

Deccan Education Society's

**Kirti M. Doongursee College of
Arts, Science and Commerce
(AUTONOMOUS)**



Affiliated to

UNIVERSITY OF MUMBAI

Syllabus for
Program: **Master of Arts (Part I)**
Subject: **English**

Choice Based Credit System (CBCS)
with effect from
Academic Year 2024-2025

PROGRAM OUTCOMES

PO	Description
	A student completing Master's Degree in Arts Program will be able to
PO1	Provide a comprehensive view of the varying genres including poetry, drama, digital & non digital fiction and linguistics.
PO2	Familiarise the learners with the forms/genres/movements as well as the respective representative poets/ dramatists/ writers of each age.
PO3	Enable learners to identify and analyse a literary text in its historical, sociocultural/political and intellectual context.
PO4	Introduce literary theories and provide a critical awareness of the evolution of literary criticism from the beginning to the twentieth century.
PO5	Develop an insight into the functions and practice of literary criticism.
PO6	Understand the dynamics of Research and investigation.

Deccan Education Society's
Kirti M. Doongursee College (autonomous)
Proposed Curriculum as per NEP 2020 Year of
implementation- 2024-25

Name of the Department: English

Semester	Course Code	Course Title	Vertical	Credit
I	K24PAENGMJ111	English Poetry from Chaucer to Present	Major	4
	K24PAENGMJ112	Literary Criticism	Major	4
	K24PAENGMJ113	Non-fiction: Digital & Non-digital	Major	2
	K24PAENGMJ114	Language: Basic Concepts & Theories	Major	4
	K24PAENGE121	Political Reading of Literature	Elective	4
	K24PAENGRM131	Research Methodology	Research Methodology	4
II	K24PAENGMJ211	English Drama from Shakespeare to Present	Major	4
	K24PAENGMJ212	Literary Theory: Post World War II	Major	4
	K24PAENGMJ213	English Fiction from Defoe to Present	Major	4
	K24PAENGMJ214	English in Use & Usage	Major	2
	K24PAENGE221	Adaptation Studies	Elective	4
		Field Project / OJT		4

Course Code	MAJOR SEM – I - English Poetry from Chaucer to Present	Credits	Lectures /Week
K24PAENGMJ111	Paper I	4	4
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> • Demonstrate their knowledge about the style of writing of the poets that prevailed during the particular age, which they represent. • Engage critically with a range of poets’ writing and would be able to analyse and interpret poetry in a wider context. • Enhance sensitivity towards life. • Contextualise the text and develop an appreciation of other cultures and ways of life. 			
Unit	Topics	No of Lectures	
I	<p>Chaucer to the Metaphysical Poetry (1340-1660) Section A: Background a. Socio-cultural, political and intellectual (history of ideas): Feudalism and Social Status; Ecclesiastical/Church Control, Printing and Literacy, Travel and Exploration under Tudor reign and Early Stuarts, English Civil War and Puritan Regime b. Form/Genres /Movements: Renaissance, Humanism, Reformation, Allegory, Songs, Sonnets and Sonnet Sequence, Lyrics, Metaphysical poetry, Cavalier poetry</p> <p>Section B: Poetry a. Geoffrey Chaucer: <i>Introduction to the Canterbury Tales</i> Nun’s Tale Knight’s Tale The Wife of Bath b. Edmund Spenser: <i>The Faerie Queene</i> (Book 1, Canto 1-2)</p>	15	
II	<p>Milton to the Age of Transition (1661-1798) Section A: Background a. Socio-cultural, political and intellectual (history of ideas): Restoration, Rise of Party Politics, Glorious Revolution, Age of Satire b. Form/Genres/ Movements: Neoclassicism, Epic, Satire, Mock Epic, Lyrics</p> <p>Section B: Poetry</p>	15	

	<ul style="list-style-type: none"> a. John Milton: <i>Paradise Lost</i>, Book 9 b. Alexander Pope: <i>The Rape of the Lock</i> 	
III	<p>Romantic Revival to Pre- Raphaelite Poets (1798-1901)</p> <p>Section A: Background</p> <ul style="list-style-type: none"> a. Socio-cultural, political and intellectual (history of ideas): Revival of the romanticism of the Elizabethan Age, Impact of Industrial Revolution, French Revolution, Influence of German Philosophy on Romanticism (Schiller and Kant), Romanticism as a reaction to Neoclassicism, the romantic concept of imagination, Sublime, Exoticism, Romantic notion of nature, Victorian age and its literary characteristics, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality b. Form/Genres and Movements: Aesthetic Movement, Pre-Raphaelite Movement, Pantheism, Medievalism, Lyric, Sonnet, Ballad, ode, Dramatic Monologue <p>Section B: Poetry</p> <ul style="list-style-type: none"> a. S. T. Coleridge: Ode to Dejection, Knight's Tomb, Christabel b. William Blake: Two Wives, The Lamb, Sick Rose c. Alfred Tennyson: Locksley Hall, The Lotus-Eaters d. Elizabeth Barret Browning: Sonnet 29, Sonnet 43 from <i>Sonnets from the Portuguese</i>. 	15
IV	<p>Modernism and After</p> <p>Section A: Background</p> <ul style="list-style-type: none"> a. Socio-cultural, political and intellectual (history of ideas): The influence of Science, Technology and Psychology, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature. b. Trends and Movements: Georgian Poetry, Free Verse, Modernism, Symbolism, Cubism, Imagism, Dadaism, Surrealism, Neo-Romanticism, The Movement, Postmodernism and Meta Modernism <p>Section B: Poetry</p> <ul style="list-style-type: none"> a. W. B. Yeats: The Second Coming, An Irish Airman Foresees his Death, Easter 1914 b. Siegfried Sassoon: Attack, Glory of Women 	15

Additional References:

- Abrams, M. H. et al. *The Norton Anthology of English Literature*. Volume 1 & 2. W. W. Norton, 2006.
- *English Romantic Poets: Modern Essays in Criticism*. Oxford University Press, 1960.
- *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
- Akker, Robin Van Den. et al. (ed) *Metamodernism: Historicity, Affect, and Depth After Postmodernism*. Rowman & Littlefield International, 2017.
- Auden, W. H. *Collected Longer Poems*. Faber and Faber, 1968.
- Bate, Jonathan. *Shakespeare and the English Romantic Imagination*. OUP, 1986.
- Bedient, Calvin. *Eight Contemporary Poets*. Oxford University Press, 1974.
- Black, Joseph (ed.) *The Broadview Anthology of British Literature Concise Edition, Vol. A*. Broadview Press, London, 2007.
- Bowra, C. M. *The Romantic Imagination*. Oxford UP, 1999.
- Bromwich, David. *Skeptical Music: Essays on Modern Poetry*. University of Chicago Press, 2001.
- Brooks, Cleanth. *Modern Poetry and Tradition*. New York: OUP, 1965.
- Bullough, G. *The Trends in Modern Poetry*. Oliver and Boyd, 1949.
- Bush, Douglas. *English Poetry: The Main Currents from Chaucer to the Present*. Methuen, 1952.
- Carey, John. *Cambridge Companion to Milton*. Cambridge University Press. 1999.
- Chowdhury, Aditi and Rita Goswami. *A History of English Literature: Traversing the Centuries*. Orient Black Swan, 2014.
- Corcoran, Neil. *English Poetry since 1940*. London: Longmans, 1993.
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- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1991.
- Cummings, Robert. (ed.) *Seventeenth-Century Poetry: An Annotated Anthology*. Blackwell, 2000.
- Culler, A. D. *The Poetry of Tennyson*. New Haven: Yale University Press, 1997.

- Daiches, David. *The Penguin Companion to English Literature*. McGraw-Hill, 1971.
- *A Critical History of English Literature- Four volumes*. Allied Publishers, 1969.
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- Duran, Angelica. *Concise Companion to Milton*. Blackwell, 2006.
- Durrell, Lawrence. *A Key to Modern British Poetry*. University of Oklahoma Press, 1952.
- Eliot, T.S. *On Poetry and Poets*. London, Faber and Faber, 1957
- Eliot, T. S. *Collected Poems: 1909-1962*. New York: Harcourt, Brace & World, 1963. Print.
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- *The Identity of Yeats*. New York: OUP, 1964.
- Ellmann Richard & Robert O' Clair. *The Norton Anthology of Modern Poetry*. Norton & Company, 1988.
- Ellmann, Richard & Fiedelson Jr., Charles (eds.). *The Modern Tradition: Backgrounds of Modern Literature*. OUP, 1965.
- Erdman, D. V. and Bloom, H. *The Complete Poetry and Prose of William Blake*. University California Press, 2008.
- Ferguson, Margaret. Et. al. *The Norton Anthology of Poetry*. W. W. Norton, 2005.
- Ford, Boris. *The Pelican Guide to English Literature, Volume I to X*. Penguin Books, 1991.
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- Frederick B. Artz. *Renaissance to Romanticism*. University of Chicago Press, 1963.
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- Frye, N, and Halimi, N. *Fearful Symmetry: A Study of William Blake*. Toronto, University of Toronto press, 2004.
- Gardner, Helen. *A Reading of Paradise Lost*. Oxford UP, 1967.
- George, Jodi Anne. *Geoffrey Chaucer: The General Prologue to the Canterbury Tales*. Columbia University Press, 2000.
- Gregson, J.M. *Poetry of the First World War. Studies in English Literature*. 1979 Series Edward Arnold, London.
- Gross, Harvey and Robert McDowell. *Sound and Form in Modern Poetry*. U of Michigan Press 1996.
- Hill, Geoffrey. *The Triumph of Love, A Mariner Book*. Houghton Mifflin Company, Boston,

2000.

- Kennedy, X.J. and Dana Gioia. *An Introduction to Poetry*. Harper Collins, 1994.
- Kendall, T. M. (ED), *Poetry of First World War: An Anthology*. Oxford University Press, 2014.
- Larkin, Philip. *The Complete Poems of Philip Larkin*. (ed.). Faber, 2012.
- Levis, F. R. (1933) *New Bearings in English Poetry*. Faber, 2008.
- Lucas, John. *Modern Poetry – From Hardy to Hughes: A Critical Survey*. Barnes & Noble, 1986.
- Manning, Peter. *Reading Romantics: Texts and Contexts*. New York, Viking, 1990.
- Marjorie Perloff. *21st – Century Modernism: The “New” Poetics*. Wiley-Blackwell, 2002.
- Milton, John. *Paradise Lost and Other Poems*. Signet Classic, 2000.
- Mitra, Zinia (Ed.). *Indian Poetry in English*. Delhi: PH Learning, 2020.
- Nayar, Pramod K.(ed). *English Poetry from the Elizabethan to the Restoration: An Anthology*. Orient Black Swan, 2012.
- *Studying Literature: An Introduction to Fiction and Poetry*. Orient BlackSwan, 2013.
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- Peter Jones. *Shakespearean Sonnets*. London: Macmillan Press, 1977.
- *A History of Modern Poetry, Volume II: Modernism and After*. Harvard University Press, 1989.
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- “An Inquiry into Two Inches of Ivory.” *Anthology of Twentieth-Century British and Irish Poetry*. (ed.) Keith Tuma. OUP, 2001.
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- Schmidt, Michael. *An Introduction to Fifty Modern British Poets*. London: Pan Books, 1979.

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- Thwaite, Anthony. (ed). *Collected Poems of Philip Larkin*. Faber and Faber, (2003)
- Vendler, Helen. *The Odes of John Keats*. Harvard University Press, 1983.
- Verity, A. W. *Milton's Paradise Lost*. Forgotten Books, 2017.
- Whitworth, Michael. *Reading Modernist Poetry*. Wiley-Blackwell, 2010.

Course Code	MAJOR SEM – I - Literary Criticism	Credits	Lectures /Week
K24PAENGMJ112	Paper II	4	4
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> • Develop an awareness of the chronological evolution of literary theories. • Have an understanding of literary theories with respect to the ages they represent. • Acquire an understanding of literary theories which will aid in better interpreting literary texts. • Apply literary theories to analyse, interpret and criticise literary texts. 			
Unit	Topics	No of Lectures	
I	<p>A. Classical Criticism: Terms and Concepts Horace's views on poetry, role of imagination, subject of poetry, language and diction of poetry, Plato and Gosson's attack on poetry, Three Unities, Mimesis, Catharsis, Hamartia, Peripeteia, Anagnorisis, the Six main elements of tragedy, the notion of the Sublime, Five Sources of Sublimity, Sir Philip Sidney's views on poetry</p> <p>B. Classical Criticism: Critical Essays</p> <ol style="list-style-type: none"> 1. Aristotle: <i>Poetics</i> (Chapters 1 to 15) [Classical Literary Criticism translated by Penelope Murray] 2. Longinus: <i>On the Sublime</i> (Chapters 1 to 8) [Classical Literary Criticism translated by Penelope Murray] 	15	
II	<p>A. Neoclassical Criticism: Terms and Concepts Alexander Pope's 'Essay on Criticism', relative merits of classical drama and modern drama, comparison between French drama and English drama, Dr Johnson's 'Lives of the Poets'</p> <p>B. Neoclassical Criticism: Critical Essays</p> <ol style="list-style-type: none"> 1. John Dryden: <i>Essay on Dramatic Poesy</i> 2. Dr. Samuel Johnson: <i>Preface to Shakespeare</i> 	15	
III	<p>A. Romantic and Victorian Criticism: Terms and Concepts Causes of the rise of Romantic Criticism, features of Romantic and Victorian criticism, Fancy, Primary and</p>	15	

	<p>Secondary Imagination, Poetry, Poem, Definition of Criticism, Role of Critic, Wordsworth's opinion on poetry and poets, 'Preface to the Lyrical Ballads', Shelley's 'Defence of Poetry', Arnold's 'Touchstone Method', Arnold's definition of criticism and role of a critic, Walter Pater's 'Aestheticism', Art for Art's Sake.'</p> <p>B. Romantic and Victorian Criticism: Critical Essays</p> <ol style="list-style-type: none"> 1. Samuel Taylor Coleridge: <i>Biographia Literaria</i> (Chapter IV, Chapter XIII and Chapter XIV) 2. Matthew Arnold: The Function of Criticism at the Present Time 	
<p style="text-align: center;">IV</p>	<p>A. New Criticism: Terms and Concepts</p> <p>Eliot's Objective Correlative, Dissociation of Sensibility, Unification of Sensibility, Tradition and the Individual Talent, Tension, Extension, Intension, Heresy of Paraphrase, Intentional Fallacy, Affective Fallacy, Organic Form in Poetry, Texture in Poetry, I.A. Richards on Practical Criticism</p> <p>B. New Criticism: Critical Essays</p> <ol style="list-style-type: none"> 1. W. K. Wimsatt and Monroe Beardsley – "The Intentional Fallacy" 2. Allen Tate – "Tension in Poetry" 	<p style="text-align: center;">15</p>
<p>Additional References:</p> <ul style="list-style-type: none"> ● Enright, D.J. and Ernst de Chickera. (Ed.) <i>English Critical Texts</i>. Oxford University Press, 1962. ● Murray, Penelope and T.S. Dorsch. <i>Classical Literary Criticism</i>. Penguin Books, 2004 ● Ramaswami S. and V. S. Sethuraman, eds. <i>The English Critical Tradition: An Anthology of English Literary Criticism</i>, vol.1 & 2. Macmillan India Ltd.,1986. ● Adams, Hazard. <i>Critical Theory Since Plato</i>. New York, Harcourt Brace Jovanovich, 1971. ● Abrams, M. H. <i>A Glossary of Literary Terms</i>. (8th Ed.) New Delhi: Akash Press, 2007. ● Baldick, Chris. <i>The Oxford Dictionary of Literary Terms</i>. Oxford: Oxford University Press, 2001. ● Barry, Peter. <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>. New Delhi:Viva Books, 2008. ● Chaturvedi, Namrata. (Ed.) <i>Memory, Metaphor and Mysticism in Kalidasa's Abhijnana Sakuntalam</i>. London: Anthem Publication, 2020. ● Daiches, David. <i>Critical Approaches to Literature</i>. Orient Longman, 2005. 		

- Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
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- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
- Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J.: Prentice-Hall, 1996.
- Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
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- Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: U of Illinois P, 1987.
- Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.

Web Resources:

- <https://www.britannica.com/biography/Aristotle>
- <https://plato.stanford.edu/entries/aristotle/>
- <https://www.ancient.eu/aristotle/>
- <https://ucmp.berkeley.edu/history/aristotle.html>
- <https://www.iep.utm.edu/aris-poe/>
- <http://classics.mit.edu/Aristotle/poetics.1.1.html>
- <https://www.britannica.com/topic/Poetics>
- <https://litariness.org/2020/11/13/indian-literary-theory-and-criticism/>
- <https://litariness.org/2017/11/17/literary-criticism-of-john-dryden/>
- <https://litariness.org/2017/12/05/literary-criticism-of-samuel-johnson/>

Course Code	MAJOR SEM – I - Non-fiction: Digital & Non-digital	Credits	Lectures /Week
K24PAENGMJ113	Paper III	2	2
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> • Be well-versed with non-fiction writings digital and non-digital. • Have developed a critical eye for any prose writing and will be able to analyse and interpret various forms of prose writing. • Have cultivated a deep respect for cultures after having scrutinised various kinds of texts. • Develop an enhanced and more balanced view of life having been exposed to prose writing from digital and non-digital different spheres. 			
Unit	Topics	No of Lectures	
I	<p>Essays and Histories Section A: Background 1. Socio-cultural, political and intellectual currents that shaped essays and histories. The interplay of the personal and political in the two genres. 2. Different forms of essays, prose styles, chief characteristics, and development over the ages. 17-century essays on the cultivation of genteel behaviour, critique of society, religion and education in the essays of the 19th century, Literary, cultural and political criticism in essays of the 20th century. Different genres/forms of history - political, diplomatic, cultural, social, economic, philosophical and psychoanalytical.</p> <p>Section B: Texts Essays: 1. Francis Bacon: Of Beauty, Of Love and Of Friendship 2. R. L. Stevenson. “The Woods in Spring”, “Morality” from “Forest Notes” in <i>Essays on Travel</i> (pp. 164-174) http://robert-louis-stevenson.org/works/essays-of-travel-1905/ (the Virtual Book) 3. George Bernard Shaw: “Children as Nuisances”, “School”, “What We Do Not Teach and Why” to “Taboos in School” from “A Treatise on Parents and Children”</p> <p>Histories: From <i>India Since 1947: Looking Back at a Modern Nation</i>. Ed.</p>	15	

	<p>Atul Kumar Thakur</p> <p>4. A Woman Named Honour: the Good, the Bad and the Remembered- Rafia Zakaria</p> <p>5. The Indian Novel in English and National Identity- Banibrata Mabanta</p>	
II	<p>Interviews & Podcasts</p> <p>Section A: Background</p> <p>1. Socio-cultural, political and intellectual currents that shaped the rise of Interviews & Podcast.</p> <p>2. Different forms of interviews and podcasts: styles, chief characteristics, and development over the ages.</p> <p>Section B: Texts</p> <p>1. Ruskin Bond on the Books that Made Him</p> <p>2. Sanatana Dharma and Indian Spirituality with Sadguru</p> <p>3. A look at Indian History with Dr. Vikram Sampath</p>	15

Textbooks:

- Francis Bacon: Of Beauty, Of Love and Of Friendship
<http://www.authorama.com/essays-of-francis-bacon-43.html>
<http://www.authorama.com/essays-of-francis-bacon-11.html>
<http://www.authorama.com/essays-of-francis-bacon-27.html>
- R. L. Stevenson. "The Woods in Spring", "Morality" from "Forest Notes" in *Essays on Travel* (pp. 164-174) <http://robert-louis-stevenson.org/works/essays-of-travel-1905/> (the Virtual Book)
- George Bernard Shaw: "Children as Nuisances", "School", "What We Do Not Teach and Why" to "Taboos in School" from "A Treatise on Parents and Children"
<https://www.gutenberg.org/files/908/908-h/908-h.htm>
- Ruskin Bond on the Books that Made Him
<https://youtu.be/LSffMM90wqc>
- Sanatana Dharma and Indian Spirituality with Sadguru
<https://youtu.be/MtsakWaHenw>
- A look at Indian History with Dr. Vikram Sampath
 From the Lens of a Historian: <https://youtu.be/ezEB7oF8teg>

Additional References:

- Arnold, John H. (2000). *History: A Very Short Introduction*. New York: Oxford University Press. ISBN 019285352X.
- Barros, Carolyn (1998). *Autobiography: Narrative of Transformation*. Ann Arbor: University of Michigan Press.

- Bloom, Edward and Bloom, Lillian D., ed. *Addison and Steele, the Critical Heritage*. Routledge, 1980
- Churchill, Sir Winston S.. *Never Give In! Winston Churchill's Speeches*. London: Bloomsbury Publishing, 2013.
- Damrosch, Leo. *The Club: Johnson, Boswell, and the Friends Who Shaped an Age*. London & New Haven: Yale University Press, 2019.
- Derham, Katie (2014) [First published in 2014]. *The Art of Life: Are Biographies Fiction?* (MP4) (Video).
- Stephen Frears, Hermione Lee, Ray Monk. *Institute of Arts and Ideas*. Retrieved 1 February 2016.
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- Gimblett, Barbara ed. *Anne Frank Unbound: Media, Imagination, Memory*. New York: Indiana University Press, 2012.
- Harris, Mary. *Gale Researcher Guide for: Joseph Addison, Richard Steele, and the Rise of the Periodical Genre*. E-book. Gale Cengage Learning.
- Holman, William (2003). *A Handbook to Literature* (9 ed.). New Jersey: Prentice Hall. p. 193.
- Kopf, Hedda Rosner. *Understanding Anne Frank's The Diary of a Young Girl: A Student Casebook to Issues, Sources, and Historical Documents*. London: Greenwood Press, 1997.
- Magill, Frank ed. *The 17th and 18th Centuries: Dictionary of World Biography, Volume 4*. London: Taylor & Francis, 2013.
- Martin, Catherine ed. *Francis Bacon and the Refiguring of Early Modern Thought: Essays to Commemorate The Advancement of Learning (1605-2005)*. London: Ashgate Pub., 2005.
- Pitcher, John, and Bacon, Francis. *The Essays*. London: Penguin Books Limited, 1985.
- Richetti, John. *A History of Eighteenth Century British Literature*. Oxford, UK: John Wiley & Sons Ltd., 2017
- Ronald Blythe. *The Pleasures of Diaries: Four Centuries of Private Writing* (Pantheon, 1989, ISBN 0-394-58017-6) - the book contains selections from (mostly) English diarists' work.
- Steele, Richard, and Addison, Joseph. *The Spectator - Scholar's Choice Edition*. London: Creative Media Partners, LLC, 2015.
- Thakur, Atul Kumar. Ed. *From India Since 1947: Looking Back at a Modern Nation*.

- White, Philip. *Our Supreme Task: How Winston Churchill's Iron Curtain Speech Defined the Cold War Alliance*. E-book. United Kingdom, Public Affairs, 2012.

Web Resources:

- Ruskin Bond on the Books that Made Him: <https://youtu.be/LSffMM90wqc>
- Sanatana Dharma and Indian Spirituality with Sadguru: <https://youtu.be/MtsakWaHenw>
- A look at Indian History with Dr. Vikram Sampath; *From the Lens of a Historian*: <https://youtu.be/ezEB7oF8teg>
- <https://www.britannica.com/art/biography-narrative-genre> 3.
- https://eudocs.lib.byu.edu/index.php/History_of_the_United_Kingdom:_Primary_Documents
- <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t8w95qf4h&view=1up&seq=9>
- <https://www.britannica.com/art/letter-literature>
- <https://www.britannica.com/art/diary-literature>
- <https://www.amazon.com/Darkest-Hour-Gary-Oldman/dp/B078R5T25R> -The Darkest Hour (Movie) 1917. Directed by Joe Wright
- <https://www.panmacmillan.com/blogs/history/historical-diaries-war-history-journal>
- <https://www.englishtrackers.com/english-blog/10-famous-speeches-in-english-and-whatyou-can-learn-from-them/>
- <https://www.ranker.com/list/famous-essayists-from-england/reference>

MOOCS:

- <https://www.udemy.com/course/creative-non-fiction-writing-you-cant-make-this-stuff-up/>

Course Code	MAJOR SEM – I - Language: Basic Concepts & Theories	Credits	Lectures /Week
K24PAENGMJ114	Paper IV	4	4
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> • Explore the link between linguistics and language. • Identify various levels of structural organisation of language. • Demonstrate an exploratory understanding of the origin and the development of English language. • Display familiarity with the basic concepts in the study of language • Show an introductory understanding of the major theories of human language. 			
Unit	Topics	No of Lectures	
I	<p>Unit I: Language and Linguistics</p> <ul style="list-style-type: none"> • Linguistics as a Scientific Study of Language. • Traditional Approaches to the Study of Languages v/s Modern Linguistics. • Scope of Linguistics. • Branches of Linguistics (Inter-disciplinarily of Linguistics) – Sociolinguistics- Psycholinguistics, Comparative Linguistics, Historical Linguistics, Stylistics Theoretical Linguistics, Descriptive Linguistics, Dialectology and Applied linguistics. 	15	
II	<p>Unit II: Levels of Structural Organization</p> <p>A. Phonology: Nature, features, division and significance of phonetics, Organs of Speech - Classification of English vowels and consonants - Cardinal Vowels - Phonetic transcription - Suprasegmental features: Intonation and Stress</p> <p>B. Morphology: Definition and scope Classification of Morphemes Processes of Word formation techniques.</p> <p>C. Semantics: Words as meaningful units (Reference and Sense, Sense Relations) - Types of meaning Lexical Semantics: (Synonymy, Antonymy, Hyponymy, Homonymy) - Sentence meaning</p>	15	

	<p>D. Traditional Grammar V/S Structural Descriptive Grammar V/S Prescriptive Grammaticality and acceptability</p> <p>Immediate Constituent analysis: constituent, immediate constituent, labelled bracketing - Limitations of IC analysis - Phrase Structure grammar - PS grammar rules and limitations - TG Grammar Components – transformational and generative - Deep structure and Surface Structure-Transformational rule - Major transformations: Negative, Interrogation, Tag Question, Passive, Adverbialization, Relativization, Coordination.</p>	
<p style="text-align: center;">III</p>	<p>Unit III: Introduction to English Language</p> <ul style="list-style-type: none"> • What is language? - Characteristics of Language - Varieties of Language • The Origins of Language in General • The Biological Basis of Language and Language and Brain • Origin of English Language and History of English Language • Development of Language: Old English, Middle English, Early Modern English, Late Modern English • Foreign influence on the English Language: Greek, Latin, French, Scandinavian Language, Indian Languages. (Vocabulary, Grammar and Pronunciation) • Standard English - Received Pronunciation 	<p style="text-align: center;">15</p>
<p style="text-align: center;">IV</p>	<p>Unit IV: Theories of Language</p> <ul style="list-style-type: none"> • Classical Theories of Language: Greek and Egyptian Theories of Language, Charles Darwin's Theory of Evolution of Language, Indian School of Language (Patanjali, Bhratahari Panini). • Formalist Theories of Language: Ferdinand Sasseur's Theory of Language, Roman Jakobson's Theory of Language, Copenhagen School of Linguistics, Noam Chomsky's Universal Grammar Theory, Chomsky and Nativism. 	<p style="text-align: center;">15</p>

- Functionalist Theories of Language: Prague Linguistic School, Firthian Linguistics, Neo-Firthian Linguistics, (competence vs. performance, model vs. data-oriented, mentalistic vs. sociological /functional/ situated (language in relation to the world), theoretical vs. applied linguistics models).

Recommended Reading:

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- Crystal, David. *Introducing Linguistics*. London: Penguin English, 1992. Fifth edition, 2002.
- Freeborn, D. *From Old English to Standard English: A Course Book in Language Variation Across Time*. Houndsmill: Palgrave. second edition, 1998
- Freeborn, D. *Style: Text Analysis and Linguistic Criticism*. London: Macmillan, 1996.
- Fries, Charles Carpenter. *The Structure of English*. London: Longman, 1977.
- Fromkin, Victor, et al., ed. *Linguistics: An Introduction to Linguistic Theory*. Malden, Massachusetts: Blackwell, 2001.
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- Jayendran, Nishevita; Ramanathan, Anusha & Nagpal, Surbhi . *Language Pedagogy: Teaching English in India*. Routledge, 2021 (Chapters 2, 3, and 5 especially)

- Jespersen, O. *Language*. London: George Allen & Unwin, 1921.
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Web Resources:

- <https://www.britannica.com/topic/English-language>

- Language and Dialect:
<https://www.theatlantic.com/international/archive/2016/01/difference-between-languagedialect/424704/>
- <https://www.oxfordinternationalenglish.com/a-brief-history-of-the-english-language/>
- <https://theculturetrip.com/europe/united-kingdom/articles/the-development-of-the-britishenglish-language/>
- <http://www.ling.sinica.edu.tw/LL/en/about>
- <https://www.linguisticsociety.org/resource/science-linguistics#:~:text=Linguistics%20is%20the%20science%20of,the%20world's%20over%206%2C000%20languages.>
- https://www.ling.upenn.edu/courses/Fall_2003/ling001/texts/Miller1.pdf
- <https://linguistics.ucsc.edu/about/what-is-linguistics.html>
- <https://www.teahfd.com/2017/02/what-are-some-of-branches-of-linguistics.html>

Course Code	ELECTIVE SEM – I - Political Reading of Literature	Credits	Lectures /Week
K24PAENGE121	Elective	4	4
Course Outcomes: After successful completion of this course, students would be able to <ul style="list-style-type: none"> • Historicize literature as an institution embedded in cultural politics. • Learn to highlight how literary texts mediate dominant ideologies of their times. • Understand how literary texts indirectly function as an instrument of power. • Apply the theories learned to various literary texts under study. 			
Unit	Topics	No of Lectures	
I	Elizabethan Age The Rise and Consolidation of Monarchic Ideology How Shakespeare’s texts uphold and authenticate absolutist monarchic ideology Text: William Shakespeare: <i>Macbeth</i>	15	
II	Emergence and spread of Colonialism and Imperialism How colonial ideology is embedded in and transmitted by the canonical texts Gendering the Subject and Social Construction of Woman Text: Jane Austen: <i>Mansfield Park</i>	15	
III	Patriarchal ideology and power How it is operational in family relationships Ideology of Race & Otherness How it facilitates the hegemony of the dominant groups/race [Patriarchal figure of Henchard] Text: Thomas Hardy: <i>The Mayor of Casterbridge</i>	15	
IV	Representing the Oriental Other and the legitimation of colonial ideology Text: E M Forster: <i>A Passage to India</i>	15	
Additional References: <ul style="list-style-type: none"> ● Archibald, Diana C. <i>Domesticity, Imperialism, and Emigration in the Victorian Novel</i>. University of Missouri Press, 2002. ● Beer, John (ed.) <i>A Passage to India: Essays in Interpretation</i>, Houndmills: Macmillan Press, 1985. P. 27-43. ● Cornell, Susan Meyer. <i>Imperialism at Home: Race and Victorian Women's Fiction</i>. University Press, 1996. 			

- Dollimore, Jonathan and Sinfield, Alan. *Political Shakespeare: Essays in Cultural Materialism*. Manchester University Press, 1994.
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- Low, Gail Ching-Liang. *White Skins/Black Masks: Representation and Colonialism* Routledge, 1996.
- Olsson, Ulf "The Exemplary Becomes Problematic, or Gendered Silence: Austen's Mansfield Park" in *Silence and Subject in Modern Literature*. Houndmills: Palgrave Macmillan, 2013. pp 35-57.
- Parry, Benita "The Politics of Representation in A Passage to India." In John Beer
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- Rajan, Gita. *Postcolonial Discourse and Changing Cultural Contexts: Theory and Criticism*, Radhika Mohanram Greenwood Press, 1995.
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Course Code	RM SEM - I - Research Methodology	Credits	Lectures /Week
K24PAENGRM131		4	4
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> • Demonstrate their knowledge about the terminologies associated with research activity. • Analyze linguistic/generic aspects of a research paper. • Use relevant critical concepts and theory in order to effectively analyze and evaluate literary texts. • Select study material, review and develop theoretical and conceptual frameworks for their research. • Acquaint themselves with the techniques and conventions of documentation in research. • Write a research proposal/paper independently. 			
Unit	Topics	No of Lectures	
I	<p>Key Concepts</p> <ol style="list-style-type: none"> 1. Investigation, exploration, examination, analysis 2. Hypothesis and Problem Statement 3. Methods and Modes of Research 4. Data Analysis (Collection and Classification) 5. Reference Lists and Footnotes 6. Types of Research 7. Literary Research & Language Research 8. Difference between Research Methods and methodologies 9. Quotations and Citation 10. Bibliography / Appendix / Appendices 	15	
II	<p>Theoretical Approaches to Research</p> <ol style="list-style-type: none"> i. Text-oriented approaches: Philology, rhetoric, formalism and structuralism, new criticism, semiotics and deconstruction. ii. Author-oriented approaches: Biographical criticism, psychoanalytic criticism, phenomenology. iii. Reader-oriented approaches: Reception theory, reception history, reader-response criticism. 	15	

	iv. Context-oriented approaches: Literary history, Marxist literary theory, feminist literary theory, new historicism and cultural studies.	
III	<p>Tools, Language and Research Ethics</p> <p>i. Collection of data: Primary data and secondary sources: Library (Print and Online), Field Archives, Documentaries, E-Resources (UGC-INFONET Digital Library Consortium, NLIST, INFLIBNET and ERNET), Online Repository and Preparation of Working Bibliography</p> <p>ii. Data collection measures for language research</p> <p>iii. Research variables, validity and reliability of data</p> <p>iv. Research language: clarity, correctness and coherence</p> <p>v. Ethical considerations in language and literary research</p> <p>vi. Documenting Sources: Avoiding plagiarism, Giving Credit: paraphrasing and quoting</p> <p>vii. Intellectual Property Right</p>	15
IV	<p>Writing a Research Proposal and Dissertation, Compiling, Documentation and Referencing for Research:</p> <p>A. Research Proposal: Selection of a topic, preparing an outline or abstract, aims and objectives of the study, hypothesis, review of literature, research methodology, chapter scheme, scope and limitations, conclusion, keywords.</p> <p>B. Structuring a Dissertation: Steps to be followed for writing a dissertation; the drafting, editing and revision process; Key Issues and Arguments; Discussions of the findings and conclusion drawn; Contribution of the project to the existing body of research; Direction for future research; Citing Sources in the text: Intext citation, parenthetical citation, run -in quotation, Citing print, web, film and archival sources; Footnotes/endnotes; Works Cited/Bibliography.</p> <p>C. Mechanics of Writing: Spelling and punctuations; ellipses, note taking, indention, margins, font, spacing, text formatting, title, running head and page number, internal headings and subheadings, placement of the list of Works Cited, tables and illustrations, and proof correction</p>	15
Additional References:		

- MLA Handbook. Modern Language Association of America; 9th Edition, 2021.
- Allison, B. *The Students' Guide to Preparing Dissertations and Theses*. London: Kogan Page, 1997.
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- Kumar, Ranjit. *Research Methodology: A Step by Step Guide for Beginners*. New Delhi: Sage Publications, 2014.
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- Marcuse, Michael J. *A Reference Guide for English Studies*. Oxford: University of California Press, 1990.
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson Education, 2009.
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Course Code	MAJOR SEM – II - English Drama from Shakespeare to the Present	Credits	Lectures /Week
K24PAENGMJ211	Paper V	4	4
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> • Develop an awareness of the elements of drama and theatre. • Demonstrate their knowledge about the style of writing of the dramatists that prevailed during the particular age. • Engage critically with a range of playwrights' writing and would be able to analyse and interpret dramas in a wider context. • Enhance sensitivity towards life. • Contextualise the text and develop an appreciation of other cultures and ways of life. 			
Unit	Topics	No of Lectures	
I	<p>The Elizabethan and Jacobean Period</p> <p>A. Background</p> <p>1. Socio-cultural, political and intellectual (history of ideas): Feudalism and Social Status; Ecclesiastical/Church Control, Printing and Literacy, Travel and Exploration under Tudor reign and Early Stuarts</p> <p>2. Form/Genres /Movements: Miracle plays, Moralities, Interludes, Renaissance, Humanism, Reformation, Elizabethan Stage, University Wits, Shakespearean Plays, the Blank Verse, Comedy of Humours</p> <p>B. Drama</p> <p>1. William Shakespeare: <i>The Merchant of Venice</i>.</p> <p>2. Christopher Marlowe: <i>Dr. Faustus</i></p>	15	
II	<p>The Restoration Period</p> <p>A. Background</p> <p>1. Socio-cultural, political and intellectual (history of ideas): English Civil War, Puritan Regime, Restoration, Rise of Party Politics, Age of Satire</p> <p>2. Form/Genres/ Movements: Neoclassicism, Heroic plays, Musical Comedy, Comedy of Manners, Restoration Comedy</p> <p>B. Drama</p>	15	

	<ol style="list-style-type: none"> 1. William Congreve: <i>Way of the World</i> 2. William Wycherley: <i>The Country Wife</i> 	
III	<p style="text-align: center;">Drama of the Eighteenth and Nineteenth century</p> <p>A. Background</p> <ol style="list-style-type: none"> 1. Socio-cultural, political and intellectual (history of ideas): Impact of Industrial Revolution, French Revolution, Victorian age and its literary characteristics, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian compromise and conservatism, the Victorian concept of morality, Age of Reason 2. Form/Genres and Movements: Aesthetic Movement, Pre-Raphaelite Movement, Medievalism <p>B. Drama</p> <ol style="list-style-type: none"> 1. Oliver Goldsmith: <i>She Stoops to Conquer</i> 2. G. B. Shaw: <i>Candida</i> 	15
IV	<p style="text-align: center;">Modernism And After</p> <p>A. Background</p> <ol style="list-style-type: none"> 1. Socio-cultural, political and intellectual (history of ideas): World War I and II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War I and II developments in literature 2. Trends and Movements: Existentialism, Absurd Drama, Poetic Drama, Realism, The Movement and features of Modernism, Postmodernism. <p>B. Drama</p> <ol style="list-style-type: none"> 1. Shelagh Delaney: <i>A Taste of Honey</i> 2. T. S. Eliot: <i>Murder in the Cathedral</i> 	15
<p>Additional References:</p> <ul style="list-style-type: none"> • Anderson, Michael. Anger and Detachment: <i>A Study of Arden, Osborne and Pinter</i>. London: • Boulton, Marjorie. <i>The Anatomy of Drama</i>. 2003. Bowker, https://doi.org/10.1604/9780758145918. • Bradbrook, M. C. <i>Themes and Conventions of Elizabethan Tragedy</i>, Cambridge, 1935 • Bradley, A. C. <i>Shakespearean Tragedy</i>, London: Macmillan, 1904. • Brooks, Cleanth. <i>Understanding Drama</i>. 2008. • Esslin Martin. <i>The Theatre of the Absurd</i>. Garden City NJ, Doubleday, 1961 		

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- Evans, Ifor. *A Short History of English Drama*. 1978.
- Gascoigne, Bamber. *Twentieth Century Drama*, London: Hutchinson, 1962.
- Leech, Clifford. *Marlowe: A Collection of Critical Essays*. London, 1964
- Nicoll, Allardyce. *The Theory of Drama*. 1972. Bowker, <https://doi.org/10.1604/9780405088186>.
- Steiner, George. *The Death of Tragedy*, London: Faber and Faber, 1961.
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Course Code	MAJOR SEM – II - Literary Theory: Post World War II	Credits	Lectures /Week
K24PAENGMJ212	Paper VI	4	4
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> • Acquire the understanding of the trends and cross-disciplinary nature of literary theories. • Analyse, interpret and criticise literary texts. • Apply the varied critical approaches and literary theories in exploring the multiple viewpoints of the literary texts. • Develop an awareness of the varied critical methods and literary theories. 			
Unit	Topics	No of Lectures	
I	<p>Structuralism, Post-Structuralism and Deconstruction</p> <p>A. Terms and Concepts Text and writing (Ecriture), Sign (Signifier and Signified), Langue and Parole, Transcendental signified, Aporia, Difference, Discourse</p> <p>B. Critical Essays (All the essays are from <i>Modern Criticism and Theory: A Reader</i>)</p> <ol style="list-style-type: none"> 1. Roland Barthes – “The Death of the Author” 2. Jacques Derrida – “Structure, Sign and Play in the Discourse of the Human Sciences” 3. Jean Baudrillard – “Simulacra and Simulations” 	15	
II	<p>Gender Studies, Subaltern Studies and Psychoanalysis</p> <p>A. Terms and Concepts Gender, Masculinity, Femininity, Phallogocentric discourse, Gynocriticism, Subaltern, Hybridity, Id, Ego and Superego, Oedipus Complex, Sublimation, Symbolism</p> <p>B. Critical Essays</p> <ol style="list-style-type: none"> 1. Judith Butler – “Subjects of Sex/Gender/Desire” (From <i>Gender Trouble</i>) 2. Gayatri Spivak – “Can the Subaltern Speak?” 3. Juliet Mitchell – “Femininity, Narrative and Psychoanalysis” (From <i>Modern Criticism and Theory: A Reader</i>) 	15	
III	Reader Response, Marxism and New Historicism	15	

	<p>A. Terms and Concepts Phenomenology, Implied Reader, Affective Stylistics, Interpretative Communities, Base and Superstructure, Ideology, Hegemony, Political Unconscious, Circulation, Context, Culture, History and Narrative</p> <p>B. Critical Essays</p> <ol style="list-style-type: none"> 1. Stanley Fish - "Interpreting the Variorum"(From <i>Modern Criticism and Theory: A Reader</i>) 2. Fredric Jameson- "The Politics of Theory: Ideological Positions in the Postmodernism Debate" (From <i>Modern Criticism and Theory: A Reader</i>) 3. Stephen Greenblatt – "Resonance and Wonder" (From <i>Learning to Curse</i>) 	
<p style="text-align: center;">IV</p>	<p>Postcolonialism, Ecocriticism and Techno Criticism</p> <p>A. Terms and Concepts Colonialism, Orientalism, Hybridity, Subaltern, Anthropocentrism and Ecocentrism, Pastoralism, Ecofeminism, Scientific Progress, Technoethics, Afrofuturism, Science Fiction (Space Opera, Cyberpunk and Biopunk)</p> <p>B. Critical Essays</p> <ol style="list-style-type: none"> 1. Bill Ashcroft, Gareth Griffith and Helen Tiffins - "Cutting the Ground" (From <i>The Empire Writes Back</i>) 2. Cheryll Glotfelty - "Literary Studies in an age of Environmental Crisis" (From <i>The Ecocriticism Reader</i>) 3. Haraway, Donna. - "A Cyborg Manifesto". Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in <i>Simians, Cyborgs and Women: The Reinvention of Nature</i> (New York: Routledge, 1991), pp.149-181. 	<p style="text-align: center;">15</p>

Additional References:

- Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
- Ashcroft, Bill; Griffiths, Graham; Griffiths, Gareth; Ashcroft, Frances M.; Tiffin, Helen. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2002.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: OUP, 2001.
- Banerjee, Prantik. *Cultural Studies: Texts and Contexts*. Dattasons, Nagpur, 2021.
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- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
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Course Code	MAJOR SEM – II - English Fiction from Defoe to Present	Credits	Lectures /Week
K24PAENGMJ213	Paper VII	4	4
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> • Demonstrate their knowledge about the style of writing of the novelists that prevailed during the particular age which they represent. • Engage critically with a range of novelists' writings and would be able to analyse and interpret any given novel in a wider context. • Enhance sensitivity towards life. • Contextualize the text and develop appreciation of other cultures and ways of life. 			
Unit	Topics	No of Lectures	
I	<p>Defoe to the Romantic Fiction (1719-1818) Section A: Background a) Socio-cultural, political and intellectual (history of ideas): The Union of the parliament of Scotland and England in 1707 to form a single Kingdom of Great Britain. The Battle of Culloden, the new British identity, the anti-Scottish sentiment and the multinational voices. b) Forms and Literary Trends: Gothic Novel, (early example of Science Fiction) Romances, Fiction, the sentimental novel or the novel of sensibility, novels of manners, Essays, prose. c) Representative Fiction Writers: Daniel Defoe, Afra Behn, Samuel Richardson, Mary Wollstonecraft Shelley, Henry Fielding</p> <p>Section B: Novels 1. Daniel Defoe: <i>Robinson Crusoe</i> (1719) 2. Mary Shelley: <i>Frankenstein; or the Modern Prometheus</i> (1818)</p>	15	
II	<p>Nineteenth Century Fiction Section A: Background a) Socio-cultural, political and intellectual (history of ideas): Restoration and its impact on literature, Rise of Prose and fiction, Rise of Social Novel, Industrialization, reform act of 1832, Politics, Novel of satire, Darwinism, Age of Science, Age of Faith and Doubt (the Victorian Dilemma), Victorian</p>	15	

	<p>compromise and conservatism, the Victorian concept of morality.</p> <p>b) Form/Genres/ Movements: Age of political satire, literary realism, supernatural and fantastic fiction.</p> <p>c) Representative Novelists: Bronte Sisters, George Eliot, Jane Austen, Thomas Hardy, Elizabeth Gaskell, Samuel Butler, John Galsworthy.</p> <p>Section B: Fiction</p> <ol style="list-style-type: none"> 1. Emily Bronte : <i>Wuthering Heights</i> (1847) 2. Thomas Hardy: <i>Tess of the d'Urbervilles</i> (1891) 	
<p style="text-align: center;">III</p>	<p>Twentieth Century Fiction</p> <p>Section A: Background</p> <p>a) Socio-cultural, political and intellectual (history of ideas): The Age of ideologies, The Influence of Science, technology and Psychology, World War I & II and the Interwar Period, Marxist Ideology and influence of Russian Experiment, Post-World War II developments in literature, Cold-war.</p> <p>b) Form/Genres and Movements: Modernism, Science Fiction, meta-fiction, Magic realism, Interior monologue, Oedipus complex, psychological novel, stream of consciousness novel, Graphic Fiction.</p> <p>c) Representative Novelists: James Joyce, Virginia Wolfe, William Golding, D.H. Lawrence, Joseph Conrad, E. M. Forster, H.G. Wells.</p> <p>Section B: Fiction</p> <ol style="list-style-type: none"> 1. William Golding : <i>Lord of the Flies</i> (1954) 2. Michael Ondaatje : <i>The English Patient</i> (1992) 	<p style="text-align: center;">15</p>
<p style="text-align: center;">IV</p>	<p>Twenty First Century</p> <p>Section A: Background</p> <p>a) Socio-cultural, political and intellectual (history of ideas): Globalisation and literature, Age of social media, adaptations of traditional movements.</p> <p>b) Trends and Movements: Digital Literatures, revolution in communication technology, short fiction.</p> <p>c) Representative Novelists: Michael Chabon, Jennifer Egan, Ben Fountain, Ian McEwan, Chimamanda Ngozi Adichie, Zadie Smith, Jeffrey Eugenides.</p>	<p style="text-align: center;">15</p>

	Section B:	
	<ol style="list-style-type: none">1. David Mitchell : <i>Cloud Atlas</i> (2004)2. Sarah Waters : <i>Little Stranger</i> (2009)	

Additional References:

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- Schorer, Mark. "Technique as Discovery". *The Hudson Review*. 1. 1 (1948): 67-87.
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Course Code	MAJOR SEM – II - English in Use & Usage	Credits	Lectures /Week
K24PAENGMJ214	Paper VIII	2	2
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> • Understand a sociolinguistic perspective in studying English language. • Analyse the meaning of language in its interactional context. • Develop a critical understanding of native and non-native varieties of English. • Apply the English use in varied contexts with a historical perspective of English in India. 			
Unit	Topics	No of Lectures	
I	<p>1. Pragmatics Introduction, Pragmatics and Nature of Language, Difference between Semantics and Pragmatics Implicature, Presupposition, Speech Act Theory, Cooperative Principles Politeness Principles, Reference</p> <p>2. Sociolinguistics Regional and Social Dialects, Pidgins and Creoles, Codes, Speech Communities, Genre. Registers: Types, Features and Markers Style: On the scale of formality.</p>	15	
II	<p>Varieties of English Dialects of English Standard English and Non Standard English Native and Non-Native Varieties of English Process of Standardization English-Based Pidgins and Creoles The notion of international/global/world English</p>	15	
<p>Additional References:</p> <ul style="list-style-type: none"> • Archer, Dawn, Karin Aijmer, and Anne Wichmann. <i>Pragmatics: An Advanced Resource Book for Students</i>. Routledge, 2012. • Bauer, Laurie. <i>An Introduction to International Varieties of English</i>. Hong Kong University Press, 2002. • Biber, Douglas, and Susan Conrad. <i>Register, Genre and Style</i>. Cambridge University Press, 2009. • Bolton, Kingsley, and Braj B. Kachru. <i>Asian Englishes</i>. Vol. 4. Routledge, 2006. 			

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- Crystal, David, and Derek Davy. *Investigating English Style*. Routledge, 2016.
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- Allen, Harold B. and Michael D. Linn (eds). *Dialect and Language Variation*. Academic Press, 1986.

- Agnihotri, R.K. and A.L. Khanna, (ed) *Second Language Acquisition, Social and Linguistic Aspects of English in India*. Sage publications, 1994.
- Anderson, Catherine. *Essentials of Linguistics*. (OER) Open Textbook Library.
- Arends, Jacques, Pieter Muysken and Norval Smith (eds). *Pidgins and Creoles: An Introduction*. John Benjamin Publishing Company, 1994.
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- Chambers, J. K. and Natalie Schilling (eds). *Handbook of Language Variation and Change*. Second edition. Wiley Blackwell, 2013.
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- French, Peter et al. *Varieties of English: An Introduction to the Study of Language* (Studies in English Language), The Macmillan Press, 1993.
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Web Resources:

- <https://www.latg.org/2018/06/24/indian-english/>
- Braj B. Kachru (1965). The Indianness in Indian English, *Word*, 21:3, 391-410, <https://doi.org/10.1080/00437956.1965.11435436>
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https://www.researchgate.net/publication/259569575_Developments_in_the_linguistic_description_of_Indian_English_State_of_the_art
- <https://www.linguisticsociety.org/resource/sociolinguistics>
- <https://www.hawaii.edu/satocenter/langnet/definitions/index.html>
- <https://www.thoughtco.com/language-variety-sociolinguistics-1691100>
- <https://www.britannica.com/science/pragmatics>
- Cambridge Textbooks in Linguistics. www.cambridge.org

Course Code	ELECTIVE SEM – II - Adaptation Studies	Credits	Lectures /Week
K24PAENGE221	Elective	4	4
<p>Course Outcomes: After successful completion of this course, students would be able to</p> <ul style="list-style-type: none"> Identify themes, motifs, structures, and narrative viewpoints in literature and adaptations after finishing the course. Be well-versed in the fundamentals of literary and adaptation theories. Actively apply these principles in practical work. Have a better ability to decipher texts concerning multi-modal convergences. 			
Unit	Topics	No of Lectures	
I	<p>a. Introduction and Concepts</p> <ol style="list-style-type: none"> What is Adaptation - Adaptation as process/ adaptation as product/ adaptation as reception Adaptation and Intertextuality Indian Aesthetics, Abhinay, Mudra, Aesthetic Value, Aesthetic Attitude , Intention, Expression, Representation <p>b. Theories and Approaches</p> <ol style="list-style-type: none"> Cross-cultural Adaptations by Stam, Robert Interdisciplinary / Cross Disciplinary Adaptation and Fidelity by Johnson, David.T Metadaptation: Adaptation and Intermediality by Voigst-Virchow, Eckart 	15	
II	<p>a. Novel in Adaptation</p> <ol style="list-style-type: none"> Sane Guruji- Autobiography <i>Shyamchi Aai</i> (1953)- directed by P Atre. <p style="text-align: center;">OR</p> <ol style="list-style-type: none"> Amrita Pritam- <i>Pinjar</i> translated by Khushwant Singh into English <p>b. Short Stories in Adaptation</p> <ol style="list-style-type: none"> Fyodor Dostoevsky- “White Nights”- <i>Saawariya</i> – Hindi Movie (Sanjay Leela Bhansali) Ruskin Bond- <i>Susanna’s Seven Husbands</i>- Hindi film <i>Saat Khoon Maaf</i> in 2011 	15	
III	a. Drama in Adaptation	15	

	<p>1. Vijay Tendulkar – <i>Silence, the Court is in Session- Shantata, Court Chalu Ahe</i> (1971 – Satyadev Dubey)</p> <p>2. George Bernard Shaw, <i>Pygmalion</i> -1913- Film: <i>My Fair Lady</i> (1964) Adaptations of the play across cultures, regional languages: <i>Ti Phulrani</i> by P L Deshpande in Marathi and <i>Santu Rangili</i> in Gujarati</p> <p>b. Poetry (Epics) in Adaption</p> <p>1. <i>The Mahabharata</i> [Episode: Vastraharan]- Mitra, Saoli. “Five Lords, Yet None a Protector.” Trans. Rita Datta.</p> <p>2. <i>The Ballad of Mulan – MULAN</i> (1998)</p>	
<p style="text-align: center;">IV</p>	<p>a. Popular Literature in Adaptation</p> <p>1. Christie, Agatha- <i>Murder on the Orient Express</i> (1934) - <i>Murder on the Orient Express</i>. Dir. Kenneth Branagh. 20th Century Fox, 2017. Film.</p> <p>Christie Agatha. <i>Murder on the Orient Express</i>. Adapted by François Rivière and illustrated by Solidor, Harper Collins, 2003. [graphic narrative]</p> <p>2. Chetan Bhagat- <i>2 States: The Story of My Marriage</i> (2009)- Hindi Film- <i>2 States</i>- Dir. By Abhishek Varman- 2014.</p> <p>b. New Media and Literature in adaptation</p> <p>1. J K Rowling- Harry Potter series (<i>Harry Potter and the Sorcerer's Stone</i>)</p> <p>2. Lewis Carrol- <i>Alice in Wonderland</i>- Video Game- <i>Alice Madness Returns</i>- Spicy Horse- 2011</p>	<p style="text-align: center;">15</p>
<p>Project Work: Suggestions</p> <ul style="list-style-type: none"> ● <i>Andha Yug</i> by Dharmaveer Bharati trans. ● <i>Bride and Prejudice</i>. Dir. Gurinder Chadha. ● Christie Agatha. <i>Murder on the Orient Express</i>. Adapted by François Rivière and illustrated by Solidor, Harper Collins, 2003. [graphic narrative] ● Christie, Agatha. <i>Murder on the Orient Express</i>. Collins, 1934. [book] into <i>Murder on the Orient Express</i>. Dir. Kenneth Branagh. 20th Century Fox, 2017. Film. ● Contains comic adaptations of Munshi Premchand's 'Do Bail' and 'Budhi Kaki', Ruskin Bond's 'Blue Umbrella' and 'Angry River' and Bankim Chandra Chattopadhyay's 'Kapala Kundala' ● <i>Devdas</i> by Sarathchandra Chatopadhyay ● Dr. Seuss. <i>How the Grinch Stole Christmas</i>. Random House, 1957. [children’s rhymed verse story book]- <i>The Grinch</i>. Dir. Scott Mosier and Yarrow Cheney. Universal Pictures, 2018. [3D computer-animated film] ● Harry Potter books and video game adaptations: ● Harry Potter series by J K Rowling: <i>Harry Potter and the Deathly Hallows</i> (2007), film in 		

2010

- *Helen of Troy*, 1956 Warner Bros - based on Homer's *Iliad* and *Odyssey* -directed by Robert Wise, https://en.wikipedia.org/wiki/Category:Harry_Potter_video_games
- *Lady Lazarus* by Sylvia Plath - adapted by Sandra Lahire
- Mahesh Dattani – *Dance Like a Man*- Theatre: *Dance Like a Man* - Movie: *Dance Like a Man*, directed by Pamela Rooks
- Mitra, Saoli. “Five Lords, Yet None a Protector.” Trans. Rita Datta. *Five Lords, Yet None a Protector and Timeless Tales: Two Plays*. 2002. Kolkata: Stree, 2006. 3-71.
- Munshi Premchand, *Shatranj ke Khiladi* (short story)- *Shatranj ke Khiladi* (The Chess Players). Dir. Satyajit Ray.
- Novel: J.R.R Tolkien: *Lord of the Rings; The Two Towers*: pub- Harper Collins : 2012 - Film : *Lord of the Rings: The Two Towers* : dir. By Peter Jackson ; 2002
- Novel- *Calling Sehmat* by Gulzar into film *Raazi* 2018 by Meghna Gulzar
- Play *Adhantar* by Jayant Pawar, film-*Lalbaug Parel*
- Play *Natasamrat* by V.V.Shirwadkar, Film-*Natsamrat* by Mahesh Manjrekar
- Rabindranath Tagore– “Kabuliwala” into *Kabuliwala*– Hindi Movie (1961) by Hemen Gupta
- *Silence of the Lambs* novel by Thomas Harris 1988,adapted into a film 1991
- The book *Metro 2003* by Glukhovsky, pub. 2020, Game launched in the same year Video game adaptation by the same author
- *The Mahabharata*; Sauptik Parva
- *The Ramayan* Serial on television and its popularity
- ‘The Raven’– Edgar Allan Poe
- *The Wolf of Wall Street*, Jordan Belfort wrote his memoir. *The Wolf of Wall Street* in 2007.

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- Video Game: *Spec Ops: The Line*, Yager Development: 2012– Inspired from Joseph Conrad’s *Heart of Darkness* Video games based on the book *Alice in Wonderland* 1865 novel by Lewis Carroll (Charles Dodgson)
- Vijay Tendulkar, *Kamala* 1982, tr. By Priya Adarkar (1995)- A film by same name in 1984 by Jagmohan Mundhra
- William Shakespeare, *Othello* into the movie *Omkara* by Director Vishal Bhardwaj.

Additional References:

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- Austen, Jane. *Pride and Prejudice*. 1813. Oxford: Oxford World’s Classics, 2008. Print.
- Bickley Pamela and Jenny Stevens. *Studying Shakespeare Adaptation: From Restoration Theatre to YouTube*. The Arden Shakespeare, 2021.
- *Bride and Prejudice*. Dir. Gurinder Chadha. Perf. Aishwarya Rai, Martin Henderson.
- Bruhn, Jørgen, Anne Gjelsvik, and Eirik Frissvold Hanssen, eds. *Adaptation Studies:*

New Challenges, New Directions. London: Bloomsbury, 2013. Print.

- Carroll, Rachel, ed. *Adaptation in Contemporary Culture: Textual Infidelities*. London: Continuum, 2009.
- Cartmell, Deborah, ed. *A Companion to Literature, Film, and Adaptation*. Chichester: Wiley Blackwell, 2012.
- Dr. Seuss. *How the Grinch Stole Christmas*. Random House, 1957. [children's rhymed verse story book]
- *Five Lords, Yet None a Protector and Timeless Tales: Two Plays*. 2002. Kolkata: Stree, 2006. 3-71.
- *Haider*. Dir. Vishal Bhardwaj. UTV Motion Pictures, 2014. Film.
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- Hutcheon, Linda. "Chapter 1." *A Theory of Adaptation*. Routledge, 2006. pp. 1-32.
- Hutcheon, Linda. "Chapter 6." *A Theory of Adaptation*. Routledge, 2006. pp. 169-178.
- *Kamala* by Vijay Tendulkar, first pub. 1982, tr. By Priya Adarkar (1995)
- Lahiri, Jhumpa. *The Namesake*. Houghton Mifflin, 2003.
- Lee Harper. *To Kill a Mockingbird* 1962- A film in 1962 by the same name
- Leitch, Thomas (ed.). *The Oxford Handbook of Adaptation Studies*. Oxford University Press, 2017.
- Leitch, Thomas. "Adaptation studies at a crossroads." *Adaptation 1.1* (2008): 63-77.
- *Maqbool*. Dir. Vishal Bhardwaj. Kaleidoscope Entertainment, 2003. Film.
- McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1996.
- Murray, Simone. *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation*. New York: Routledge, 2012.
- Naremore, James, ed. *Film Adaptation*. New Brunswick: Rutgers UP, 2000.
- Mukerjee, Radhakamal. "'Rasas' as Springs of Art in Indian Aesthetics." *The Journal of Aesthetics and Art Criticism* 24.1 (1965): 91-96.
- *Pather Panchali* (A song of the Road) by Bibhutibhushan Bandopadhyay, 1929- A film by the same name in 1955 by Satyajit Ray
- *Sense and Sensibility* by Jane Austen, 1811 - A film with the same title in 1995
- *The Colour Purple* by Alice Walker, 1983 novel - A film with the same title by Whoopi Goldberg in 1985
- *The Mahabharata* by Peter Brook, a retelling of the epic Mahabharat, 1990

- *The Namesake*. Dir. Mira Nair. Perf. Tabu, Irrfan Khan. Mirabai Films, 2006. Film.
- *The Skeleton and Other Stories*; India Research Press; 2009. Film – Pinjar dir. by Chandraprakash Dwivedi, 2015.
- Voigts-Virchow, Eckart. "Metadaptation: Adaptation and Intermediality Cock and Bull." *Journal of Adaptation in Film & Performance* 2.2 (2009): 137-152.
- Welsh, James M., and Peter Lev, eds. *The Literature/Film Reader: Issues of Adaptation*. Lanham: Scarecrow, 2007.

Web Resources:

- Archie Comics and Riverdale drama series (5 seasons) on Netflix 103
- Boyd, Brian. "Making Adaptation Studies Adaptive." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 10.1093/oxfordhb/9780199331000.013.34
- Chakraborty, Madhurima. "Adaptation and the Shifting Allegiances of the Indian Diaspora: Jhumpa Lahiri's and Mira Nair's the Namesake(s)." *Literature-Film Quarterly*, 2014. <https://www.semanticscholar.org/paper/Adaptation-and-the-Shifting-Allegiances-of-the-andChakraborty/1d023d5088e0323ed15624516b4275cf449496b8>
- Corrigan, Timothy. "Defining Adaptation." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 10.1093/oxfordhb/9780199331000.013.1]
- Cutchins, Dennis. "Bakhtin, Intertextuality, and Adaptation." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 10.1093/oxfordhb/9780199331000.013.4
- Elliott, Kamilla. "Adaptation Theory and Adaptation Scholarship." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 10.1093/oxfordhb/9780199331000.013.39
- Flanagan, Kevin. M. "Video Game Adaptation." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 10.1093/oxfordhb/9780199331000.013.25]
- Gould, Marty. "Teaching Adaptation." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 10.1093/oxfordhb/9780199331000.013.36. https://www.huffpost.com/archive/in/entry/28-bollywood-songs-that-you-didnt-know-werecopied-or-inspired_a_21612426
- Ingham, Mike. "Popular Song and Adaptation." Leitch, Thomas (Ed.). *The Oxford Handbook of Adaptation Studies*. OUP, 2017. DOI: 10.1093/oxfordhb/9780199331000.013.18
- Johnson, David.T. "Adaptation and Fidelity." Leitch, Thomas (Ed.). *The Oxford*

Handbook of Adaptation Studies. OUP, 2017. DOI:
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Evaluation Scheme for First Year (PG) under NEP (4 credits)

I. Internal Evaluation for Theory Courses – 40 Marks

1) **Continuous Internal Assessment (CIA) Assignment** - Tutorial/ Case Study/ Project / Presentations/ Group Discussion / Ind. Visit. – 20 marks

2) **Continuous Internal Assessment (CIA)** (online/offline) Unit Test – 20 marks

II. External Examination for Theory Courses – 60 Marks

Duration: 2 Hours

Theory question paper pattern:

Question	Based on	Marks
Q.1	Unit I	15
Q.2	Unit II	15
Q.3	Unit III	15
Q.4	Unit IV	15

- All questions shall be compulsory with internal choice within the questions.
- Each Question may be subdivided into sub questions as a, b, c, d, etc. & the allocation of Marks depends on the weightage of the topic.

NOTE: To pass the examination, attendance is compulsory in both Internal & External (Theory + Practical) Examinations.

Evaluation Scheme for First Year (PG) under NEP (2 credits)

I. Internal Evaluation for Theory Courses – 20 Marks

1) **Continuous Internal Assessment (CIA) Assignment** - Tutorial/ Case Study/ Project / Presentations/ Group Discussion / Ind. Visit. – 10 marks

2) **Continuous Internal Assessment (CIA)** (online/offline) Unit Test – 10 marks

II. External Examination for Theory Courses – 30 Marks

Duration: 1 Hours

Theory question paper pattern: All questions are compulsory.

Question	Based on	Marks
Q.1	Unit I	15
Q.2	Unit II	15

- All questions shall be compulsory with internal choice within the questions.
- Each Question may be subdivided into sub questions as a, b, c, d, etc. & the allocation of Marks depends on the weightage of the topic.

NOTE: To pass the examination, attendance is compulsory in both Internal & External (Theory + Practical) Examinations.