Raby, Peter, Ed. *The Cambridge Companion to Oscar Wilde*. CUP, 1997.

G5 ME-3: Translation Studies: Theory

Course Outcomes:

1. Students will understand the history and practice of translation in the West and India.
2. Students will learn some of the theories of translation.

Unit 1: History and practice of translation in the West and in India

Unit 2: The Function of translation in developing, multilingual countries.

Unit 3: Early theories of Translation: Jiří Levý, Anton Popovich, James Holmes, Andre Lefevere, Susan Bassinett

Unit 4: Later Theories of Translation: Catford, Nida, Jakobson, Katherina Reiss, Holz-Manttari, Gideon Toury, Itmar Even-zohar's Polysystem,

Reference Books:

Bassnett, Susan and Andre Lefebvre (Ed.) *Translation, History and Culture*. London: Pinter, 1990.

Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993.

Patil, Chandra Shekhar. "Rhythm in Translation: Between the Words and Beyond Them," in *Literature in Translation*. (Ed.) Pramod Talgeri and S B Varma. Bombay: Popular Prakashan, 1988.

Baker, M. (Ed.). *Routledge Encyclopedia of Translation Studies*. New York: Routledge. 1998.

St-Pierre, P. and Kar, P. C. (Eds.) *In translation: reflections, refractions, transformations*. Amsterdam: John Benjamins Publishing. 2007.

Lambert, Jose. "Literatures, Translation and (De) Colonization" in *Translation and Modernization* (Eds.) Theresa Hyum and Jose Lambert. Tokyo: International Comparative Literature Association, 1995.

Devy, G. N. "Translation Theory: An Indian Perspective," in *Anuvada*. Madras: Macmillan, 1991.

G6 ME-3: Cultural Studies: Theory

Course Outcomes:

1. The students will comprehend the basic principles of cultural studies and get familiar with the key terms and concepts of Cultural theory and practice.
2. The students will understand the relation of culture, tradition, politics and psychology.

Unit 1. Central Problems in Cultural Studies

From Chapter 2 of *What is Cultural Studies: Theory and Practice* by Chris Barker 33

Unit 2. 'The Culture and Civilization Tradition'

from *Cultural Theory and Popular Culture: An Introduction* by John Storey

Unit 3. 'Race', racism and representation

from *Cultural Theory and Popular Culture: An Introduction* by John Storey

Unit 4. Postmodernism and cultural theory

Chapter 6 from *Contemporary Cultural Studies* by Andrew Milner & Jeff Browitt.

Reference Books:

Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. New Delhi: Pearson, 2007.

Barker, Chris. *What is Cultural Studies: Theory and Practice*. 4th ed. London: Sage, 2005.

Blundell, Valda et al. Eds. *Relocating Cultural Studies: Developments in Theory and Research*. London: Routledge, 1993.

Edwards, Tim. Ed. *Cultural Theory*. Los Angeles: Sage, 2007.

Milner, Andrew and Jeffrey Browitt. *Contemporary Cultural Theory*. Sidney: Allen & Unwin, 2002.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. 8th ed. New York: Routledge, 2018.

Tumino, Stephen. *Cultural Theory after the Contemporary*. New York: Palgrave Macmillan, 2011.

G7 ME-3: LGBT and Queer Studies

Course Outcomes:

1. The students will examine the inclusion issues related to LGBTQ+ community in general and with reference to India in particular.
2. The students will understand these issues through a close study of the prescribed texts. gained from the study of different gender theories to analyse the prescribed texts.

General topic: Sex as a social construct, myth of gender binary, alternative approach, the current state of LGBTQ+ community's inclusion policy in the Indian context

Unit 1: *Same-Sex Desire: Social Construction, Desire for Identity* (chapter 1 and 3 from A Critical Introduction to Queer Theory By Nikki Sullivan)

Unit 2: LGBTQ in Indian context (*Same-Sex Love in India: A literary History*. edited by Ruth Vanita – Four Introductions to the Four Parts)

Unit 3: Analysis of the novel: *Boy Meets Boy* by David Levithan (2003)

Unit 4: Analysis of the film: *Ek Ladki Ko Dekha Toh Aisa Laga* (2019)

Reference Books:

Clarke, Victoria, Ellis, Sonja J., Peel, Elizabeth & Damien W. Riggs. 2010. *Lesbian, Gay, Bisexual, Trans and Queer Psychology: An Introduction*. Cambridge University Press,

Ek Ladki Ko Dekha Toh Aisa Laga. 2019. Dir. Shelly Chopra Dhar, Vinod Chopra Films.

Goldberg, Abbie E. (Ed.).2016. *The Sage Encyclopaedia of LGBTQ Studies*.Sage Publications.

Hall, Donald E. & Annamarie Jagose (Eds.). 2012 *The Routledge Queer Studies Reader*. Routledge,

Herring, Scott. 2015. *The Cambridge Companion to American Gay and Lesbian Literature*. Cambridge University Press.

Jagose, Annamarie. 1996. *Queer Theory: An Introduction*. NYU Press.

Levithan, David. 2003. *Boy Meets Boy*. Alfred A. Knopf.

Meem, Deborah T., Michelle A. Gibson, and Jonathan F. Alexander. 2014. *Finding Out: An Introduction to LGBT Studies*. New Delhi: Sage.

Sullivan, Nikki 2003. *A Critical Introduction to Queer Theory*. New York Univ. Press

Vanita, Ruth. (Ed.). 2008. *Same-Sex Love in India: A literary History*. UK, Penguin.

Woods, Gregory. 2016. *Homintern: How Gay Culture Liberated the Modern World*. Yale University Press,

G8 ME-3: Extensions in Sociolinguistics

Course Outcomes:

1. Students will be able to relate language, society and actual language use.
2. Students will understand the relationship between language, education and social power structures.

Unit 1: Sociolinguistics and Language in Interaction (Chapter 6)

Unit 2: Gender and Language Use (Chapter 7)

Unit 3: Sociolinguistics and Education (Chapter 11)

Unit 4: Critical Sociolinguistics: Language and Power (Chapter 10)

(Chapters 6, 7, 10 and 11 from Mesthrie, Rajend, Swann, Joan, Deumert, Ana and Leap, William. (2009). *Introducing Sociolinguistics*. 2nd edn. Edinburgh University Press)

Books for Reference:

Bailey, C.-J. 1973. *Variation and Linguistic Theory*. Washington, DC: Center for Applied Linguistics.

Chambers, J. K. 1995. *Sociolinguistic Theory: language variation and its social significance*. Oxford: Blackwell.

Chambers, J. K. and Peter Trudgill (1998/ 2004). *Dialectology*. Cambridge University Press: Cambridge.

Cheshire, J. 1982. *Variation in an English Dialect: a sociolinguistic study*. Cambridge University Press.

Crystal, David (2000) *Language Death*. Cambridge: CUP.

Escure, Geneviève and Armin Schwegler (Eds.) (2004) *Creoles, Contact, and Language Change: Linguistic and social implications*. Amsterdam/ Philadelphia: John Benjamins Publishing Company.

Hudson, R. A. (1983) *Sociolinguistics*, Cambridge: CUP.

Hughes, A. and P. Trudgill. 1996. *English Accents and Dialects: an introduction to social and regional varieties of English in the British Isles*. 2nd edn. London: Edward Arnold.

Jourdan, Christine and Kevin Tuite (2006) *Language, Culture and Society*. Cambridge: CUP.

Labov, W. 1966. *The Social Stratification of English in New York City*. Washington, DC: Center for Applied Linguistics.

Matras, Yaron (2009) *Language Contact*. Cambridge: CUP.

Mesthrie, Rajend (Ed.) (2001) *Concise Encyclopaedia of Sociolinguistics*. Elsevier.

Mesthrie, Rajend (Ed.) (2011) *The Cambridge Handbook of Sociolinguistics*. Cambridge: CUP.

Mesthrie, Rajend and Bhatt, Rakesh M. (2008). *World Englishes: The Study of New Linguistic Varieties*. Cambridge University Press.

Mesthrie, Rajend, Swann, Joan, Deumert, Ana and Leap, William. (2009). *Introducing Sociolinguistics*. 2nd edn. Edinburgh University Press.

Milroy, J. 1992. *Linguistic Variation and Change*. Oxford: Blackwell.

Petyt, K. M. 1985. *Dialect and Accent in Industrial West Yorkshire*. Amsterdam and Philadelphia: John Benjamins.

Silvia Kouwenberg and John Victor Singler (eds.) (2008) *The Handbook of Pidgin and Creole Studies*. United Kingdom: Wiley-Blackwell.

Thomason, Sarah G. (2001) *Language Contact: An Introduction*. Edinburgh: Edinburgh University Press Ltd.

Trudgill, P. and J. K. Chambers (eds.), *Dialects of English: Studies in Grammatical Variation*. London and New York: Longman.

Umberto Ansaldi (2009) *Contact Languages: Ecology and Evolution in Asia*. Cambridge: CUP.

Wardhaugh, Ronald (2006) *An Introduction to Sociolinguistics*. Fifth Edition, Blackwell Publishing.

G9 ME-3: Language in Use - III

Course Outcomes:

1. Students will learn and practise review writing skills.
2. Students will practise conversation and group discussion skills and techniques.

Unit 1 Book Review Writing

Unit 2: Film and Drama Review Writing

Unit 3: Conversational techniques and overcoming failures in communication

Unit 4: Group Discussion

Books for Reference

Calvani, Mayra.and Edwards, Anne.2008.*The Slippery Art of Book Review*.Kingsport, Tennessee: Twilight Times Books.

Trimbur, John.*The Call to Write*. Brief 5th ed. Waasworth, CENGAGE Learning. Routledge ,Kegon Paul.*Acquiring Conversational Competence*. London Sachdeva,S.k. *Group Discussion*.NewDelhi:Sudha Publication.

Semester IV

CC10- Drama in English: Modern & Postmodern

Course Outcomes:

1. Students will understand trends in 20th century and contemporary drama in relation to the social context.
2. They will analyse and compare drama from various regions and languages.

Unit 1: General Topic: Rejection of Realism in Drama

Text: Luigi Pirandello's *Henry IV*

Unit 2: General Topic: The Epic Theatre

Text: Bertolt Brecht's *Threepenny Opera*

Unit 3: General Topic: The Theatre of the Absurd

Text: Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*

Unit 4: General Topic: Modern Indian Drama

Text: Shanta Gokhale's *Avinash*

Prescribed texts:

Brecht, Bertolt. *Threepenny Opera* United States, Bloomsbury Publishing. 2022.

Pirandello, Luigi. *Pirandello's Henry IV*. United States, Grove Atlantic, 2011. (Tr. by Tom Stoppard)

Stoppard. Tom. *Rosencrantz and Guildenstern Are Dead*. New York: Grove press. 1967.

Gokhale, Shanta. 'Avinash'. *City Plays*. Calcutta: Seagull Books. 2004.

Reference Books:

Raymond Williams. *Drama: From Ibsen to Brecht*. London: University Press, 1987.

Kurt Weill (Ed.): *The Threepenny Opera*. United Kingdom, Cambridge University Press, 1990.

Bassanese, F. A. *Understanding Luigi Pirandello*. Univ of South Carolina Press, 1997. Harold Bloom. *Luigi Pirandello* (Bloom's major dramatists). Philadelphia. Chelsea House Publishers. 2003.

Travis Bogard and W.T. Oliver.(Ed). *Modern Drama*. London: OUP, 1965.

Styan, J. L. *The Dark Comedy: The Development of Modern Comic Tragedy*. Cambridge:CUP, 1962

Brustein, Robert., *The Theatre of Revolt*. New York: NYU, 1991.

Styan J. L., *Modern Drama in Theory and Practice*. Cambridge: CUP, 1982.

Styan J. L. *Elements of Drama*. Cambridge: CUP, 1960.

M. Bennett, *Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter*. Palgrave Macmillan US, 2011

Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury Academic, 2015

Deshpande, Govind P. *Modern Indian drama: An Anthology* Sahitya Akademi, 2000

M. K. Naik, Shankar Mokashi-Punekar, *Perspectives on Indian Drama in English*, Oxford University Press, 1977

Barret H. Clark. *A Study of Modern Drama*. New York: NYUP, 1925.

Lal, Ananda. *The Oxford Companion to Indian Theatre*. OUP. 2004.

CC11: Sociolinguistics and Stylistics

Course Outcomes:

1. Students will learn the nature, scope, and different branches of sociolinguistics and stylistics.
2. Students will understand different concepts in Sociolinguistics and Stylistics.
3. Students will be able to relate the literary and ordinary language.
4. Students will be able to analyse the prose and poetry discourses stylistically.

Unit 1: Sociolinguistics:

Language and society, Speech community, Varieties- languages, dialect, register, style; Language contact- pidgin, creole, diglossia, code mixing, code switching and borrowing

Unit 2: Register Analysis

Unit 3: Stylistics:

Ordinary language and language of literature; foregrounding- deviations and parallelism; analysing metaphor

Unit 4: Stylistic analysis of poetry

Reference Books:

Biber, Duglas. *Register, Genre and Style*. C U P.

Hudson, R. A. *Sociolinguistics*. C U P.

Mohsen, Ghadessy. *Register Analysis: Theory and Practice*. Amazon .com (Net)

Jeffries, Lesley & Macintyre, Dan. *Stylistics*. C U P. (S U)

Leech, G. N. *A Linguistic Guide to English Poetry*. Longman. (S U)

Peter, Trudgil. (1974). *Sociolinguistics: An introduction to Language*. Penguin Books (S U Lib)

Verdonk, Peter & Widdowson. *Stylistics*. O U P.

Widdowson, H. G. *Stylistics and the Teaching of Literature*. Longman. (S U)

CC12- Critical Theories III

Course Outcomes:

1. Students will understand the thoughts of the prescribed critical and literary theorists from different traditions.
2. Students will analyse and compare various schools of critical and literary theories.
3. Students will develop critical insights to look at literature produced in various ages across the globe.

Unit 1: Introduction to Poststructuralism, Deconstruction, Psychoanalysis, Reader response theory

Unit 2: a) Jacques Derrida – Specters of Marx

b) Roland Barthes- The Death of the Author

Unit 3: Wolfgang Iser – Interaction between Text and Reader

Harold Bloom – The Anxiety of Influence

Unit 4: a) Jacques Lacan – The Mirror Stage as Formative of the Function of I as revealed in Psychoanalytic Experiment

b) Laura Mulvey – Visual Pleasure and Narrative Cinema

(All Essays are prescribed from *Norton Anthology of Theory and Criticism*, Ed. Leitch)

Prescribed Texts from:

Leitch, V. B. (Ed.). *The Norton Anthology of Theory and Criticism*. Second Edition. N. York: W. W. Norton & Co. 2010.

Reference Books:

Barry, Peter : *Beginning Theory: An Introduction to Literary & Cultural Theories*, Second Edition. Manchester, Manchester University Press, 2004.

Brooker, Peter, Ed. *Modernism/ Postmodernism*. New York: Longman, 1992

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

Cuddon.J. A., *Dictionary of Literary Terms and Literary Theory*, Wiley, 2013

Culler, Jonathan. *Literary Theory: A Very Short Introduction* (Oxford: Oxford University Press, 2011)

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

Felluga, Dino. *Critical Theory: The Key Concepts*. Routledge, 2015.

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

Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 2005)

Hans Bertens, *Literary Theory: The Basics*. London & New York: Routledge, 2017.

Jaawre, Aniket. *Simplifications: An Introduction to Structuralism and Post-structuralism*, Orient Blackswan, 2001.

Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. London: Edward Arnold, 1992.

Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.

Rice and Waugh Ed. *Modern Literary Theory: A Reader*. 4th Edition 2001. Hodder Arnold.

Selden, Widdowson and Brooker. Eds. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.

G 1 ME 4: Stylistics

Course Outcomes:

1. Students will be able to analyse literary texts by applying various concepts from Stylistics.
2. Students will explore ancient Indian thought on aesthetics.

Unit 1: Approaches to Style

Unit 2: The Concept of Foregrounding: Contribution of Shklovsky, Mukarovsky, Jakobson, Levin and other British stylisticians

Unit 3: Ancient Indian School of Stylistics: Dhvani, Vakrokti, Swabhavokti, Riti

Unit 4: Stylistic Analysis of Prose: Speech and Thought Presentation

Books for Reference:

Attridge Derek (1982): *The Rhythms of English Poetry*, Longman.

Baker William E. (1967): *Syntax in English Poetry 1970-1990*. Berkeley.

Blackstone Bernard (1965): *Practical English Prosody*, Longman Rutledge & K. Paul.

Chatman S. & S. Levin (ed) (1967): *Essay on the Language of Literature*.
Chatman Seymour (1971): *Literary Style: A Symposium*.
Ching Marvin K.L.M.C. Haley & R.F. Lunsford (ed) (1980) *Linguistics: Perspectives on Literature*, Routledge.
Cluysennar Anne (1976): *Introduction to Literary Stylistics*, Batsford.
Donald C. Freeman (1988): *Essays or Modern Stylistics*, Methuen, London.
Enkvist Nils, John Spencer and Michael Gregory (1964). *Linguistics and Style*.OUP
Fowler Roger (1975): *Essays on style and Language*, Routledge & K Paul.
Fowler roger (1975): *Style and Structure in Literature*, Oxford.
Fowler Roger (1986): *Linguistics and Criticism*, OUP.
G. T. Deshpande: *Bharatiya Sahityashastra*
Groom Bernard (1955): *Diction of Poetry from Spenser to Bridges*. Uni. of Toronto
Press: Canada.
Halliday and Hassan (1976): *Cohesion in English*, Longman.
Leech Geoffrey (1969): *A linguistic guide to English Poetry*, Longman.
Leech G. & Michael H. Short (1981): *Style in Fiction*, Longman.
P. V. Kane: *History of Sanskrit Poetics*.
S. K. De : *Sanskrit Poetics*.
Sebeok Thomas A. (ed) (1960): *Style in Language*, Cambridge Mass.
Widdowson H.G. (1975): *Stylistics and the Teaching of Literature*.

G2 ME-4: Australian and Canadian Literature

Course Outcomes:

1. Students will comprehend contemporary works of Australian and Canadian Literatures.
2. Students will be acquainted with various thematic concerns of the selected writers.

Unit 1: Major Trends in Australian Drama

David Williamson - *Jugglers Three*.

Unit 2: Major Trends in Canadian Fiction

Douglas Coupland: *Generation X: Tales for an Accelerated Culture*

Unit 3: Major Trends in Canadian Short stories

Selected Stories from *Too Much Happiness* by
Alice Munro

- i) Dimensions
- ii) Free Radicals

iii) Some Women

Unit 4: Major Trends in Australian and Canadian Poetry

Australian Poetry: Following Poems from *Penguin Book of Australian Verse* by Harry Heseltine:

A. D. Hope: "Australia", "The Death of the Bird" "Imperial Adam"

Judith Wright: "Bullocky", "Woman to Man" "The Harp and the King"

Canadian Poetry: Following Poems from *15 Canadian Poets* by Gary Geddes:

P. K. Page: 'The Stenographers', 'The Landlady', 'Cook's Mountains'

Margaret Atwood: 'The Islands', 'The Death of Young Son By Drowning', 'The Immigrants'

Books for Reference:

Andrews Berry, *The Oxford Guide to Australian Literature*, OUP, Melbourne, 1981

Charles Edward, *Alice Munro*, Salem Press, 2013

Elizabethan Waterson, *A Short History of Canadian Literature*. Methuen Ontario, 1973

Harold Bloom, *Bloom's Modern Critical Views: Alice Munro*, InfoBase Publishing, USA, May

Keith, W. J. *Canadian Literature in English* Longman, London and New York, 1985.

Kinck ,Carl F (ed), *Literary History of Canada Vol. 1 to 3*, Toronto press, Canada, 1976.

Kramer, Leonie. *The Oxford History of Australian Literature*, OUP, Melbourne, 1981.

Lynch, Gordon, After Religion: *Generation X and the Search for Meaning*. London: Darton, Longman and Todd, 2002

New, W.H. *A History of Canadian Literature*, Macmillan, London, 1989.

Tate, Andrew. *Douglas Coupland*. Manchester: Manchester University Press, 2007

Toye, Willam(ed.), *The Oxford Companion to Canadian Literature*, Toronto, Oup, 1983.

Webby, Elizabeth. *The Cambridge Companion to Australian Literature*, Cambridge University, press, 2000

G3 ME-4: Postmodern American Literature

Course Outcomes:

1. Students will comprehend contemporary works of Postmodern American Literature.
2. Students will be able to understand and to interpret various trends in the literature of this period in relation to the socio-political context.

Unit 1. Point of view in 20th Century American Fiction

Bernard Malamud (1914-1986) – *The Fixer* (1966)

Unit 2. Race and Racism in 20th Century American Fiction

Toni Morrison (1931-2019) – *Beloved* (1987)

Unit 3. Contemporary American Drama

Suzan-Lori Parks (1963 -) – *Topdog/Underdog* (2001)

Unit 4. Postmodern American Poetry (Beat Generation, Confessional poetry)

(Selected Poems)

- a. Allen Ginsberg: i) “Howl”
- b. Adrienne Rich: i) “Diving into the Wreck”, ii) “Rusted Legacy”;
- c. Robert Lowell: i) “Hawthorne”, ii) “The Quaker Graveyard in Nantucket”,
- d. Sylvia Plath: i) “Mushrooms”, ii) “Blackberrying ”;

Reference Books:

Abramson, Edward A. *Bernard Malamud Revisited*. Twayne, 1993.

Andrews, William and Nellie McKay, eds. *Toni Morrison’s “Beloved”: A Casebook*. New OUP, 1999.

Avery, Evelyn. *The Magic Worlds of Bernard Malamud*. State U of New York P, 2001.

Beach, Christopher. *The Cambridge Introduction to Twentieth-Century American Poetry*. CUP, 2003.

Butler-Evans, Elliott. *Race, Gender, and Desire: Narrative Strategies in the Fiction of Toni Cade Bambara, Toni Morrison, and Alice Walker*. Temple UP, 1989.

Ford, Boris, ed. *The New Pelican Guide to English Literature, Vol.9: American Literature*. Penguin, 1995.

Gill, Jo. *The Cambridge Introduction to Sylvia Plath*. CUP, 2008.

Gray, Richard. *A History of American Literature*. 2nded. Blackwell, 2012.

Harris, Trudier. *Fiction and Folklore: The Novels of Toni Morrison*. U of Tennessee P, 1991.

Hutchinson, George, ed. *The Cambridge Companion to the Harlem Renaissance*. CUP, 2007.

Lauter, Paul, ed. *A Companion to American Literature and Culture*. Blackwell, 2010.

Lehman, David, ed. *The Oxford Book of American Poetry*, OUP, 2006.

Marks, Kathleen. *Toni Morrison's "Beloved" and the Apotropaic Imagination*. U of Missouri P, 2002.

Tracy Steven C. *Langston Hughes and the Blues*. U of Illinois P, 2001.

Trotman James C. (Ed.) *Langston Hughes: The Man, His Art, and His Continuing Influence* Routledge, 1995.

Wetmore, Kevin J. Jr. and Alycia Smith-Howard, (ed.), *Suzan-Lori Parks: A Casebook*. Routledge, 2007.

G4 ME-4: Modern and Postmodern British Literature

Course Outcomes:

1. Students will comprehend contemporary works of Modern and Postmodern British Literature.
2. Students will be able to understand and to interpret the various trends in the literature of this period in relation to the socio-political context.

Unit 1. Modern British Drama

G. B. Shaw (1856-1950) – *Saint Joan* (1923)

Unit 2. Modern British Fiction

Graham Greene (1904-91) – *The Power and the Glory* (1940)

Unit 3. Postwar British Drama

Caryl Churchill (1938-) – *Top Girls* (1982)

Unit 4. Modern and Postmodern Poetry (Selected Poems)

T. S. Eliot : “Love Song of J.Alfred Prufrock”

Philip Larkin: “High Windows”, “An Arundel Tomb “

W. H. Auden: “As I Walked out One Evening”

Ted Hughes: “Perfect Light”, “Hawk Roosting”

Seamus Heaney: “The Singer’s House”, “Digging”

Dylan Thomas: “Fern Hill”, “Do not go Gentle into that Good Night”

Thom Gunn : ‘The Hug’, ‘The Reassurance’

Reference Books:

Aston, Elaine. *Caryl Churchill*. (3rd ed), Horndon: Northcote House Publishers, 2010.

Blamiers, Harry. *A Short History of English Literature*. Routledge, 2003.

Bosco, Mark S.J., *Graham Greene's Catholic Imagination*. OUP, 2005.

Daiches, David. *A Critical History of English Literature* Vol. 4.

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

Connor, Steven, Ed. *The Cambridge Companion to Postmodernism*. CUP, 2004.

Caserio, Robert L., Ed. *The Cambridge Companion to the Twentieth-Century English Novel*. CUP, 2009.

Corcoran, Neil, Ed. *The Cambridge Companion to the Twentieth-Century English Poetry*. CUP, 2007.

Gobert, R. Darren. *The Theatre of Caryl Churchill*. Bloomsbury, 2014.

Innes, Christopher, Ed. *The Cambridge Companion to George Bernard Shaw*. CUP, 1998.

Keegan, Paul. *The Penguin Book of English Verse* Penguin Classics 2004

Levenson, Michael, Ed. *The Cambridge Companion to Modernism*. CUP, 2005.

Richards, Shaun, Ed. *The Cambridge Companion to the Twentieth-Century Irish Drama*. CUP, 2009.

Roston, Murray. *Graham Greene's Narrative Strategies: A Study of the Major Novels*. Palgrave Macmillan2006.

Silver, Arnold Jacques. *Saint Joan: Playing with Fire*. Twayne, 1993.

Tyson, Brian. *The Story of Shaw's Saint Joan*. McGill-Queen's UP, 1982.

Williamson, G. *Reader's Guide to T.S. Eliot*. Syracuse UP, 1998.

G5 ME4: Translation: Problems and Evaluation

Course Outcomes:

1. Students will learn various types of problems encountered while translating texts.
2. Students will analyze and evaluate the techniques used by the translators to overcome these problems in the prescribed translations.

Unit 1: Translation: Problems and Evaluation

Unit2: Urmila Pawar – *The Weave of My Life* (tr. Maya Pandit)

Unit 3: Bhalchandra Nemade: *Kosala* (tr. Sudhakar Marathe)

Unit 4: Vijay Tendulkar: *Ghashiram Kotwal* (tr. Jayant Karve and Eleanor Zelliot)

Reference Books:

Pandit, Maya “The Problems of Translation,” in *Literary Criterion* 22:2, 1987.Das, Bijay Kumar. A. *Handbook of Translation Studies*. Atlantic publishers: New Delhi, 2005

Julia Sainz, M. (1992) *Student-Centered Corrections of Translations*.

Amsterdam/Philadelphia. John Benjamins Publishing Co.

<http://www.pfri.uniri.hr/~bopri/documents/06TeachingTR-Assessmentandevaluation.pdf>

<http://translationjournal.net/translation-books>

Lost in Translation: A Life in a New Language: Eva Hoffman Penguin Paperback – March 1, 1990

House, Juliana. *Translation Quality Assessment: Past and Present*: Routledge, 2015.

J.M. Coetzee: *Disgrace* (tr. Dr. Vishal Taide), Aurangabad: Saket Prakashan.

G6 ME-4: Cultural Studies and Media

Course Outcomes:

1. Students will identify and distinguish between different facets of cultural studies and media
2. Students will appreciate media as a vehicle of culture and study the correlation between Culture and Media
3. Students will learn skills to critique the medium of culture and media

Unit 1. Introduction to Cultural studies and Media: Media and Communication, Media Origin and Growth and Audience; Media, Society and culture

Unit 2. Understanding culture through cinema: Film as Audio-Visual Representation, Language of film and meaning, Bollywood and Indian culture

Unit 3. Understanding culture through folklore: Folklore – Theories and Its Relevance, Forms of Folklore; Folklore and Oral Traditions, Folk theatre, Folklore: Fieldwork and Documentation

Unit 4. Understanding culture through print media: Introduction to Journalism, Understanding news, Media Laws and Ethics

Reference Books:

Ganti, Tejaswini. *Bollywood A Guidebook TO Popular Hindi Cinema*. New York, Routledge. 2004.

Hammer, Rhonda. Kellner, Douglas . (Eds) *Media/cultural Studies: Critical Approaches*

Barker, Chris. *Cultural Studies: Theory and Practice*

Lewis, Jeff. *Cultural Studies - The Basics*

Eisenstein, Sergei. *The Film Sense*. Trans. Jay Leyda. The World Publishing Company.

Meenakshi Gigi Durham and Douglas M. Kellner, eds., *Media and Cultural Studies: Key Works*, revised edition

Murray, Edward. *The Cinematic imagination: Writers and Motion Pictures*. New York: Ungar, 1972.

Remonds, Williams. *Culture and Society from 1780 to 1950*. New York: Colombia University Press, 1984.

Josepha Sherman. (eds). *Story Telling An encyclopedia of Mythology and Folklore*. New York: Sharpe Reference, 2008.

Patricia, Monaghan. *The Encyclopedia of Celtic Mythology and Celtic Folklore*. New York: Facts on File Inc. 2004.

Kevin, McDonald. *Film Theory The Basics*. New York: Routledge. 2005.

G7 ME-4: Gender Studies: Application of Theories

Course Outcomes:

1. The students will examine the gender issues reflected in the prescribed texts.
2. Students will be able to apply the knowledge gained from the study of different gender theories to analyse the prescribed texts.
3. Students will understand the significance of gender equality and empowerment

Unit 1: Novel - Jane Austen – *Emma*

Unit 2: Drama – Mahesh Dattani – *Dance Like a Man*

Unit 3: Poetry - Adrienne Rich - *Later Poems Selected and New 1971- 2012*.

New York: W. W. Norton & Co. (Only the poems listed under two collections in this book: Diving into the Wreck and The Dream of a Common Language.

Unit 4: Autobiography - A Revathi, *The Truth About Me: A Hijra Life Story*

Reference Books:

Austen, Jane. *Emma* (Collins Classics). United Kingdom, HarperCollins Publishers, 2010.

Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*. United Kingdom, University of Chicago Press, 1988.

Kirkham, Margaret. *Jane Austen, Feminism and Fiction*: Second Edition. United Kingdom, Bloomsbury Publishing, 2000.

Adrienne, Rich. *Later Poems Selected and New 1971- 2012*. New York: W. W. Norton & Co.

Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity* New York: Routledge.

Connell, R. W., & Messerschmidt, J. W. 2005. Hegemonic masculinity rethinking the concept. *Gender & Society*.

Dattani, Mahesh. 2013. *Dance like a Man: A Stage Play* (Penguin Petit) Penguin UK.

Dhawan R.K. 2005. *Plays Of Mahesh Dattani A Critical Response* New Delhi, Prestige Books

Grace Sherrill, Norris Ken. 1980. *Violent duality: A Study of Margaret Atwood* Véhicule Press

Pilcher Jane, Whelehan Imelda. 2016 *Key Concepts in Gender Studies*, Delhi Sage Publishers.

Rēvati, 2010. *The Truth about Me: A Hijra Life Story*. (Tr. by V. Geetha). Penguin Books India .

Sharlene Janice Hesse-Biber, (Ed.) *Handbook of Feminist Research: Theory and Praxis*. SAGE, 2012

Sinha, Mrinalini. 1987. ‘*Changing Men: New Directions in Research on Men and Masculinity*. Ed. Michael Kimmel. Berkeley: Sage Publications.

G8 ME-4: Dialectology

Course Outcomes:

1. Students will learn Dialectology as an independent branch of sociolinguistics.
2. Students will understand language variation present both in rural and urban areas and the methods of their studies.

Unit 1: Dialect, Language and Dialect Geography

Unit 2: Dialectology and Linguistics

Unit 3: Urban Dialectology

Unit 4: Social differentiation and language

(Chapters 1, 2, 3, 4 and 5 from *Dialectology* by Chambers and Trudgill, Cambridge University Press)

Books for Reference:

Bailey, C.-J. 1973. *Variation and Linguistic Theory*. Washington, DC: Center for Applied Linguistics.

Chambers, J. K. 1995. *Sociolinguistic Theory: language variation and its social significance*. Oxford: Blackwell.

Chambers, J. K. and Peter Trudgill (1998/ 2004). *Dialectology*. Cambridge University Press: Cambridge.

Cheshire, J. 1982. *Variation in an English Dialect: a sociolinguistic study*. Cambridge University Press.

Crystal, David (2000) *Language Death*. Cambridge: CUP.

Escure, Geneviève and Armin Schwegler (Eds.) (2004) *Creoles, Contact, and Language Change: Linguistic and social implications*. Amsterdam/ Philadelphia: John Benjamins Publishing Company.

Hudson, R. A. (1983) *Sociolinguistics*, Cambridge: CUP.

Hughes, A. and P. Trudgill. 1996. *English Accents and Dialects: an introduction to social and regional varieties of English in the British Isles*. 2nd edn. London: Edward Arnold.

Jourdan, Christine and Kevin Tuite (2006) *Language, Culture and Society*. Cambridge: CUP.

Labov, W. 1966. *The Social Stratification of English in New York City*. Washington, DC: Center for Applied Linguistics.

Matras, Yaron (2009) *Language Contact*. Cambridge: CUP.

Mesthrie, Rajend (Ed.) (2001) *Concise Encyclopedia of Sociolinguistics*. Elsevier.

Mesthrie, Rajend (Ed.) (2011) *The Cambridge Handbook of Sociolinguistics*. Cambridge: CUP.

Mesthrie, Rajend and Bhatt, Rakesh M. (2008). *World Englishes: The Study of New Linguistic Varieties*. Cambridge University Press.

Mesthrie, Rajend, Swann, Joan, Deumert, Ana and Leap, William. (2009). *Introducing Sociolinguistics*. 2nd edn. Edinburgh University Press.

Milroy, J. 1992. *Linguistic Variation and Change*. Oxford: Blackwell.

Petyt, K. M. 1985. *Dialect and Accent in Industrial West Yorkshire*. Amsterdam and Philadelphia: John Benjamins.

Silvia Kouwenberg and John Victor Singler (eds.) (2008) *The Handbook of Pidgin and Creole Studies*. United Kingdom: Wiley-Blackwell.

Thomason, Sarah G. (2001) *Language Contact: An Introduction*. Edinburgh: Edinburgh University Press Ltd.

Trudgill, P. and J. K. Chambers (eds.), *Dialects of English: Studies in Grammatical Variation*. London and New York: Longman.

Umberto Ansaldi (2009) *Contact Languages: Ecology and Evolution in Asia*. Cambridge: CUP.

Wardhaugh, Ronald (2006) *An Introduction to Sociolinguistics*. Fifth Edition, Blackwell Publishing.

G9 ME-4: Language in Use- IV

Course Outcomes:

1. Students will understand the use of language in collecting data and use of excel to analyse data.
2. Students will practise interview and public speaking skills.

Unit 1 Field and Data Collection-Language and Literature

Unit 2 Data analysis- using Excel

Unit 3 Interview techniques

Unit 4 Public Speaking

Books for Reference

1 *Research Methods in Second Language Acquisition: A Practical Guide* by Alison Mackey, Susan M. Gass John Wiley & Sons, 2011/ SPi publishers Pondicherry, India

2 *Qualitative Data Analysis: An Expanded Sourcebook* by Matthew B. Miles, A. Michael Huberman

3 *Data Analysis with Microsoft Excel: Updated for Office 2007* by Kenneth N. Berk, Partrick Carey Brooks and Coley USA

4 *Guerilla Data Analysis Using Microsoft Excel* By Bill Jelen Holy Macro Books USA
Books for further Reading:

1 *Effective Interviewing and Interrogation Techniques* by Nathan J. Gordon, William L. Fleisher Academic Press UK

2 *The Art of Public Speaking* By Dale Carnegie, Joseph Berg
EsenweinCosimoIncNewYork

3 *PublicSpeaking: A Concise Overview for the Twenty-First Century* by W. A. Kelly
Huff Lang Publishing House NewYork

4 *The Art Of Public Speaking* by Dale Carnegie, J. Berg Esenwein Mastermind Publication,

Question Paper and Evaluation Pattern

Instruction for Internal Evaluation

Sem. 1: Home Assignment – 20 Marks

Sem. 2: Oral/Seminar – 20 Marks

Question Paper Pattern for M.A. Part I **(Common for all courses unless specified as below)**

Note: Total

marks – 80

1. All Questions are compulsory.
2. Figures to the right indicate full marks

Q. 1. Answer in one word/phrase/sentence (Ten items to be set):	10
Q. 2. Answer any two (out of three) in about 600 words each (Two questions will be set on General Topics and One on a text)	30
Q. 3. Answer any two (out of three) in about 600 words each. (All the questions will be set on prescribed texts – not covered in Q. 2)	30
Q. 4. Write short notes on (any two – out of three: in about 200 words each)	10

* * *

Question Paper Pattern for All 2 Credits Courses (C2C)

Language lab for ELT and Understanding Shakespeare

Time: 2 hours	Total marks
– 40	
Note: 1. All Questions are compulsory.	
2. Figures to the right indicate full marks	
Q. 1. Answer <u>any two</u> (out of three) in about 600 words each:	30
Q. 2. Write short notes on (any two – out of three: in about 200 words each)	
10	

* * *

Question Paper Pattern for Research Methodology

(Written Exam 80 + Internal Evaluation 20 Marks)

Time: 3 hours	Total marks
– 80	
Note: 1. All Questions are compulsory.	
2. Figures to the right indicate full marks	
Q. 1. Broad Answer-type questions with internal option (in about 800 words) (any 2 out of 3)	
40	
Q. 2. Answer the following in short (in about 400 words each) (any four out of six)	
40	

On Job Training: Internship/ Apprenticeship OR Field project

On-Site Training/Field Work and Report Writing- 80 Marks

Viva- 20 Marks

M. A. English (implemented from June 2023)

Equivalence Table

M. A. English (June 2022)	M. A. English (June 2023)
-	CC1: Poetry in English up to 19th century
CC1: Poetry in English	CC4: Poetry in English: Modern and Postmodern
-	CC2: Fiction in English up to 19th century
CC2: Introduction to Modern Linguistics	CC3: Introduction to Modern Linguistics
CC3: Fiction in English	CC-5 Fiction in English: Modern and Postmodern
CC4: Sociolinguistics and Stylistics	CC11: Sociolinguistics and Stylistics
-	CC7: Drama in English up to the 19 th Century
CC5- Drama in English	CC10: Drama in English: Modern and Postmodern
CC6 – Critical Theories- I	CC9: Critical Theories-II
CC7- Non-Fiction in English	CC8: Nonfiction in English
CC8- Critical Theories- II	CC12: Critical Theories-III
Skill Enhancement Courses (2 Credits Courses)	C2C1.1 English Language Teaching: Methods
	C2C 2.1 Shakespearean Poetry
Skill Enhancement Courses (2 Credits Courses)	C2C 1.2 Syllabus Designing
	C2C 2.2 Shakespearean Tragedy
-	C2C 1.3 Testing and Evaluation
	C2C 2.3 Shakespearean Comedy

Research Project	RM- Research Project
Internship/ Apprenticeship	On Job Training: Internship/ Apprenticeship OR Field projects
G1 DSE-1: British Renaissance Literature	G4 ME-1:British Renaissance Literature
G1 DSE-2: British Neoclassical and Romantic Literature	G4 ME-2:British Neoclassical and Romantic Literature
G1 DSE-3:British Literature and Interdisciplinary Studies	-
G1 DSE-4:Research Methodology: British Literature	-
G1 DSE-5:Victorian and Modern Period	G4 ME-3:Victorian and Modern Period
G1 DSE-6:Modern and Postmodern British Literature	G4 ME-4:Modern and Postmodern British Literature
G1 DSE-7:Special Author: Kingsley Amis	-
G1 DSE-8:British Women Writers	-
G2 DSE-1:American Literature up to Civil War	G3 ME-1: American Literature up to Civil War
G2 DSE-2:American Literature from the Civil War to the Turn of the Century	G3 ME-2:American Literature from the Civil War to the Turn of the Century
G2 DSE-3:American Literature and Interdisciplinary Studies	-
G2 DSE-4:Research Methodology: American Literature	-
G2 DSE-5:Modern American Literature	G3 ME-3:Modern American Literature
G2 DSE-6:Postmodern American Literature	G3 ME-4:Postmodern American Literature

G2 DSE-7:Special Author: Ernest Hemingway	-
G2 DSE-8:American Women Writers	-
G3 DSE-1:Indian English Literature	G2 ME-1: Indian English Literature
G3 DSE-2:English Literatures of SAARC Nations	G2 ME-2:English Literatures of SAARC Nations
G3 DSE-3:New Literatures and Interdisciplinary Studies	-
G3 DSE-4:Research Methodology: New Literatures	-
G3 DSE-5:African and Caribbean Literature	G2 ME-3:African and Caribbean Literature
G3 DSE-6:Australian and Canadian Literature	G2 ME-4:Australian and Canadian Literature
G3 DSE-7:Special Author: Amitav Ghosh	
G3 DSE-8:Postcolonial Women Writers	
G4 DSE-1:Applied Linguistics	G1 ME-1:Applied Linguistics
G4 DSE-2:Theories of Language Learning	G1 ME-2:Theories of Language Learning
G4 DSE-3:Stylistics-I	G1 ME-4:Stylistics-I
G4 DSE-4:Research Methodology in Linguistics	-
G4 DSE-5:Theoretical and Descriptive Linguistics-II	G1 ME-3: Theoretical and Descriptive Linguistics
G4 DSE-6:English Language Teaching	-
G4 DSE-7:Stylistics-II	-
G4 DSE-8:Theories of Language Learning-II	-

G5 DSE-1:Comparative Literature: Theory	G5 ME-1:Comparative Literature: Theory
G5 DSE-2:Comparative Study of Major Literary Movements: English and Marathi	G5 ME-2:Comparative Study of Major Literary Movements: English and Marathi
G5 DSE-3:Adaptations of a Literary Text	-
G5 DSE-4:Research Methodology in Comparative Literature	-
G5 DSE-5:Translation Studies: Theory	G5 ME-3:Translation Studies: Theory
G5 DSE-6:Translation: Problems and Evaluation	G5 ME-4:Translation: Problems and Evaluation
G5 DSE-7:Translation Studies: Theory II	-
G5 DSE-8:Translation of Drama: Problems and Evaluation	-
G6 DSE-1:Introduction to Cultural Studies	G6 ME-1:Introduction to Cultural Studies
G6 DSE-2:Popular Culture	G6 ME-2:Popular Culture
G6 DSE-3:Cultural Studies: Theory – I	G6 ME-3:Cultural Studies: Theory
G6 DSE-4:Research Methodology: Cultural Studies	-
G6 DSE-5:Cultural Studies: Theory – II	-
G6 DSE-6:Cultural Studies and Media	G6 ME-4:Cultural Studies and Media
G6 DSE-7:Cultural Studies and Folk Forms	-
G6 DSE-8:Contemporary Popular Culture: Film, Media, Gender, Food and Travel.	-
G7 DSE-1:Introduction to Gender Studies	G7 ME-1:Introduction to Gender Studies
G7 DSE-2:Feminist Movements and Theories	G7 ME-2:Feminist Movements and Theories

G7 DSE-3:Gender Studies: Application of Theories	-
G7 DSE-4:Research Methodology	-
G7 DSE-5:Masculinity Studies	G7 ME-3:Masculinity Studies
G7 DSE-6:LGBT and Queer Studies	G7 ME-4:LGBT and Queer Studies
G7 DSE-7:Gender Studies: Application of Theories 2	-
G7 DSE-8:Indian Feminist Movements and Thought	-
G8 DSE-1: Sociolinguistics: Basic Issues and Concepts	G8 ME-1: Sociolinguistics: Basic Issues and Concepts
G8 DSE-2: Language Contact	G8 ME-2: Language Contact
G8 DSE-3:Extensions in Sociolinguistics	G8 ME-3:Extensions in Sociolinguistics
G8 DSE-4:Research Methodology	-
G8 DSE-5:World Englishes	-
G8 DSE-6:Dialectology	G8 ME-4:Dialectology
G8 DSE-7:Extensions in Sociolinguistics II	-
G8 DSE-8:Sociolinguistics in Indian Context	-