

Department of English
Savitribai Phule Pune University
M.A. ENGLISH
Revised Syllabus aligning with NEP 2020
W.E.F. July 2023

LEVEL 6.0

SEMESTER 1

MAJOR CORE

EN 101: Literary Theory and Criticism I (4 credits)

Concept: The course will introduce basic issues in western literary theory and criticism, and will be a foundational course. Throughout this course, we will explore key movements of literary theory, how they have developed over time, and how they have shaped the discipline of Literary Studies. We will practice using literary theory and criticism as frameworks that inform our interpretations of literature, art and other media, and our own lives. The issues discussed will be: The Origins of Art/ Ritual and Art Mimesis/Imitation/ Representation (Plato and Aristotle) Rhetoric and Art Religion and Art (Medieval Rhetoric) Renaissance in the Arts and the Recovery of Classical Values Dryden and Pope. The period under survey here will be from Classical Greece to the Neo-classical period.

Course Objectives:

1. Introduce students to the basic issues in western literary theory and criticism
2. Familiarize students with the basic tenets of literary theory and criticism
3. Familiarize students with the variety of theoretical approaches from classical times
4. Familiarize students with the ways in which literary texts can be read through theoretical apparatus
5. To show how theory and criticism as tools can develop our close reading skills and research methodologies

Course Outcome: After completing the course, the student shall be able to:

1. Appreciate the theoretical framework of literary texts
2. Engage in theoretical analysis of literary texts
3. Study and apply various historical and contemporary approaches to literary texts
4. Apply critical models to various literary, visual, and digital texts
5. To develop their own interpretations and contribute to ongoing conversations within Literary Studies.

Evaluation:

This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Aristotle, Poetics. Translated by S.H. Butcher. Project Gutenberg E-Book.
2. Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Trans.

3. Willard R. Trask. Princeton, NJ: Princeton University Press, 1953.
4. Alexander, Gavin et al (ed.). *The Places of Early Modern Criticism*, Oxford University Press, 2021.
5. Dodds, E.R. *The Greeks and the Irrational*. University of California Press, 1951.
6. Dryden, John. *An Essay of Dramatic Poesie*. Project Gutenberg E-Book
7. Horace, *Ars Poetica*. Project Gutenberg E-Book.
8. Longinus, *On the Sublime*. Translator H.V Havell. Project Gutenberg E-Book.
9. Plato, *The Republic*, translator B. Jowett. Project Gutenberg E-Book
10. Plato, *Ion*. translator B. Jowett. Project Gutenberg E-Book
11. Sidney, Phillip. *A Defence of Poesie and Poems*. Project Gutenberg E-Book.
12. Pope, Alexander. *An Essay on Criticism*. Project Gutenberg E-Book.

EN 102: Introduction to Schools of Linguistics (4 credits)

Concept: This course aims at acquainting learners with the basic concepts in linguistics. Linguistics is considered as a science. Language, as the object of study, will be considered a system and analysed at the interrelated hierarchical levels of linguistic sub-systems. Basic issues in linguistics such as the grammaticality and acceptability, superiority or inferiority of a language, etc. will be addressed. The course will also introduce the Western schools of the study of language beginning with the nineteenth century development and ending with the Transformational Generative grammar. Their emergence, development, characteristics and contribution will be highlighted. Representative excerpts from the writings of the pioneers and scholars of individual school will be discussed in detailed. This will include writings from Saussure, Jakobson, Boas, Bloomfield, Chomsky and more. These names are suggestive but not exhaustive. The course will also include the uses of linguistic principles in the wider domain of academic disciplines: applied linguistics (pedagogy and literary stylistics), neurolinguistics, sociolinguistics, etc.

Course Objectives:

1. To familiarize students with the basic concepts in the study of language
2. To enable students to analyse language data using procedures of linguistic analyses
3. To encourage students to carry out linguistic investigations in their first languages

Course outcome: At the end of the course,

1. Students shall be able to understand the underlying process of linguistic analysis.
2. Students shall be able to investigate and explain the socio-linguistic phenomenon in their first language.

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

List of Books for Reading

1. Modern Linguistics: An Introduction – S. K. Verma and N. Krishnaswamy
2. Schools of Linguistics – Geoffrey Sampson
3. Course in General Linguistics — Ferdinand de Saussure
4. A Survey of Structural Linguistics – Giulio C. Lepschy
5. Linguistic Terms and Concepts – Geoffrey Finch
6. Introductory Transformational Grammar of English – Mark Lester
7. English Transformational Grammar – Roderick A. Jacobs and Peter S. Rosenbaum
8. Noam Chomsky – John Lyons
9. The Study of Language – George Yule
10. Spoken English: A Manual of Speech and Phonetics – R.K. Bansal and J.B. Harrison

EN 103: Survey of English Literature (4 credits)

Concept: This course is meant to familiarize students with the history of English literature. Select literary texts will be discussed in highlighting important episodes in literary history. The connectedness of socio-cultural changes that in turn shape literary movements will be discussed through this course.

Course Objectives:

1. To familiarize students with English literary history
2. To contextualize literary production and literary history
3. To create an awareness about the many ways in which literary productions are integrally connected to the socio-cultural and historical fabric
4. To enable students to understand the processes of literary and cultural exchange

Course Outcome: After completing the course, the student shall be able to:

1. Appear for NET/SET examinations where familiarity with literary history is essential.
2. Perceive literary history in context.
3. Perceive the many trends and developments as cultural phenomena that inform literary transformation
4. Develop an interest in comparative literary history

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Coote, Stephen. *Short History of English Literature*. Penguin, 2000.
2. Daiches, David. *A Critical History of English Literature*. Vol 1 & 2. 2019
3. Drakakis, John (series editor). *The New Critical Idiom Series*. Routledge
4. Greenblatt, Stephen (ed.) *The Norton Anthology of English Literature*. Harvard University, 1962.
5. Sanders, Andrew. *The Short Oxford History of English Literature*. OUP, 2005

EN 104: Academic and Analytical Writing (2 credits)

Concept: The course aims at introducing basic writing skills to students. The course focuses on critical thinking and generating ideas. The course trains students in communicating ideas clearly and concisely. The course includes the classroom practices which will help students understand how to illustrate ideas, how to develop arguments, how to connect ideas using cohesive devices. It will also introduce various styles of formal writing to enable students to prepare for advance research in their academic career. The course will help students in academic assignment writing.

Course Objectives:

1. To enhance students' ability to generate and organize ideas
2. To enable students' ability to use grammatical devices
3. To enable students to understand academic style of writing

Course Outcomes: After completing the course, the student shall be able to

1. Generate ideas according the writing topic
2. Organize ideas using principle of coherence
3. Able to connect ideas using cohesive devices
4. Use the mechanics of academic writing

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. The Oxford Essential Guide to Writing – Thomas Kane
2. Writing the Research Paper: A Handbook – Anthony C. Winkler and Jo Ray McCuen-Metherell
3. Academic Writing: A practical guide for students – Stephen Bailey
4. College Writing – Toby Fulwiler
5. The Handbook of Academic Writing – Rowena Murray and Sarah Moore
6. Academic Writing Course: Study Skills in English – R.R. Jordan

MAJOR ELECTIVES

EN 105 A: Teaching of English Language in India (4 credits)

Concept: The course is based on the assumption that teaching is a set of skilled activities which can be mastered through practice. The course familiarizes students with the basic concepts in language teaching. Acquisition or learning a language involves acquiring language skills. This course aims to train prospective student-teachers in imparting those skills of listening, speaking, reading and writing along with the study skills such as using dictionary and referencing skills. The course will focus on the innovations in syllabus design, teaching methodology and evaluation. To train the prospective student-teachers, activities such as preparing lesson plans and microteaching will be conducted during the course.

Course Objectives:

1. To enable students to prepare micro lesson plan
2. To train students in English language teaching
3. To enable students to devise innovative teaching techniques
4. To enable students to form innovative evaluation methods

Course Outcomes: After completing the course, the student shall be able to

1. Prepare micro lessons
2. Take teaching classes confidently
3. Devise innovative methods of evaluation

Evaluation: This course will have 50 percent internal practical evaluation and 50 percent external theoretical evaluation.

Reading List:

- 1) English Language Teaching : Approaches, Methods and Techniques – Geetha Nagraj
- 2) Teaching and Learning English – M.L.Tickoo
- 3) Fundamental Concepts of Language Teaching – H. H. Stern
- 4) Foreign and Second Language Learning – William Littlewood
- 5) Syllabus Design – David Nunan
- 6) English for Specific Purposes – Tom Hutchinson and Alan Waters
- 7) Error Analysis : Perspectives on Second Language Acquisition – Ed. Jack C. Richards
- 8) Approaches and Methods in Language Teaching – Jack C. Richards and Theodore S. Rodgers
- 9) Techniques and Principles in Language Teaching – Diane Larsen-Freeman

EN 105 B: Contemporary Shakespeare Studies (4 credits)

Concept: This course will introduce students to basic features of Shakespeare Studies, both interpretive and textual. Attention will also be drawn to the historical changes in Shakespeare Studies. The main focus will be on developments up to the twenty first century Shakespeare studies. This course will also focus on background and Shakespeare criticism in its textual and interpretive aspects. Various transformations and translations across various media will be discussed as well.

Course Objectives:

1. To acquaint the students with the history of English Theatre in Shakespeare's times
2. To acquaint the students with drama as a genre and Shakespeare's contribution in redefining and enriching the norms of this genre
3. To acquaint the students with Shakespeare's global appeal even in contemporary times and with the literary works on and of Shakespeare
4. To introduce them to select Shakespearean texts and their respective modern renditions
5. To discuss various aspects of such attempts at rewriting of Shakespeare
6. To hone the learner's interest and curiosity in broader areas of possible research in the field of Contemporary Shakespeare Studies

Course Outcomes: After completing the course, the student shall be able to

1. Perceive the history of English Theatre in Elizabethan (Shakespeare's) times
2. Understand and appreciate Drama as a genre and Shakespeare's contribution in its development
3. Delve deeper into some major texts written by Shakespeare
4. Be aware of and possibly have read some of the iconic critical milestones in Shakespeare studies
5. Understand and appreciate the exercises in genre transformations
6. Develop research interest in Contemporary Shakespeare Studies

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Bate, Jonathan, and Dora Thornton (eds), *Shakespeare: Staging the World*. London: British Museum, 2012.
2. Briggs, Julia, *This Stage-Play World: English Literature and its Background, 1580-1625*. Oxford: Oxford University Press, 1983.
3. Greenblatt, Stephen et al (ed.). *The Norton Shakespeare*, 2015
4. Greenblatt, Stephen, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance, England*, Berkeley: University of California Press, 1988.
5. Hoenselaars, Ton, ed., *The Cambridge Companion to Shakespeare and Contemporary Dramatists*, Cambridge: Cambridge University Press, 2010.
6. Kastan, David Scott, ed., *A Companion to Shakespeare*, Oxford: Blackwell, 1999.

7. Kermode, Frank, *The Age of Shakespeare*, London: Weidenfeld and Nicolson, 2004.
8. Taylor, Gary et al (ed.). *The New Oxford Shakespeare Online*.
www.newoxfordshakespeare.com
9. Wiggins, Martin, *Shakespeare and the Drama of his Time*, Oxford: Oxford University Press, 2000.
10. Montrose, Louis, *The Purpose of Playing: Shakespeare and the Cultural Politics of the Elizabethan Theatre*, Chicago: University of Chicago Press, 1996.

EN 105 C: Introduction to Literary Forms (4 credits)

Concept: The course is meant to introduce students to genre theory and various genres. Tragedy and Comedy, Novel/short story and many other forms will be discussed, with specific examples. Notions of closed and open forms will be discussed. Some genre theorists and practitioners to be discussed are: Paul Hernadi, Mikhail Bakhtin, Alastair Fowler, Rosalie Colie, Northrop Frye, Gayatri Spivak among others. There will be a discussion of the form of tragedy (Sophocles, *Antigone*); the form of comedy (Aristophanes, *Frogs*); the novel (Joyce, *A Portrait of the Artist as Young Man*); the short story through select examples.

Course Objectives:

1. To acquaint students with the idea of literary form or genre
2. To enable students to understand the ways in which genres transform over time
3. To enable students to understand the ways in which genres transform and across cultures
4. To enable students to understand the many theories and their proliferation in the domain of literary studies

Course Outcome: After completing the course, the student shall be able to

1. Distinguish different literary forms and their structures through historical perspectives.
2. Appreciate the idea of generic transformations
3. Appreciate genres as ever changing units
4. Appreciate the cultural transformations that forms in their own indigenous set ups undergo
5. Apply these context specific examples to new historical and literary situations

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Abrahams, M.H. *A Glossary of Literary Terms*. California: Wadsworth Publishing, 2011.
2. Bakhtin, M.M. translated by Vern W. McGee. *Speech Genres and Other Late Essays*. Austin: University of Texas Press, 1986.
3. Boulton, Marjorie. *Anatomy of the Novel*. New Delhi, Kalyani Publishing. 2006
4. Duff, David (ed.). *Modern Genre Theory*. London: Routledge, 2000.
5. Fowler, Alastair. *Kinds of Literature: An Introduction to the Theory of Genres and Modes*. Harvard University Press, 1985.
6. Frye, Northrop. *Anatomy of Criticism*. Oxford: Princeton University Press, 1957
7. Rees, R, J. *English Literature: An Introduction for Foreign Readers*.
8. Todorov, Tzvetan. *Introduction to Poetics*. Minneapolis: University of Minnesota Press, 1981.
9. London: Macmillan. 193
10. Seturaman, V.S and Indra, C.T. *Practical Criticism*. Madras: Macmillan. 1990.

EN105 D: Creative Writing (4 credits = 2T + 2 P)

Concept: This is a creative writing course in which students will be taught to write fiction and poetry. While the principles of what makes a good poem, such as metaphor, imagery, symbolism, prosody, rhyme, meter etc., as well as styles such a free verse and formal verse will be studied, the emphasis will be on the actual writing of poetry. Students will be encouraged to keep a journal that will provide the raw material for their poems. For the fiction component, aspects of good fiction, such as characterization, narrative, point of view and the need to tell a story will be studied, the emphasis will be on the actual writing of short fiction. Students will be encouraged to keep a journal that will provide the raw material for their stories. The course will function on the assumption that while poets are born, not made; talent, where it exists, can and must be developed and cultivated.

Course Objectives:

1. To train students for taking up professional writing as a career
2. To teach the various genres of literary writing
3. To teach the various skills of literary editing
4. To teach the various skills of market oriented writing and publishing

Course Outcomes: After completing the course, the student shall be able to

1. Classify the different genres of creative writing
2. Capable of developing thoughts and ideas into writing
3. Able to compose and edit literary pieces for publication
4. Face the competitive market of publishing

Evaluation: This course will have 50 percent internal practical evaluation and 50 percent external theoretical evaluation.

Reading List:

1. Bell, J and Paul Magrs. *The Creative Writing Coursebook*. Macmillan Publications, 2001.
2. Hacker, D. *A Writer's Reference*. Bedford Publication, 2006.
3. Janeczko, P. *How to Write Poetry*. Scholastic Inc. Publications, 2001.
4. King, S. *On Writing: A Memoir of the Craft*. Hodder Publications, 2012.
5. Lamott, A. *Bird by Bird*. Anchor Publications, 1995.
6. Snyder, B. *Save The Cat*. Michael Wiese Productions, 2021.

EN 106: Research Methodologies for English Studies (4 Credits)

Concept: This course introduces a range of research methodologies used in humanities and social science fields. It will cover literary, cultural, and historical methods of inquiry along with empirical qualitative, quantitative, and mixed methods. The course also addresses digital research and information literacy through reading, interpreting, and evaluating scholarship. The course provides approaches to planning, implementing, and evaluating research in the field of literary and linguistic studies.

Course Objectives:

1. To train students in research toward producing knowledge and extending the limits of what is known.
2. To provide students with appropriate research methods that meet ethical standards, professional guidelines, and disciplinary conventions.
3. To enable students to identify and classify interdisciplinary scholarship in terms of fields of inquiry.
4. To enable students to conduct research that is valid, reliable, and replicable.
5. To recognize differences and convergences among research methodologies and methods.

Course Outcomes: After completing the course, the student shall be able to

1. Identify a research topic in literary and linguistic studies
2. Read, summarize, and present findings from two research articles related to their research topic.
3. Develop a research question and a methodological approach to answering it.
4. Identify research methods appropriate to answering the question.
5. Propose a research project in a research field using a methodology and methods of the student's choosing

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. C. Saunders, *An Introduction to Research in English Literary History*, Macmillan, N.Y., 1957.
2. Edith Cowan University Library. (2020, July 20). Research methodologies for the creative arts & humanities. <https://ecu.au.libguides.com/research-methodologies-creative-arts-humanities/home>
3. Eliot, T.S. *The Use of Poetry and the Use of Criticism*, Faber, London, 1933.
4. F.W. Bateson, *The Scholar-Critic: An Introduction to Literary Research*, Routledge and Kegan Paul, London, 1972.
5. G. Watson, (Ed.), *The Concise Cambridge Bibliography of English Literature*, CUP, Cambridge, 1965.
6. R. Altick, *The Art of Literary Research*, Norton & Co., N.Y., 1963.
7. J. Anderson, B.H. Durston, and M. Poole, *Thesis and Assignment Writing*, Wiley Eastern Limited, New Delhi, 1970.
8. J. Gibaldi, *MLA Handbook for Writers of Research Papers*, MLA, N.Y. 1995.
9. E. Burns & T. Burns (Eds.), *Sociology of Literature and Drama*, Penguin, Harmondsworth, 1973.

10. R. Schechner, *Essays on Performance Theory: 1970-1976*. Drama Book Specialists, N.Y., 1977.

SEMESTER II

MAJOR CORE

EN 201: Literary Theory and Criticism II (4 credits)

Concept: The course will introduce basic issues in western literary theory and criticism, and will be a foundational course. Throughout this course, we will explore key movements of literary theory, how they have developed over time, and how they have shaped the discipline of Literary Studies. We will practice using literary theory and criticism as frameworks that inform our interpretations of literature, art and other media, and our own lives. The period under survey here will be from English Romanticism to Modernism.

Course Objectives:

1. Introduce students to the basic issues in western literary theory and criticism
2. Familiarize students with the basic tenets of literary theory and criticism
3. Familiarize students with the variety of theoretical approaches from classical times
4. Familiarize students with the ways in which literary texts can be read through theoretical apparatus
5. To show how theory and criticism as tools can develop our close reading skills and research methodologies

Course Outcome: After completing the course, the student shall be able to:

1. Appreciate the theoretical framework of literary texts
2. Engage in theoretical analysis of literary texts
3. Study and apply various historical and contemporary approaches to literary texts
4. Apply critical models to various literary, visual, and digital texts
5. To develop their own interpretations and contribute to ongoing conversations within Literary Studies.

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Abrams, M.H. "Structure and Style in the Greater Romantic Lyric." In Bloom, ed.
2. *Romanticism and Consciousness*. NY: Norton, 1970.
3. Altick, Richard D. *The English Common Reader* (1957)
4. Arnold, Matthew. *Culture and Anarchy*
5. M.H. Abrams, *Mirror and the Lamp*
6. ---, *Natural Supernaturalism*
7. Ardis, Ann L., *Modernism and Cultural Conflict, 1880-1922*. Cambridge: CUP, 2002.
8. Chinitz, David, *A Companion to T. S. Eliot*. Chichester: Wiley-Blackwell, 2009.
9. Coleridge, Samuel Taylor. *Biographia Literaria*. Project Gutenberg E-Book.
10. Curran, Stuart. *Poetic Form and British Romanticism*. NY: Oxford UP, 1986.
11. Curran, Stuart. ed. *The Cambridge Companion to Romanticism*. NY: Cambridge UP, 1993.
12. McGann, Jerome. "Rethinking Romanticism." In *Byron and Romanticism*. NY: Cambridge UP, 2002.
13. Pater, Walter. *The Renaissance*
14. Shelley. P.B. *A Defence of Poetry*. Project Gutenberg E-Book.
15. Wolfson, Susan. *Formal Charges: The Shaping of Poetry in British Romanticism*.

17. Stanford: Stanford UP, 1997.
18. Williams, Raymond, *The Politics of Modernism: against the new conformists*.
London: Verso, 2007.
19. Wordsworth, William, *Preface to the Lyrical Ballads*. Project Gutenberg, E-Book

EN 202: Technical Writing (4 credits =T2+P2)

The course aims at introducing writing skills to enable students to prepare for careers other than teaching English. This is a job-oriented non-professional course. The course introduces the concept of technical writing including various products of technical writing. The course acquaints students with the technical writing scenario in the corporate job sector. The skill this course seeks to impart is comprehension of non-everyday, and non-literary language use. The comprehension and description of writing from a variety of sources: scientific, business, IT etc. will be focused on. The concept of Software Development Life Cycle (SDLC) and Document Development Life Cycle (DDLC) will be discussed. The students will be trained in 1) analysing the technical products (especially software applications), 2) using that analysis while writing various types of technical documents and 3) designing the documents using writing tools. Training will also be provided to students in software applications such as Adobe Robohelp, Adobe FrameMaker and Microsoft Word which are generally preferred in technical writing products.

Course Objectives:

1. To enable students to comprehend non-literary documents
2. To enable students to analyze technical products
3. To enable students to write professional resumes for jobs
4. To enable students to design and write non-literary technical documents

Course Outcome: After completing the course, the student shall be able to

1. Comprehend and analyze technical writing
2. Produce technical documentations
3. Use technical writing softwares

Evaluation: This course will have 50 percent internal practical evaluation and 50 percent external theoretical evaluation.

Reading List:

1. Technical Communication: Process and Product – Sharon J. Gerson and Steven M. Gerson
2. Microsoft Manual of Style for Technical Publications – Microsoft Corporation Editorial
3. Style Board
4. Writing for the Technical Professions – Kristin R. Woolever
5. Handbook of Technical Writing – Gerald J. Alfred, Charles T. Brusaw, Walter E. Oliu
6. Modern Technical Writing: An Introduction to Software Documentation – Andrew Etter
7. Writing Software Documentation: Task Oriented Approach – Thomas Barker

EN 203: Writing for the Media (4 credits =T2+P2)

Concept: This is a skill-based course. Writing for Media course will help students develop the skills of media writing by understanding the basics of communicating to an audience. Through a combination of classroom lectures, practical work, readings, assignments and field experience, students will gain knowledge of media types and styles of communication.

Course Objectives: The course aims to introduce students to

1. Types of media and the growth of media in India
2. Basic features of mass communication
3. Train students in effective written communication through media writing and its forms
4. Familiarize students to journalism and news, print media including newspapers and magazines, broadcast media including radio, television and film, online media including news portals, specialist websites, social media and podcast
5. The students will also be introduced to advertising and marketing, public relations and Media ethics and law

Course Outcome: After completing the course, the student shall be able to

1. Write news, features, scripts, ad copy and press releases
2. Learn news gathering, researching and interviewing
3. Grasp the differences in writing styles of media
4. Complement written communication with multimedia

Evaluation: This course will have 50 percent internal practical evaluation and 50 percent external theoretical evaluation.

Reading List:

1. Allan, S. *Journalism: critical issues*. Maidenhead, England: Open University Press. (e-book), 2005.
2. Donsbach, Wolfgang. *The international encyclopedia of communication*. Malden, MA: Blackwell Publischin. (e-book), 2008
3. Eadie, W. *21st century communication: a reference handbook*. Thousand Oaks, Calif: SAGE Reference. (e-book), 2009.
4. Hennessy, B. *Writing feature articles*, 4th ed. Oxford: Focal Press. (e-book), 2006.
5. Kershner, J. W. *The elements of newswriting*, 2nd ed. Boston, Mass: Allyn & bacon, 2009.
6. Murray, M. D. *Encyclopedia of television news*. Phoenix: Oryx Press. (e-book), 1999
7. Schement, J. R. *Encyclopedia of communication and information*. New York: Macmillan Reference USA. (e-book), 2002
8. Sterling, C. H. *Encyclopedia of journalism*. Thousand Oaks, Calif: SAGE Reference. (e-book), 2009.
9. Sullivan, L. E. *The SAGE glossary of the social and behavioral sciences*. London: SAGE, 2009.
10. Vaughn, S. *Encyclopedia of American journalism*. New York: Routledge, 2008.
11. Wilson, J. *Understanding journalism: A guide to issues*. London: Routledge. (e-book), 1996.

EN 204: Survey of American Literature (2 credits)

Concept: The course will study American writing/s from its beginning till the 19th century. It will also study literature produced by American writers in the 20th century in various genres. Sample texts of autobiographies, biographies, fiction, drama, poetry and other narratives will be prescribed for an in-depth discussion.

Course Objectives:

1. To enable students to produce a literary close reading that addresses both the form and the content of one or more text(s) in the construction of an argument about the text's meaning.
2. To enable students to attain a broad knowledge of American literary history of the Colonial, the Early National, and the American Renaissance periods.
3. To enable students to gain the confidence and ability to speak in a sophisticated and critical fashion about early American literature.
4. To enable students to recognize and identify key concepts in the arts, sciences, and humanities to provide a broad perspective on the human condition.

Course Outcome:

On successful completion of the course, students will be able to:

1. Describe the major historical and cultural developments of the American Literature
2. Examine literary works of eminent American writers
3. Analyze the various genres of American literature (Poetry, Fiction and Drama)
4. Assess the connection between literary texts and American history and culture.
5. Write critically about the distinct literary characteristics of American literature

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Richard Gray, A History Of American Literature
2. Robert S Levine, The Norton Anthology of American Literature
3. Sacvan Bercovitch, The Cambridge History of American Literature
4. Angelou, Maya. 'Still I Rise'
5. Baker, Jr., Houston. Modernism and the Harlem Renaissance
6. Baldwin, James. Sonny's Blues
7. Benn Michaels, Walter. Our America: Nativism, Modernism, and Pluralism
8. Dickinson, Emily. 'Because I could not stop for death'
9. Eliot. T.S. 'The Love Song of J Alfred Prufrock'
10. Frost, Robert. 'Fire and Ice'
11. Hawthorne, Nathaniel. *The Scarlett Letter*. Project Gutenberg E-Book.
12. Hughes, Langston. 'I, too'
13. Jackson, Shirley. 'The Lottery'
14. Lahiri, Jhumpa. *Unaccustomed Earth*.
15. Lauter, Paul (ed.) *A Companion to American Literature and Culture*.
16. Plath, Sylvia. Daddy
17. Richardson, Mark (ed.) *The Cambridge Companion to American Poets*

18. William Carlos Williams. The Red Wheelbarrow
19. Williams, Tennessee. The Glass Menagerie.

MAJOR ELECTIVES

EN 205 A: Modern European Literature in English Translation (4 credits)

Concept: This course will focus on significant developments in modern European literature, taking into account the cultural background to individual literary works. Literary works from the German, French, Italian and Spanish cultures will be discussed. The course is meant to familiarize students with trends, rather than texts from European literature

Course Objectives:

1. To acquaint students with the major trends in European literature
2. To acquaint students in cross cultural discourses
3. To familiarize students with comparative approaches
4. To introduce students to seminal texts in the modernist movement in Europe

Course Outcomes: After completing the course, the student shall be able to

1. Compare and analyze modernists movements outside Europe
2. Gain expertise in the field of modernist discourse
3. Historicize the modernist movement in the European context
4. Gain better understanding of the allied fields in aesthetics

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Baudelaire, Charles. *The Flowers of Evil*. Translated by Cyril Scott. Project Gutenberg E-Book, 2011.
2. Blaming, T.C. W. *The Eighteenth Century*. Oxford: Oxford University Press, 2000.
3. Cameron, Euan. *Early Modern Europe: An Oxford History*. Oxford: Oxford University Press,
4. 2001.
5. Cavafy, C.P. *The Complete Poems*. Translated by Ray Dalven. London: Hogarth Press, 1948.
6. Chartier, Roger. "Culture as Appropriation: Popular Culture Uses in Early Modern Europe." In *Understanding Popular Culture: Europe from the Middle Ages to the Nineteenth Century*, edited by Steven L. Kaplan. Berlin and New York: Mouton, 1984.
7. Dostoevsky, Fyodor. *Notes from the Underground*. E-book, Project Gutenberg E-Book, 1996.
8. Kafka, Franz. *Metamorphosis*. Translated by David Wyllie. Project Gutenberg E-Book.
9. Kamen, Henry. *Early Modern European Society*. London and New York: Routledge, 2000.
10. Rilke, Rainer-Maria. *Letters to a Young Poet*. Edited by Ray Soulard, Jr. Translated by Stephen Mitchell. Portland, Oregon: Scriptor Press, 2001.
11. Wiesner, Merry, ed. *Early Modern Europe, 1450-1789*, Cambridge, 2006.

EN 205 B: Theories and Practices of Stylistics (4 credits)

The course is based on the application of linguistics and rhetoric to the study of literary texts. Theoretical approaches to stylistics will be discussed along with the focus on the recent developments in stylistics. Representative texts of theoretical approaches will be discussed. Specific features of the three major genres – poetry, drama, novel will be analysed in terms of linguistic and rhetorical approaches. The stylistics of poetry concentrates on various formal features of poetry, including metre and prosody, figures of speech and tropes. The stylistics of drama focuses on the dialogic mode, the use of deixis, the speech act theory, the use of co-operative principle and the politeness principle, and the differences between dramatic dialogue and everyday conversation. The stylistics of novel pays particular attention to narrative strategies, point of view, narrative reports of speech acts, narrative sequences, and world view. Sample literary texts of each genre will be analysed in classes.

Course objectives:

1. To engage students in the close reading of literary texts
2. To enable students to assimilate stylistic approaches in the analysis of literary texts
3. To enhance students' ability to analyze literary texts in a non-conventional way

Course Outcomes: After completing the course, the student shall be able to:

1. Read a literary text closely
2. Explain the linguistic and stylistic devices used in a literary text
3. Explain the artistic and aesthetic principle underlying a literary text

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Stylistics: A Resource Book For Students – Paul Simpson
2. Stylistics – Richard Bradford
3. Stylistics: A practical coursebook – Laura Wright and Jonathan Hope
4. A Dictionary of Stylistics – Katie Wales
5. A Linguistic Guide to English Poetry – Geoffrey Leech
6. Patterns in Language: An introduction to language and literary style – Joanna Thornborrow and Shân Wareing
7. Style in Fiction: A Linguistic Introduction to English Fictional Prose – Geoffrey Leech, Mick Short
8. The Semiotics of Theatre and Drama – Keir Elam
9. Principles of Pragmatics – Geoffrey Leech
10. Pragmatics – George Yule
11. Semantics – Frank Palmer

EN 205 C: Literature and Gender (4 credits)

Concept: This course aims at a socio-cultural and historical approach to the study of literature and gender. Gender and Literature is an examination of selected literary texts and cultural conditions from the standpoint of gender theory. It will draw on established scholarship on gender studies and take the student through the various configurations and reconfiguration that determine gendered classifications such as masculinity and femininity.

Course Objectives:

1. Discuss the concept of gender and explain the difference between gender and sex
2. Discuss the history and forms of feminism,
3. Explain masculinity, emasculation and queer theory,
4. Analyze literary texts using feminism, womanism, masculinity and queer theory.

Course Outcomes: After completing the course, the student shall be able to:

1. Analyze and critique literary and theoretical texts with the view to understanding the role gender plays in our individual and collective lives.
2. Delineate the way patriarchal power structures function in the oppression of the sexes.
3. Comprehend discourses around feminism and masculinity studies.
4. Understand the various categories related to gender (heteronormative, queer, trans) and the socio- cultural narratives around them.

Evaluation: This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Bhattacharya, Rimli, Trans. *Binodini Dasi, My Life and The Life of An Actress*, 1999.
2. Bose, Brinda and Bhattacharya Subhabrata (eds). *The Phobic and the Erotic: The Politics of Sexualities in Contemporary India*. Kolkata: Seagull Books, 2007.
3. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, 1999.
4. Butler, Judith. "Gender Trouble, Feminist Theory and Psychoanalytic Discourse," in Nicholson, Linda, ed. *Feminism/Postmodernism*, New York: Routledge, 1990.
5. de Beauvoir, Simone. *The Second Sex*, Vintage, 1989.
6. hooks, bell. 'Understanding Patriarchy'. *Mainstream*, VOL LX No 32, New Delhi, July 30, 2022.
7. Penn, Donna. "Queer: Theorizing Politics and History," *Radical History Review* 63 (Spring 1995).
8. Puar, Jasbir. "South Asian (Trans)nation(alisms) and Queer Diasporas," in *Q&A: Queer in Asian America*, Temple University Press, 1998.
9. Sedgwick, Eve Kosofsky. *Epistemology of the Closet*, Berkeley: University of California Press, 1990.
10. Showalter, Elaine. *A Literature of their Own: British Women Novelists from Bronte to Lessing*. Princeton University Press, 1977.
11. Showalter, Elaine. *The Female Malady: Women, Madness and English Culture, 1830-1980*, Pantheon Books, 1985.

12. Vanitha, Ruth and Kidwai Saleem (ed.). *Same Sex Love in India: A Literary History*. New Delhi: Penguin Books India, 2008.
13. Woolf, Virginia. *A Room of One's Own*, 1929.
14. Wollstonecraft, Mary. *A Vindication of the Rights of Woman*, New York, Penguin Books, 2004 revised edition, (1792).

EN 205 D: Post-Colonial Studies (4 credits)

Concept: The material and cultural impact of colonialism is still felt by many societies across the world. Postcolonial Studies is an attempt to deconstruct especially the lasting cultural influence of colonialism. Literature has been observed as a tool used both to colonize a society and to understand and liberate oneself from a postcolonial mindset, specifically through “talking back” or “writing back” to the colonizer. Further, postcolonial societies have attempted to understand their syncretic, hybrid condition and have tried to accept and work through it, again with literature as one of the tools.

More generally, the mechanisms of colonialism can still be seen operational in diverse ways, and are used to usurp power. Postcolonial Studies offers a way to understand and resist these mechanisms of power.

Course Objectives

1. To make students understand the material and cultural mechanisms through which colonial power was established and sustained
2. To expose students to literary texts which, consciously or unconsciously, justified the cause of colonialism
3. To make students aware of the ways in which postcolonial societies dealt with colonial legacies in various ways
4. To expose students to the literary techniques which postcolonial writers used to “write back”, and the theorization around it, along with sample literary texts

Course Outcome: After completing the course, the student shall be able to:

1. Better understand the power structures and legacies of colonialism
2. Look at subtler signs of inferiorisation and ‘Othering’ in many literary texts
3. Appreciate subversions of such texts and other techniques used by postcolonial writers
4. Learn about the strategies used by postcolonial writers in a theoretical manner

Evaluation

This course will have 50 percent internal and 50 percent external evaluation.

Reading List:

1. Achebe, Chinua. *Things Fall Apart*. Penguin, 2001.
2. Anthony, Michael. *Sandra Street: And Other Stories*. Heinemann Educational Books, 1980
3. Ashcroft, Bill, et al. *The Empire Writes Back*. e-book, Taylor and Francis, 2002
4. Ashcroft, Bill, et. al., editors. *The Post-Colonial Studies Reader*. Routledge, 2009.
5. Bronte, Charlotte, and Stevie Davies. *Jane Eyre*. Penguin Books, 2007.
6. Conrad, Joseph. *Heart of Darkness*. Prakash Book Depot, 2017.
7. Fanon, Frantz, and Constance Farrington. *The Wretched of the Earth*. Penguin Books, 1963. .
8. Memmi, Albert. *The Colonizer and the Colonized*: Introd.by Jean-Paul Sartre. Beacon Press, 1972.
9. Narayan, R. K. *The Vendor of Sweets*. Indian Thought Publications, 2018.
10. Rhys, Jean, and Andrea Ashworth. *Wide Sargasso Sea*. Penguin Books, 2019.

11. Said, Edward W. *Orientalism*. Penguin Books, 1995.
12. Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Harvard University Press, 2003.
13. Spivak, Gayatri Chakravorty. "Three Women's Texts and a Critique of Imperialism." *Critical Inquiry*, vol. 12, no. 1, 1985, pp. 243–261.

OJT/Fieldwork (4 credits)
