



**RayatShikshanSanstha's
SadguruGadageMaharaj College, Karad**

**Accredited by NAAC with 'A+' Grade
(An Autonomous College)**

**NEW SYLLABUS for
Master of Arts (M.A. in English)**

Under Faculty of Humanities

**Level 6
SEM I and II (M.A. Part – I)
English**

(Curriculum to be implemented from June, 2023 onwards)

1. PREAMBLE:

The study of English language and literature has gained unprecedented importance in the era of globalization. Efficient use of English as an international language, study of literatures across the globe, cultural studies and perspectives obtained

from different literary and critical theorists have become imperative. Accordingly, syllabus has been revised in view to understand recent trends in English language and literature studies, interdisciplinary approach, hands-on research training, fieldwork, Internship as well as skill development with the introduction of semester and multiple entries and exit options.

OBJECTIVES:

The objectives of this syllabus are:

1. To provide a wide range of options at postgraduate level under Choice based credits system comprising core and elective papers in Literary studies and linguistics and to evaluate the performance of students through four semester exam 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.

2.

Programme Outcomes (POs):

1. The students remember and recall various aspects of major literary works and linguistic concepts.
2. The students understand various theoretical approaches to literature and language.

3. The students analyse literary works and linguistic issues by applying various theoretical approaches.
4. The students evaluate and compare literary works.
5. Students develop creative competence with the help of research projects.

Programme Specific Outcomes(PSOs)

1. Students 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 distinguish among various schools of linguistics and applied linguistics.
3. Students understand research practices in language and literature.
4. Students apply, analyse and evaluate society and culture with the help of various critical and cultural theories.
5. Students distinguish between various registers and styles.
6. Students practise peer/microteaching.

2. DURATION:

The Master of Arts in English programme shall be A FULL TIME COURSE OF TWO YEARS-FOUR SEMESTERS DURATION with 22 Credits per Semester. (Total Credits=88)

3. ELIGIBILITY FOR ADMISSION:

ANY GRADUATE FROM RECOGNIZED UNIVERSITY/HEI is eligible for admission for this course. The criteria for admission is as per the rules and regulations set from time to time by concerned departments, HEIs, university, government and other relevant statutory authorities.

4. MEDIUM OF INSTRUCTION:

The medium of instruction shall be ENGLISH.

5. EXAMINATION PATTERN:

The pattern of examination will be Semester End Examination with Internal Assessment/Evaluation.

6. SCHEME OF TEACHING AND EXAMINATION:

Table 1: M.A. Programme Structure for Semester I and II

Semester-I												
Teaching Scheme							Examination Scheme					
Sr. No.	Theory (TH)				Practical (PR)		Semester-end Examination (SEE)			Internal Assessment (IA)		
	Course Type	No. of Lectures per Week	Hours	Credits	Hours	Credits	Paper Hours	Max	Min	Internal	Max	Min
1	MM1	4	4	4			3	80	32	--	20	08
2	MM2	4	4	4			3	80	32	--	20	08
3	MM3	4	4	4			3	80	32	--	20	08
4	MM4 (One of the following) a) Language Laboratory for ELT* b) Understanding Shakespeare#	- 2	- 2	- 2	4	2	2	40	16	--	10	04
5	ME1	4	4	4			3	80	32	--	20	08
6	RM	4	4	4			3	80	32	--	20	08
Total		22	22	22				440		--	110	
										SEE+IA: 440+110=550		

Semester-II												
Teaching Scheme							Examination Scheme					
Sr. No.	Theory (TH)				Practical (PR)		Semester-end Examination (SEE)			Internal Assessment (IA)		
	Course Type	No. of Lectures	Hours	Credits	Hrs	Credits	Paper Hours	Max	Min	Internal	Max	Min
1	MM5	4	4	4			3	80	32	--	20	08
2	MM6	4	4	4	--	--	3	80	32	--	20	08
3	MM7	4	4	4			3	80	32	--	20	08
4	MM8 (One of the following) a) Language Laboratory for ELT* b) Understanding Shakespeare#	- 2	- 2	- 2	4	2	2	40	16	--	10	04
5	ME2	4	4	4			3	80	32	--	20	08
6	OJT/FP	-	-	-	4	4	Certified Submission of Dissertation/OJT Report/Project Report	80	32	Viva-Voce/ Presentation	20	08
Total		18	18	18	4	4		440			110	
										SEE+IA: 440+110=550		
Semester		40	40	40	4	4		880	-	SEE+IA:		

I and II									880+220=1100
Total credits required for completing M.A.I: 44 credits									

MM: Major Mandatory - There will be FOUR mandatory courses for each semester.
ME: Major Elective Students should select only one elective group throughout the four semesters.
RM: Research Methodology - It is a mandatory course.
OJT/FP: On Job Training- Internship/ Apprenticeship or Field Project: It is a mandatory course. It should be completed during the period from the end of first semester to the end of second semester.

NOTE: Separate passing is mandatory for both, Semester End Examination and Internal Evaluation/Assessment.

7.STRUCTUREOFPROGRAMME:

Table2:CreditDistributionStructureforwithMultipleEntryandExitOptionsM.A.IinEnglish

Year	Level	Sem	MajorwithCourseCode (Credits)		RM	OJT/FP	Total Credits	Degree
			Mandatory	Electives (ChooseONEelective)				
I	6.0	SemI	<p>CourseCode: N-ENGM1 CourseName(Credits): PoetryinEnglishuptothe19th Century(4)</p> <p>CourseCode: N-ENGM2 CourseName(Credits): FictioninEnglishuptothe19th Century(4)</p> <p>CourseCode: N-ENGM3 CourseName(Credits): ModernLinguistics:AnIntroduction(4)</p> <p>N-ENGSP6 a) Understanding Shakespeare (2)</p>	<p>Course Code: N-ENGCE4 Course Name (Credits):IndianEnglishLiterature(4)</p>	<p>CourseCode: N-ENGRM5 CourseName (Credits): Research Methodology(4)</p>	--	22	PGDiploma (After3year Degree)

		Sem II	<p>CourseCode: N-ENGM7 CourseName(Credits): PoetryinEnglish:Modernand Postmodern(4)</p> <p>CourseCode: N-ENGM8 CourseName(Credits): FictioninEnglish:Modernand Postmodern(4)</p> <p>CourseCode: N-ENGM9 CourseName(Credits): CriticalTheories-I(4)</p> <p>CourseCode: N-ENGST12 CourseName(Credits): Shakespearean Tragedy (2)</p>	<p>CourseCode: N-ENGE10 CourseName(Credits): EnglishLiteraturesofSAARC Nations(4)</p>	--	<p>N-ENGAP11 (Internship, Apprenticeship/ FP (Field Project)(4)</p>	22	

OJT/FP:(4Credits)

OnJobTraining: 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 organizations, 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.

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

8. NATURE OF QUESTION PAPER AND SCHEME OF MARKING:

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

- All Questions are compulsory.
- 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 30
(Two questions will be set on General Topics and One on a text)

Q.3. Answer any two (out of three) in about 600 words each. 30
(All the questions will be set on prescribed texts – not covered in Q.2)

Q.4. Write short notes on (any two – out of three: in about 200 words each) 10

Question Paper Pattern for Critical Theories I

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 30
(Three questions will be set on prescribed texts)

Q.3. Answer any two (out of three) in about 600 words each. 30
(All the questions will be set on prescribed texts – not covered in Q.2)

Q.4. Write short notes on (any two – out of three: in about 200 words each) 10

Question Paper Pattern for 2 Credits Courses 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 any two (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.Part I (To be implemented from 2023-2024)
SEMESTER I

SYLLABUS

A) THEORY PAPERS:

Course Name: Poetry in English up to the 19th century
Type: Major Mandatory

Course Code: N-ENGM1

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Learning 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 **(Hours - 15, Credit -**

1) 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 **(Hours- 15, Credit -**

1) 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:(Poemsselectedfrom:*AnAnthologyofGermanPoetryfromHolderlinto Rilke in English Translation* edited by Angel Flores, Gloucester,Mass.PeterSmith1965)

1. 'Man'

2. 'Sunset'

3. 'TotheFates'

4. 'Hyperion'sSong'

5. 'Memories'

6. 'Ripened the Fruit'

Unit3:FrenchSymbolistPoetry

(Hours-15,Credit-1)

ArthurRimbaud(Poemsselectedfrom*ArthurRimbaud: CollectedPoems*. TranslatedbyMartinSorrell,Oxford:OxfordUniversityPress,2001)

1. 'Evil'

2. 'A sleep in the Valley'

3. 'The Dresser'

4. 'Seated'

5. 'Paris War-Cry'

6. 'Seven-year-oldPoets'

7. 'DrunkenBoat'

8. 'Evening Prayers'

9. 'Vowels'

10. 'What do theymeantous...'

11. 'Memory'

12. 'Oseasons,ochateaux...'

Unit4:TranscendentalismandAmericanRomanticism

(Hours - 15, Credit -

1)(Poemselectedfrom:*AmericanLiteratureoftheNineteenthCentury:AnAnthology*eds.Fisher,WilliamJ.,H.WillardReninger,RalphSamuelson,andK.B.Vaid.EurasiaPublishingHouse (Pvt)Ltd,1996)

RalphWaldoEmerson: 1. TheProblem,

2. TheSnow-storm,

3. OdeInscribedtoWHChanning

4. Hamatreya

5. Earth-Song

6. Days

7. Brahma

8. Terminus

EmilyDickenson:

1. BecauseIcouldnotstopforDeath

2. A Birdcame down the Walk

3. IfeltaFuneralinmyBrain

4. "Wild Nights–Wild Nights!"

5. "Success is counted sweetest"

6. I am Nobody!Who are you?

7.

ReferenceBooks:

Abrams,M.H.*TheMirrorandtheLamp*.London:OxfordUniversityPress,1971.

Abrams,M.H.*NaturalSupernaturalism:TraditionandRevolutioninRomantic Literature*. NewYork:W.W.Norton,1973.

Balakian,Anna.*TheSymbolistMovementintheLiteratureofEuropeanLanguages*. Amsterdam/Philadelphia:JohnBenjaminsPublishing,1984.

Beiser,FrederickC.*TheRomanticImperative:theConceptofEarlyGermanRomanticism*. HarvardUniversityPress,2003.

Berlin,Isaiah. "TheRomanticRevolution:A Crisisin theHistory ofModern Thought,"in*The Sense of Reality*, ed. Henry Hardy, pp. 168–193.New York: Farrar, Straus andGiroux,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 Reflex: Ambivalence in the Poems of Arthur Rimbaud*. Geneva: Libirie Droz 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.

Course Name: Fiction in English up to 19th century

Type:Major Mandatory

Course Code: N-ENGM2

Course Credits:4

Marks: Semester End: 80 Internal Assessment:20 Total Marks:100

Course Learning 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.

Unit1:Rise and development of British Novel **(Hours-15,Credit-1)**

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

Unit2:Romanticism in Fiction **(Hours-15,Credit-1)**

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

Unit3:Psychological Fiction **(Hours-15,Credit-1)**

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

Unit4:Realism in American Fiction **(Hours-15,Credit-1)**

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, Ruth Cr
ego. *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, Do
nna 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.

CourseName: Modern Linguistics: AnIntroduction

Type:Major Mandatory

CourseCode: N-ENGM3

CourseCredits:4

Marks:Semester End:80 InternalAssessment:20 TotalMarks:100

CourseLearning Outcomes:

1. Studentswilllearnthenature,scope,anddifferentbranchesoflinguisticsandpragmatics.
2. StudentswillunderstandthemajorconceptsrelatedtoModernLinguistics.
3. TheywillacquiretheknowledgeofvariousbranchesofLinguistics.
4. Theywillunderstandvarietiesoflanguagesbasedonperson,place,society,subject,etc.

Unit1:(Hours-15,Credit-1)

Nature ,scope and branches of Linguistics

Unit2:(Hours-15,Credit-1)

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

Unit3:(Hours-15,Credit-1)

Semantics-Approaches to study of Meaning,Seven types of meaning

Unit4:(Hours-15,Credit-1)

Pragmatics–Emergenceofpragmatics,speech acttheory,cooperativeandpolitenessprinciples

ReferenceBooks:

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

Mccabe,Anne.(2011).*IntroductiontoLinguisticsandLanguageStudies*.London:Equinoxpublication.

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

Lyons,John.(1981).*LanguageandLinguistics:AnIntroduction*.MasterTrinityHall, Cambridge:CambridgeUniversityPress.

Radford,Andrew.(2002).*Linguistics:AnIntroduction*.et.al.NewYork:CambridgeUniversity Press.

Potter,Simeon.(1957).*ModernLinguistics*.London:AndreDeutsch.

Lass,Roger.(1976).*EnglishphonologyandPhonologicalTheory-Synchronicanddiachronicstudies*.Cambridge:CambridgeUniversityPress.

BalsubramanianT.(1981).(2008).*ATextbookofEnglishPhoneticsforIndianStudents*. MacmillanIndiaLimited.

O'ConnorJ.D.(1967).(2009).*BetterEnglishPronunciation*.Cambridge:CambridgeUniversity Press.

Aronoff,Mark,FudemanKirsten.(2011).*WhatisMorphology(FundamentalsofLinguistics)*. Wiley-Blackwell:AJohnWiley& Sons,Ltd. Publication.

Andrew,Carnie.(2013).*Syntax:AGenerativeIntroduction*. Thirdedition.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.

CourseName:Shakespearean Poetry

Type:Major Mandatory

CourseCode: N-ENGSP6

CourseCredits:2

Marks: Semester End:40 InternalAssessment:10 TotalMarks:50

Course Learning Outcomes:

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

Unit1.ShakespeareanSonnets

(Hours-15,Credit-1)

- i) Sonnet3:‘Lookinthyglass,andtellthefacethouviewest’
- ii) Sonnet18:‘ShallIcomparetheetoasummer'sday?’
- iii) Sonnet30:‘WhentotheSessionsofsweetsilentthought’
- iv) Sonnet64:‘WhenIhaveseenbyTime’sfellhanddefaced’
- v) Sonnet73:‘ThatTimeofYearthoumaystinmebehold’
- vi) Sonnet104:‘Tome,fairfriend,younevercanbeold’
- vii) Sonnet116: ‘Letmenot tothemarriageoftrueminds’
- viii) Sonnet130:‘MyMistress’Eyesare nothinglikethe sun’
- ix) Sonnet141:‘Infaith,Idonotlovetheewithmineeyes’
- x) Sonnet147:‘Myloveis asafeverlongingstill’

Unit2.*VenusandAdonis*

(Hours-15,Credit-1)

ReferenceBooks:

Bloom,Harold,ed.*TheSonnets*.InfobasePublishing,2008.

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

1977.Cheney,Patrick,ed.*TheCambridgeCompaniontoShakespeare’sPoetry*.CUP,2007.

deGrazia,MargretaandStanleyWells,eds.*TheCambridgeCompaniontoShakespeare*.
CUP,2003.

Duncan-

Jones,Katherine,Ed.*Shakespeare’sSonnets*.(TheArdenShakespeare)ThomasNelson&Sons
,1998.

Schoenfeldt,Michael.*TheCambridgeIntroductiontoShakespeare’sPoetry*.CUP,2010.Smith,E
mma.*TheCambridgeIntroductiontoShakespeare*.CUP,2007.

Vendler,Helen.*TheArtofShakespeare’sSonnets*.HarvardUP,1999.

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

CourseName:IndianEnglishLiterature

Type: MajorMandatory-Electives

CourseCode: N-ENGE4

CourseCredits:4

Marks:SemesterEnd:80 InternalAssessment:20 TotalMarks:100

CourseLearningOutcomes:

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

Unit1:Trends inPostmodernIndianEnglishNovel (Hours-15,Credit-1)

Amitav Ghosh:*The Shadow Lines*

Unit2:Trends inModern Indian English Drama (Hours-15,Credit-1)

VijayTendulkar:*Ghashiram Kotwal*

Unit3:Trends inModern Indian English ShortStories (Hours-15,Credit-1)

Selectedstoriesfrom:*TheInnerCourtyard:StoriesByIndianWomen*,EditedbyLakshmiHolm
storm:

KamalaDas:‘Summar Vacation’

MrinalPande:

‘Girls’LakshmiKannan:‘Rhyt
hms’

IsmatChughtai:‘ChautikaJaura’M
ahasweta Devi:

‘Draupadi’AttiaHossain : ‘The
First

Party’ShamaFutehally:‘TheMee
ting’

AnjanaAppachanna:‘HerMother’

Unit4:Trends in Indian English Poetry (Hours-15,Credit-1)

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

Henry Louis

VivianDerozio:‘TheHarpofIndia’,‘MyCountry!inthedayofGloryofPast’,‘TothePupilso
ftheHinduCollege’

Sri Aurobindo: ‘From *Savitri* ’Book Eight, Canto Three,Death in the Forest

Nissim Ezekiel:‘Poet Lover Birdwatcher’, ‘Enterprise’ ‘Two Nights’ of

Love’KamalaDas:‘Ghanashyam’,‘The Old Playhouse’,‘The Sunshine Cat’

ArvindKrishnaMehrotra:‘RemarksofAnEarlyBiographer’,‘Continuities’,‘ALettertoaFriend
,

JayantMahapatra: ‘Dawn at Puri’, ‘Hunger’, ‘Evening Landscape by the

River’AghaShahidAli:‘PostcardfromKashmir’,‘TheSeasonofthePlains’‘AButcher’

BooksforReference

- ChowdharyArvind(ed.)*AmitavGhosh'sTheShadowLines:CriticalEssays*, AtlanticPublishers,Delhi,2008.
- Naik M.K.,*A History of Indian English Literature*, New Delhi: SahityaAkademi, 2004
- IyengarK.R.Srinivasa,*IndianWritingInEnglish*,NewDelhi,SterlingPubs., 1985
- DeshpandeG.P.(ed.)*ModernIndianDrama:AnAnthology*,Delhi:SahityaAkademi, 2004
- Gokak, V.K.*Sri.Aurobindo:PoetandSeer*.NewDelhi:Abhinav,1973
- Karnani ,Chetan. *Nissim Ezekiel*. New Delhi: ArnoldHeinemann, 1974
- KingBruce,*ModernIndianEnglishPoetry*,DelhiOUP,1990.
- M.SaratBabu,VijayTendulkar'sGhashiramKotwal:aReader'sCompanion*.AsiaBookClub, 2003.
- Ashcroft,Bill,Griffiths,*TheEmpireWritesBack:Theory&PracticeinPost-Colonial, Literatures*,LondonRoutledge2000.
- Prasad,Madhusudan,ed.*ThePoetryofJayantaMahapatra:ACriticalStudy*.NewDelhi:Sterling1 986.
- SinhaSunita,*PostColonialWomenWriters:NewPerspectives*,NewDelhiAtlanticpubs.,2008.

Course Name: Research Methodology

Type: RM

Course Code: N-ENGRM5

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Learning Outcomes:

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: (Hours - 15, Credit - 1)

Literary and Linguistic Research: Key Issues

Research questions, hypothesis and its types, research design

Unit 2: (Hours - 15, Credit - 1)

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: (Hours - 15, Credit - 1)

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: (Hours - 15, Credit - 1) 39 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: SukhadaSourabhPrakashan, 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: SukhadaSourabhPrakashan, 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

CourseName:Poetry in English: Modern and Postmodern

Type:Major Mandatory

CourseCode: N-ENGM7

CourseCredits:4

Marks:Semester End:80 Internal Assessment:20 Total Marks:100

Course Learning 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

(Hours-15, Credit-1)

(Poems selected from *The Penguin Book of Modern African Poetry* edited by Gerald Moore and Uli 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'

Unit 2: Modern Australian Poetry

(Hours-15, Credit-1)

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

Kenneth Slessor: 1. 'The Night-Ride' 2. 'Streamer's End'
3. 'Wild Grapes' 4. 'Dutch Seacoast' (from *The Atlas*)
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

(Hours-15, Credit-1)

Joseph Brodsky (1940-1996)

- | | |
|--|------------------------------|
| 1. 'Moscow Carol' | 2. 'Pilgrims' |
| 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

(Hours-15, Credit-

1) (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. 1/2, *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, Bernth 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
- Loeff, 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, 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.

CourseName:Fiction in English:Modern and Postmodern

Type:Major Mandatory

CourseCode: N-ENGM8

CourseCredits:4

Marks:Semester End:80 InternalAssessment:20 TotalMarks:100

Course Learning 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.

Unit1:Modernism in Fiction **(Hours-15,Credit-1)**

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

Unit2:Race and Gender in Modern Fiction **(Hours-15,Credit-1)**

“Buchi” Emecheta(1944-2017)–*TheBridePrice*(1976)

Unit3:Postmodernism in Fiction **(Hours-15,Credit-1)**

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

Unit4:Postcolonialism in Indian Fiction **(Hours-15,Credit-1)**

Aravind Adiga(1974-)–*TheWhiteTiger*(2008)

ReferenceBooks:

Bloom, Harold,

ed.*HermannHesse*.ChelseaHousePublications,2003.Bloom,Harold,ed.*J*

oséSaramago.ChelseaHousePublications,2005.

Dhavan, R. K. *AravindAdiga’s The White Tiger: A Symposium of Critical Essays*.
CreativeBooks,2011.

Field,GeorgeWallis.*HermannHesse*.NewYork:Twayne,1970.

Frank, Katherine, “TheDeath of theSlaveGirl: African Womanhood in theNovels
ofBuchiEmecheta,” in *World Literature Written in English*, Vol. 21, No. 3,
Autumn1982.

Fraser, Gerald, “Writer, Her Dream Fulfilled, Seeks to Link Two Worlds,” in *New
YorkTimes*,June2,1990.

Frier,David.*TheNovelsofJoséSaramago*.UofWalesP,2007.

Mishra,ShubhaandP.D.Nimsarkar.Ed.*AravindAdiga:AnAnthologyofCritical Essays*.
CreativeBooks,2010.

Nicol,Bran.*TheCambridgeIntroductiontoPostmodernFiction*.CUP.,
MarriageandSlaveryinBuchiEmecheta,

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

Tusken,LewisW.*UnderstandingHermannHesse:TheMan,HisMyth,HisMetaphor*.UofSouthC
arolinaP,1998.

Ziolkowski, Theodore, ed.*HermanHesse:A Collectionof Critical Essays*. Prentice-

Hall,1973.

CourseName:CriticalTheoriesI

Type:MajorMandatory

CourseCode: N-ENGM9

CourseCredits:4

Marks:SemesterEnd:80 InternalAssessment:20 TotalMarks:100

CourseLearningOutcomes:

1. StudentswillunderstandthethoughtsoftheprescribedcriticalandliterarytheoristsfromIndian andWesterntradition.
2. Studentswillcomprehendthehistoricaldevelopmentofcriticalandliterarythought.
3. Studentswilldevelopcriticalinsightstolookatliteratureproducedinvariousagesacrosstheglobe.

Unit1: (Hours-15,Credit-1)

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

Unit2: (Hours-15,Credit-1)

- a) Longinus-From‘On Sublimity’*
- b) Kuntak-From‘TheVital Force ofLiterary Language’**

Unit3 (Hours-15,Credit-1)

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

Unit4 (Hours-15,Credit-1)

- a) WilliamK.Wimsatt Jr.and Monroe C. Beardsley– The Intentional Fallacy*
- b) TzvetenTodorov–Structural Analysis of Narrative*

*(From*TheNortonAnthologyofTheoryandCriticism*,Ed.Leitch)

***(From*TheRasa Reader* bySheldonPullock)

PrescribedTextsfrom:

Leitch,V.B.(Ed.).*TheNortonAnthologyofTheoryandCriticism*.SecondEdition.N.York:W.W. Norton&Co.2010.

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

ReferenceBooks:

Rajan,P.K.*IndianLiteraryCriticism inEnglish: 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.

CourseName: Shakespearean Tragedy(forallotherstudents)

Type:MajorMandatory

CourseCode: N-ENGST12

CourseCredits:4

Marks:SemesterEnd:40 InternalAssessment:10 TotalMarks:50

CourseLearningOutcomes:

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

Unit1.*Othello* (Hours-15,Credit-1)

Unit2.*RomeoandJuliet* (Hours-15,Credit-1)

ReferenceBooks:

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

deGrazia,Margreta and Stanley Wells,eds. *The CambridgeCompaniontoShakespeare*.CUP,2003.

Dillon,Janette.*The Cambridge*

IntroductiontoShakespeare'sTragedies.CUP,2007.Drakakis,John,ed.*ShakespeareanTragedy*.Longman,1992.

Harbage,Alfred.*Twentieth-CenturyViews ofShakespeare'sTragedies*.Prentice-Hall,1964.

Knight,G.Wilson.*TheWheelofFire:InterpretationsofShakespeareanTragedy*.Routledge,1989.

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

McEachern,Claire,Ed.*The Cambridge CompaniontoShakespeareanTragedy*.CUP,2004.

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

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

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

2007.Spurgeon,CarolineF.E.*Shakespeare'sImageryandWhatit TellsUs*.CUP,2005.

CourseName:EnglishLiteraturesofSAARCNationsTyp

e:MajorMandatory-Electives

CourseCode: N-ENGE10

CourseCredits:4

Marks:SemesterEnd:80 InternalAssessment:20 TotalMarks:100

Course Learning 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.

Unit1:Gender and Politics in Postcolonial SAARC Fiction (Hours-15, Credit-1)

Tehmina Durrani: *My Feudal Lord*

Unit2:Trends in Short Stories of SAARC countries (Hours-15, Credit-1)

Sushma Joshi: *The Prediction*

Unit3:Trends in Drama of SAARC countries (Hours-15, Credit-1)

Mahesh Elkunchwar: *Old Stone Mansion*

Unit4:Trends in Poetry of SAARC Countries (Hours-15, Credit-

1)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, Authors Press 2013.

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

- Trevor, James, *English Literature From The Third World*, Beirut, 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., & Khowaja, M. A. (2019). *Analysis of Patriarchal Pressures and the Struggle of a Pakistan Woman in My Feudal Lord*. Grassroots.
- 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.

B) TEMPLATE FOR FIELD PROJECT:

M.A.I, SEMESTER-

II Type: On Job Training/Field Project

Course Name: On Job Training/Field Project

Course Code: MAU0325OJP503H

Course Credits: 4

Marks: OJT/Field Work Report etc.: 80

Internal Assessment (Viva Voce): 20

Total Marks: 100

Course Outcomes:

1. Students implement acquired knowledge at some institute
2. Students prepare plans related to teaching/translation/other tasks
3. Students acquire work culture.
4. Students prepare detailed reports based on their experience.

Instructions for teachers and students while doing On-the-Job Training:

1. Selection of Institute/Organization/Consultant/Professional etc. should be based on the areas in the mandatory or elective courses in the concerned subject.
2. The Institute/Organization/Consultant/Professional etc., under whom the Training/Internship/Apprenticeship is expected, should be **FORMALLY ASSIGNED (In Written Form)** by concerned teacher to every student.
3. Submission of On-the-Job-Training Report duly signed and certified by concerned teacher/guide is **APRE-REQUISITE FOR APPEARING TO VIVA-VOCE EXAMINATION.**
4. **TWO COPIES** of On-the-Job-Training Report in **BOUND FORMAT** should be submitted before Viva-Voce. One copy will be kept by department and the remaining will be returned to student.

Important Notes for Teachers:

1. Prepare a Draft Letter for getting permission from the appropriate authority within the Institute/ Organization or from Consultant/Professional etc. for the On-the-Job- Training/ Internship/ Apprenticeship

2. Prepare an Appropriate Format for Writing the On-the-Job Training Report. **Kindly see that the First Page and Certificate Page is common for all students. In the remaining part, try to maintain uniformity.**

The On-the-Job Training Report format may be as follows:

Student's Name:

..... Name of the College:

..... Class:

..... Semester:

Subject: Seat Number:

Year Duration of Internship:

Internship Site/ Name of the Institution:

Institute Supervisor's Name:

College Teacher who supervised:

Introduction:

This section should provide the area of interest, its' importance in contemporary world, the reasons for choosing this area as well as the institution/organization/consultant/professional etc..

Description of the organization:

This section should provide a brief overview of the organization where the internship will take place, including its mission, goals, and services and experience.

Duties and responsibilities:

This section should describe the specific tasks and responsibilities the student had during

the internship, as well as any notable projects or activities they were involved in.

Reflection on learning outcomes and accomplishments:

This section should highlight the key learning and accomplishments the student achieved during the internship (skills, knowledge, attitude etc.). The student is expected to provide an in-depth reflection on the overall growth and impact of training.

Areas for improvement:

This section should address areas for improvement that the student seen by himself/herself during the internship. He/she should reflect on how to overcome these challenges or plan strategies for improvement.

Conclusion:

This section should summarize the key takeaways from the internship experience.

Appendices:

This section should include following documents:

5. Formal permission letter by Concerned Teacher/Guide sent to concerned Institution/Organization/Professional/Consultant etc.
6. Formal Acceptance Letter by Institution/Organization/Professional/Consultant etc. for Training.
7. Attendance sheet with Day, Date, Time, Number of Hours, Brief description of Training/ Learning activities, Signature of Institutional Authority, Signature of Concerned Teacher.
8. Google Tagged photos of showing Attendance as well as Doing Work
9. Compliance Certificate with remarks duly signed by Institutional Authority
10. Other supporting material