

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 31	
3	Course Title	Literary Criticism and Theory-I (Paper- I)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<b>On successful completion of this course, the students will be able to:</b> <ol style="list-style-type: none"> <li>1. understand about the principles of Indian as well as Western European philosophy and aesthetic theory.</li> <li>2. trace the evolution of these principals of literary criticism from the Classical to the Romantic and Modern periods.</li> <li>3. construct well-reasoned, theoretically informed arguments about literary texts in written and oral forms.</li> <li>4. assess how literature reflects, reinforces, or challenges power structures, ideologies, and cultural norms.</li> <li>5. connect literary theory to other disciplines such as philosophy, history, sociology, and cultural studies.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
<b>Unit I Classical Criticism</b>	BharatMuni: Natyashastra Bhartrhari — On Syntax and Meaning ( from Vakyapadiya) Aristotle – Poetics  <b>Activities:</b> <b>1- Rasa Enactment Workshop:</b> Students enact scenes evoking each of the nine rasas (Śṛṅgāra, Hāsyā, Karuṇa, etc.). Reflective discussion on how emotions were communicated <b>2- Catharsis Reflection Journal:</b> After viewing a tragedy, students write personal responses focused on the emotional purging (catharsis) they experienced.	15	
<b>Unit II Renaissance and Neoclassical Criticism</b>	Philip Sydney: An Apology for Poetry John Dryden: Of Dramatic Poesie Samuel Johnson: A Preface to Shakespear  <b>Activities:</b> <b>1-Gallery Walk:</b> Display key quotes from the text around the room; students move in groups, analyzing and responding on sticky notes. <b>2-Role-Play Symposium:</b> Students take on the personas of Crites, Eugenius, Lisideius, and Neander and hold a mock panel on modern theatre.	15	

	<b>3-Faults and Greatness Chart:</b> Create a two-column chart listing Johnson's praises and criticisms of Shakespeare with supporting examples.	
<b>Unit III Romantic Criticism</b>	William Wordsworth: Preface to Lyrical Ballads (1802) Samuel Taylor Coleridge: Biographia Literaria, Chapters XIV and XVIII John Keats: Selected Letters (Negative Capability, on the aims of poetry, on the imagination)  <b>Activities:</b> <b>1- Then vs. Now Comparison:</b> Compare excerpts from 18th-century neoclassical poetry (e.g., Pope) with Wordsworth's poems (Michael, The Solitary Reaper). Analyze how diction and subject matter reflect Wordsworth's manifesto. <b>2-Imagination Illustration Task:</b> Create a visual diagram or infographic showing Primary vs. Secondary Imagination, including examples from 'The Rime of the Ancient Mariner' or 'Kubla Khan' <b>3- Beauty vs. Truth Collage:</b> Create a visual or digital collage illustrating the relationship between beauty and truth. Use Keats's quote: "Beauty is truth, truth beauty..."	15
<b>Unit IV Modern Criticism</b>	Matthew Arnold: 'A Study of Poetry: Barbarians, Philistines, Populace', in Culture and Anarchy. T S Eliot: Hamlet and his Problem  <b>Activities:</b> <b>1- Culture Diary:</b> Students document their daily cultural consumption (music, media, books, etc.) for a week, then analyze it through Arnold's lens of culture vs. anarchy. <b>2- Scene Re-Imagining:</b> Rewrite a key Hamlet soliloquy using Eliot's theory—include a new "objective correlative" that clarifies Hamlet's internal struggle.	15
<b>Unit V Formalism, New Criticism and Archetype</b>	Cleanth Brooks: The Language of Paradox Victor Shklovsky – "Art as Technique" Northrop Frye: Myth, Fiction and Displacement  <b>Activities:</b> <b>1- Paradox Collage Activity:</b> Students create a visual collage that illustrates a literary paradox (e.g., "death be not proud," "sweet sorrow"). <b>2- Short Film Screening &amp; Analysis:</b> Watch a short experimental film (e.g., Maya Deren or animation) and analyze how it defamiliarizes everyday scenes.	15
<b>Keywords/Tags:</b> Aesthetic, Criticism, Renaissance, Neoclassic, Romanticism, modernism, beauty and meaning, Formalism, New criticism and archetype, nature of literature.		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Chaudhery, Satya Dev. Glimpses of Indian Poetics. New Delhi; Sahitya Academy, 2002</li> <li>2. T. S. Dorsch, tr. Classical Literary Criticism. Harmondsworth : Penguin.</li> </ol>		

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Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 32	
3	Course Title	English Language and Linguistics (Paper II)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. To understand the fundamental nature of language and its vital role in the evolution and development of human civilization.</li> <li>2. To develop a neutral accent and communicate in globally intelligible English by mastering word stress, inflection, intonation, and voice modulation.</li> <li>3. To Analyze the influence of social groups on language, and explore how language evolves and adapts over time and in different contexts.</li> <li>4. To gain familiarity with sentence structure, with a focused study on the components and functions of various sentence segments.</li> <li>5. To comprehend the function and application of key literary devices in the interpretation and appreciation of literature</li> <li>6. To understand syntactic and semantic changes in grammar</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I	<p>Properties of Language: Its Origin and Evolution, Structure of English language: Form and Substance</p> <p>Communicative Functions of Language: Referential, Emotive, Conative, Poetic, Metalinguistics, Phatic, Animal vs Human Communication</p> <p>Language Varieties: Register, Style and Dialect , Idiolect, Pidgin, Creol, Slang</p> <p><b>Activities:</b></p> <p><b>1-"Deconstruct a Sentence" Workshop:</b></p> <p>Provide complex sentences.</p> <p>Ask students to break them down into form (syntax, morphology) and substance (meaning, semantics).</p> <p>Visualize using tree diagrams or flowcharts.</p> <p><b>2-Morphological Puzzle</b></p>	15	

	<p>Give root words and affixes; students build new words and explain how form changes substance (e.g., "happy" → "unhappiness").</p> <p><b>3- Slang Dictionary Project:</b> Students collect modern slang from peer groups or social media. Compile definitions, usage, and origin in a mini "Slang Dictionary."</p>	
<b>Unit II</b>	<p>Definition of Phonetics &amp; Phonology, Difference between Phonetics and Phonology. Types of Phonetics, International Phonetic Alphabets, Phoneme Speech Mechanism, Active and Passive Articulators. Classification and description of speech sounds: consonants and vowels, Phonetic Transcription</p> <p><b>Activities:</b> <b>1-Phonetics Scavenger Hunt:</b> . Divide the class into 3 groups: Articulatory, Acoustic, Auditory. . Each group prepares a mini-presentation or diagram illustrating how their type of phonetics works using: . Real-life examples . Props (e.g., straws for airflow, recordings for acoustics) . Present to the class. <b>2-Minimal Pairs Challenge:</b> . Prepare a list of minimal pairs (e.g., pat/bat, sip/zip, cap/cab). . Students identify the contrastive sound (phoneme) and explain how it changes meaning.</p>	<b>15</b>
<b>Unit III</b>	<p>The Transformational Generative Grammar, Syntax :Categories and Constituents, Predicates and Argument Structure, Lexical Meaning Relations, Maxims of Conversation, Competence and Performance, Theories of Language Acquisition <b>Semantics</b> Synonymy, Antonymy, Hyponymy, Ambiguity <b>Pragmatics</b> Speech Act, The Co-operative Principle, Discourse analysis, Philosophy of Language</p> <p><b>Activities:</b> <b>1-Sentence Tree Challenge:</b> . Provide a complex sentence (e.g., The boy who wore a red cap ran quickly.). . Students draw syntax trees showing transformations (like NP movement, WH-movement, etc.). . Use different colours for deep structure and surface structure <b>2- Syntax Sorting Cards:</b> . Prepare cards labeled with words and phrases (e.g., NP, VP, PP, AdjP). . Students sort cards to form grammatical trees or diagrams showing constituent structure.</p>	<b>15</b>
<b>Unit IV</b>	<p>Linguistic Fallacies, Applied Linguistics, IC Analysis, Foregrounding, Repetition, Collocation, Collocational Clash, Inversion, Parallelism, Coupling, Embedding, Felicity,</p>	<b>15</b>

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	<p>Pragmatics, Implicature, Pun, Syllopsi, , The Grind and tenor of Metaphor, Analyzing Metaphor, Connotation.</p> <p>Activities:</p> <p><b>1- Fallacy Hunt:</b></p> <ul style="list-style-type: none"> <li>. Provide students with excerpts from advertisements, political speeches, or social media.</li> <li>. Ask them to identify and label linguistic fallacies, such as ambiguity, equivocation, false analogy, or loaded language.</li> <li>. Discuss the impact of each fallacy on meaning and persuasion.</li> </ul> <p><b>2- Sentence Slicing:</b></p> <ul style="list-style-type: none"> <li>. Give students complex sentences.</li> <li>. Have them break down the sentences into IC levels using bracketing or tree diagrams.</li> <li>. Use color coding to highlight NPs, VPs, PPs, etc.</li> </ul>	
Unit V	<p>Historical Trajectory of English in India, Status and Developmental Trends of the English, Language in the Post-Colonial Era, The Politics of the English Language in India, The Role of English within Indian Multilingualism, Contemporary Status of English in India, English in Indian Literary and Media Discourses, Processes of Indian English Nativity, Linguistic Features and Structures of Indian English,</p> <p>Activities:</p> <p><b>1-Timeline Creation:</b></p> <ul style="list-style-type: none"> <li>. Students research key milestones: East India Company arrival, Macaulay's Minute (1835), English in education, post-1947 changes.</li> <li>. In groups, they design a visual timeline or digital poster showcasing the evolution of English in India.</li> </ul> <p><b>2- Comparative Text Reading:</b></p> <ul style="list-style-type: none"> <li>. Provide excerpts from Indian authors writing in English (e.g., Salman Rushdie, Arundhati Roy, Chetan Bhagat).</li> <li>. Students compare their use of Indian English features and cultural idioms in literary vs media discourse (TV, YouTube, newspapers).</li> </ul>	15
<b>Keywords/Tags:</b> Phonology, Phonetics, Semantics, Pragmatics, Foregrounding, Parallelism		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Verma and Krishnaswami: Modern Linguistics: An Introduction (OUP 1989)</li> <li>2. R K Bansal and J B Harrison: Spoken English for India</li> <li>3. R K Bansal: An Outline of General English Phonetics</li> <li>4. Geoffrey Leach and Jan Svartvic: A Communicative Grammar of English.</li> </ol>		
<p><b>Suggested equivalent online courses:</b></p> <ol style="list-style-type: none"> <li>1. <a href="http://www.digimat.in/nptel/courses/video/109105205/L32.html">http://www.digimat.in/nptel/courses/video/109105205/L32.html</a></li> <li>2. <a href="https://archive.nptel.ac.in/courses/109/106/109106114/">https://archive.nptel.ac.in/courses/109/106/109106114/</a></li> <li>3. <a href="https://dde.manuu.edu.in/sites/default/files/DDE/DDE-SelfLearnmaterial/12jan2023/History-of-English-language-and-literature.pdf">https://dde.manuu.edu.in/sites/default/files/DDE/DDE-SelfLearnmaterial/12jan2023/History-of-English-language-and-literature.pdf</a></li> </ol>		
<b>Part- D: Assessment and Evaluation</b>		
<p><b>Suggested Continuous Evaluation Methods:</b></p> <p>Maximum Marks: 100</p>		

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12/2/23



Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class: MA	Sem.: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC-33	
3	Course Title	British Literature-I: Chaucer to Restoration (Paper III (a))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. understand the key features, themes, and styles of British literature from the Middle English Period (14th century) through the Restoration Period (late 17th century).</li> <li>2. equip them with advanced knowledge and critical skills in understanding and analyzing British literary works</li> <li>3. develop a deep understanding of various literary genres, historical contexts, and critical theories.</li> <li>4. fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields</li> <li>5. develop skills in scholarly research, annotation, and academic writing specific to literary studies of early British literature.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 +60	Min. Passing Marks:40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit-I Historical and Socio-Political background, Trends and Movements:	<ul style="list-style-type: none"> <li>• Age of Chaucer</li> <li>• English Renaissance</li> <li>• Elizabethan Period</li> <li>• Restoration Age</li> </ul> <p>Literary Features of the Age/s and Period/s mentioned above Development of Literary Genres during the Age/s and Period/s mentioned above</p> <p><b>Activities:</b>  <b>1-Pilgrimage Roleplay:</b>  Organize a classroom "pilgrimage" where students take on the roles of The Canterbury Tales characters. Each student narrates a brief original tale in the style of their character.  <b>2- Renaissance Timeline Gallery Walk:</b>  Create a chronological wall display of key literary, artistic, and historical developments in Europe and England (1450-1600).  <b>3- Dramatic Irony Game:</b>  Quiz-style game where students identify and explain examples of dramatic irony and soliloquy from Shakespearean plays.</p>	15	



<b>Unit-II</b> <b>Narrative and</b> <b>Epic Poetry:</b>	<b>Edmund Spenser: The Fairie Queene (Book- 1, canto- I)</b>  <b>John Milton: Paradise Lost (Book I&amp;II)</b>  <b>Activities:</b> <b>1-Virtue Debate:</b>  Topic: "Holiness as the Supreme Christian Virtue—Spenserian Perspective vs Modern Ethics." Engage students in connecting 16th-century moral allegory with contemporary issues of virtue and vice. <b>2- Milton's Cosmos Diagram:</b> Students draw the cosmological structure: Heaven, Chaos, Hell, and Earth, with reference to lines from the text. Add quotes and character positions (e.g., Pandemonium, Bridge from Hell).	15
<b>Unit-III</b> <b>Renaissance</b> <b>Poetry</b>	<b>William Shakespeare: Sonnets Nos. 18, 73, 129, 130 and 138</b>  <b>John Donne: A Valediction: Forbidding Mourning</b> <b>The Flea</b> <b>The Canonization</b>  <b>Activities: :</b> <b>1-Poetic Devices Scavenger Hunt:</b> Teams compete to find examples of literary devices in the sonnets (e.g., metaphor, alliteration, hyperbole, paradox, pun). <b>2- Mini Seminar Presentation:</b> .Divide the class into three groups. Each group presents one of the poems with: .Historical/religious context .Central metaphors .Argument or speaker's logic .Modern interpretation	15
<b>Unit-IV</b> <b>Drama</b>	<b>William Shakespeare: Macbeth</b>  <b>John Webster: The White Devil</b>  <b>Activities:</b> <b>1-Character Trial – Macbeth in the Dock:</b> Host a mock courtroom trial where Macbeth is tried for treason and murder. Assign students roles (defense lawyer, prosecutor, Lady Macbeth, Banquo's ghost, etc.). <b>2- Wit and Wordplay Detective:</b> Identify moments of verbal irony, dark humor, or philosophical reflection in Flamineo's speeches. Discuss how language reflects cynicism.	15
<b>Unit-V</b> <b>Fiction and</b> <b>Prose</b>	<b>John Bunyan: Pilgrim's Progress</b>  <b>Francis Bacon: Of Friendship, Of Revenge, Of Love</b>	15

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	<p><b>1- Character Diary Project</b> Students write first-person diary entries as Christian or another character (e.g., Faithful, Hopeful) after major events in the story, reflecting on the emotional and spiritual impact.</p> <p><b>2- Symbol Sorting Game:</b> Provide symbols and scenes on cards (e.g., Burden, Wicket Gate, Apollyon, Interpreter's House) and have students explain or match them with their allegorical meanings.</p> <p><b>3- Moral Aphorism Poster:</b> Have students select key aphoristic statements from Bacon's essays (e.g., "Revenge is a kind of wild justice") and illustrate them with real-life examples or metaphors.</p>	
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**Keywords/Tags: Sonnet, Epic, metaphysical poets, University Wits, Comedy, Tragedy**

**Part- C: Learning Resources**

**Text Books, Reference Books, Other resources**

**Suggested Readings:**

1. "The Norton Anthology of English Literature" edited by Stephen Greenblatt and M. H. Abrams, 8<sup>th</sup> ed., Norton, 2006
2. "The Oxford Handbook of British Literature and Theology", OUP UK, 2009
3. Albert, Edward, "History of English Literature" Oxford, 2017
4. Abrams, M.H. "A Glossary of Literary Terms", Cengage India Private Limited, 11th edition, 2015

**Suggested equivalent online courses:**

- 1-<https://archive.nptel.ac.in/courses/109/106/109106124/>
- 2-[nptel.ac.in/noc19\\_hs46/preview](https://nptel.ac.in/noc19_hs46/preview)
- 3-<https://www.britannica.com/art/Elizabethan-literature>

**Part- D: Assessment and Evaluation**

**Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment: Continuous Comprehensive Evaluation (CCE)</b>	<p>a) Class Test</p> <p>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</p> <p>c) Appropriate weightage of attendance in the class.</p> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	40
<b>External Assessment: University Exam Section</b> Time: 03.00 Hours	<p><b>Section(A):</b> Very Short Questions-5      5 x 1 = 5</p> <p><b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)</p>	60

**Any remarks/ suggestions:**

23/6/25  
Dr. K. B. Arora

23/6/25  
Dr. B. P. Singh

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class: MA	Sem: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 33	
3	Course Title	Translation Studies: Theory and Practice (Paper III(b))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. demonstrate a sound understanding of key concepts, theories, and approaches in Translation Studies, including equivalence, fidelity, domestication, foreignization, and cultural transference. Able to undertake Literary Translation work at primary level.</li> <li>2. enable to undertake translation in official contexts and mass media</li> <li>3. apply various theoretical models (e.g., linguistic, functionalist, postcolonial, feminist, and cultural approaches) to the analysis and practice of translation.</li> <li>4. examine the cultural, political, and ideological implications of translation practices in different socio-historical contexts.</li> <li>5. use digital translation tools (CAT tools, MT, glossaries) effectively in translation practice</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Introduction to Translation Studies	<ul style="list-style-type: none"> <li>• Definition, scope, and significance of Translation Studies</li> <li>• History of translation: Western and Non-Western traditions</li> <li>• Key concepts: Source Text (ST) and Target Text (TT), equivalence, fidelity, domestication vs. foreignization</li> <li>• Major theorists: Eugene Nida, Walter Benjamin, Lawrence Venuti, Roman Jakobson</li> </ul> <p><b>Activities:</b>  <b>1-Timeline Creation (Poster/Infographic):</b>  Students create a timeline showing key developments in translation history in both Western (e.g., Cicero, St. Jerome) and Non-Western (e.g., Panini, Ziauddin Barani, Dara Shikoh) contexts.  <b>2- Translation and Empire Workshop:</b></p>	15	

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	<p>Explore colonial use of translation — e.g., British translation of Indian legal texts — and its impact. Encourage students to analyze short colonial-era translated texts.</p> <p><b>3- Concept Card Game:</b> Create a classroom game using cards labeled with definitions, examples, and theorist quotes related to key terms. Students match and explain them.</p>	
<p><b>Unit II</b> <b>Theoretical Approach to Translation</b></p>	<ul style="list-style-type: none"> <li>• Linguistic approaches: Catford, Vinay &amp; Darbelnet</li> <li>• Functionalist theories: Skopos Theory (Reiss &amp; Vermeer)</li> <li>• Postcolonial Translation Theory: Tejaswini Niranjana, Gayatri Spivak</li> <li>• Feminist Translation: Sherry Simon, Luise von Flotow</li> <li>• Deconstruction and Translation: Derrida's influence</li> </ul> <p><b>Activity</b> <b>1-Comparative Translation Task:</b> Students translate a simple paragraph and compare their version to others using linguistic strategies. They must justify which strategies they used and why. <b>2- Purpose-Driven Translation Task:</b> Provide one source text and assign different purposes (e.g., translate for tourists, academics, or children). Students produce varied target texts and reflect on their choices. <b>3- Critical Text Discussion:</b> Assign excerpts from Spivak's "Politics of Translation" or Niranjana's "Siting Translation". Students lead mini-seminars on: . Translation and power . Voice and agency . Eurocentrism in translation</p>	15
<p><b>Unit III</b> <b>Cultural and Ethical Issues in Translation</b></p>	<ul style="list-style-type: none"> <li>• Untranslatability: Linguistic and cultural challenges</li> <li>• Power dynamics in translation: Who translates whom?</li> <li>• Ethics of translation: Manipulation, censorship, and ideological shifts</li> <li>• Role of the translator: Invisibility vs. intervention</li> </ul> <p><b>Activities:</b> <b>1-Untranslatable Word Gallery:</b> Students create digital or physical exhibits of culturally bound, untranslatable words (e.g., jugaad [Hindi], gezelligheid [Dutch], saudade [Portuguese]) with: . Cultural context . Possible translations or footnotes . Reflection on the loss/gain of meaning <b>2-Compare &amp; Contrast Activity:</b> Provide censored vs. original versions of a political or literary text. Ask students to: . Identify changes . Evaluate impact on ideology and reader perception</p>	15
<p><b>Unit IV</b> <b>Practical Translation</b></p>	<ul style="list-style-type: none"> <li>• Translation techniques: Transposition, modulation, adaptation, compensation</li> <li>• Literary vs. non-literary translation: Challenges and strategies</li> <li>• Editing and revising translations</li> <li>• Machine Translation vs. Human Translation: Pros and cons</li> <li>• Methodologies for translation in new media and technologies</li> </ul>	15

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	<b>Activity: Comparative Analysis:</b> Compare a machine-translated text (Google Translate) with a human translation.	
<b>Unit V Translation in the Global Context</b>	<ul style="list-style-type: none"> <li>World literature and translation: The role of translators in canon formation</li> <li>Retranslation: Why some texts are retranslated (e.g., <i>The Iliad</i>, <i>The Bhagavad Gita</i>)</li> <li>Translation and digital media: Subtitling, dubbing, fan translations</li> <li>Career prospects in translation: Publishing, localization, subtitling</li> </ul> <p><b>Activity:</b>  <b>1-Canon Debate:</b>  Motion: "World literature is shaped more by translators than by authors."  Students research cases (e.g., Tagore's <i>Gitanjali</i>, García Márquez, Homer) and debate the translator's role in canon-building.  <b>2- Side-by-Side Comparison Task:</b>  Students compare two translations of the same passage from <i>The Iliad</i>, <i>The Bible</i>, or <i>The Gita</i>. They analyze:  .Lexical choices  .Cultural emphasis  .Shifts in tone  Then speculate on the reasons behind the retranslation (e.g., changing ideology, new audience, modern language).</p>	15
<b>Keywords/Tags:</b> Translation, Functional Theories, Translation Techniques, Machine Translation, Retranslation, Translation in Digital Media		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>Bassnett, Susan. <i>Translation Studies</i>.</li> <li>Venuti, Lawrence. <i>The Translator's Invisibility</i>.</li> <li>Nida, Eugene. <i>Toward a Science of Translating</i>.</li> <li>Spivak, Gayatri. <i>"The Politics of Translation."</i></li> <li>Bassnett, Susan, <i>Political Discourse, Media and Translation</i>, CambridgeScholars, 2010.</li> <li>Bassnett Susan and Trivedi Harish, "Post-Colonial Writing and Literary Translation" in <i>Post-Colonial Translation: Theory and Practice</i>. Ed. London:Routledge, 1999.</li> <li>Didier, Coste, <i>The Poetics and Politics of Literary Translation</i>, New Delhi, 2011. 71</li> <li>Ghurye, G.S Caste, <i>Class and Occupation: Popular Book Depot</i>, 1961.</li> <li>Guha, Ranjit and Spivak Gayatri <i>Selected Subaltern Studies: Eds.</i>, Oxford University Press, New York and Oxford, 1988.</li> </ol>		
<b>Suggested equivalent online courses:</b> <ol style="list-style-type: none"> <li><a href="https://archive.nptel.ac.in/courses/109/104/109104050/">https://archive.nptel.ac.in/courses/109/104/109104050/</a></li> <li><a href="https://nptel.ac.in/translation">https://nptel.ac.in/translation</a></li> <li><a href="https://archive.nptel.ac.in/content/storage2/courses/109104050/lecture1/1_3.htm">https://archive.nptel.ac.in/content/storage2/courses/109104050/lecture1/1_3.htm</a></li> </ol>		
<b>Part- D: Assessment and Evaluation</b>		
<b>Suggested Continuous Evaluation Methods:</b> Maximum Marks: 100 Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks		
<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	<ol style="list-style-type: none"> <li>Class Test</li> <li>Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>Appropriate weightage of attendance in the class.</li> </ol> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i)</p>	40



Theory Paper			
Part-A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem.: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC-33	
3	Course Title	American Literature (Paper- III (c))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEL.	
6	Course Learning outcomes (CLO)	<b>On successful completion of this course, the students will be able to:</b> <ol style="list-style-type: none"> <li>1. equip them with advanced knowledge and critical skills in understanding and analyzing American literary works</li> <li>2. develop a deep understanding of various literary genres, historical contexts, and critical theories.</li> <li>3. fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields</li> <li>4. Examine the role of American literature in shaping and critiquing national identity and democratic ideals.</li> <li>5. develop coherent arguments in written and oral form through close reading and literary analysis.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 +60	Min. Passing Marks:40
Part-B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit-I Poetry	<b>Phillis Wheatley – On Being Brought from Africa to America</b> <b>Walt Whitman – Selections from Leaves of Grass (Song of Myself-1); A Sing the Body Electric -1</b> <b>Edgar Allan Poe- Alone, Annabel Lee</b> <b>Robert Frost – The Road Not Taken, After Apple Picking, Gift outright</b> <b>Activities:</b> <b>1-Irony Hunt &amp; Discussion:</b> Students identify subtle ironies in the poem and discuss how Wheatley subverts Eurocentric Christian rhetoric. <b>2-Democracy &amp; Self Activity:</b> Discussion or debate on: "Is Whitman's ideal of the self still relevant in the digital age?"	10	
Unit-II Drama	<b>Arthur Miller – Death of a Salesman</b> <b>Edward Albee – Who's Afraid of Virginia Woolf?</b> <b>Activities:</b> <b>1-The American Dream Debate:</b> Motion: "The American Dream is a myth that destroys more than it empowers."	15	

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	<b>2- Virginia Woolf Research Link:</b> Ask students to research Virginia Woolf's life and explore why her name/title is symbolically important. Present findings as a short oral report or infographic. Students support arguments with examples from the play and modern parallels.	
<b>Unit-III Fiction</b>	<b>Toni Morrison - The Bluest Eye</b> <b>William Faulkner- Light in August</b> <b>Activities:</b> <b>1- Pecola's Diary – A Creative Writing Task:</b> Students write 2–3 diary entries from Pecola's point of view at key moments in the novel. Focus: her emotional landscape and imagined inner voice. <b>2- Character Intersection Mapping:</b> Using a chart or diagram, students map character intersections (Joe, Lena, Hightower, Byron), and identify themes of redemption, exile, judgment, and belonging.	15
<b>Unit-IV Short Stories</b>	<b>Charlotte Perkins Gilman – The Yellow Wallpaper</b> <b>John Cheever – The Swimmer, Reunion</b> <b>Activities:</b> <b>1 Room Illustration Task: "Draw Her World:</b> Students illustrate or digitally render the narrator's room based on her descriptions. → Discuss how the setting reflects her mental state and social entrapment. <b>2- Two-Voice Monologue:</b> Students write and perform a duet monologue—one voice for the son, one for the father—reflecting on the same event from two psychological angles.	15
<b>Unit-V Prose</b>	<b>Ralph Waldo Emerson –Self-Reliance</b> <b>Frederick Douglass – What to the Slave Is the Fourth of July?</b> <b>Activities:</b> <b>1- "Emerson Today" Podcast Clip:</b> In groups, students record a short podcast discussing: “What would Emerson say about social media, cancel culture, or academic pressure?” → Encourages applying Transcendentalist thought to modern dilemmas. <b>2- Then vs. Now: Liberty Audit:</b> Students choose a contemporary issue (e.g., racial profiling, voting rights) and research: How Douglass's arguments remain relevant today Present a comparison in the form of an infographic or slideshow.	15

**Keywords/Tags:** American Literature, Poetry, Drama, Fiction, Prose

#### **Part- C: Learning Resources**

**Text Books, Reference Books, Other resources**

#### **Suggested Readings:**

1. Albee, Edward. *Who's Afraid of Virginia Woolf?* Dramatists Play Service Inc., 2005.
2. Cheever, John. *The Stories of John Cheever*. Vintage, 2000.
3. Douglass, Frederick. "What to the Slave Is the Fourth of July?" *Frederick Douglass: Selected Speeches and Writings*, edited by Philip S. Foner, Chicago Review Press, 1999.

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4. Emerson, Ralph Waldo. "Self-Reliance." *Essays: First Series*, 1841. Project Gutenberg, <https://www.gutenberg.org/ebooks/16643>.
5. Faulkner, William. *Light in August*. Vintage, 1990.
6. Frost, Robert. "The Road Not Taken," "After Apple Picking," and "The Gift Outright." *The Poetry of Robert Frost*, edited by Edward Connery Lathem, Holt, Rinehart and Winston, 1969.
7. Gilman, Charlotte Perkins. "The Yellow Wallpaper." *The New England Magazine*, 1892. Project Gutenberg, <https://www.gutenberg.org/ebooks/1952>.
8. Miller, Arthur. *Death of a Salesman*. Penguin Books, 1998.
9. Morrison, Toni. *The Bluest Eye*. Vintage, 2007.
10. Poe, Edgar Allan. "Alone" and "Annabel Lee." *The Complete Poems of Edgar Allan Poe*. Project Gutenberg, <https://www.gutenberg.org/ebooks/1067>.
11. Wheatley, Phillis. "On Being Brought from Africa to America." *Poetry Foundation*, <https://www.poetryfoundation.org/poems/45465/on-being-brought-from-africa-to-america>.
12. Whitman, Walt. *Leaves of Grass*. 1855. Project Gutenberg, <https://www.gutenberg.org/ebooks/1322>.
13. "Poetry Foundation." Poetry Foundation, <https://www.poetryfoundation.org/>.
14. "Project Gutenberg." Project Gutenberg Literary Archive Foundation, <https://www.gutenberg.org/>.
15. "Library of Congress." U.S. Library of Congress, <https://www.loc.gov/>.
16. "Internet Archive." Internet Archive, <https://archive.org/>.
17. "American Literature." AmericanLiterature.com, <https://americanliterature.com/>.
18. "Modern American Poetry." Department of English, University of Illinois, <https://www.modernamericanpoetry.org/>.

**Suggested equivalent online courses:**

- 1- <https://archive.nptel.ac.in/courses/109/106/109106099/>
- 2- <https://www.britannica.com/art/American-literature>

**Part-D: Assessment and Evaluation**

**Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	<ol style="list-style-type: none"> <li>a) Class Test</li> <li>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>c) Appropriate weightage of attendance in the class.</li> </ol> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<p><b>Section(A):</b> Very Short Questions-5      5 x 1 = 5</p> <p><b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)</p>	60

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Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 33	
3	Course Title	Film Studies (Paper- III (d))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEL.	
6	Course Learning outcomes (CLO)	<b>On successful completion of this course, the students will be able to:</b> <ol style="list-style-type: none"> <li>1. Define what is cinema and its genres,</li> <li>2. Identify the aspects of translation from text to screen-visual representation,</li> <li>3. Demonstrate a knowledge of film narrative and techniques,</li> <li>4. Explain the terminologies for analyzing images, sound and costume in narrative film</li> <li>5. Synthesize the themes and issues portrayed in both forms, critically review a film</li> </ol>	
7	Credit Value	Option I: 5, Option II & III-4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-, Option- II/III: 60-15			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Reading Film	Definition and Scope of Film Studies Elements of Film: Point-of-View, The Rule of Thirds, Shots (Wide, Establishing, Medium, Close-up, Over-the-Shoulder, Connecting, Transitional), Scenes, Mise-en-scene, Sound (Diegetic, Non-Diegetic), Genre, The Auteur Theory <b>Activities:</b> <b>1-Shot Identification with Film Clips:</b> .Show short clips from diverse films (e.g., 30–60 seconds each). .Students identify the type of shot used (close-up, establishing, over-the-shoulder, etc.). .Follow-up: Discuss how each shot contributes to storytelling or mood. <b>2- Scene Breakdown – Mise-en-Scène Analysis:</b> .Choose a powerful film scene (e.g., from The Godfather, Parasite, or Amélie). .Ask students to break it down: lighting, costume, setting, actor placement, props. .Present findings as a group. <b>3- Create a Micro-Scene:</b> .In groups, students plan and shoot a 1-minute scene using at least 3 different shot types, clear mise-en-scène, and attention to sound. .They must explain their choices in a reflection.	15	

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<b>Unit II Adapting Literature on Screen &amp; Back</b>	<p>Hutcheon, Linda. "Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?" <i>A Theory of Adaptation</i>, Routledge, 2006.</p> <p>Baetens, Jan. "From screen to text: novelization, the hidden continent." <i>The Cambridge Companion to Literature on Screen</i>, edited by Deborah Cartmell and Imelda Wheleham, CUP, 2007.</p> <p><b>Activities:</b>  <b>1-Adaptation Mapping Activity:</b>          .Students map multiple adaptations of a single source (e.g., <i>Pride and Prejudice</i> → 2005 film, <i>Bridget Jones's Diary</i>, graphic novel, etc.).          .Use Hutcheon's framework: What was adapted? By whom? Why/how/when?          .Present in group posters or digital charts.  <b>2- Media Hierarchy Pyramid:</b>          .Students create pyramids ranking literary texts, films, and novelizations.          .Then re-evaluate based on Baetens and Hutcheon: does their perception shift?          .Group discussion on why media hierarchies exist.</p>	15
<b>Unit III From Text to Screen: A Case Study I</b>	<p>Satyajit Ray's <i>Pather Panchali</i> (adaptation of Bibhutibhusan Bandyopadhyay's <i>Pather Panchali</i>)          Vishal Bhardwaj's <i>Haider</i> (adaptation of Shakespeare's <i>Hamlet</i>)</p> <p><b>Activities:</b>  <b>1-Scene Re-Creation Workshop:</b>          .Students work in groups to adapt a key scene from <i>Hamlet</i> or <i>Pather Panchali</i> into a different cultural or temporal context (e.g., <i>Hamlet</i> in post-pandemic India, or <i>Pather Panchali</i> in a futuristic dystopia).          .Present as a live script reading or storyboard with rationale based on adaptation theory.  <b>2- Novelization Exercise</b>          .Students novelize a short scene from <i>Haider</i> or <i>Pather Panchali</i>.          .Focus on internal monologue, narrative voice, and background detail.          .Reflect: What gets lost/gained when moving from visual to prose?</p>	15
<b>Unit IV From Text to Screen: A Case Study</b>	<p>Joe Wright: <i>Pride and Prejudice</i> (adaptation of J Austen's <i>Pride and Prejudice</i>)          Steve McQueen: <i>12 years of a slave</i> (adaptation of <i>12 years of a slave</i> Solomon Northup)</p> <p><b>Activities:</b>  <b>1-Narrative Voice and Subjectivity:</b>          .<i>Pride and Prejudice</i> is told largely from Elizabeth Bennet's perspective.          .<i>12 Years a Slave</i> is autobiographical and deeply introspective.</p>	15

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	<p>. Students identify cinematic equivalents:          .How do shots, editing, and sound replace narrative voice?          .How are perspective and empathy handled differently?  <b>2- Fidelity Spectrum: Strict, Loose, Free:</b>          .Place <i>Pride &amp; Prejudice</i> and <i>12 Years a Slave</i> on a "Fidelity Spectrum" from strictly faithful to radically free.          .Support placement with evidence: scenes, character portrayals, omissions, additions, tone.          .Use Hutcheon's model: "Adaptation is not reproduction but re-interpretation."</p>	
<b>Unit V</b> <b>The Influence of Film and Literature</b>	<p>Popular Culture- - Literary Model, Language, Attire, Entertainment, Art, Sport, Fashion, Music          Writing a Film Review -Plot, Genre, Role of actors, Background information, condensed synopsis, argument/analysis, evaluation, recommendation, opinion</p> <p><b>Activities:</b>  <b>Thematic Film Review Through the Lens of Popular Culture:</b>          .Choose a culturally rich film (e.g., <i>Zindagi Na Milegi Dobara</i>, <i>Barbie</i>, <i>Rockstar</i>, <i>Rang De Basanti</i>, <i>La La Land</i>, <i>Black Panther</i>) and ask students to:          a. Identify Pop Culture Elements in the Film:          .What kind of slang or regional language is used?          .Does the costume reflect current fashion trends?          .Are there iconic songs? Is it a cultural trend?          .How are leisure and lifestyle shown?          .Any visual or performance art featured?          .Are traditional or popular sports highlighted?          .How is fashion integrated into storytelling?          b. Title &amp; Background (director, release year, setting)          .Condensed Synopsis (no spoilers if possible)          .Genre &amp; how it relates to popular taste          .Role of Actors – Performances and star image in pop culture          .Argument/Analysis – How the film engages with contemporary pop culture          .Evaluation – Technical, narrative, emotional effectiveness          .Recommendation – For whom and why?          Write a Film Review Covering:</p>	15

**Keywords/Tags:** Adaptation, New world Cinema, parallel cinema, Indian Cinema, Avant-garde, cinematography.

#### Part- C: Learning Resources

##### Text Books, Reference Books, Other resources

##### Suggested Readings:

1. Key Concepts in Cinema Studies by Hayward Susan Film Studies : The Basics by Amy Villarejo  
Oxford Dictionary of Film Studies by Annete Kuhn A Theory of Adaptation by Linda Hutcheon .
2. Arijon, Daniel. Grammar of the Film Language. Focal Press, 1976.
3. Baetens, Jan. "Novelization, a contaminated Genre?" Critical Inquiry, vol. 32, no. 1, 2005, pp. 43-60
4. Casetti, Francesco. "Adaptation and Mis-Adaptations: Film, Literature, and Social Discourses." A Companion to Literature and Film, edited by Robert Stam and Alessandra Raengo, Blackwell, 2004.
5. Jonze, Spike, director. Adaptation. Columbia Pictures, 2002.
6. Kellner, Douglas. "Kubrick's 2001 and Vision of Techno-Dystopia." Technology and Democracy: Toward A Critical Theory of Digital Technologies, Technopolitics, and Technocapitalism , Springer, 2021, pp. 237-255.
7. Metz, Christian. Film Language: A Semiotics of the Cinema. Oxford University Press, NY, 1974.

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8. Monaco, James. How to Read a Film: Movies, Media, and Beyond. 4th ed., Oxford University Press, NY, 2009.
9. Rajewsky, Irina O. "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality." *Intermedialités*, no. 6, 2011, pp. 43–64.

**Suggested equivalent online courses:**

1. <https://archive.nptel.ac.in/courses/109/106/109106079/>
2. <http://www.digimat.in/nptel/courses/video/109106170/L54.html>
3. <http://elearn.psgcas.ac.in/nptel/courses/video/109106079/L36.html>

**Part- D: Assessment and Evaluation**

**Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	<ol style="list-style-type: none"> <li>a) Class Test</li> <li>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>c) Appropriate weightage of attendance in the class.</li> </ol> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<p><b>Section (A):</b> Very Short Questions-5      5 x 1 = 5</p> <p><b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)</p>	60

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Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 33	
3	Course Title	Use of Digital Tools in English Literature (Paper- III (e))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p><b>On successful completion of this course, the students will be able to:</b></p> <ol style="list-style-type: none"> <li>1. Identify and utilise various ICT and AI tools for literary to Engage Students with a variety of digital tools and platforms to analyze, interpret, and study literary works.</li> <li>2. Use these technologies in a literary context in an ethical way.</li> <li>3. Introduce students to the potential of ICT and AI for enhancing the study of English Literature.</li> <li>4. Foster critical thinking about the impact of technology on literature and literary scholarship.</li> <li>5. Evaluate the strengths and limitations of using technology in literary studies.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures	
Unit- I Introduction to ICT and AI in English Literature	<ul style="list-style-type: none"> <li>• Overview of ICT and AI: Definitions and basic concepts of ICT and AI</li> <li>• Definition and scope of Digital Tools in literary studies</li> <li>• Evolution of digital humanities and its impact on literature</li> <li>• Key concepts: Hypertext, digital archives, e-books, and online libraries</li> <li>• Ethical considerations: Copyright, plagiarism, and open-access resources</li> </ul> <p><b>Activities:</b></p> <p><b>1- Overview of ICT and AI: Definitions and Basic Concepts:</b></p> <p>.Instructions:</p> <p>.Use a digital mind-mapping tool (e.g., Coggle, MindMeister) to collaboratively build a map defining ICT and AI.</p> <p>.Include examples such as ChatGPT, grammar checkers, citation tools, etc.</p> <p>.End with a Kahoot! or Google Form quiz to reinforce definitions and real-world applications.</p> <p><b>2-Digital Tool Showcase and Review:</b></p> <p>.Instructions:</p>	15	

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	<p>.Assign each student a digital tool (e.g., Zotero, Voyant Tools, Google Ngram, Mendeley).</p> <p>.They create a short demonstration (video or live) of how the tool aids literary research</p>	
<b>Unit- II</b> <b>Digital Resources for Literary Texts: Digital Texts and E-Readers for English Literature</b>	<ul style="list-style-type: none"> <li>• <b>Natural Language Processing (NLP):</b> Basics of NLP and its applications in literature. Text mining and sentiment analysis</li> <li>• <b>Digital Text Formats:</b> Online databases and archives- Digital editions of literary works, E-books, PDFs, and online journals.</li> <li>• <b>E-Readers and Reading Apps:</b> Popular e-readers (e.g., Kindle, Nook), Features and functionalities.</li> <li>• <b>Tools for Writing Skills:</b> Composition and organization -'Scrivener', MS Word, PPTs, Google Docs, Use of AI in PPT</li> <li>• <b>Writing &amp; Paraphrasing Tools</b> - Chat GPT, Copilot, Google Gemini, Meta AI, DeepSeek</li> <li>• <b>Summarising Tools-</b> Chat GPT, Chat PDF, NotebookLM</li> <li>• <b>Proof Reading and Editing tools</b> – Pro-writing Aid, Grammarly</li> </ul> <p><b>Activities:</b>  <b>1- Treasure Hunt: Literary Archives Exploration:</b>  Instructions:  .Give students a list of digital archives (e.g., Project Gutenberg, JSTOR, Internet Archive, HathiTrust).  .Create a "treasure hunt" worksheet.  .Find a rare first edition.  .Locate a 19th-century novel in PDF and ePub formats.  .Compare layout and accessibility features of 2 platforms.  .Reflect on the role of digital formats in democratizing literary access.</p> <p><b>2- Writing Tool Demo and Collaborative Composition:</b>  Instructions:  .Break into tool-based groups (Scrivener, Google Docs, MS Word, PPT with AI Copilot).  .Assign a creative writing or literary analysis task.  .Each group creates and presents their output, highlighting:  .How the tool helped in planning, drafting, or presenting  .AI features used (Smart Compose, Design Ideas, etc.)</p>	15
<b>Unit- III</b> <b>Text Analytic Tools for Literary Analysis: Poetry, Drama Fiction &amp; Short Story and Drama</b>	<ul style="list-style-type: none"> <li>• Computational/Corpus/Linguistic Stylistics:</li> <li>• Corpus linguistics, Overview of tools, Acquaintance with Shakespeare Database, Jane Austen database for Keyness value of words, N-Gram, Collocations, Word Frequency</li> <li>• Voyant Tools, Stanford NLP. (Open Source), AntConc Version 4 (Open Source), Slickwrite Tools</li> <li>• Creating multimedia presentations, Four Quadrant approach for creating PPT</li> <li>• Auth identification and stylistic analysis, Patterns and trends in literary styles, Sample Model Practical Exercises</li> </ul> <p><b>Activities:</b>  <b>1- Computational / Corpus / Linguistic Stylistics</b>  Activity: Style Sleuth: Compare Authorial Style</p>	15

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	<p>.Objective: Enable learners to identify stylistic markers in texts using corpus-based analysis.</p> <p>.Instructions:</p> <p>.Select short passages from two authors (e.g., Austen vs. Brontë).</p> <p>.Students analyze using AntConc or Voyant Tools for:</p> <p>.Word frequency</p> <p>.Type-token ratio</p> <p>.Sentence/paragraph length</p> <p>.Repetition and patterning</p> <p>.Present findings as a “stylistic fingerprint” of each author.</p> <p><b>2- Creating Multimedia Presentations – Four Quadrant Approach:</b></p> <p>.Activity: Storyboard to Slide Deck: Literary PPTs</p> <p>Objective: Train students in structured and visually engaging academic presentation making.</p> <p>.Instructions:</p> <p>.Teach the Four Quadrant Approach:</p> <p>.Concept (Thesis or core idea)</p> <p>.Context (Background or theoretical framing)</p> <p>.Conflict (Analytical problem or interpretation)</p> <p>.Conclusion (Resolution or insight)</p> <p>.Students pick a literary topic and build a presentation using AI-enhanced tools (MS PPT Designer, Copilot).</p> <p>.Emphasize use of images, citations, smart art, short quotes, and minimal text per slide.</p>	
<p><b>Unit- IV</b></p> <p><b>ICT in Literary Criticism and Pedagogy</b></p>	<ul style="list-style-type: none"> <li>• Digital literary criticism: Blogs, podcasts, and online journals</li> <li>• E-learning platforms and MOOCs for literature courses</li> <li>• Virtual classrooms and collaborative tools (Google Classroom, Padlet, Hypothes.is)</li> <li>• Gamification and interactive storytelling in literature</li> </ul> <p><b>Activities:</b></p> <p><b>1- Build Your Own Branching Story or Literary Quiz Game:</b></p> <p>.Objective: Introduce narrative theory and reader interactivity using digital creativity.</p> <p>.Instructions:</p> <p>.Use Twine or Google Forms to create interactive “choose-your-own-adventure” style stories based on classic literature (e.g., Macbeth, Frankenstein).</p> <p>.Alternatively, create literary quiz games using Kahoot, Quizizz, or Wordwall focusing on plot, character, or genre elements.</p> <p>.Students present and play-test each other's games.</p> <p>.Reflect on how gamification changes reader engagement, plot structure, or comprehension.</p> <p><b>2-Digital Humanities Showcase:</b></p> <p>.Objective: Bring together skills from all four domains.</p> <p>.Instructions:</p> <p>.Students (individually or in groups) create a mini digital literary magazine featuring:</p> <p>.A podcast or blog review</p> <p>.A MOOC review column</p> <p>.Annotated text with Hypothes.is</p> <p>.An interactive literary game or quiz</p> <p>.Publish on Google Sites or Padlet.</p>	15

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<b>Unit- V</b> <b>Digital Tools for Literary Research</b>	<ul style="list-style-type: none"> <li>• Introduction to digital libraries and archives (Project Gutenberg, Google Books, JSTOR)</li> <li>• Text analysis tools (Voyant Tools, AntConc, WordSmith)</li> <li>• Data visualization in literature (GIS mapping, network analysis)</li> <li>• AI and machine learning in literary studies (ChatGPT, text generation, stylometry)</li> </ul> <p><b>Activities:</b></p> <p><b>1- Digital Treasure Hunt: Literary Research Expedition:</b>          .Objective: Introduce students to curated digital repositories for literature and criticism.          .Instructions:          .Create a scavenger hunt with tasks such as:          .Find a rare first edition of a novel on Project Gutenberg          .Search for 3 peer-reviewed articles on Frankenstein using JSTOR          .Compare scanned vs. digitized texts of a 19th-century novel on Google Books          .Ask students to write a brief reflection on the accessibility, layout, and usability of each platform.          .Discuss: "How do digital archives democratize access to literature?"</p> <p><b>2- Character Network Analysis:</b>          .Objective: Visualize relationships in a novel using network theory.          .Instructions:          .Use Gephi or NodeXL to create a network graph of character interactions in a play (e.g., Hamlet)          .Students assign weights to edges (frequency of interaction, emotional tone).          .Analyze centrality: Which character is most connected? Who is isolated?          .Present in a short report: Social Structures in Shakespeare.</p>	<b>15</b>
<b>Keywords/Tags:</b> ICT, AI, ChatGPT, Google Gemini, Microsoft Bing, Scrivener, Obsidian, Notion AI, ChatPDF, Chatbot, Pro-writing Aid, E-content, Sentiment Analysis, Voyant Tools, AntConc version4, Keyness Value, N-Gram, Collocations, Word frequency, Concordance Cirrus, Hypertext		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>Digital Humanities in Practice</i> – Claire Warwick et al.</li> <li>2. <i>A Companion to Digital Literary Studies</i> – Susan Schreibman &amp; Ray Siemens</li> <li>3. <i>Electronic Literature: New Horizons for the Literary</i> – N. Katherine Hayles</li> <li>4. <i>The Digital Critic: Literary Culture Online</i> – Houman Barekat et al.</li> <li>5. Claire Warwick, Melissa Terras, and Julianne Nyhan. <i>Digital Humanities in Practice</i>.</li> <li>6. Weller, Martin. <i>The Digital Scholar: How Technology Is Transforming Scholarly Practice</i>.</li> <li>7. Mitchell, Melanie. <i>Artificial Intelligence: A Guide for Thinking Humans</i></li> <li>8. Karmayogi and other Micro-Stories (Ukiyoto Publishing)</li> <li>9. <i>Fragrant Feelings</i>. (Amazon)</li> <li>10. Baldick, C. <i>The Concise Oxford Dictionary of Literary Terms</i>, New York: Oxford University Press, 2001.</li> <li>11. Biber, D. <i>Corpus Linguistics and the Study of Literature, Back to Future? Scientific Study of Literature</i>, 2011.15-23, 2013.</li> <li>12. Bright, W. <i>International Encyclopedia of Linguistics</i>. New York Oxford: Oxford University Press, 1992. Canadian Studies, 332, 196.</li> <li>13. <i>Corpus Stylistic Analysis</i>. <i>International Journal of Corpus Linguistics</i>, 14, 492-523.</li> <li>14. Cruse, D. A. 2004. <i>Meaning in Language: An Introduction to Semantics and Pragmatics</i>, Oxford University Press</li> </ol>		



Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem.: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC-34	
3	Course Title	British Literature-II: Augustan to Romanticism (Paper IV(a))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. equip them with advanced knowledge and critical skills in understanding and analyzing British literary works</li> <li>2. develop a deep understanding of various literary genres, historical contexts, and critical theories.</li> <li>3. fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields</li> <li>4. conduct informed literary research and present coherent arguments in oral and written forms, demonstrating engagement with critical perspectives.</li> <li>5. apply insights from the texts to modern-day concerns such as ecological awareness, political unrest, and individual freedom, reflecting the ongoing relevance of Romanticism and Enlightenment thought.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 +60	Min. Passing Marks:40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit-I Historical and Socio-Political background of the Augustan Age	<ul style="list-style-type: none"> <li>• Pre-Romantic Age/The Age of Transcendentalism</li> <li>• Romantic Age</li> </ul> <p>Trends &amp; Movements, Literary Features of the Age/s and Period/s mentioned above</p> <p>Development of Literary Genres during the Age/s and Period/s mentioned above</p> <p><b>Activities:</b></p> <p><b>1- Movement Match-Up Cards:</b></p> <p>.Prepare cards with movement names (e.g., Graveyard School, Lake Poets, Gothic Revival, Transcendentalism).</p> <p>.Another set of cards will have features (e.g., focus on nature, supernatural, introspection, melancholy).</p> <p>.Students match features to movements and justify their reasoning.</p> <p><b>2- Genre Performance Lab:</b></p> <p>.Assign groups a genre (e.g., Gothic, lyric, essay, ballad).</p>	15	

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	.Each group dramatizes a short piece in that form or writes a modern version with Romantic themes.	
<b>Unit-II Poetry</b>	<p><b>William Wordsworth:</b> Tintern Abbey, Ode on Intimations of Immortality from Recollections of Early Childhood</p> <p><b>Mathew Arnold:</b> To Marguerite <b>DG Rossetti:</b> The Blessed Damozel</p> <p><b>Activities:</b>  <b>1- Nature and the Self: Comparative Reflection:</b>          .Students write a reflective paragraph on how nature is treated in Tintern Abbey vs To Marguerite.          Guiding questions:          .How is the human-nature relationship portrayed?          .Is nature a source of comfort or disconnection?  <b>2-Stylistic Devices Hunt:</b>          .Assign students stanzas to find:          .Similes, metaphors          .Alliteration          .Enjambment          .Personification          .Imagery          Ask them to connect devices to meaning:          .How does Rossetti's use of religious imagery amplify longing?          .How does Wordsworth's enjambment evoke the flow of memory?</p>	<b>15</b>
<b>Unit-III Drama</b>	<p><b>Hugh Kelly:</b> Falls Delicacy <b>Richard Cumberland:</b> The West Indian</p> <p><b>Activities:</b>  <b>1- Sentimental vs Satirical Comedy Debate:</b>          .Students are divided into two teams:          .Team A defends Restoration/Comedy of Manners (e.g., Congreve)          .Team B defends Sentimental Comedy (Kelly, Cumberland)          .Each team argues which type of comedy is more effective socially and emotionally.  <b>2- Modern Rewrite Challenge:</b>          .In groups, students rewrite a scene from False Delicacy or The West Indian in modern English.          .Set it in today's world (e.g., business, social media, dating culture).          .Discuss what changes and what remains relevant.</p>	<b>15</b>
<b>Unit-IV Fiction</b>	<p><b>Jonathan Swift:</b> Gullivers Travels <b>Jane Austen:</b> Pride and Prejudice</p> <p><b>Activities:</b>  <b>1- Satire and Society Mapping (Gulliver):</b>          .Create a satirical map showing the four lands (Lilliput, Brobdingnag, Laputa, Houyhnhnms).          For each, students annotate:          .Literal events          .Targets of Swift's satire (e.g., petty politics, scientific arrogance, human cruelty)  <b>2- Irony Hunt (Pride and Prejudice):</b></p>	<b>15</b>

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	.Provide passages (e.g., Mr. Collins's proposal, Lady Catherine's confrontation, the opening line). .Students identify ironic tone, understatement, and character judgment.	
<b>Unit-V Prose</b>	<b>Charles Lamb:</b> Christ's Hospital Five and Thirty Years Ago, Imperfect Sympathies <b>William Hazlitt:</b> On Reason and Imagination, On Genius and Common Man  <b>Activities:</b> <b>1- Parallel Analysis Writing Task:</b> Prompt: "Compare Lamb's use of personal anecdote with Hazlitt's philosophical exposition. How do their styles serve their thematic concerns?" <b>2- Imagination vs Reason Debate (Hazlitt):</b> .Students are divided: .Team Reason: Upholds rationality and empirical thinking .Team Imagination: Defends emotion, creativity, visionary power .Use Hazlitt's essay as foundational text for arguments.	<b>15</b>
<b>Keywords/Tags:</b> mock epic, neoclassicism, empiricism,		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. "The Norton Anthology of English Literature" edited by Stephen Greenblatt and M. H. Abrams, 8<sup>th</sup> ed., Norton, 2006</li> <li>2. "The Oxford Handbook of British Literature and Theology", OUP UK, 2009</li> <li>3. Albert, Edward, "History of English Literature" Oxford, 2017</li> <li>4. Abrams, M.H. "A Glossary of Literary Terms", Cengage India Private Limited, 11th edition, 2015</li> </ol>		
<b>Suggested equivalent online courses:</b> <ol style="list-style-type: none"> <li>1. <a href="https://archive.nptel.ac.in/courses/109/106/109106149/">https://archive.nptel.ac.in/courses/109/106/109106149/</a></li> <li>2. <a href="http://www.digimat.in/nptel/courses/video/109106149/L36.html">http://www.digimat.in/nptel/courses/video/109106149/L36.html</a></li> <li>3. <a href="https://alg.manifoldapp.org/system/actioncallout/80c34412-617d-4d30-b07f-7e97459b1b89/attachment/original-47da60a02f2675d">https://alg.manifoldapp.org/system/actioncallout/80c34412-617d-4d30-b07f-7e97459b1b89/attachment/original-47da60a02f2675d</a></li> </ol>		
<b>Part- D: Assessment and Evaluation</b>		
<b>Suggested Continuous Evaluation Methods:</b> Maximum Marks: 100 Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks		
<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	<ol style="list-style-type: none"> <li>a) Class Test</li> <li>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>c) Appropriate weightage of attendance in the class.</li> </ol> <b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	<b>40</b>
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5      5 x 1 = 5 <b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice) <b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)	<b>60</b>

23/6/25

Dr. K. B. Thiruman

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Ar. B. P. Singh Exam

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class: MA	Sem: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 34	
3	Course Title	Indian Literature in Translation (Paper- IV(b))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning Outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Get acquainted with the beginning, development, and forms of different genres of Indian Writing in Translation. Discuss poetry, drama, fiction, and prose. Recognise the characteristics of Indian writings in Translation.</li> <li>2. Analyse the Indian themes.</li> <li>3. Learn comparative analytical learning.</li> <li>4. Learn to compose an autobiography or a biography in chapters. Examine the philosophical, spiritual, and social concerns expressed in Indian Writings.</li> <li>5. Learn to analyse, interpret, and include literary devices.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I	<p>Origin &amp; Development, History, Growth, and Role of Translation in India. Translational theories- Linguistic theory, Literary theory, Cultural theory. Types of Translation, SL &amp; TL</p> <p><b>Suggested Enrichment Activities(SEA):</b>  <b>1 - SL (Source Language) &amp; TL (Target Language) Focus Activity: SL-TL Shift Analysis Exercise:</b>  <i>.Objective: Explore the structural, lexical, and cultural shifts from SL to TL.</i>  <i>.Instructions:</i>  <i>.Students select a bilingual version of a poem (e.g., Kabir dohas in Hindi and English).</i>  <i>.Highlight:</i>  <i>.Words that have no exact TL equivalent</i>  <i>.Cultural elements (idioms, metaphors)</i>  <i>.Grammatical transformations</i> </p>	15	

	<p>.Chart differences and write a short analysis on "Negotiating Meaning Between Languages."</p> <p><b>2- Timeline and Roleplay: The Story of Indian Translation:</b></p> <p>.Objective: Trace the historical and socio-cultural development of translation in India.</p> <p>.Instructions:</p> <p>.Students create a timeline (digital or physical) marking key milestones:</p> <p>.Ancient translations (Bhagavad Gita, Buddhist texts into Pali)</p> <p>.Persian-Sanskrit exchanges in Mughal India</p> <p>.Colonial-era translations (Abul Fazl, William Jones, Grierson)</p> <p>.Post-Independence &amp; Sahitya Akademi initiatives</p>	
<b>Unit II</b>	<p><b>Charles Wilkins: 'The Bhagwat- Geeta (Dialogues of Kreesna and Arjun)'</b></p> <p><b>Suggested Enrichment Activities(SEA):</b></p> <p><b>1- Translational Theory Application:</b></p> <p>.Activity: Mapping Wilkins on the Theory Spectrum</p> <p>.Objective: Critically classify Wilkins' work within translation theories.</p> <p>.Instructions:</p> <p>.Revisit translation theories: Linguistic, Cultural, Literary</p> <p>.Discuss: Is Wilkins' translation more literal or domesticated?</p> <p>.Assign a group activity:</p> <p>.Create a "translation theory map" plotting Wilkins alongside modern translators.</p> <p>.Justify placement with textual examples</p> <p><b>2- Reader Response &amp; Reception Study</b></p> <p><b>Activity: The Gita Goes Global:</b></p> <p>.Objective: Explore the impact of Wilkins' translation on European thought.</p> <p>.Instructions:</p> <p>.Research how Wilkins' Gita was received in:</p> <p>.England (Romantic poets, scholars)</p> <p>.Germany (Schlegel, Hegel)</p> <p>.Theosophists in the 19th century</p>	15
<b>Unit III</b>	<p><b>Swami Nityaswaroopananda: Ashtavakra Gita (Chapters V to XV) (originally in Sanskrit)</b></p> <p><b>Amrita Preetam: My Friend! My Stranger, Imroz, Talk, An Aspect</b></p> <p>translated by Khushwant Singh (originally in Punjabi)</p> <p><b>Suggested Enrichment Activities(SEA):</b></p> <p><b>1- Translation Theory Application:</b></p> <p>.Objective: Apply linguistic, literary, and cultural translation theories.</p> <p>.Instructions:</p> <p>.Divide the class into three groups:</p> <p>.Apply Linguistic Theory to Ashtavakra Gita (fidelity to philosophical terms like "Atman", "Maya").</p>	15

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	<p><i>.Apply Cultural Theory to Amrita Pritam's work (gender, language, Punjabi metaphors).</i></p> <p><i>.Apply Literary Theory to both (tone, form, imagery).</i></p> <p><i>.Each group presents a 5-minute mini-critique on the theory's relevance</i></p> <p><b>2- Contextual Understanding: Gender and Genre:</b></p> <p><i>Objective: Compare the authorial context of a male sage and a woman poet.</i></p> <p><i>.Instructions:</i></p> <p><i>.Discussion prompt:</i></p> <p><i>"Ashtavakra speaks of silence; Amrita Pritam speaks into silence."</i></p> <p><i>.Students reflect on how:</i></p> <p><i>.Ashtavakra Gita represents non-dual silence and detachment</i></p> <p><i>.Amrita's poems represent personal memory, love, pain, and rebellion</i></p>	
<b>Unit IV</b>	<p><b>Mahashweta Devi: Mother of 1084 translated by Saimik Bandyopadhyaya (originally in Bangali)</b></p> <p><b>Hareesh S.: Moustache translated by Jayashree Kalathil (Originally in Malayalam)</b></p> <p><b>Suggested Enrichment Activities(SEA):</b></p> <p><b>1- Translation Analysis Workshop:</b></p> <p><i>.Objective: Examine stylistic, cultural, and political aspects of translation.</i></p> <p><i>.Instructions:</i></p> <p><i>.Choose 2–3 excerpts from both works (in translation).</i></p> <p><i>.Students identify:</i></p> <p><i>.Local/cultural references (e.g., political jargon, caste names, idioms)</i></p> <p><i>.Retained vs. glossed words (e.g., bhadralok, dalit, naxal)</i></p> <p><i>.Prompt: What are the challenges in translating such loaded texts without "flattening"</i></p> <p><b>2- Thematic Group Discussion</b></p> <p><b>Themes to explore:</b></p> <p><i>.Resistance and repression</i></p> <p><i>.Gendered violence and voice</i></p> <p><i>.Caste invisibility and bodily assertion</i></p> <p><i>.The politics of death</i></p> <p><i>.Instructions:</i></p> <p><i>.Assign each group one theme across both texts.</i></p> <p><i>.Ask: How do Sujata and Vavachan represent different kinds of resistance?</i></p> <p><i>.Groups present with one visual aid (poster, chart, quote board).</i></p>	<b>15</b>
<b>Unit V</b>	<p><b>Shrilal Shukla: Raag Darbari translated by Gillian Wright (originally in Hindi)</b></p> <p><b>Girish Karnad: Nagmandal (originally in Kannada)</b></p> <p><b>Suggested Enrichment Activities(SEA):</b></p> <p><b>1-Language and Translation Impact:</b></p> <p><i>.Objective: Analyze the effects of translation on regional idiom, tone, and culture.</i></p> <p><i>.Instructions:</i></p>	<b>15</b>




	<p>.Choose one passage each from the original Hindi (Raag Darbari) and Kannada (Nagamandala) along with their English translations.</p> <p>.Compare tone, humor, and style.</p> <p>.Discuss: "Can the flavor of satire and oral storytelling survive translation?"</p> <p><b>2- Dialogue Dramatization:</b></p> <p>.Objective: Engage students in performative reading to understand character and tone.</p> <p>.Instructions:</p> <p>.Select: .A political exchange from Raag Darbari (e.g., between Vaidyaji and local officials) .A dreamlike/fantasy scene from Nagamandala (e.g., Rani's interaction with the snake) .Students rehearse and perform short dramatized scenes.</p>	
<b>Keywords/Tags:</b> Translation, Literature in Translation, Translation Theories. Linguistic theory, cultural theory, Literary theory		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Author Surname, Initials "Book Title", Publisher's name, City/country of publication, Year</li> <li>2. Gibson, Mary, Ellis. "Anglophone Poetry in Colonial India, 1780-1913 (A Critical Anthology)", Ohio University Press, Athens</li> <li>3. Gibson, Mary, Ellis. "Indian Angles English Verse in Colonial India from Jones to Tagore", Ohio University Press, 14 February 2023.</li> <li>4. Wilkins, Charles: "A Grammar of the Sanskrit Language", Forgotten Books, 25<sup>th</sup> April 2018,</li> <li>5. Singh Khushwant, "Panjabi Poems of Amrita Preetam", New Delhi, Star Publications, 2009</li> <li>6. Suggestive digital platforms/ web links</li> <li>7. <a href="http://www.ohioswallow.com">www.ohioswallow.com</a></li> <li>8. <a href="http://www.indianwritinginenglish.uohyd.ac.in">www.indianwritinginenglish.uohyd.ac.in</a></li> <li>9. <a href="https://archive.nptel.ac.in">https://archive.nptel.ac.in</a></li> <li>10. <a href="https://www.translationjournal.net">https://www.translationjournal.net</a></li> <li>11. <a href="https://scielo.org.za">https://scielo.org.za</a></li> </ol>		
<p><b>Suggested equivalent online courses:</b></p>		
<p>1. <a href="http://www.digimat.in/nptel/courses/video/109106173/L04.html">http://www.digimat.in/nptel/courses/video/109106173/L04.html</a></p>		
<p>2. <a href="https://www.youtube.com/watch?v=wocv3OKbY4E">https://www.youtube.com/watch?v=wocv3OKbY4E</a></p>		
<b>Part- D: Assessment and Evaluation</b>		
<p><b>Suggested Continuous Evaluation Methods:</b></p>		
<p>Maximum Marks: 100</p>		
<p>Continuous Comprehensive Evaluation (CCE): 40 Marks,</p>		
<p>University Exam (UE): 60 Marks</p>		
<p><b>Internal Assessment: Continuous Comprehensive Evaluation (CCE)</b></p>	<ol style="list-style-type: none"> <li>a) Class Test</li> <li>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>c) Appropriate weightage of attendance in the class.</li> </ol> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	<p>40</p>

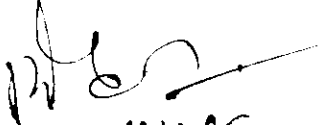
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<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5 <b>Section (B):</b> Short Questions-5 (With internal choice) <b>Section (C):</b> Long Questions-5 (With internal choice)	$5 \times 1 = 5$ $5 \times 3 = 15$ $5 \times 8 = 40$	60
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23/6/25

Dr. K. B. Arora

  
23/6/25  
 Dr. B. P. Singh

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class: MA	Sem: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 34	
3	Course Title	Commonwealth Literature (Paper IV (c))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Understand the Historical and Political Contexts that gave rise to Commonwealth literature.</li> <li>2. Analyze representative literary text by authors from Commonwealth regions.</li> <li>3. Analyze Key Themes and Concepts in Commonwealth texts.</li> <li>4. Apply relevant literary and critical theories to evaluate Commonwealth literature.</li> <li>5. Appreciate Cultural Diversity and Global Perspectives.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Poetry	<p><b>A D Hope (Australia):</b> Australia, The Imperial Islands, Imperial Adam</p> <p><b>Judith Wright (Australia):</b> The Harp and the King, At Coobool</p> <p><b>Activities:</b></p> <p><b>1- Land, Body, Nation: Symbol Map:</b></p> <p>.Objective: Explore how land is metaphorically linked with body, identity, and history.</p> <p>.Instructions:</p> <p>.Create a symbol map identifying recurring motifs:</p> <p>.A.D. Hope: desert, cultural drought, imperial imagery</p> <p>.Judith Wright: river, mountain, Aboriginal presence, silence</p> <p>.Students annotate the poem with color-coded symbols and metaphors.</p> <p>Use the map to answer:</p> <p>"How does each poet personify Australia, and what ideological meanings emerge?"</p> <p><b>2- Then and Now: Timeline of Australian Identity</b></p> <p>.Objective: Trace poetic representations of Australia across history.</p> <p>.Instructions:</p> <p>.Create a literary timeline placing:</p> <p>.A.D. Hope's Australia in 1930s-1950s conservative-nationalist context</p>	15	

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	<p>Wright's At Cooloola in 1950s–1970s Aboriginal rights and eco-awareness context</p> <p>Add 3 modern events (e.g., Uluru Statement, environmental protests)</p>	
Unit II Poetry	<p><b>Margaret Atwood (Canada):</b> This is a Photograph of Me, Tricks with Mirrors</p> <p><b>Gabriel Okara (Nigeria):</b> Once Upon a Time, Piano and Drums</p> <p><b>Activities:</b></p> <p><b>1- Roleplay and Dramatic Monologue:</b> Objective: Interpret voice and emotion in performance. Activity: Persona Performance Instructions: Students take on the persona of the speaker in: "Tricks with Mirrors" (a woman confronting power/control) "Once Upon a Time" (a father confronting his lost innocence) Deliver a dramatic monologue or short roleplay with gestures and tone. Discussion: How does performance change our understanding of poetic tone?</p> <p><b>2- Poetry + Photography Collage:</b> Objective: Link visual and poetic imagination. Activity: "This is a Photograph of Me" – Visual Response Instructions: Students use old photographs or create collages representing hidden aspects of self, inspired by Atwood's poem. Add a caption or stanza in the voice of the unseen speaker. Display: Classroom "mirror wall" or digital Padlet board.</p>	15
Unit III Fiction	<p><b>Yann Martel (Canada):</b> Life of Pi</p> <p><b>Chinua Achebe (Nigeria):</b> Arrow of God</p> <p><b>Activities:</b></p> <p><b>1- Belief Chart + Debate:</b> Create a belief matrix for: Life of Pi: Hinduism, Islam, Christianity, Rationalism Arrow of God: Igbo tradition, Christianity, colonial authority Organize a debate: "Should faith evolve in response to modern systems?" Encourage students to back their arguments with textual references</p> <p><b>2- Survival and Symbolism: Animal Allegory Analysis:</b> Objective: Understand allegory and psychological realism Activity: Symbolism Chart (Life of Pi) Chart key symbols and their meanings: Richard Parker – Primal instinct The lifeboat – Civilization in isolation The ocean – The unconscious, uncertainty Task: Write a paragraph on how allegory helps Pi cope with trauma.</p>	15
Unit IV Drama	<p><b>Wole Soyinka (Nigeria):</b> The Lion and the Jewel</p> <p><b>George Ryga (Canada):</b> The Ecstasy of Rita Joe</p> <p><b>Activities:</b></p> <p><b>1- Scene Mapping:</b> For The Lion and the Jewel:</p>	15

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	<p>.Draw or digitally map Ilujinle with symbols representing tradition (Baroka's palace, marketplace) and modernity (Lakunle's school).</p> <p>.For Rita Joe:</p> <p>.Map her physical and emotional journey through institutional spaces: court, streets, jail, etc.</p> <p>.Follow-up Prompt:</p> <p>"How does space become a form of control or resistance?"</p> <p><b>2- Dialogue Analysis:</b></p> <p>.Choose scenes from both plays.</p> <p>.The Lion and the Jewel: Baroka vs. Lakunle (verbal sparring)</p> <p>.Ecstasy of Rita Joe: Rita Joe vs. the Magistrate or Priest</p> <p>.Students annotate language for:</p> <p>.Irony</p> <p>.Colonial discourse</p> <p>.Resistance</p> <p>.Internalized oppression</p>	
<b>Unit V Short Stories</b>	<p><b>Katherine Mansfield (New Zealand): A Cup of Tea, The Garden Party</b></p> <p><b>Alice Munro (Canada): The Bear Came Over the Mountain Runaway</b></p> <p><b>Activities:</b></p> <p><b>1- Class and Power Mapping:</b></p> <p>.Objective: Visualize social and power hierarchies.</p> <p>.Activity:</p> <p>.Create social maps showing character relationships and hierarchies.</p> <p>For "The Garden Party": Laura, the working-class neighbors, the Sheridan family.</p> <p>For "A Cup of Tea": Rosemary, Philip, Miss Smith.</p> <p>.Use color codes for themes: class, insecurity, empathy, performance.</p> <p>.Follow-up: Small-group discussion on how class shapes choices.</p> <p><b>2- Visual Mood Boards:</b></p> <p>.Objective: Explore tone, setting, and mood through visual storytelling.</p> <p>.Activity:</p> <p>.Create mood boards using images, color palettes, and quotes that reflect:</p> <p>.The atmosphere of "The Garden Party" – its lightness, irony, and looming death.</p> <p>.The melancholy and tension of "The Bear Came Over the Mountain."</p>	<b>15</b>
<b>Keywords/Tags: poetry, drama, short stories, novels</b>		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Narasimhaiah, C. D. (ed). <i>An Anthology of Commonwealth Poetry</i>. Chennai: Macmillan India Press, 1990.</li> <li>2. Martel, Yann. <i>Life of Pi</i>. Vintage Canada, 2002.</li> <li>3. Achebe, Chinua. <i>Arrow of God</i>. Anchor Books, 1989.</li> <li>4. Soyinka, Wole. <i>The Lion and the Jewel</i>. Oxford University Press, 1963.</li> <li>5. Ryga, George. <i>The Ecstasy of Rita Joe: A Play</i>. Talon books, 1970.</li> </ol>		
<b>Suggested equivalent online courses:</b>		

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1. <https://ebooks.inflibnet.ac.in/engp08/chapter/commonwealth-countries-and-new-literatures-in-english/>
2. <https://rscsact.org/blog/2019/11/23/commonwealth-literature-passages-of-discovery>

**Part- D: Assessment and Evaluation**

**Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment: Continuous Comprehensive Evaluation (CCE)</b>	<p>a) Class Test</p> <p>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</p> <p>c) Appropriate weightage of attendance in the class.</p> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	40
<b>External Assessment: University Exam Section</b> Time: 03.00 Hours	<p><b>Section (A):</b> Very Short Questions-5 <math>5 \times 1 = 5</math></p> <p><b>Section (B):</b> Short Questions-5 <math>5 \times 3 = 15</math> (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5 <math>5 \times 8 = 40</math> (With internal choice)</p>	60

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Dr. K. B. Thakur

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Dr. B. P. Singh

Department of English

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC-34	
3	Course Title	Disability Studies (Paper- IV(d))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-Requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this degree, the students will be able to know about:</p> <ol style="list-style-type: none"> <li>1. Disability and its studies as a Genre</li> <li>2. Basic idea of Humanity</li> <li>3. Gender biasedness</li> </ol> <p>After the completion of the degree, students are expected to gain competency and understanding about Disability Studies, to have knowledge about the subject at professional and personal level as well as to face competitive examinations at State and National level.</p>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Units	Topics	No. of Lectures (1 Hour Each)	
I Introduction to Disability	<p>Definition and Evolution of Disability Historical Perspectives on Disability Simi Linton: What is Disability</p> <p>Lennard J. Davis: Disability, Normality, and Power, (Disability Studies Reader, Chapter 1)</p> <p>Conversation between the characters of Manthara and Kaikeyi in "AyodhyaKand", <i>Ramacharitmanas</i> (Couplets 12-19)</p> <p><b>Activities:</b>  <b>1- Close Reading &amp; Text-to-Theory Application:</b>            .Objective: Connect theoretical frameworks with sacred/literary texts.            .Instructions:            .Read the Manthara-Kaikeyi dialogue (Cpls. 12-19) from Ayodhyakand.            .Ask: Is Manthara's bodily condition used as a metaphor or source of power?            .Have students apply Davis's concepts of "normalcy" and "power" to:            .Manthara's persuasive role            .Kaikeyi's shift in emotional perception</p>	15	

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	<p>.Use a quote-based <b>discussion worksheet for annotation and comparison.</b></p> <p><b>2- Role-play or Scripted Dialogue:</b></p> <p>.Objective: Engage with narrative voice, bias, and historical framing.</p> <p>.Instructions:</p> <p>.Create a short scripted dialogue or dramatized retelling of the Manthara-Kaikeyi conversation:</p> <p>.One version based on Valmiki Ramayan (if referenced)</p> <p>.One as a feminist/disability critique</p> <p>.Follow with a class discussion: How is Manthara's body used as a symbol of deviance or wisdom?</p>	
<p><b>II</b></p> <p><b>Poetry on Disability</b></p>	<p>John Milton: On his Blindness</p> <p>Tito Rajashri Mukhopadhyay: 'Poem 1' and 'Poem 4 (The Mind Tree: A Miraculous Child Breaks the Silence of Autism.)'</p> <p><b>Activities:</b></p> <p><b>1- Visual Poetry Response:</b></p> <p>.Objective: Interpret poetry through multimodal expression.</p> <p>.Instructions:</p> <p>.Students choose one line each from Milton and Tito's poems.</p> <p>.Create a visual representation (poster, digital art, photo collage) that expresses:</p> <p>.Milton's concept of inner light or patience</p> <p>.Tito's vibrant, sensory understanding of the world</p> <p><b>2- Biography-Based Timeline or Profile Cards:</b></p> <p>.Objective: Contextualize both poets within their life journeys.</p> <p>.Instructions:</p> <p>.Create biographical profile cards for:</p> <p>.John Milton (Puritan context; political exile, blindness)</p> <p>.Tito Rajarshi Mukhopadhyay (autism, non-verbal communication, early writing)</p> <p>.Use them in a class presentation or peer quiz game.</p>	15
<p><b>III</b></p> <p><b>Drama on Disability</b></p>	<p>Mahesh Dattani: <i>Tara</i></p> <p>Bertolt Brecht: <i>Mother Courage and Her Children</i></p> <p><b>Activities:</b></p> <p><b>1- Character Map and Ethical Conflict Analysis:</b></p> <p>.Objective: Understand the moral dilemmas and psychological layers of characters.</p> <p>.Instructions:</p> <p>.Create a dual character map:</p> <p>.Tara, Chandan, and their parents → Identify moments of gender-based bias, guilt, and trauma.</p> <p>.Mother Courage, Katrin, Eilif → Examine survival tactics and moral blindness in war.</p> <p>.Use color coding to highlight:</p> <p>a-Ethical conflict</p> <p>b-Power dynamics</p> <p>c-Resistance/Sacrifice</p> <p><b>2- Diary Entry Activity:</b></p> <p>.Objective: Foster empathy and character perspective.</p> <p>.Instructions:</p> <p>.Write a diary entry from:</p> <p>.Tara's perspective after learning about her amputation.</p>	15

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	.Kattrin's perspective before or after her final act. .Encourage emotional honesty, inner turmoil, and sensory details.	
<b>IV</b> <b>Fiction on Disability</b>	Malini Chib: <i>One Little Finger</i> Munshi Premchand: Rang Bhoomi (Translated by Manju Jain, 2012)  <b>Activities:</b> <b>1- Role Play: Soordas vs. The Industrialists</b> Objective: Engage with ethical and economic debates. .Instructions: .Students perform a courtroom-style roleplay or town-hall debate: .Characters: Soordas, the industrialist, villagers, colonial officers, Indian reformers. .Focus: Land rights, industrial development vs. human cost. <b>2- Book Talk / Podcast Simulation:</b> Objective: Practice critical speaking and synthesis. .Instructions: .Pairs of students record a short podcast (5–7 mins): .Topic: "Disability, Dissent, and Dignity—From Soordas to Malini Chib" .Include quotes, key scenes, and personal responses. .Option: Perform live in class as a "book café".	15
<b>V</b> <b>Films And Disability</b>	Sparsh- Directed by Sai Paranjpye Margarita with a Straw- Directed by Shonali Bose  <b>Activities:</b> <b>1- Poster-Making: Representation of Disability in Indian Cinema:</b> Objective: Explore broader themes through creative synthesis. .Instructions: .Design a visual poster or digital slide comparing: .Disability in Sparsh (blindness, dignity, paternalism) .Disability in Margarita with a Straw (cerebral palsy, sexuality, self-discovery) .Include taglines, images, and keywords like agency, voice, love, identity. <b>2- Panel Discussion / Talk Show Simulation:</b> Objective: Encourage persuasive speaking and critical debate. .Instructions: .Organize a mock panel with student role-play as: .A disability rights activist .A film critic .A caregiver .A person with lived experience of disability .Topic: "Cinema and the Construction of the Disabled Self"	15
<b>Keywords/Tags:</b> Specially-Abled, Normality, Mental illness, social biasedness, Blindness and Visual Culture, Deafness, intersectionality between gender and disability.		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> 1. Oliver, Michael. Understanding Disability: From Theory to Practice. New York: St. Martin's Press, 1996. Dattani, Mahesh. Tara. New Delhi: Penguin Books, 2000.		

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2. Premchand, Munshi. Rangbhoomi. Delhi: Oxford University Press, 2010.
3. Chib, Malini. One Little Finger. SAGE Publications India Pvt Ltd., 2011.
4. Keller, Helen. The Story of My Life. Dover Publications, 1996.
5. Piepza-Samarasinha, Leah Lakshmi. Care Work: Dreaming Disability Justice. Arsenal Pulp Press, 2018.
6. Cheyne, Ria. Disability, Literature, Genre: Representation and Affect in Contemporary Fiction, Liverpool University, 2019

1. **Suggestive digital platforms/ web links**

1. [https://www.hotstar.com/in/movies/margarita-with-a-straw/1971313988?utm\\_source=gwa](https://www.hotstar.com/in/movies/margarita-with-a-straw/1971313988?utm_source=gwa)
2. [https://www.primevideo.com/dp/amzn1.dv.gti.c13fae8b-d77e-4fb2-b8d6-f4635732d5f9?autoplay=0&ref=atv\\_cf\\_strg\\_wb](https://www.primevideo.com/dp/amzn1.dv.gti.c13fae8b-d77e-4fb2-b8d6-f4635732d5f9?autoplay=0&ref=atv_cf_strg_wb)

**Suggested equivalent online courses:**

1. <https://archive.nptel.ac.in/courses/109/106/109106168/>

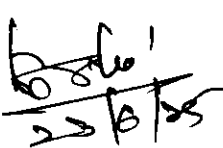
**Part- D: Assessment and Evaluation**


**Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	<ol style="list-style-type: none"> <li>a) Class Test</li> <li>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>c) Appropriate weightage of attendance in the class.</li> </ol> <p>Note: Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<p><b>Section (A):</b> Very Short Questions-5      5 x 1 = 5</p> <p><b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)</p>	60

  
 22/6/25  
 Dr. R. A. Sharma

  
 22/6/25  
 An. B. P. Singh

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class: MA	Sem: III	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 34	
3	Course Title	Research Skills and Methodology (Paper IV, e)	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. The students will have acquired knowledge of the different mechanics of writing and will be able to use them in their research effectively.</li> <li>3. The students will have developed a thorough understanding of research methodology and its basic concepts and will be able to apply the MLA guidelines to research documentation.</li> <li>5. The students will be able to identify the trends in contemporary research and successfully formulate relevant research questions.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures	
Unit- I	<p>Meaning, Nature, Significance, Characteristics, Objectives and Types of Research</p> <p>Research Methodologies and Research Methods for Language and Literature</p> <p><b>Activities:</b></p> <p><b>1-Infographic Creation: Types of Research:</b></p> <p>.Individually or in groups, create infographics showing:</p> <p>.Quantitative vs qualitative</p> <p>.Theoretical vs applied</p> <p>.Empirical vs analytical research</p> <p>Include examples from literature and language studies.</p> <p><b>2-Case Study Analysis</b></p> <p><b>Provide 2 brief extracts from published research (one literature, one linguistics):</b></p> <p>.Students analyze:</p> <p>.Research objective</p> <p>.Type and methodology</p> <p>.Data collection method</p> <p>.Findings</p>	15	

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Unit- II	<p>Article from Research Methods for English Studies: edited by Gabriele Griffin-</p> <ul style="list-style-type: none"> <li>• Textual Analysis as a Research Method (Catherine Belsey)</li> <li>• Archival Methods (Carolyn Steedman)</li> <li>• Discourse Analysis (Gabriele Griffin),</li> <li>• Creative Writing as a Research Method (Jon Cook)</li> </ul> <p><b>Activities:</b>  <b>1- Close Reading Lab: Provide a poem or passage (e.g., from T.S. Eliot or Virginia Woolf):</b>          .Ask students to:          .Identify figurative devices, narrative voice, and ideological subtexts.          .Discuss how meaning is produced through language choices.</p>	15
Unit- III	<p>Formation of Objectives and Research Question, Research Designs- Exploratory &amp; Descriptive, Review of literature, Primary and Secondary Sources, Writing Styles</p> <p><b>Activities:</b>  <b>1- Review of Literature Scavenger Hunt</b>  <b>Activity:</b>          .Provide 4–5 short excerpts from real research papers or journal articles          .Ask students to:          .Identify the research gap          .Highlight use of keywords and citations          .Comment on structure (chronological, thematic, methodological)  <b>2- Mini Literature Review Assignment:</b>          .Students collect 3–4 scholarly articles around a theme          .Write a 300-word literature review section:          .Identify themes          .Show gaps          .Align with their research question</p>	15
Unit- IV	<p>Components and Requirements for:</p> <ul style="list-style-type: none"> <li>• Research Proposal/ Synopsis</li> <li>• Research Paper</li> <li>• Book Review</li> <li>• Thesis/Dissertation</li> </ul> <p><b>Activities:</b>  <b>1- Book Review:</b>  <b>Assign a short story, article, or poem:</b>          .Students write a 300-word review including:          .Summary          .Evaluation          .Recommendation  <b>2- Chapterization Draft:</b>          Ask each student to draft tentative chapter titles and subtitles for their chosen research topic.</p>	15
Unit- V	<p>Formatting &amp; Citation: MLA Style Sheet (Latest Edition)          Ethics in Research, Plagiarism, and Credentials of a Good Researcher          IT and AI Tools- Microsoft Word, Mendley Desktop, Zotero, Anti-plagiarism software, AI</p>	15

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	<b>Activities:</b> <b>1- Citation Relay:</b> .Divide students into teams. .Give each team a list of sources (books, articles, websites). .Challenge: Format them in correct MLA 9th edition style (both in-text and Works Cited). .Award points for accuracy and speed. <b>2- Mini Style Guide Creation:</b> .In pairs, students create a 1-page MLA Quick Reference Sheet including: .Font, margin, spacing rules .Header format .Sample citations	
<b>Keywords/Tags: Research, Research Methodology, Research Methods, Research Ethics</b>		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Research Methods in English Studies: Gabriele Griffin</li> <li>2. Research Methodology: Methods and Techniques: C. R. Kothari</li> <li>3. Research Methods in English: M.P. Sinha</li> <li>4. Academic Writing: A Handbook for International Students: Stephen Bailey</li> <li>5. MLA handbook for Writers of Research Papers: Latest edition</li> <li>6. Anderson, Jonathan, and Millicent Poole. Assignment and Thesis Writing. 4th edition, India: Wiley, 2019.</li> <li>7. Deshpande, H.V. Research in Literature and Language: Philosophy, Areas and Methodology. India: Notion Press, 2018.</li> <li>8. Garg, Bhanwar Lal. Introduction to Research Methodology. India: RBSA Publishers, 2002.</li> <li>9. Kothari, C. R. Research Methodology: Methods and Techniques. India: New Age International (P) Limited, 2004.</li> <li>10. Pani, Prabhat Kumar. Research Methodology: Principles and Practices. India: S.K. Book Agency, 2015.</li> <li>11. Ridley, Diana. The Literature Review: A Step-by-Step Guide for Students. London: SAGE Publications, 2012.</li> <li>12. Sinha, S.C. and A.K. Dhiman. Research Methodology (Vol. I). India: EssEss Publications, 2002.</li> <li>13. ---. Research Methodology (Vol. II). India: Ess Ess Publications, 2003.</li> <li>14. Trochim, William M. K. Research Methods: The Concise Knowledge Base. Ohio: Atomic Dog Pub., 2005.</li> </ol>		
<b>Suggested equivalent online courses:</b>		
1. <a href="https://archive.nptel.ac.in/courses/121/106/121106007/">https://archive.nptel.ac.in/courses/121/106/121106007/</a>		
2. <a href="http://www.digimat.in/nptel/courses/video/127106227/L01.html">http://www.digimat.in/nptel/courses/video/127106227/L01.html</a>		
<b>Part- D: Assessment and Evaluation</b>		
<b>Suggested Continuous Evaluation Methods:</b>		
Maximum Marks: 100		
Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks		
<b>Internal Assessment: Continuous Comprehensive Evaluation (CCE)</b>	<ol style="list-style-type: none"> <li>a) Class Test</li> <li>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>c) Appropriate weightage of attendance in the class.</li> </ol> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	<b>40</b>

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<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5 <b>Section (B):</b> Short Questions-5 (With internal choice) <b>Section (C):</b> Long Questions-5 (With internal choice)	$5 \times 1 = 5$ $5 \times 3 = 15$ $5 \times 8 = 40$	60
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~~to be done~~  
 23/6/22  
 Dr. K. B. Arora  
 22/6/22  
 Dr. B. P. Singh Sam

Department of Higher Education

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC-41	
3	Course Title	Literary Criticism and Theory-II (Paper- I)	
4	Course Type	Core Course	
5	Pre-Requisite (if any)	To study this course, a student must have had this subject in Degree. This course is designed for the students of PG in English Literature under the Disability Studies category. Open for all	
6	Course Learning outcomes (CLO)	<ol style="list-style-type: none"> <li>1. Familiarise with the literary trends of the twentieth century.</li> <li>2. Analyze literary texts through various theoretical lenses.</li> <li>3. Evaluate the socio-cultural, historical, and philosophical contexts that shape literary theories</li> <li>4. construct coherent critical arguments using appropriate theoretical terminology and methodology.</li> </ol>	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week):			
L-T-P:			
Units	Topics	No. of Lectures (1 Hour Each)	
I	<b>Indian Aesthetics</b> Anandavardhana :Dhvanyaloka (Chapters I and II) Kuntak —Language of Poetry and Metaphor(from <b>Vakrokti-Jivita</b> )  <b>Activities:</b>  1. <b>Comparative Aesthetics Debate</b> to develop critical thinking by comparing Indian and Western theories  2. <b>Rasa Reenactment Workshop</b> to understand the nine <i>rasa</i> through performance	15	
II	<b>Structuralism and Post Structuralism</b> <b>F Saussure:</b> Nature of Linguistic sign <b>Roland Barthes:</b> The Death of the Author <b>Jacques Derrida:</b> That Dangerous Supplement', Of Grammatology, tr. Gayatri Chakravorty Spivak.  <b>Activities:</b>  1. <b>Deconstruction of a famous fairy tale</b> by rewriting it while keeping the structure but changing the content and find out if the meaning change if the structure stays the	15	

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	<p>same.</p> <p>2. <b>Intertextuality Web</b> to visualise the networked nature of texts by choosing a modern novel, poem, or film (e.g., <i>Wide Sargasso Sea</i>, <i>The Waste Land</i>, <i>Tenet</i>) and finding out a web of references—texts, myths, philosophies, ideologies.</p>	
III	<p><b>Post Modernism and Minority Discourse</b>  <b>Samuel Fredric Jameson:</b> Postmodernism or The Cultural Logic of Late Capitalism  <b>Gilles Deleuze and Felix Guttari:</b> —What is a Minor Literature?—(From Kafka: Towards a Minor Literature )</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Choose your own theory game</b> by interpreting an ambiguous text from different perspectives</li> <li>2. <b>Counter-Narrative Writing</b> to understand the concept of <i>writing back</i> or <i>resistance literature</i> wherein students can select a canonical text (e.g., <i>The Tempest</i>, <i>Jane Eyre</i>) and write a creative response from the minority's point of view (e.g., Caliban, Bertha Mason).</li> </ol>	15
IV	<p><b>Historical Materialism, Feminism and Post Colonialism</b>  <b>Leon Trotsky:</b> —The Formalist School of Poetry and Marxism  <b>Elaine Showalter:</b> Feminist Criticism in the Wilderness  <b>Edward Said:</b> Crisis (Orientalism)</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Gender Lens Reading</b> to analyse a given text from gender perspective</li> <li>2. <b>The Civilising Mission Role Play</b> to understand colonial ideologies through dramatization</li> </ol>	15
V	<p><b>New Historicism, Ecocriticism and Cultural Studies</b>  <b>Stephen Greenbalt:</b> The Circulation of Social Energy  <b>Richard Kerridge:</b> "Ecocritical Approaches to Literary Form and Genre"  <b>Stuart Hall:</b> Cultural Studies and its Theoretical Legacies</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Literary Eco Audit</b> by evaluate texts based on their ecological consciousness</li> <li>2. <b>Cultural Autobiography</b> by reflecting on 'self' as a product of a culture</li> </ol>	15
<p><b>Keywords/Tags:</b> language, structure, deconstruction, Postmodernism, Grand Narratives, Marxism, Gender, Ecocriticism, new historicism, minority,</p>		

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### Text Books, Reference Books, Other resources

Nayar, Pramod. *Contemporary Literary and Cultural Theory: From Structuralism to Eco-criticism*. Pearson, 2010.

Connor, Steven. *Postmodernism*. Cambridge Companion Series, 2004.

Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. Norton & Co., 2001.

Lodge, David and Nigel Wood ed. *Modern Criticism and Theory: A Reader*. Pearson, 1988

1. [https://onlinecourses.nptel.ac.in/noc25\\_de13/preview](https://onlinecourses.nptel.ac.in/noc25_de13/preview)

3. <https://ebooks.inflibnet.ac.in/engp11/chapter/anandavardhana-dhvani-theory/>

4. <https://therealmofliterature.wordpress.com/2019/05/26/understanding-derrida-the-dangerous-supplement/>

5. <https://web.education.wisc.edu/halverson/wp-content/uploads/sites/33/2012/12/jameson.pdf>

6. <https://www.jstor.org/stable/1343159>

7. <https://msuweb.montclair.edu/~furr/pursuits/hallcultstuds.html>

8. <https://cec.nic.in/webpath/curriculum/Module/FART/Paper22/3/downloads/script.pdf>

### Suggested Continuous Evaluation Methods:

**Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks**

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	(a) Class Test (b) Presentation/ Assignment/ Quiz/ Group Discussion etc. (c) Appropriate weightage of attendance in the class. <b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms-2021"	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5      5 x 1 = 5 <b>Section (B):</b> Short Questions-5                5 x 3 = 15 (With internal choice) <b>Section (C):</b> Long Questions-5                5 x 8 = 40 (With internal choice)	60

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 Dr. K. A. Sharma

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 42	
3	Course Title	English Language Teaching(Paper II)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student must have had this subject in Degree.  Open for all	
6	Course Learning outcomes (CLO)	On successful completion of this course, the students will be able to: 1. Acquire the essentials of teaching English as a second / foreign language 2. Internalize the various methods of English language teaching, theory as well as practice 3. Trained to appreciate the area specific feature of ELT, in the Indian context, to become able teachers	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 +60	Min. Passing Marks:40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P:			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit- I	<p>The Role of English in India English teaching in India today Teaching of English- Objectives, Scope and Significance Acquisition of First and Second Language Theories of Language Learning- Cognitive &amp; Behaviouristic</p> <p><b>Activities:</b></p> <p>1. <b>Communicative Role-Plays</b> to build fluency and real-life language use by assigning real-world scenarios such as booking tickets, job interviews, giving directions, or a doctor-patient conversation.</p> <p>2. <b>Micro Teaching on a given topic with peer-feedback</b></p>	15	
Unit- II	<p>Language Skills- Listening, Reading, Writing &amp; Speaking Teaching Methods- Prose, Poetry, Drama Teaching Methods- Grammar and Vocabulary</p> <p><b>Activities:</b></p> <p>1. <b>Movie/video Clip Listening Tasks</b> to develop</p>	15	

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	<p>listening comprehension through authentic material</p> <p><b>2. Error Hunt &amp; Self-Correction</b> by giving students a short paragraph full of typical learner errors (tense, articles, prepositions) and they can be instructed to correct the passage and explain why the error occurred.</p>	
<b>Unit- III</b>	<p>Teaching Language through Literature - Important Methods; Stylistic Approaches to the Teaching of Literature: Norm, Deviation, Foregrounding Classroom Approaches: Teacher Centred Approach and Learner-Centred Approach</p> <p><b>Activities:</b></p> <p>1. <b>Rewrite the Ending</b> by using narrative tenses, and conditional structures after reading a story or play</p> <p>2. <b>Role Play: Teacher-Centered versus Learner-Centered</b> to experience teacher vs. learner dominance in the class wherein half the class is taught a grammar point using a traditional teacher-centered approach the other half learns the same topic using Task Based Learning Method</p>	15
<b>Unit- IV</b>	<p>Classroom Discussions, Techniques of Pair Work, Group Work, Role Play Teaching Aids: Use of the Blackboard, Pictures (Charts, Flash Cards, Flannel Board), Flip Charts, OHP, Realia, PPT</p> <p><b>Activities:</b></p> <p>1. <b>Preparing a Power Point Presentation</b> on a given topic and presenting in the classroom</p> <p>2. <b>Group Discussion</b> on a given topic</p>	15
<b>Unit- V</b>	<p>Use of Digital Tools: Use of Audio-Visual systems, Conventional Language Lab, Computer Assisted Language Learning (CALL), Social Media Platforms, Internet, e-content. Classroom Management and Teacher - Student Interaction</p> <p><b>Activities:</b></p> <p>1. <b>Preparation of e-content</b></p> <p>2. <b>Assigning the role of a teacher to a students</b> and instructing them to manage the classroom for a fixed duration</p>	15
<b>Keywords/Tags: First Language, Second Language, Language Skills, Teaching Methods, Approaches, Teaching Aids, Digital Tools.</b>		

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## Part- C: Learning Resources

### Text Books, Reference Books, Other resources

#### Suggested Readings:

1. Bloom, B.S. (1956). Taxonomy of educational objectives: The classification of educational goals. New York, NY: Longmans, Green.
2. Ellis, R. (2003). Task-based language learning and teaching. Oxford: OUP.
3. Davies, A. (1990). Principles of language testing. Oxford: Blackwell.
4. Dodd, B. J. (2020). Curriculum design processes. In J. K. McDonald & R. E. West (Eds.), Design for Learning: Principles, Processes, and Praxis. EdTech Books. [https://edtechbooks.org/id/curriculum\\_design\\_process2](https://edtechbooks.org/id/curriculum_design_process2)
5. Dudley – Evans, T. and St John, M.J. (1998). Developments in English for specific purposes: A multi-disciplinary approach. Cambridge, UK. Cambridge University Press.
6. Hughes, A. (2003). Testing for language teachers. Cambridge: Cambridge University Press
7. Hutchinson, T., & Waters, A. (1987). English for specific purposes: A learning centred approach. Cambridge: CUP. James, Carl. 1998. Errors in Language Learning and Use – Exploring Error Analysis. Essex: Pearson.
8. Johnson, K. (1982). Communicative syllabus design and methodology. Oxford: Pergamon Press Ltd.
9. Jordan, R.R. (1997). English for specific purposes: A guide and resource book for teacher. Cambridge; CUPress.
10. Kim, D. 2008. English for occupational purposes. London: Continuum.
11. Larsen-Freeman, D., & Anderson, M. (2011). Techniques & principles in language teaching. Oxford: OUP.
12. Madsen S. H. (1983). Techniques in testing. NY: OUP.
13. Nagaraj, G. (1996). English language teaching: Approaches, methods, and techniques. Hyderabad: Orient Longman.
14. Nation & Macalister (2010). Language curriculum design. New York and London: Routledge.
15. Richards, J. (2001). Curriculum Development in Language Teaching. Cambridge, UK. Cambridge University Press.
16. Stenhouse, L. (1975) An Introduction to curriculum research and development. London: Heinemann
17. Tyler, R. W. (1949). Basic principles of curriculum and instruction. Chicago: University of Chicago Press. Howall A.P.R. A History of English Language Teaching, OUP, 1984.
18. Richards, J and Rodgers, S. Approaches and Methods in Language Teaching, Cambridge University Press, 2001.
19. Ellis, R. Understanding Second Language Acquisition, London, OUP, 1985.
20. Pit Corder, S. Introducing Applied Linguistics, Harmondsworth, Penguin, 1973.
21. Edinburgh Course in Applied Linguistics Vols. 1,2,3,4.
22. Yalden, I. The Communicative Syllabus: Evolution Design & Implementations. Penguin, 1983.
23. Oller J.W.Jr. Language Tests at School, London, Longman, 1979.
24. David Nunan, Language Teaching Methodology, Prentice Hall, 1991.

#### Suggested equivalent online courses:

1. <https://www.redalyc.org/pdf/7038/703876851019.pdf>
2. [https://www.kngac.ac.in/elearning-portal/ec/admin/contents/3\\_18KP2E07A\\*\\_2021013001173423.pdf](https://www.kngac.ac.in/elearning-portal/ec/admin/contents/3_18KP2E07A*_2021013001173423.pdf)
3. <https://files.eric.ed.gov/fulltext/ED570574.pdf>

## Part- D: Assessment and Evaluation

#### Suggested Continuous Evaluation Methods:

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

Internal Assessment: Continuous	(a) Class Test	
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Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem.:IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC-43	
3	Course Title	British Literature-III: Victorian to Modern (Paper III (a))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	Open for all	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. equip them with advanced knowledge and critical skills in understanding and analyzing British literary works</li> <li>2. develop a deep understanding of various literary genres, historical contexts, and critical theories.</li> <li>3. fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 +60	Min. Passing Marks:40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-1-1			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit-I	<p>Historical and Socio-Political background to the:</p> <ul style="list-style-type: none"> <li>• Victorian Age</li> <li>• Modern Age</li> </ul> <p>Trends and Movements, Literary Features of the Age/s and Period/s mentioned above</p> <p>Development of Literary Genres during the Age/s and Period/s mentioned above</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Flow Chart of important Historical and Socio-Political incidents took place during the two ages</li> <li>2. Group Discussion on the trends, movements and literary features of the two ages</li> </ol>	10	
Unit-II	<p><b>Poetry:</b></p> <p>Alfred Tennyson: In Memoriam, Ulysses</p> <p>W B Yeats: The Second Coming, A Prayer for My Daughter, Sailing to Byzantium</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Comparative Analysis of the poems of the two</li> </ol>	15	

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	poets in the context of tone, themes, subject matter, language etc.  <b>2. Figurative Hunt</b> for various poetic devices in a given poem	
<b>Unit-III</b>	<b>Drama:</b> T.S. Eliot: Family Reunion  G B Shaw: Candida  <b>Activities:</b> 1. Role Play from the given plays  2. Rewriting the beginning or the end of the play	<b>15</b>
<b>Unit-IV</b>	<b>Fiction:</b> Charlse Dickens: Great Expectations  D H Lawrence: Sons and Lovers  <b>Activities:</b> 1. <b>Dramatic Scene Enactments</b> to understand tone, dialogue, subtext wherein students select and perform key scenes by focusing on intonation, body language, silences, conflict  2. <b>Close Reading and Comparative Analysis of the two novels</b>	<b>15</b>
<b>Unit-V</b>	<b>Prose:</b> John Ruskin: Unto this Last A G Gardiner: On Saying Please, On Courage, On Habits  <b>Activities:</b> 1. <b>Essay Dissection: Paragraph Surgery</b> to understand essay structure and coherence by giving students an essay with jumbled paragraphs and they can be asked to reorder them based on logical progression, use of transitions and development of ideas and to reflect on how coherence and unity are built in essay writing  2. <b>Literary Essay Writing on a given topic</b>	<b>15</b>

**Keywords/Tags:** Pre-Raphaelite Movement, Dramatic Monologue, Social Darwinism, Oedipus Complex, War Poetry

### **Part- C: Learning Resources**

**Text Books, Reference Books, Other resources**

#### **Suggested Readings:**

1. "The Norton Anthology of English Literature" edited by Stephen Greenblatt and M. H. Abrams, 8<sup>th</sup> ed., Norton, 2006
2. "The Oxford Handbook of British Literature and Theology", OUP UK, 2009
3. Albert, Edward, "History of English Literature" Oxford, 2017
4. Abrams, M.H. "A Glossary of Literary Terms", Cengage India Private Limited, 11th edition,

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**Suggested equivalent online courses:**

1. <https://gacbe.ac.in/pdf/ematerial/18BEN14A-U5.pdf>
2. <https://www.elearning.panchakotmv.ac.in/files/BBF5B7E415906816960.pdf>
3. <https://www.andrew.cmu.edu/course/76-327A/readings/IN%20MEMORIAM.pdf>
4. <https://www.englishliteratureebooks.com/yeatspoems.pdf>
5. <https://egyankosh.ac.in/bitstream/123456789/81893/1/Unit-16.pdf>
6. <https://nmi.org/wp-content/uploads/2015/01/1377.pdf>
7. [https://www.argentina.gob.ar/sites/default/files/great\\_expectations\\_dickens.pdf](https://www.argentina.gob.ar/sites/default/files/great_expectations_dickens.pdf)
8. [https://margheritacollege.in/online\\_portal/attendance/classnotes/files/1696834794.pdf](https://margheritacollege.in/online_portal/attendance/classnotes/files/1696834794.pdf)
9. <https://dn720602.ca.archive.org/0/items/untothislast00rusk/untothislast00rusk.pdf>

## Part- D: Assessment and Evaluation

**Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<p><b>Internal Assessment: Continuous Comprehensive Evaluation (CCE)</b></p>	<p>(a) Class Test (b) Presentation/ Assignment/ Quiz/ Group Discussion etc. (c) Appropriate weightage of attendance in the class.</p> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	<p>40</p>
<p><b>External Assessment:</b> University Exam Section Time: 03.00 Hours</p>	<p><b>Section(A):</b> Very Short Questions-5      5 x 1 = 5 <b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice) <b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)</p>	<p>60</p>

23/6/25  
Dr K. B. Thakur - B P Singh Gaur



Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 43	
3	Course Title	Modern Indian Writings in English (Paper- III(b))	
4	Course Type (Core Course/ Discipline Specific Elective)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning Outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Get acquainted with the beginning, development, and forms of different genres of Indian Writing in English. Discuss poetry, drama, fiction, and prose. Recognise the characteristics of early Modern Indian writings in English.</li> <li>2. Analyse the Indian themes.</li> <li>3. Learn comparative analytical learning.</li> <li>4. Learn to compose an autobiography or a biography in chapters. Examine the philosophical, spiritual, and social concerns expressed in Indian Writings.</li> <li>5. Learn to analyse, interpret, and include literary devices.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
CC/Unit I	<p>History of Modern Indian Writings in English from Colonial to the Present Age.  <b>K.R. Srinivas Iyengar:</b> Indian Writing in English</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Literary Timeline Wall</b> to understand the historical progression of Indian Writing in English wherein the students can create a visual timeline of key literary milestones—from Henry Derozio to Arundhati Roy and others portraying the authors, important works, genres, themes, socio-political contexts (e.g., colonial, nationalist, post-independence, globalised).</li> <li>2. <b>Debate on 'Colonial Tool or Liberating Voice?'</b> to critically evaluate the politics of English in India.</li> </ol>	15	
CC/Unit II	<p><b>Poetry</b>  <b>Michael Madhusudan Dutta:</b> 1. Sonnet to Futurity 2. Evening in Saturn.  <b>Nissim Ezekiel:</b> 1. Background, Casually, 2. Poet, Lover, Birdwatcher</p>	15	
1   Page	Arundhati Subramaniam: 1. Prayer, 2. Where I Live		

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	<b>Activity:</b> <b>1. Poetry Recitation</b> while giving special attention to tone and intonation  <b>2. Poetic Device Scavenger Hunt</b> to identify key poetic techniques in which students can search a poem for specific devices: metaphor, enjambment, caesura, imagery, etc.	
<b>CC/Unit III</b>	<b>Drama</b> <b>Girish Karnad: Naga Mandala</b> <b>Manjula Padmanabhan: Harvest</b>  <b>Activities:</b> <b>1. Performing an act or the entire play</b>  <b>2. Comparative Analysis</b> of the two playwrights in the contexts of themes, art of characterisation, language, settings etc.	<b>15</b>
<b>CC/Unit IV</b>	<b>Fiction</b> <b>Devdutt Pattanaik: Jaya</b> <b>Anita Desai: Cry the Peacock</b>  <b>Activities:</b> <b>1. Dramatic Scene Enactments</b> to understand tone, dialogue, subtext wherein students select and perform key scenes  <b>2. Rewriting the beginning or the end of the novels</b>	<b>15</b>
<b>CC/Unit V</b>	<b>Prose (Autobiography)- Non-detailed Study</b> <b>Dr. B. R. Ambedkar: Waiting for the Visa</b> <b>Rajat Gupta: Mind Without Fear</b>  <b>Activities:</b> <b>1. Group Discussion</b> over the elements and techniques of an autobiography  <b>2. Writing the Autobiography and Narrating</b> the same in the classroom to get the peer feedback	<b>15</b>
<b>Keywords/Tags:</b> Anglophone poetry, colonial and postcolonial literature, multilingual literacies, colonial literature, 19 <sup>th</sup> century, Euripides, Sonnet, Birdwatcher, Saturn, blank verse, Indian Theatre, Folklore, gender empowerment, duality, Onassis prize, dystopian, mythology, Mahabharat, human psychology novel, Electra complex, albino, symbolism, visa, anecdotes, untouchability, Parsi inn, Global Business Icon, McKinsey, scanty, denouement.		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> 1. Gibson Mary Ellis. " <i>Anglophone Poetry in Colonial India, 1780-1913 (A Critical Anthology)</i> ", Ohio University Press, Athens 2. Gibson Mary Ellis. " <i>Indian English Verse in Colonial India from Jones to Tagore</i> ", Ohio University Press, 14 February 2023.		
<b>Suggested equivalent online courses:</b> 1. <a href="https://archive.org/details/indian-writing-in-english/page/n9/mode/1up">https://archive.org/details/indian-writing-in-english/page/n9/mode/1up</a>		

2. [https://www.poemhunter.com/i/ebooks/pdf/michael\\_madhusudan\\_dutta\\_2012\\_8.pdf](https://www.poemhunter.com/i/ebooks/pdf/michael_madhusudan_dutta_2012_8.pdf)
3. <https://buniadpurmahavidyalaya.ac.in/wp-content/uploads/2024/08/Naga-Mandala-Play-with-a-Cobra-Girish-Karnad-Text-min.pdf>
4. <https://archive.org/details/in.ernet.dli.2015.126251>
5. [https://www.mea.gov.in/Images/attach/amb/Volume\\_12.pdf](https://www.mea.gov.in/Images/attach/amb/Volume_12.pdf)
6. <https://imp.dayawisesa.com/wp-content/uploads/2024/03/Mind-Without-Fear-1.pdf>

#### Part-D: Assessment and Evaluation

##### Suggested Continuous Evaluation Methods:

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks,

University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	<ol style="list-style-type: none"> <li>a) Class Test</li> <li>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>c) Appropriate weightage of attendance in the class.</li> </ol> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<p><b>Section (A):</b> Very Short Questions-5      5 x 1 = 5</p> <p><b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)</p>	60

*Dr. K. B. Shrivastava*  
23/6/23

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23/6/23

*Dr. B. P. Singh*

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 43	
3	Course Title	Gender Studies (Paper- III (c))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student must have had this subject in Degree.  Open for all	
6	Course Learning outcomes (CLO)	<b>On successful completion of this course, the students will be able to:</b> <ol style="list-style-type: none"> <li>1. The students' knowledge of gender theory, from feminism to queer theory and masculinity studies will be strengthened</li> <li>2. The student will be able to understand text and underlying social change through the lens of gender</li> </ol>	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40+ 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: 75-0-0, Option- II/III: 60-15-0.			
Unit	Topics	No. of Lectures (1 Hour Each)	
I	<b>Poetry</b> Amrita Pritam- "Kunwari" Kamla Das: "An Introduction", "The looking Glass" Intiyaz Dharker- "Purdah I", "Purdah II"  <b>Activities:</b> 1. <b>Comparative Analysis</b> of the poems of the two poets in the context of tone, themes, subject matter, language etc.  2. <b>Figurative Hunt</b> for various poetic devices in a given poem	15	
II	<b>Drama</b> Mahesh Dattani: <i>Seven Steps around the Fire</i> Vijay Tendulkar: <i>A Friend Story</i>  <b>Activities:</b> 1. <b>Role Play</b> from the given plays  2. <b>Rewriting the beginning or the end of the play</b>	15	
III	<b>Novel</b> Virginia Wolf: <i>Orlando</i> Jeanette Winterson: <i>Oranges are not the only Fruit</i>	15	

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	<b>Activities:</b> <b>1. Dramatic Scene Enactments</b> to understand tone, dialogue, subtext wherein students select and perform key scenes by focusing on intonation, body language, silences, conflict  <b>2. Close Reading and Comparative Analysis of the two novels</b>	
IV	<b>Memoir/ Autobiography (Non-detailed Study)</b> Azar Nafisi: <i>Reading Lolita in Tehran</i> Bama: <i>Karukku</i>  <b>Activities:</b> <b>1. Focusing on the elements of an Autobiography and Memoirs</b>  <b>2. Autobiography and Memoirs writing</b>	15
V	<b>Criticism</b> Judith Butler: <i>Imitation and Gender Insubordination (Gender Trouble)</i> A. Revathi : <i>The Truth About Me: A Hijra Life Story</i>  <b>Activities:</b> <b>1. Debate over 'Which Theory Matters Most Today?'</b> to evaluate relevance and impact of theories  <b>2. Evolution of Criticism Timeline</b> to understand historical development of literary thought	15

**Keywords/Tags:** Gender, Gender Performance, Feminism, Masculinity, transgender, Homosexuality

### Part- C: Learning Resources

Text Books, Reference Books, Other resources

#### Suggested Readings:

1. Gender Trouble, Judith Butler
2. Masculinities, R. W. Connell
3. Literature and Gender, Lizbeth Goodman

#### Suggested equivalent online courses:

1. <https://batch.libretexts.org/print/Letter/Finished/socialsci-154044/Full.pdf>
2. [https://ia801400.us.archive.org/26/items/in.ernet.dli.2015.464252/2015.464252.Amrita-Pritam\\_text.pdf](https://ia801400.us.archive.org/26/items/in.ernet.dli.2015.464252/2015.464252.Amrita-Pritam_text.pdf)
3. <https://injri.andavancollege.ac.in/Archivesfile/2016/socialscience/6.pdf>
4. <https://egyankosh.ac.in/bitstream/123456789/39701/1/Unit-2.pdf>
5. <https://pcnw.org/files/Butler-ImitationandGenderInsubordination.pdf>

### Part- D: Assessment and Evaluation

#### Suggested Continuous Evaluation Methods:

Maximum Marks: 100

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Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC-43	
3	Course Title	Children literature (Paper- III (d))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. To explore the historical, cultural, and pedagogical dimensions of children's literature.</li> <li>2. To critically analyze genres, themes, and narrative techniques in texts for young readers.</li> <li>3. To examine ideological constructions (gender, race, class) in children's literature.</li> <li>4. To engage with adaptations, multimedia forms, and global perspectives in the field.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I-	<p>Theoretical Introduction to Indian Children's Literature- <b>Non-detailed Study-</b> <b>Sudhir Kakar:</b> The Inner World: A Psychoanalytical Study of Childhood and Society in India <b>Suchismita Banerjee:</b> Contemporary Children's Literature in India: New Trajectories</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Creative Rewriting Task:</b> Rewrite a classic children's from the perspective of a marginalised character to explore narrative voice, empathy, and point of view.</li> <li>2. <b>Adaptation and Performance:</b> Adapt a short children's story into a dramatic performance or puppet show.</li> </ol>	15	
Unit II-	<p><b>Vishnu Sharma:</b> The Panchatantra (first five stories) <b>Rabindranath Tagore:</b> The Exercise Book</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Dramatic Scene Enactments</b> of the stories form Panchatantra</li> <li>2. Group Discussion on the themes, literary features and narrative technique employed in the stories</li> </ol>	15	

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<b>Unit III-</b>	<b>M. R. Anand: The Lost Child</b> <b>R. K. Narayan: The Vender of Sweets</b>  <b>Activities:</b> <b>1. Close Reading and Comparative Analysis of the two Stories</b>  <b>2. Rewriting the beginning or the end of the stories</b>	<b>15</b>
<b>Unit IV-</b>	<b>Ruskin Bond: The Blue Umbrella</b> <b>Anita Desai: Games at Twilight, Pineapple Cake</b>  <b>Activities:</b> <b>1. Comparative Analysis</b> of the poems of the two writers in the context of tone, themes, subject matter, language etc.  <b>2. Dramatic Scene Enactments</b> to understand tone, dialogue, subtext wherein students select and perform key scenes by focusing on intonation, body language, silences, conflict	<b>15</b>
<b>Unit V-</b>	<b>Paro Anand: School Ahead</b> <b>Nivedita Subramaniam: The Pleasant Rakshasa</b> <b>Deepa Agarwal: Shanti's Friend</b>  <b>Activities:</b> <b>1. Language and Style Analysis:</b> Analyse the linguistic choices in a story for early readers focusing on rhyme, repetition, syntax, phonics.  <b>2. Storytelling Session with Reflection:</b> Students can narrate a children's story in class and reflect on audience engagement, pacing, and tone.	<b>15</b>
<b>Keywords/Tags: Children Literature, Indian Children Literature, Childhood and Society</b>		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <b>Books Recommended:</b> <ol style="list-style-type: none"> <li>Hunt, Peter. (1999) Understanding Children's Literature. Routledge, London and New York, Second Edition.</li> <li>Aries, Philippe. (1973). Centuries of Childhood: A Social History of Family Life. Penguin, Harmondsworth</li> <li>Sherwood, Mary Martha. (1818-1847). The History of the Fairchild Family. (Text will be provided by the instructor)</li> </ol> <b>2. Suggestive digital platforms/ web links</b>		
<b>Suggested equivalent online courses:</b> <ol style="list-style-type: none"> <li><a href="https://www.pearsonhighered.com/assets/samplechapter/0/1/3/2/0132685833.pdf">https://www.pearsonhighered.com/assets/samplechapter/0/1/3/2/0132685833.pdf</a></li> <li><a href="https://www.egvankosh.ac.in/bitstream/123456789/69474/3/Unit-1.pdf">https://www.egvankosh.ac.in/bitstream/123456789/69474/3/Unit-1.pdf</a></li> <li><a href="https://www.mahitoshnm.ac.in/studyMaterial/13323contemporary-english-language-indian-childrens-literature-representations-of-nation-culture-and-the-new-indian-girl-childrens-literature-and-culture_compress.pdf">https://www.mahitoshnm.ac.in/studyMaterial/13323contemporary-english-language-indian-childrens-literature-representations-of-nation-culture-and-the-new-indian-girl-childrens-literature-and-culture_compress.pdf</a></li> <li><a href="https://www.banyantree.in/jagdishpur/wp-content/uploads/2020/06/Panchatantra-.pdf">https://www.banyantree.in/jagdishpur/wp-content/uploads/2020/06/Panchatantra-.pdf</a></li> <li><a href="https://thoughtsandproses.wordpress.com/2020/09/15/exercise-book/">https://thoughtsandproses.wordpress.com/2020/09/15/exercise-book/</a></li> <li><a href="https://ncert.nic.in/textbook/pdf/iemo101.pdf">https://ncert.nic.in/textbook/pdf/iemo101.pdf</a></li> </ol>		

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7. <https://www.ssgopalganj.in/online/E-Books/CLASS%20VII/The%20Blue%20Umbrella%20by%20Ruskin%20Bond.pdf>
8. [https://shodhgangotri.inflibnet.ac.in/bitstream/20.500.14146/6583/1/01\\_synopsis.pdf](https://shodhgangotri.inflibnet.ac.in/bitstream/20.500.14146/6583/1/01_synopsis.pdf)
9. <https://samplecontents.library.ph/en-storybooks/StoryWeaverEn/ShantisFriend.pdf>

#### Part- D: Assessment and Evaluation

##### Suggested Continuous Evaluation Methods:

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	<ol style="list-style-type: none"> <li>a) Class Test</li> <li>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>c) Appropriate weightage of attendance in the class.</li> </ol> <p>Note: Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<p><b>Section (A):</b> Very Short Questions-5      5 x 1 = 5</p> <p><b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)</p>	60

Department of High School Education

22/6/25  
A. B. P. Singh Sam  
22/6/25  
Dr. K. A. Shrivastava

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 43	
3	Course Title	Diasporic Studies (Paper- III(e))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student must have had this subject in Degree.  Open for all	
6	Course Learning outcomes (CLO)	On successful completion of this course, the students will be able to: <ol style="list-style-type: none"> <li>1. Define the various attributes of diaspora and the 'ambivalence' of their attitudes towards their own motherland as well as their adopted homeland.</li> <li>2. Recall the cultural manifestation in the representative works of the Indian diasporic writings</li> <li>3. Apply the themes of these texts to further explore the conscientiousness of relationship between the 'homeland' and the 'diaspora'.</li> <li>4. Discover our own country from a different prism through the eyes of writers who have lived in a composite culture.</li> </ol>	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week):			
L-T-P:			
Unit	Topics	No. of Lectures (1 Hour Each)	
I	<b>Introduction to Diaspora Studies</b> Salman Rushdie: <i>Imaginary Homelands</i> essay I Stuart Hall: <i>Cultural Identity and Diaspora</i>  <b>Activities:</b>  <b>1. Home versus Host: Debate</b> on "Diaspora is a celebration of hybridity rather than a loss of origin." to examine dual belonging and alienation.  <b>2. Comparative Analysis</b> of the two writers in the context of themes, narrative technique, characterisation, language etc.		
II	<b>Early Indian Diasporic writings</b> Anita Desai: <i>Bye Bye Blackbird</i> Chitra Banerjee Divakaruni: <i>Mistress of Spices</i>  <b>Activities:</b>		

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	<p><b>1. Postcard from Exile</b> to connect emotion with spatial displacement wherein students can write a creative postcard from a diasporic character to someone in the homeland</p> <p><b>2. Dramatic Scene Enactments</b> to understand tone, dialogue, subtext</p>	
III	<p><b>Diasporic Fiction from West</b>  Bharati Mukherjee – <i>Jasmine</i>  Khaled Hosseini: <i>The Kite Runner</i></p> <p><b>Activities:</b></p> <p><b>1. Rewriting the beginning or the end of the novels</b></p> <p><b>2. Role Play as diasporic character</b> to understand their problems and issues</p>	
IV	<p><b>Poems</b>  R. Parthasarathy: “Home coming”  Sujata Bhatt: Search for My Tongue, A Different History  Meena Alexander: “Muse”</p> <p><b>Activities:</b></p> <p><b>1. Comparative Analysis</b> of the poems of the two poets in the context of tone, themes, subject matter, language etc.</p> <p><b>2. Exile Journal: Persona Writing</b> to build empathy with the poet's diasporic self where students may be instructed to write a journal entry from the poet's perspective on the day the poem was written.</p>	
V	<p><b>Short Stories</b>  Jhumpa Lahiri: <i>Unaccustomed Earth</i>  Rohinton Mistry: Sautter, Lend Me Your Light (from Tales From Firozshah Baag)</p> <p><b>Activities:</b></p> <p><b>1. Performative Reading: Voices in Conflict</b> to explore conflicting diasporic voices by assigning the students to perform different sections of a complex story embodying different emotional tones to have a discussion on inner conflicts (e.g., colonial loyalty vs. ancestral guilt).</p> <p><b>2. Cultural Clash Chart</b> to examine moments of conflict between tradition and modernity.</p>	
<p><b>Keywords/Tags:</b> acculturation, alienation, assimilation, borderlands, creolization, diaspora, diasporic consciousness, double diaspora, exile, first generation diaspora, second generation diaspora, homecoming, homeland, host land, hybridity, in-betweenness, incipient diaspora.</p>		
<p><b>Part- C: Learning Resources</b></p>		
<p><b>Text Books, Reference Books, Other resources</b></p>		

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**Suggested Readings:**

- Cohen, Robin and Fischer, Carolin. (Eds.) Routledge Handbook of Diaspora Studies.
- Ganesh, Kamala - Sociology of the Indian Diaspora <http://socpl1.epgpbooks.inflibnet.ac.in/> •
- Hegde, Radha S. and Sahoo, Ajaya Kumar. (Eds.) Routledge Handbook of the Indian Diaspora.
- Knott, Kim and McLoughlin. Diasporas: Concepts, Intersections, Identities.
- Lal, Brij V. The Encyclopaedia of Indian Diaspora
- Sahoo, Ajaya Kumar; Maharaj, Brij (Eds). Sociology of Diaspora: A Reader (2 Vols).

- Suggested equivalent online courses:**
1. <https://www.egyankosh.ac.in/bitstream/123456789/97028/1/Unit-3.pdf>
  2. <https://www.terrain.org/wp-content/uploads/2015/11/Rushdie1992ImaginaryHomelands.pdf>
  3. <https://ia801304.us.archive.org/6/items/ktoub2/11BHallCulturalIdentityandDiaspora.pdf>
  4. <https://archive.org/details/in.ernet.dli.2015.170365/page/n193/mode/1up>
  5. <https://www.supersummary.com/the-mistress-of-spices/summary/>
  6. <https://core.ac.uk/download/pdf/76933214.pdf>
  7. <https://cdn.bookeey.app/files/pdf/book/en/unaccustomed-earth.pdf>

1. <https://www.egyankosh.ac.in/bitstream/123456789/97028/1/Unit-3.pdf>
2. <https://www.terrain.org/wp-content/uploads/2015/11/Rushdie1992ImaginaryHomelands.pdf>
3. <https://ia801304.us.archive.org/6/items/ktoub2/11BHallCulturalIdentityandDiaspora.pdf>
4. <https://archive.org/details/in.ernet.dli.2015.170365/page/n193/mode/1up>
5. <https://www.supersummary.com/the-mistress-of-spices/summary/>
6. <https://core.ac.uk/download/pdf/76933214.pdf>
7. <https://cdn.bookeey.app/files/pdf/book/en/unaccustomed-earth.pdf>

## Part- D: Assessment and Evaluation

**Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

**Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks**

<b>Internal Assessment: Continuous Comprehensive Evaluation (CCE)</b>	<p>(a) Class Test</p> <p>(b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</p> <p>(c) Appropriate weightage of attendance in the class.</p> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms-2021"</p>	<p>40</p>
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<p><b>Section(A):</b> Very Short Questions-5      5 x 1 = 5</p> <p><b>Section (B):</b> Short Questions-5      5 x 3 = 15          (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5      5 x 8 = 40          (With internal choice)</p>	<p>60</p>

Depot

23/6/28  
Dr. K. A. Shrivastava

12/2  
23/6/28  
Dr. B. P. Singh Gaur

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem.: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC-44	
3	Course Title	British Literature-IV: Postmodern to Present (Paper IV(a))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. equip them with advanced knowledge and critical skills in understanding and analyzing British literary works</li> <li>2. develop a deep understanding of various literary genres, historical contexts, and critical theories.</li> <li>3. fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 +60	Min. Passing Marks:40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit-I	<p>Historical and Socio-Political background to the:</p> <ul style="list-style-type: none"> <li>• Postmodern Age</li> </ul> <p>Trends and Movements, Literary Features of the Age/s and Period/s mentioned above</p> <p>Development of Literary Genres during the Age/s and Period/s mentioned above</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Group Discussion:</b> How did postmodern humanism shift focus from religion to human potential?</li> <li>2. <b>Critical Writing Workshop:</b> Analyze postmodern prose. Practice 20th-century critical writing techniques.</li> </ol>	15	
Unit-II	<p><b>Poetry:</b></p> <p><b>Philip Larkin:</b> The Whitsun Weddings, Church Going</p> <p><b>W H Auden:</b> The Unknown Citizen, The Shield of Achilles</p>	15	

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	<b>Activities:</b> <b>1. Group Task- Symbol Hunt:</b> Each group finds and analyzes symbols (e.g., train journey, church, citizen ID, Achilles' shield) and explain their Literal meaning, Figurative suggestion, Social critique it implies. <b>2. Cross Poem Activities- "Larkin vs. Auden – Pessimism &amp; Politics":</b> A comparative study by the students, they will present it with the help of diagrams, pictures and slides.	
<b>Unit-III</b>	<b>Drama:</b> <b>Herold Pinter:</b> The Birthday Party  <b>John Osborne:</b> Look Back in Anger  <b>Activities:</b> <b>1. Presentation- Comparative Charting: Osborne vs. Pinter:</b> The students will prepare and present their PPTs describing the elements, setting, dialogue style, theme and genre influence of both the dramatists. <b>2. Silent Scene Performance:</b> Students perform a key scenes from the above dramas without dialogue, only using pauses, gestures, and expressions.	<b>15</b>
<b>Unit-IV</b>	<b>Fiction:</b> <b>George Orwell:</b> Animal Farm  <b>Doris Lessing:</b> The Grass is Singing  <b>Activities:</b> <b>Seminar- Racial tensions in colonial Rhodesia:</b> Students will prepare themselves to present their ideas. <b>Comparative Themes Debate- "Power corrupts most when it is invisible.":</b> In <i>Animal Farm</i> : manipulation of language, propaganda, rewriting history. In <i>The Grass is Singing</i> : colonial silence, psychological abuse, gender norms	<b>15</b>
<b>Unit-V</b>	<b>Prose:</b> <b>W H Auden:</b> The I without a Self <b>Martin Esslin:</b> The Theatre of the Absurd Reconsidered  <b>Activities:</b> <b>1. Group Debate- Identity or Illusion?:</b> "There is no such thing as a unified self in modern literature." The students will be divided in groups to present their arguments. <b>2. Invited Lecture- Does technology today further dissolve the "self," as Auden feared?:</b> An online or blended mode expert lecture to the students.	<b>15</b>
<b>Keywords/Tags: unreliable narration, self-reflexivity, intertextuality, experimental literature, absurd drama, existentialism</b>		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		

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**Suggested Readings:**

1. "The Norton Anthology of English Literature" edited by Stephen Greenblatt and M. H. Abrams, 8<sup>th</sup> ed., Norton, 2006
2. "The Oxford Handbook of British Literature and Theology", OUP UK, 2009
3. Albert, Edward, "History of English Literature" Oxford, 2017
4. Abrams, M.H. "A Glossary of Literary Terms", Cengage India Private Limited, 11th edition, 2015

**Suggested equivalent online courses:**

1. <https://onlinecourses.nptel.ac.in/>
2. <https://swayam.gov.in/>
3. <https://www.udemy.com/>
4. <https://www.coursera.org/>
5. <https://www.edx.org/>

**Part- D: Assessment and Evaluation****Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	(a) Class Test (b) Presentation/ Assignment/ Quiz/ Group Discussion etc. (c) Appropriate weightage of attendance in the class. <b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section(A):</b> Very Short Questions-5      5 x 1 = 5 <b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice) <b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)	60

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Dr. K. A. Arinwa

Theory Paper			
Part-A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 44	
3	Course Title	European Classical Literature (Paper- IV (b))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Identify and describe major authors, texts, and historical contexts of classical European literature from antiquity to the early modern period.</li> <li>2. Analyze key themes, literary forms, and stylistic features in selected works from ancient Greece, Rome, the Middle Ages, and the Renaissance.</li> <li>3. Compare and contrast the philosophical, cultural, and political ideas expressed in classical literary texts across different European traditions.</li> </ol>	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week):			
L-T-P:			
Unit	Topics	No. of Lectures (1 Hour Each)	
I	<p><b>Epic</b> Homer: The Iliad,(Book I) tr. E.V. Rieu (Harmondsworth: Penguin, 1985)</p> <p><b>Activity:</b></p> <ol style="list-style-type: none"> <li>1. <b>Group Discussion:</b> Prompt students to identify instances of divine intervention in Book I. Discuss questions like- To what extent do the gods control human actions? Do characters have free will, or are they merely puppets of the gods? What is the purpose of divine intervention in the narrative?</li> <li>2. <b>Mapping the World of the Iliad:</b> Provide a map of ancient Greece and Anatolia. In small groups, have students locate key places mentioned in the pre-reading discussion (Tröy, Mycenae, Sparta, Argos,</li> </ol>	15	

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	Mount Olympus). Discuss the geographical scope of the epic.	
II	<p><b>Tragedy</b>  Sophocles: <i>Antigone</i> tr. Robert Fagles in <i>Sophocles: The Three Theban Plays</i> (Harmondsworth: Penguin, 1984)</p> <p>Aeschylus – <i>Agamemnon</i> tr. Philip Vellacott (Penguin Classics) 1973</p> <p><b>Activity:</b></p> <ol style="list-style-type: none"> <li><b>Group Task- Character Trial “Who is the Tragic Hero?”:</b> Divide the class into teams defending Antigone or Creon as the true tragic hero. Use Aristotle’s <i>Poetics</i> (hamartia, hubris, catharsis) to argue their cases. Jury vote: Which character better fits the classical definition?</li> <li><b>Debate- “Who Is the Most Tragic Figure?”:</b> Compare characters across both plays- Groups defend one of the characters from <b>Antigone, Creon, Agamemnon, Clytemnestra, Cassandra</b> as the <b>most tragic</b> based on Nobility, Tragic flaw, Suffering, Moral vision</li> </ol>	15
III	<p><b>Comedy</b>  Aristophanes: <i>The Frogs</i>  Plautus: <i>Pot of Gold</i> tr. E.F. Watling (Harmondsworth: Penguin, 1965)</p> <p><b>Activity:</b></p> <ol style="list-style-type: none"> <li><b>Presentation-</b> Assign the students a character to analyze it and to prepare PPT.</li> <li><b>Gender &amp; Class in Comedy:</b> Analyze female roles (e.g., <i>Pot of Gold</i>’s Phaedria vs. <i>The Frogs</i>’ lack of women).</li> </ol>	15
IV	<p><b>Satires</b>  Horace: <i>Satires and Epistles</i>; Persius: <i>Satires</i>, tr. Niall Rudd (Penguin Books, 1997): Horace. Book I, Satire 9</p> <p>Ovid: <i>Selections from Metamorphoses</i> – Bachhus, Pyramus and Thisbe, Philomela</p> <p><b>Activity:</b></p> <ol style="list-style-type: none"> <li><b>Group Challenge - Obscurity and Difficulty:</b> Persius is known for his density and allusiveness. Provide a slightly challenging passage. In small groups, have students work together to unpack the meaning, identify allusions, and discuss why Persius might choose such a demanding style.</li> <li><b>Seminar: Myth in Modern Media</b></li> </ol>	15
V	<p>Plato, <i>Apology of Socrates</i> (from <i>The Last Days of Socrates</i>, tr. Christopher Rowe Penguin Classics, 2010)</p> <p><b>Activity:</b></p>	15

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	<ol style="list-style-type: none"> <li><b>1. Invited Lecture:</b> Plato's Dramatic Craft- Online or Blended mode expert lecture.</li> <li><b>2. Quote Debate Wall:</b> Put 4–5 key quotes on the wall/board, e.g.: "I know that I know nothing.", "A good man cannot be harmed.", "The unexamined life is not worth living." Students choose one, stand by it, and defend its relevance in contemporary life.</li> </ol>	
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**Key words:** Epic, Comedy and Tragedy in Classical Drama, The Athenian City, State Catharsis and Mimesis, Satire, Literary Cultures in Augustan Rome

### **Part- C: Learning Resources**

#### **Text Books, Reference Books, Other resources**

1. Goldhill, S. Reading Greek Tragedy. Cambridge: Cambridge University Press, 1986.
2. Plato, The Republic, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, Ars Poetica, tr. H. Rushton Fairclough, Horace: Satires, Epistles and Ars Poetica (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.
4. Gregory, J. (ed.) The Blackwell Companion to Greek Tragedy. Oxford, 2005.
5. Gilbert Murray: The Rise of the Greek Epics, Dover Publications, 2003
6. Aristotle, Poetics, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996)
7. Dante Alighieri The vision of hell, purgatory, and Paradise. Translated by the Rev. HF Cary, MA. Illustrated by M. Gustave Doré. September, 2005

#### **Suggested equivalent online courses:**

1. <https://onlinecourses.nptel.ac.in/>
2. <https://swayam.gov.in/>
3. <https://www.udemy.com/>
4. <https://www.coursera.org/>
5. <https://www.edx.org/>
6. <https://egyankosh.ac.in> (ignou)

### **Part- D: Assessment and Evaluation**

#### **Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

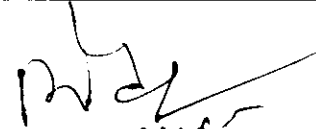
Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

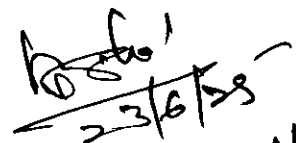
<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	(a) Class Test (b) Presentation/ Assignment/ Quiz/ Group Discussion etc. (c) Appropriate weightage of attendance in the class. <b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5      5 x 1 = 5 <b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice)	60

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	Section (C): Long Questions-5 (With internal choice)	5 x 8 = 40	
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 23/6/25  
 Dr. B. P. Singh

  
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 Dr. K. B. Sharma

Theory Paper			
Part-A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC-44	
3	Course Title	Cultural Studies (Paper- IV(c))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	On successful completion of this course, the students will be able to know about: <ol style="list-style-type: none"> <li>1. Culture and its Dimensions</li> <li>2. Role of Gender in Culture</li> <li>3. Colonial Influence on Cultural Studies</li> <li>4. Subaltern Concept</li> </ol>	
7	Credit Value	Option- I= 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part-B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I	<b>Culture as a Concept:</b> Stuart Hall- Cultural Studies and it's Theoretical Legacies Raymond Williams- Culture & Society (Introduction)  <b>Activities:</b> <ol style="list-style-type: none"> <li>1. <b>Group Discussion:</b> Ask each group to present their ideas about what "culture" means to them, using keywords, images, or symbols.</li> <li>2. <b>Creative Project- Visualizing the Culture:</b> Ask students to create a visual or multimedia project (e.g., a collage, short film, or digital presentation) that represents their interpretation of culture, inspired by Hall and Williams.</li> </ol>	15	
Unit II	<b>Emergence of Cultural Studies in India:</b> Rashmi Sawhney- Decolonising Cultural Studies, Artha Madhavi Prasad- Cultural Studies in India: Reasons and a History  <b>Activities:</b> <ol style="list-style-type: none"> <li>1. <b>Group Task- Field Work:</b> Assign students to analyze a local cultural practice (e.g., street art, folk music, religious rituals).</li> <li>2. <b>Decolonisation Debate:</b> "Is Indian Cultural Studies Still Colonial?"</li> </ol>	15	
Unit III	<b>Art as Cultural Production:</b> Jean Francois Lyotard- The Postmodern Condition Homi K Bhabha- The Postcolonial and the Postmodern: The Question of Agency  <b>Activities:</b>	15	

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	<ol style="list-style-type: none"> <li><b>Roleplay:</b> Assign students roles representing different cultural identities (e.g., a diasporic artist, a colonial administrator, a postcolonial writer).</li> <li><b>Quiz Game:</b> Create a <b>quiz-style game</b> with Key terms: <i>metanarrative, performativity, liminality, ambivalence, dispersed subject</i>, etc. Students must connect the term to either Lyotard or Bhabha, and explain its significance in art or cultural studies.</li> </ol>	
Unit IV	<b>Subaltern &amp; Cultural Hybridity:</b> <b>Gayatri Spivak-</b> Can the Subaltern Speak? <b>Vivek Chibber-</b> Revisiting Subaltern Studies  <b>Activities:</b> <ol style="list-style-type: none"> <li><b>Case Study:</b> Provide case studies (e.g., indigenous movements, Dalit narratives, or migrant experiences) where subaltern voices are either silenced or amplified. Ask students to analyze these cases using Spivak's and Chibber's frameworks.</li> <li><b>Seminar:</b> "Can the Subaltern Speak?"- Use Online or blended mode to conduct the seminar. Guide the students to present their ideas on the topic.</li> </ol>	15
Unit V	<b>Nation, Nationalism and Representation:</b> <b>Ernst Renan-</b> What is Nation? <b>Parth Chatterjee-</b> Whose Imagined Community?  <b>Activities:</b> <ol style="list-style-type: none"> <li><b>Mapping Imagined Communities:</b> Provide students with blank maps of a region (e.g., South Asia or Europe). Ask them to draw boundaries based on Colonial borders, Linguistic/ ethnic communities, Their own "imagined" version of the nation.</li> <li><b>Invited Lecture-</b> "Can a nation exist without an 'other'?"</li> </ol>	15
<b>Keywords/Tags:</b> Hegemony, Cultural Studies, Patriotism, Subaltern, Orient, Gender trouble and performance, Sub Culture and Counter Culture, Subjectivity and Representation, Identity, Race, Class, Gender, Resistance, Cultural Capital, Mass Culture, Concept of 'Other'.		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>Bhabha, Homi K. The Location of Culture. Taylor &amp; Francis, 2012.</li> <li>During, Simon, editor. The Cultural Studies Reader. Routledge, 1993.</li> <li>Eagleton, Terry. The Idea of Culture. Wiley, 2013. Easthope, Antony.</li> <li>Literary into Cultural Studies. Taylor &amp; Francis, 2003.</li> <li>Williams, Raymond. Keywords. Oxford University Press, 2014.</li> <li>Arnold, Matthew. Culture and Anarchy. Edited by R.H. Super, The Complete Prose Works of Matthew Arnold. Vol. 5. Ann Arbor: University of Michigan Press, 1960.</li> <li>Williams, Raymond. "2. The Analysis of Culture." The Long Revolution, pp. 41-71. New York: Columbia University Press, 1961.</li> <li>Bhabha, Homi K. "The Other Question." The Location of Culture. Routledge, pp. 38-55, 1994.</li> <li>Chatterjee, Partha. "16. Whose Imagined Community?" Nations and Nationalism: A Reader, edited by Partha Chatterjee, pp. 237-247, Edinburgh: Edinburgh University Press, 2005.</li> <li>Tagore, Rabindranath. "Nationalism in India." Nationalism, edited by Edward P. Thompson, Macmillan, 1917.</li> </ol>		
<b>Suggestive digital platforms/ web links:-</b> <ol style="list-style-type: none"> <li><a href="http://public-library.uk/ebooks/25/79.pdf">http://public-library.uk/ebooks/25/79.pdf</a></li> <li><a href="https://caringlabor.wordpress.com/wp-content/uploads/2010/11/irigaray-this-sex-which-is-not-one.pdf">https://caringlabor.wordpress.com/wp-content/uploads/2010/11/irigaray-this-sex-which-is-not-one.pdf</a></li> <li><a href="https://thowe.pbworks.com/f/lyotard.defining.postmodern.PDF">https://thowe.pbworks.com/f/lyotard.defining.postmodern.PDF</a></li> </ol>		

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Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 44	
3	Course Title	Subaltern Studies (Paper- IV (d))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p><b>On successful completion of this course, the students will be able to:</b></p> <ol style="list-style-type: none"> <li>1. Basic Understanding of the history and notions of subalternity- gender, caste, race, power, subjects, etc.</li> <li>2. Sensitisation to the various degrees of subalternity and their sufferings</li> <li>3. Awareness of various socio-cultural movements in the Indian Context</li> <li>4. Familiarity with subaltern History, Literature and Provisions</li> </ol>	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
I	<p><b>Introduction to Subaltern Studies</b>            Gayatri Chakravorty Spivak: Can the subaltern speak?            Partha Chatterjee: Caste and Subaltern Consciousness</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Annotation and Group Discussion:</b> Groups present their annotated sections and discuss interpretations with the class.</li> <li>2. <b>Debate:</b> "Can the Subaltern Speak?" – Yes or No?:</li> </ol>	15	
II	<p><b>Poetry</b>            John Betjeman: A Subaltern's Love Song            Siegfried Sassoon: A Subaltern            Rudyard Kipling: The Grave of the Hundred Heads</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Contextual Collage:</b> Empire, War, and Romance- Assign students to research and create visual/digital collages</li> <li>2. <b>Dramatic Reading:</b> Students perform short dramatic readings of selected stanzas or lines from</li> </ol>	15	

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	each poem to explore irony, sentiment, and critique through vocal expression.	
III	<b>Short Stories</b> Mahasweta Devi: <i>Draupadi</i> Alice Munro: <i>Boys and Girls</i>  <b>Activities:</b> <ol style="list-style-type: none"> <li>1. <b>Feminist Theory Application Workshop:</b> Assign different feminist perspectives to student groups: Postcolonial Feminism, Liberal Feminism, Radical Feminism, Ecofeminism (for Munro's rural setting). Each group presents an analysis of one text through their assigned lens.</li> <li>2. <b>Panel Discussion:</b> Host a panel where students discuss: "<i>The female body as a site of resistance in literature.</i>" Include both texts and other relevant works.</li> </ol>	15
IV	<b>Memoir/ Autobiographies</b> Omprakash Valmiki: <i>Joothan</i> Sharan Kumar Limbale: <i>Akkarmashi (The Outcaste)</i>  <b>Activities:</b> <ol style="list-style-type: none"> <li>1. <b>Creative Writing:</b> Students write a short memoir excerpt about an experience where they felt marginalized or witnessed injustice. Encourage them to emulate the narrative style of Valmiki or Limbale.</li> <li>2. <b>Guest Lecture:</b> Arrange a guest lecture by a Dalit scholar or activist to discuss the relevance of these memoirs today.</li> </ol>	15
V	<b>Criticism</b> K.Nirupa Rani: Gender and Imagination in Bapsi Sidhwa's Fiction Richard Wright: <i>Blue Print for Negro Writing</i>  <b>Activities:</b> <ol style="list-style-type: none"> <li>1. <b>Research Symposium:</b> Students present mini-research projects on a theme connecting all three topics (e.g., "The Role of the Marginalized Voice in Literature").</li> <li>2. <b>Presentation:</b> Students will prepare presentation on Key terms and critical lenses.</li> </ol>	15
<b>Keywords/Tags: Subaltern, resistance, identity, social dynamics, oppressive socio-culture structures</b>		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Guha, Ranajit (ed.). <i>A Subaltern Studies Reader</i>. Oxford University Press, Delhi, 2000</li> <li>2. Chatterjee Partha and Pandey Cyanendra ed., (1992). <i>Writings on South Asian History and Society, Subaltern Studies, Volume VI</i>, Oxford University Press</li> <li>3. Arnold David and Hardiman David ed., (1994) <i>Essays in honour of Ranajit Guha, Subaltern Studies, Volume VIII</i>, Oxford University Press</li> </ol>		

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4. [https://www.academia.edu/709858/Toward\\_a\\_Definition\\_of\\_Popular\\_Culture](https://www.academia.edu/709858/Toward_a_Definition_of_Popular_Culture)
5. <https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/shooting-an-elephant/>
6. <https://archive.org/details/UnderstandingPatriarchy/bellhooks>

**Suggested equivalent online courses:**

1. <https://onlinecourses.nptel.ac.in/>
2. [https://swayam.gov.in/search\\_courses?searchText=cultural%20studies](https://swayam.gov.in/search_courses?searchText=cultural%20studies)
3. <https://www.udemy.com/>
4. <https://www.coursera.org/>
5. <https://www.edx.org/>

## Part- D: Assessment and Evaluation

### Suggested Continuous Evaluation Methods:

**Maximum Marks: 100**

**Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks**

<b>Internal Assessment: Continuous Comprehensive Evaluation (CCE)</b>	<p>a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class.</p> <p>Note: Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms-2021"</p>	<p>40</p>
<b>External Assessment:</b> <b>University Exam Section</b> <b>Time: 03.00 Hours</b>	<p>Section (A): Very Short Questions-5      5 x 1 = 5  Section (B): Short Questions-5      5 x 3 = 15  (With internal choice)  Section (C): Long Questions-5      5 x 8 = 40  (With internal choice)</p>	<p>60</p>

Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	Class : MA	Sem: IV	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC44	
3	Course Title	Dissertation (Paper- IV(e))	
4	Course Type (Core Course/ Discipline Specific Elective/)	DSE	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Develop advanced research competencies, critical thinking abilities, and the effective application of research methodology</li> <li>2. Apply appropriate research methodologies to effectively organize and manage the dissertation process.</li> <li>3. Integrate literature reviews to substantiate and support research arguments.</li> <li>4. Employ principles of discourse and context in language teaching to enhance the quality and relevance of the dissertation.</li> <li>5. Inculcate academic ethical practice by following appropriate acknowledgement and citation as per determined structure</li> </ol>	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Chapter	A Model Format		
I Introduction	<ul style="list-style-type: none"> <li>• <b>Background and Context:</b> Briefly discuss the literary period, genre, or author.</li> <li>• <b>Research Problem or Gap:</b> Identify what is lacking in current scholarship.</li> <li>• <b>Research Questions or Objectives:</b> Clearly state what your dissertation seeks to explore.</li> <li>• <b>Thesis Statement:</b> Your central argument or hypothesis.</li> <li>• <b>Methodology:</b> Brief overview of your approach (e.g., close reading, theoretical lens).</li> <li>• <b>Structure Overview:</b> Summarize what each chapter will cover.</li> </ul>		

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<b>II Literature Review</b>	<ul style="list-style-type: none"> <li>• <b>Survey of Key Critics and Theorists:</b> Discuss major works relevant to your topic.</li> <li>• <b>Theoretical Framework:</b> Present the critical theories you'll use (e.g., Feminism, Postcolonialism, Psychoanalysis).</li> <li>• <b>Gaps in Research:</b> Identify areas your dissertation will contribute to or challenge.</li> <li>• <b>Justification of Your Approach:</b> Explain why your method or focus is valid and valuable</li> </ul>	
<b>III Analysis – Text 1 / Thematic Focus 1</b>	<b>Analysis – Text 1 / Thematic Focus 1</b> <ul style="list-style-type: none"> <li>• <b>Introduce the Text:</b> Brief context of the literary work.</li> <li>• <b>Close Reading:</b> Analyze passages in detail.</li> <li>• <b>Apply Theoretical Framework:</b> Show how theory supports your interpretation.</li> <li>• <b>Develop Argument:</b> Link back to your main argument and demonstrate how this text supports your claims.</li> </ul>	
<b>IV Analysis – Text 2 / Thematic Focus 2</b>	<ul style="list-style-type: none"> <li>• Follow the same structure as Chapter 3.</li> <li>• If using a different text, compare and contrast with the first.</li> <li>• Expand or complicate your argument.</li> </ul>	
<b>V Conclusion</b>	<ul style="list-style-type: none"> <li>• <b>Summarize Main Arguments:</b> Revisit key findings from Chapters 3 and 4.</li> <li>• <b>Reaffirm Thesis:</b> Show how your argument has been proven.</li> <li>• <b>Contributions to Knowledge:</b> Discuss how your work adds to literary scholarship.</li> <li>• <b>Suggestions for Future Research:</b> Mention questions raised that deserve further study.</li> </ul>	
<b>Part-C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Celce-Murcia, M. and Olshtain, E. (2000), Discourse and Context in Language Teaching.</li> <li>2. Phelps, R. Fisher, K. and Ellis, A. (2007) Organizing and Managing Your Research.</li> <li>3. Punch, K. (2006) Developing Effective Research Proposals.</li> <li>4. Ridley, D. (2008) The Literature Review: A Step-by-step Guide for Students.</li> <li>5. Scales, J. M. (2004), Research Genre: Explorations and Applications.</li> <li>6. Altick, Richard D. (1963) The Art of Literary Research. New York: W. W. Norton &amp; Company</li> </ol>		
<b>Suggested equivalent online courses:</b> <ol style="list-style-type: none"> <li>1. <a href="https://www.jstor.org/">https://www.jstor.org/</a></li> </ol>		

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2. <https://muse.jhu.edu/>
3. <https://literariness.org/>
4. <https://www.zotero.org/>
5. <https://www.mendeley.com/>
6. <https://onlinecourses.nptel.ac.in/>
7. <https://swavam.gov.in/>
8. <https://www.udemy.com/>
9. <https://www.coursera.org/>
10. <https://www.edx.org/>

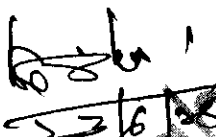

#### Part- D: Assessment and Evaluation

##### Evaluation Methods:

Maximum Marks: 100

External	Valuation of Dissertation	50
Internal in Collaboration with External:	Presentation of Report/ viva voce	50

Any remarks/ suggestions: Regarding allotment of supervisor, submission and approval of synopsis, anti plagiarism policy, evaluation of dissertation, please refer to Ordinance 14(2) page 8 para 5.6 and page 10 para 7.4

  
 22/6/25  
 Dr. K. A. Khosla  
  
 23/6/25  
 Dr. B. P. Singh

Department of Higher Education