

**GANDHI INSTITUTE OF TECHNOLOGY AND MANAGEMENT
(GITAM)**

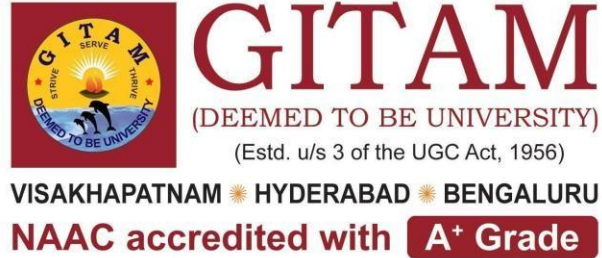
(Deemed to be University, Estd. u/s 3 of UGC Act 1956)

VISA KHAPATNAM *HYDERABAD *BENGALURU

Accredited by NAAC with 'A+' Grade

REGULATIONS & SYLLABUS

of



Master of Arts (M.A.)

in

English

Program Code: PLANGO1

(w. e. f. 2021-22 admitted batch)

Website: www.gitam.edu

M.A. English

A Two-Year Full Time Semester Program

Program Code:PLANG01

REGULATIONS

(w. e. f. 2021-2022 Admitted Batch)

1.0 ADMISSION

1.1 Admission into Two-Year Full-Time M.A. English program of GITAM (Deemed to be University) is governed by GITAM admission regulations.

2.1 ELIGIBILITY AND ADMISSION CRITERIA

2.2 Any Bachelor's degree, excluding Bachelor of Fine Arts, with a minimum of 50% marks, and basic proficiency in English.

Following are the criteria of selection for admission into M.A. English program:

- The candidates are selected on the basis of their Bachelor's degree marks and a personal interview, which focuses on their area of interest, communication skills in English and aptitude as well as passion towards understanding the nuances of English language and literature.
- The final selection of candidates for admission depends upon i) the graduation marks and a personal interview as mentioned above and ii) the rules of admission including the rule of reservation as stipulated by GITAM from time to time.

3.0 CHOICE BASED CREDIT SYSTEM

Choice Based Credit System (CBCS) is followed as per UGC guidelines in order to promote:

- Student centered learning
- Cafeteria approach
- Students to learn courses of their choice
- Students to learn at their own pace
- Inter-disciplinary perspective

This provides students an opportunity to enroll for courses of their choice and learn at their own pace. Course objectives and learning outcomes are specified leading to clarity on what a student would be able to do at the end of the program.

4.0 STRUCTURE OF THE PROGRAM

4.1 The Program consists of

- i. Foundation Course (FC)
- ii. Core Courses - Compulsory (C)
- iii. Discipline Specific Electives (DSE)
- iv. Generic Electives (GE)

- v. Internship/ Project/ Training (Detailed Report to be submitted in the prescribed format)
- vi. Dissertation

4.2. Each academic year consists of two semesters. The curriculum structure of the M.A. program and the contents for various courses offered are recommended by the Board of Studies concerned and approved by the Academic Council. Each course is assigned a certain number of credits depending upon the number of contact hours (lectures, tutorials or practical) per week.

4.3. In general, credits are assigned to the courses based on the following contact hours per week per semester:

- One credit for each Lecture / Tutorial hour per week.
- One credit for two hours of Practical per week.
- Two credits for three (or more) hours of Practical per week.
- A theory course may be assigned credits ranging from 2 to 4
- A practical course may be assigned 2 or 3 credits
- Project work may be assigned 4 credits

4.4. The MA English program comprises four semesters spread across two academic years

Table-1

Description of the courses	Compulsory credits required to complete the program
Foundation Course (FC)	4 Credits
Core Courses (C)	64 Credits
Discipline Specific Elective Courses (DSE)	16 Credits
Generic Elective Courses (GE)	12 Credits
Total	96 Credits

NOTE: A minimum of 96 credits are required for the award of M.A. Degree in English. A student is said to have successfully completed a particular semester of the program of study, when he/she earns all the required credits of that semester, i.e. he/she has no 'F' grade in any subject of that semester.

5.0 MEDIUM OF INSTRUCTION

The medium of instruction (including examinations and project reports) shall be English. The method of instruction shall comprise classroom lectures, guest lectures, demonstrations, presentations, role play, group discussions, seminars, class tests, case analysis, situational analysis etc.

6.0 REGISTRATION

Every student has to register himself/herself for each semester individually at the time specified by the Institute / University.

7.0 ATTENDANCE REQUIREMENTS

7.1. A student whose attendance is less than 75% in all the courses put together in any semester, will not be permitted to attend the semester end examination and he/she has to repeat the semester along with his/her juniors.

7.2 However, the Vice Chancellor on the recommendation of the Principal / Director of the Institute may condone the shortage of attendance to the students whose attendance is between 66% and 74% on genuine medical grounds and on payment of prescribed fee.

8.0 EVALUATION: CONTINUOUS ASSESSMENT AND EXAMINATIONS

8.1 The assessment of the student's performance in a Theory course shall be based on two components: Continuous Evaluation (40 marks) and Semester-end examination (60 marks).

8.2 A student has to secure an aggregate of 40% in the course in the two components put together to be declared to have passed the course, subject to the condition that the candidate must have secured a minimum of 24 marks (i.e. 40%) in the theory component at the semester-end examination.

8.3 Practical/ Project Work/ Internship/ Industrial Training/ Dissertation/ Viva voce etc. are completely assessed under Continuous Evaluation for a maximum of 100 marks, and a student has to obtain a minimum of 40% to secure Pass Grade. Details of Assessment Procedures are furnished below in Table 2.

Table 2: Assessment Procedure

S. No.	Component of Assessment	Marks Allotted	Type of Assessment	Pattern of Evaluation
1	Theory	40	Continuous Evaluation	i) Mid-semester examination: 15marks ii) Class room seminars /Presentations: 15 marks iii) Quiz/assignment: 10 marks
		60	Semester- end Examination	Sixty (60) marks for Semester-end examinations
	Total	100		

2	Summer Internship/ Project/ MOOC/	100	Continuous Evaluation	i. Fifty (50) marks for Internship /Project /MOOC / Training Completion & performance;
	Training (during the summer vacation after Semester II; report and certificate to be submitted in Semester III)			grades awarded based on assessment by the Supervisor of Internship/ Project/ Training; Detailed Report on the Internship/ Project/ Training in the prescribed format within the stipulated time, presentation/viva voce on the Internship/ Project/ Training, before a panel of examiners. ii. Submission of Internship/Project/MOOC/Training Completion Certificate from host organization/certifying body/ Project Supervisor is mandatory. iii. The Report Submission (25 Marks) and Viva Voce (25 Marks) shall be carried out at the beginning of the III Semester and the credits shall be added at the end of the IV Semester.
3	Dissertation (End of Semester IV)	100	Continuous Evaluation	i. Fifty (50) marks for periodic evaluation on originality, innovation, sincerity and progress of the work, assessed by the Project Supervisor. ii. Fifty (50) marks for final Report, presentation and Viva-voce, defending the Project, before a panel of examiners.
4	Skill based/ Application oriented Courses	100	Continuous Evaluation	Regular assessment and evaluation based on presentations/seminars/discussions/critiquing/writing tasks

9.0 EXAMINATION DURATION AND PATTERN

9.1 The duration of each theory examination shall be three hours. In case of courses having practical, the duration of the theory and practical exam shall be for two hours only.

9.2 Examination Pattern

A. The following shall be the structure of the question papers of different theory courses with exception of courses with practical components.

S. No.	Pattern	Marks
1.	Section A: Five short answer questions to be answered out of the given eight (At least one question from each Unit of the syllabus will be given; any five of the given eight questions may be answered)	5x4=20 Marks
2.	Section B: Five essay type questions (One question from each Unit of the syllabus will be given - with Internal Choice - either/or)	5x8=40 Marks
	Total	60 Marks

9.3 VIVA-VOCE: Viva-Voce examination shall be conducted at the beginning of Semester III for Summer Internship/Project/ Training/MOOC and at the end of IV semester for the Dissertation.

The Viva-Voce Board for the above shall consist of:

Programme Coordinator

Chairperson/Internal examiner

One Senior Faculty from the Department: Member

Project Supervisor/ Faculty from the Department: Member

10.0 DISSERTATIONS / REPORTS

The candidate shall submit the report at the beginning of Semester III for Internship/Project/ Training/MOOC, and the Dissertation at the end of Semester IV. The same shall be evaluated as per procedure given in Table 2: Assessment Procedure. The report/ dissertation shall be accompanied by a certificate of original work, duly certified by the guide/ supervisor of the project/ dissertation.

11.0 REVALUATION & REAPPEARANCE

11.1 Revaluation or Re-totalling of the theory answer script of the end-semester examination is permitted on a request made by the student by paying the prescribed fee within the stipulated time after the announcement of the result.

11.2 A Student who has secured 'F' Grade in any theory course of any semester will have to reappear for the semester end examination of that course along with his/ her juniors.

11.3 A student who has secured 'F' Grade in Internship/ Project/ Training/MOOC shall have to improve his report and reappear for viva-voce examination at the time of special examination.

12.0 SPECIAL EXAMINATION

A student who has completed the stipulated period of study for the MA program and has a failure grade ('F') in not more than 3 subjects, in the III and IV semesters, may be permitted to appear for the special examination.

13.0 BETTERMENT OF GRADES

A student who has secured only a Pass or Second class and desires to improve his/ her grades can appear for Betterment Examinations only in Theory courses of any Semester of his/ her choice, conducted in Summer Vacation along with the Special Examinations. Betterment of Grades is permitted 'only once' immediately after completion of the program of study.

14.0 GRADING SYSTEM

Based on the students' performance during a given semester, a final letter grade will be awarded at the end of the semester in each course. The letter grades and the corresponding grade points are as given in Table 3 below

Table 3: Grades & Grade Points

S. No.	Letter Grade	Grade points	Absolute Marks
1	O (Outstanding)	10	90 and above
2	A+ (Excellent)	9	80 to 89
3	A (Very good)	8	70 to 79
4	B+(Good)	7	60 to 69
5	B (Above Average)	6	50 to 59
6	C (Average)	5	45 to 49
7	P (Pass)	4	40 to 44
8	F(Fail)	0	Less than 40
9	Ab. (Absent)	0	--

14.1 A student who earns a minimum of 4 grade points (P grade) in a course is declared to have successfully completed the course, and is deemed to have earned the credits assigned to that course, subject to securing a GPA of 5 for a Pass in the semester.

This is applicable to both theory and practical papers. In the case of Project Report (dissertation) and Viva-Voce also, the minimum pass percentage shall be 40%.

15.0 GRADE POINT AVERAGE

A Grade Point Average (GPA) for the semester will be calculated according to the formula:

$$\text{GPA} = \frac{\sum [C \times G]}{\sum C}$$

Where

C = number of credits for the course,

G = grade points obtained by the student in the course.

15.1 To arrive at Cumulative Grade Point Average (CGPA), a similar formula is used considering the student’s performance in all the courses taken in all the semesters completed up to the particular point of time.

The requirement of CGPA for a student to be declared to have passed on the successful completion of the MA program and for the declaration of the class is as shown in table 4.

Table 4: CGPA required for award of class

Distinction	≥ 8.0*
First Class	≥ 6.5
Second Class	≥ 5.5
Pass	≥ 5.0
Distinction	≥ 8.0*
First Class	≥ 6.5
Second Class	≥ 5.5
Pass	≥ 5.0

*In addition to the required CGPA of 8.0, the student must have necessarily passed all the courses of every semester in the first attempt.

The student who successfully completes the entire program in the first attempt shall be eligible for academic awards/ prizes instituted by GITAM.

16.0 INTERACTION WITH INDUSTRY

In order to make the MA program more relevant to the student's needs, interaction with experts from the industry/ academics shall be arranged through the following means

16.1 Guest/ Visiting Faculty/Guest Lectures by Experts

Senior professors and other professionals from related fields shall be invited periodically to serve as guest/ visiting faculty. Also, lectures by experts from relevant industries and senior academicians shall be organized.

16.2 Educational Visits: Students shall be taken on guided educational visits. A brief account of these visits shall be prepared by the students after the visit. These visits would be focused on practical exposure to relevant subjects in each semester.

16.3 Internship/ Project/ Training/MOOC

Candidates shall undertake a project/ undergo internship/ practical training in an area related to the discipline, complete a MOOC related to the discipline, for a minimum period of one month with prior approval from the faculty concerned. The list of MOOCs shall be prepared periodically and the student will be allowed one from the pre-approved list of courses. Students would be required to submit a report on the internship/project/training/MOOC under the guidance of a faculty supervisor and appear for a viva-voce examination on the same. Students shall be required to produce a certificate of internship/ project/MOOC/training completion obtained from the concerned organization/ project supervisor/certifying body.

17.0 RULES FOR PAPER SETTING AND EVALUATION

17.1 With regard to the conduct of the end semester examination in any of the practical course of the program, the Head of the Department/Course Coordinator concerned shall appoint one internal examiner (with relevant experience in the subject) from the department, not connected with the conduct of regular laboratory work, in addition to the teacher who handled the laboratory work during the semester.

17.2 In respect of all the theory examinations, the paper setting shall be done as per the regulations/policy of the university communicated by the Directorate of Evaluation through proper channel.

17.3 The theory papers of the end semester examinations will be evaluated by two examiners. The examiners may be internal/external examiners. The average of the two evaluations shall be considered for the award of grade in that course.

17.4 If the difference of marks awarded by the two examiners of theory course exceeds 20 percent, the paper will have to be referred to third examiner for evaluation. The average of the two nearest evaluations of these shall be considered for the award of the grade in that course.

17.5 The examiner for evaluation shall possess postgraduate qualifications and a minimum of three years experience.

17.6 The appointment of examiners for evaluation of theory papers will be done by the Vice-Chancellor on the basis of recommendations of the Director of Evaluation/ Controller Of Examinations from a panel of examiners approved by the Academic Council.

18.0 ELIGIBILITY FOR AWARD OF THE MA DEGREE

18.1 Duration of the program:

A student is ordinarily expected to complete the MA program in four semesters of two years. However, a student may complete the program in not more than four years including the study period. However, the above regulation may be relaxed by the Vice Chancellor in individual cases for cogent and sufficient reasons.

18.2 Project reports / Dissertations shall be submitted on or before the last day of the particular semester.

18.3 A student shall be eligible for award of the MA degree if he/she fulfils the following conditions.

- a) Registered and successfully completed all the courses, internship/project/training/MOOCs, and dissertation.
- b) Successfully acquired the minimum required credits as specified in the curriculum within the stipulated time.
- c) Has no dues to the institute, hostels, libraries, laboratories etc.
- d) No disciplinary action is pending against him / her.

19.0 The degree shall be awarded after approval by the Academic Council

Aims of the Program

The MA English program offered at GITAM aims at providing comprehensive education in consonance with GITAM's vision and mission. The program equips students with knowledge, employability skills and a multidisciplinary perspective.

The program is designed to meet the needs of students who wish to pursue research and academic careers. The curriculum takes into consideration the requirements of aspirants of

civil services, NET and other competitive examinations. It also prepares students for various positions in the media industry, publishing (writing, editing, and content development), translation, corporate training, advertising, PR and other related fields.

Program Educational Objectives (PEOs)

1. Help students develop their critical faculties and communication skills to excel in academic and work environments.
2. Equip students with a sound knowledge base that can lead to research in specialized fields of English studies.
3. Cultivate creative thinking, encourage intellectual openness and create cultural awareness to promote lifelong learning in students for their personal and professional growth.
4. Help students acquire a deeper knowledge of literature , language , literary theory and research methodology.

Program Outcomes (Pos) & Program Specific Outcomes (PSOs)

On completion of the program, the student will

1. be able to research various topics, evaluate and ethically use relevant secondary sources, integrate thinking, enquiry and writing skills for a widerange of creative, academic and professional purposes. (PO)
2. gain exposure to representative literary texts in multiple genres from different historical, geographical and cultural contexts. (PO)
3. relate to people with empathy, employ creative problem-solving strategiesand engage meaningfully in a diverse world. (PO)
4. cultivate language skills of students by introducing them to the structures of language through a wide variety of literary works. (PO)
5. Hone the writing skills of students and learn the conventions of academic writing. (PO)
6. Instill a critical perspective with which students approach the disciplines. (PO)
7. Introduce works written by different sections of people and become capable of interpreting and exploring relationships from the point of view of different authors. (PO)
8. Get sensitized with the critical tools used in the reading of literature. (PO)
9. Widen their perspective to face the literary and artistic challenges and incorporate ICT skills to clear competitive exams like NET, SLET. (PO)
10. Apply linguistic theories in the teaching of English depending on the learner needs. (PO)
11. Appreciate and analyze gender relations and gender oriented writing(PO)
12. Use the communication and rhetorical skills while writing essays, articles and project reports. (PO)

On completion of the program, the student will

1. demonstrate the ability to prepare, organize and deliver content in a variety of formats both in speech and writing for academic and professional use. (PSO)
2. apply suitable critical and theoretical approaches to the study and analysis of diverse texts. (PSO)

MA English (2021-22)
Semester-wise Structure

Semester I

S. No	Course Code	Course Title	Course Category	L	T	P	J	S	C
1		Critical Reading and Academic Writing	Foundation Course	2	1	0	0	0	3
2		History of English Language	Compulsory Core	4	0	0	0	0	4
3		British Poetry	Compulsory Core	4	0	0	0	0	4
4		British Drama	Compulsory Core	4	0	0	0	0	4
5		American Literature: Poetry and Drama	Compulsory Core	4	0	0	0	0	4
6		Second Language Acquisition and Learning	Compulsory Core	3	1	0	0	0	4
7		VDC 111 Venture Development	University Core	0	0	0	0	2	2
Credits									25

Semester II

S. No	Course Code	Course Title	Course Category	L	T	P	J	S	C
1		Indian Writing in English	Compulsory Core	4	0	0	0	0	4
2		British Prose and Fiction	Compulsory Core	4	0	0	0	0	4
3		American Literature: Prose and Fiction	Compulsory Core	4	0	0	0	0	4
4		Linguistics and the Structure of the English Language	Compulsory Core	4	0	0	0	0	4
5		English Language through Literature	Discipline Centric Elective	4	0	0	0	0	4
		Shakespearean Drama		4	0	0	0	0	4
		Literature and Gender		4	0	0	0	0	4
		Literature and Film Studies		4	0	0	0	0	4
		Readings in Metaphysical and Romantic Poetry		4	0	0	0	0	4
6		Applied Linguistics		4	0	0	0	0	4
		Creative Writing		2	2	0	0	0	4

		Corporate Communication	Generic Elective	3	1	0	0	0	4
Credits									24

Semester III

S. No	Course Code	Course Title	Course Category	L	T	P	J	S	C
1		Literary and Cultural Theory	Compulsory Core	4	0	0	0	0	4
2		Research Methodology (Language and Literature)	Compulsory Core	4	0	0	0	0	4
3		New Literatures in English	Compulsory Core	4	0	0	0	0	4
4		Academic English for Research Writing	Discipline Centric Elective	2	2	0	0	0	4
		Indian Diasporic Writing		4	0	0	0	0	4
		Introduction to Semiotics		4	0	0	0	0	4
		Digital Literature and Cyber Culture		4	0	0	0	0	4
5		English for Specific Purposes	Generic Elective	4	0	0	0	0	4
		Copywriting, Editing and Proofreading		2	2	0	0	0	4
		Public Speaking Skills		2	2	0	0	0	4
6		Summer Internship / Self-study Project	Project	0	0	0	1	0	2
7		Research Paper Writing	Core	2	0	0	0	0	2
Credits									24

Semester IV

S. No	Course Code	Course Title	Course Category	L	T	P	J	S	C
1		English Language Teaching: Approaches and Methods	Compulsory Core	4	0	0	0	0	4
2		Dalit Literature	Compulsory Core	4	0	0	0	0	4
3		Women's Writing	Discipline Centric Elective I	4	0	0	0	0	4
		Crime Fiction		4	0	0	0	0	4
		English Language Teaching Through Technology		2	2	0	0	0	4
		Literature and Nature		4	0	0	0	0	4
4		Introduction to Discourse Analysis	Discipline Centric Elective II	4	0	0	0	0	4
		Comparative Literature		4	0	0	0	0	4
		European Classics in Translation		4	0	0	0	0	4
		Literature, Individual and Society		4	0	0	0	0	4
5		Writing for Media	Generic Elective	3	1	0	0	0	4
		Practice Teaching		3	1	0	0	0	4
		Translation: Theory and Practice		3	1	0	0	0	4
6		Dissertation	Project	0	0	0	1	0	4
Credits									24

Total 97 credits

**LANG6001: CRITICAL READING AND ACADEMIC WRITING
(FOUNDATION COURSE)**

L T P C

2 1 0 3

Course Description

The course is designed to enhance students' reading and writing ability in academic contexts. It introduces students to the demands and conventions of academic reading and writing. It focuses on analysing texts, building effective arguments and using evidence to support the claims. Approaches to critical analysis, applying critical thinking and instruction in various stages of the writing process, from prewriting exercises through rough drafts and revisions, forms a key part of the course.

Course Objectives

1. Help students understand the underlying principles of reading and writing; engage them in critical reading and discussions in academic contexts.
2. Raise students' awareness of the conventions of academic English including referencing and avoiding plagiarism.
3. Equip students with strategies necessary for successful written communication in academic, professional, and workplace settings and provide practical orientation to produce
4. an original piece of writing.
5. Enable students to understand and retain information from reading passages.
6. Write academic essays using critical analysis and argument.

Unit I

Understanding Reading and Writing: Becoming a critical reader and self-critical writer; purpose of reading and writing; features of academic writing; types of academic writing; characteristics of critical reading; importance of critical reading in the writing process; active reading and thinking strategies.

Unit II

Developing Reading: Types of texts; different strategies for different purposes; noticing surface features to predict content, skimming the text to get a quick overview; identifying key points; note-making; relating new knowledge to prior knowledge, finding patterns and connections with other readings; considering alternative viewpoints; fact, opinion and inference; structures of arguments; using reading lists.

Unit III

Developing Writing: Understanding the elements of writing; interesting and incisive thesis - sufficiently limited in scope; logical and progressive structure strong links between points; coherent, well organized paragraphs; sufficient and appropriate evidences to support thesis; insightful analysis - more than summary or paraphrase; well-chosen sources quoted/cited correctly; diction level and style appropriate to audience.

Unit IV

From Reading to Writing: Relationship between reading and writing; influence of reading in writing; strategies to connect reading and writing; ethical considerations: defining plagiarism; degrees of plagiarism; techniques to avoid plagiarism; acknowledging sources.

Unit V

Practicum: Producing an original piece of critical writing ready for publication; writing should be based on reading of select texts and researching relevant secondary sources.

Course Outcomes

Upon successful completion of this course, students will be able to:

1. Show an awareness of the features of academic English and how these features affect critical reading and writing of academic texts (L 2)
2. Use various strategies, draft and revise a text to meet the demands of academic writing (L 3)
3. Use academic conventions in writing to integrate ideas with those of others and identify instances of plagiarism in writing (L 3)
4. Analyse and critically read academic texts and understand the interactions among critical thinking, critical reading and writing (L 4)
5. Develop a writing process that meets the demands of academic writing in multiple genres (L5)

Suggested Reading/ Reference Books

1. Barnet, Sylvan and William E. Cain. *A Short Guide to Writing about Literature*. 10th Ed. Boston: Pearson, 2006.
2. Barnet, Sylvan, Patricia Bellanca and Martha Stubbs. *A Short Guide to College Writing*. 5th Ed. Upper Saddle River, NJ: Pearson, 2012.
3. Elbow, Peter. *Writing Without Teachers*. New York: Oxford University Press, 1973.
4. Elbow, Peter. *Embracing Contraries: Explorations in Learning and Teaching*. New York: Oxford University Press, 1986.
5. Mahanand, A. & Kumar, A. *Learning to Learn: Study Skills in English*: Viva Books, 2016.
6. ---- *English for Academic and Professional Skills*. Tata McGraw Hill Education Pvt. Ltd., 2012.

**LANG6011: HISTORY OF ENGLISH LANGUAGE
(CORE)**

**L T P C
4 0 0 4**

Course Description

The course is designed to trace the development of the English language from its earliest written records to the present day, studying the conventional division of the language into Old English, Middle English and Modern English periods and the salient linguistic characteristics of each period. The linguistic features will include aspects of spelling, pronunciation, grammar, vocabulary and lexical meaning. Students will also develop the theoretical skills and insights necessary to recognize and describe the progressive evolution of the language throughout and between these periods. Students would be introduced to socio -political history and its impact on English language and its current status.

Course Outcomes:

1. Equip students with the skills, insights and appropriate theoretical approaches necessary to analyse and describe changes in the structure of the English language from the earliest written records to the present day.
2. Study the growth and development of English Language from its Anglo-Saxon roots to its present status as the world's dominant language.
3. Explore the cultural events and linguistic forces that influenced these changes to make English a World Language.
4. Critically review the trends in the emergence of New Englishes
5. equip the students to critically analyse the emergence of English language by location it in the influences of socio political cultural literary and economic developments over history

Unit I: Origin of language

Characteristics of Human communication and language; Differences between Animal Communication and Human Communication; Origin of language: The Natural Sound Source; The Social Interaction Source; The Physical Adaptation Source; The Tool Making Source; The Genetic Source.

Essential Reading

- Yule, G. (2010). Origins of Language (Chapter 1), The study of Language. Cambridge : Cambridge University Press

Unit II: Prehistoric to Old English (450-1150)

Descent of English: The Indo-European Family of Languages and its branches; Proto Indo European Common features - Great consonant shift: Grimm's Law, Verner's Law, Great Vowel Shift; Characteristics of Old English: sounds, spelling, grammar, dialects, lexicon, morphology and syntax; Anglo-Saxon invasion, Viking invasion.

Major Contribution to Literature: Texts (Beowulf) and writers (Cynewulf & Caedmon)

Essential Reading

- Wood, F T. (2000). *An Outline History of the English Language* (Chapter I, II, & III). Chennai, TN: Macmillan India Ltd.
- Baugh, A. C., and Thomas Cable (2002). *A History of the English Language*. (Chapter II, III & IV). London: Routledge.

Unit III: From Old English to Middle English (1150-1500)

Norman Conquest, Foreign influences on English: Celtic, Greek, Latin, Scandinavian, French
Characteristics of Middle English: sounds, morphology, syntax, word formation, and dialects.

Major Contribution of Literature: Texts and writers (Chaucer)

Essential readings

- Wood, F T. (2000). *An Outline History of the English Language* (Chapter V). Chennai, TN: Macmillan India Ltd.
- Baugh, A. C., and Thomas Cable (2002). *A History of the English Language*. (Chapter V, VI & VII). London: Routledge.

Unit IV: Modern English (1500 to the present)

Early Modern English: spelling and sounds, morphology, syntax, lexicon; The Rise of Standard English; Printing press; dictionary, characteristics of Modern English: spelling and sounds, morphology, syntax, lexicon.

Major Contribution of Literature: Texts and writers (Milton, Shakespeare and Bible-Translation)

Essential Readings

- Wood, F T. (2000). *An Outline History of the English Language* (Chapter VI, VII & VIII). Chennai, TN: Macmillan India Ltd.
- Baugh, A. C., and Thomas Cable (2002). *A History of the English Language*. (Chapter VIII, IX & X). London: Routledge.

Unit V: New Varieties of English

Word formation processes: Compounding, affixation, Derivation & Root creation

Semantic change processes: Change in denotation; generalisation; specialisation change in connotation: amelioration; pejoration; Metonymy;

Metaphor, World Standard English: RP; Colonialism and Regional varieties of English (Characteristics of American and Indian English); Pidgin and Creole World Englishes: Braj Kachru and Tom McArthur models; New Englishes: Current trends in the spread of English: influence of technology

Course Outcomes

Upon successful completion of this course, students will be able to

1. demonstrate a clear understanding of the changes in English language from Old English to Modern English (L2)
2. situate major changes in the English language in their socio-political contexts (L2)
3. develop the linguistic abilities required in the close analysis of individual words and sentences (L3&L5)
4. understand different approaches to the study of the history of English language (L1&L2)
5. understand new varieties and trends in the spread of English language (L1&L2)
6. use various primary and secondary sources to explore evidences of language change and/or the ideology that has influenced the development of the English language (L3&L5)

Essential Readings

- Mesthrie, R and Rakesh M. Bhatt. (2008). *World Englishes: The Study of New Linguistic Varieties* (Chapters I & VII). Cambridge: Cambridge University Press.
- Kirkpatrick, A. (2007). *World Englishes: Implications for international communication and ELT* (Chapter III). Cambridge: Cambridge University Press.

Suggested Reading/ Reference Books

- Vlgeo, John, and Carmen Butcher. (2013). *The Origins and Development of the English Language*. 7th ed. Boston: Wadsworth Cengage.
- Barber, C. (2000). *The English Language: A Historical Introduction*. Cambridge University Press.
- Cable, Thomas. (2002). *A Companion to Baugh and Cable's History of the English Language*. Prentice Hall, New Jersey.
- Crystal, D. (2004). *The Stories of English*. London: Penguin / New York: Overlook Press.
- Fitzmaurice, Susan M. and Donka Minkova. (2008). *Studies in the History of the English Language IV: Empirical and Analytical Advances in the Study of English Language Change*. London/ NewYork: Mouton de Gruyter.
- Gelderen, Elly van. (2006). *A History of the English Language*. Amsterdam / Philadelphia: John Benjamins Publishing Company.
- Kirkpatrick., A. (2007). *World Englishes: Implications for international communication and ELT*. Cambridge: Cambridge University Press.
- McCrum, Robert. Et al. (1993). *The Story of English*. London: Penguin Publishers.
- Mesthrie., R and Rakesh M. Bhatt. (2008). *World Englishes: The Study of New Linguistic Varieties* . Cambridge: Cambridge University Press.
- Wood, F T. (2000). *An Outline History of the English Language*. Chennai, TN: Macmillan India Ltd.

**LANG6021: BRITISH POETRY
(CORE)**

Course Description

L T P C

4 0 0 4

The course is designed to enable students to study the major poets and influential movements of various periods in British Literature with close readings of select works. It presents a coherent view of British poetry across the ages by providing an opportunity for the reading and critical analysis of different poetic forms written in English.

Course Objectives

1. Enable students to study and appreciate poetic works representing a variety of styles and trends from major literary periods and movements.
2. Broaden and deepen the students' critical engagement with English poetry and its socio-political and cultural contexts.
3. Acquaint students with the stylistic features specific to poetry as a literary genre giving them an opportunity to explore texts ranging from the canonical to the popular and the contemporary.
4. Highlight on the major features of Neoclassicism and enlightenment
5. Understand the theme, structure and style in British poetry

Unit I

Introduction to Poetry and the Chaucerian Period: Elements of poetry; an overview of English poetry in the Anglo-Saxon period; influence of French poetry; Chaucer and his impact on English poetry.

Essential Reading

- Geoffrey Chaucer (1343-1400) : The Prologue to Canterbury Tales (Modern Version)

Unit II

Poetry in Historical Context: Renaissance; Reformation and Restoration; characteristic features of poetry during those times; the nation state; scientific revolution; select poetic forms: the sonnet and the epic

Essential Readings

- Edmund Spenser (1553-1599) : *Amoretti* Sonnet 75
- Philip Sidney (1554-1586) : *Astrophel and Stella* - Sonnet: 31- "With how sad steps"
- William Shakespeare (1564-1616) : Sonnets: 18 "Shall I compare thee to a summer's day?", 94 "They that have power to hurt and will do none"
- John Milton (1608-1674) : *Paradise Lost*, Book I

Unit III

Historical context: Restoration – Augustan and Neo-classical Age; characteristics of the poetry of the age; Metaphysical Poetry; the Elegists; mock epic; satire

Essential Readings

- John Donne (1572-1631) : *The Canonization*
- John Dryden (1631-1700): *Happy the Man*
- Alexander Pope (1688-1744): *The Rape of the Lock*

Unit IV

Romantic Movement and Victorianism: Romanticism and its impact on English poetry; Victorian Period and the status of poetry; characteristic features of Romantic and Victorian poetry; glorification of nature; emotion and individualism; science and religion; faith and scepticism; select poetic forms: the Ode and the Elegy; major poets

Essential Readings

- William Wordsworth (1770-1850) : *Solitary Reaper*
- John Keats (1795-1821) : *Ode to a Nightingale, Ode on a Grecian Urn*
- Alfred Tennyson (1809-1892) : *Ulysses*
- Matthew Arnold (1822-1888) : *The Scholar Gipsy*

Unit V

Modern and Postmodern Poetry: modernism; symbolism; imagism; impact of the World Wars

Essential Readings

- W.B. Yeats (1865-1939) : *The Second Coming; No Second Troy*
- T.S. Eliot (1888-1965) : *The Waste Land*
- Philip Larkin (1922-1985) : *Church Going; Next, please.*

Course Outcomes

Upon successful completion of this course, students are expected to

1. identify and describe the stylistic features of select works (L2, L3)

2. interpret and analyse the critical ideas, values, and themes that appear in select texts (L3)
3. understand how poetic works can inform and impact culture and society (L 3)
4. write analytical and reflective essays on select works (L 4)
5. Know the most important features of the language of the texts



Suggested Reading/ Reference Readings:

1. Ford, Boris ed. "The Age of Chaucer" and "From Donne to Marvell" in *The Pelican Guide to English Literature*. Harmondsworth: Penguin Books, 1976.
2. Frye, N. *The Return of Eden: Five Essays on Milton's Epics* Toronto: University of Toronto Press, 1965.
3. George, Jodi Anne. *Geoffrey Chaucer: The General Prologue to the Canterbury Tales*. Columbia: Columbia University Press, 2000.
4. Milton, John. *Paradise Lost and Other Poems*. Signet Classic (Penguin Group), with introduction by Edward M. Cifelli, Ph.D. and notes by Edward Le Comte. New York, 2000.
5. Parry, G. *The Seventeenth Century: The Intellectual and Cultural Context of English Literature*. Harlow: Longman, 1989.
6. Rajan, B. *Paradise Lost and the Seventeenth Century Reader*. London: Chatto & Windus, 1974.
7. Rivers, Isabel. *Classical and Christian Ideas in English Renaissance Poetry*. London: Penguin Books, 1979.
8. Rogers, Pat. *The Cambridge Companion to Alexander Pope*. Cambridge, Massachusetts: Cambridge University Press, 2007.
9. Sherwood, T. G. *Fulfilling the Circle: A Study of John Donne's Thought*. Toronto: Toronto Press, 1984.
10. Thomas, P.R. *The General Prologue: G Chaucer*. University of Oklahoma Press -1993
11. Manning, Peter. *Reading Romantics: Texts and Contexts*. New York: Viking, 1990.
12. Marsdon, K. *The Poems of Thomas Hardy*. London: Macmillan, 1997.
13. Matthews, D, ed. *Keats: The Critical Heritage*. London: Routledge and Kegan Paul, 1971.
14. Neil, E: *Trial by Ordeal: Thomas Hardy and the Critics*, Drawer, Columbia: Camden House, 1999.
15. Paulin, T. *The Poetry of Perception*. London: Macmillan, 1990.
16. Stubbs, John. *Donne: The Reformed Soul*. New York: Viking, 2006.
17. Thompson, E.P. *Witness Against the Beast and Moral Law*. Cambridge: Harvard University Press, 1993.
18. Vendler, Helen. *The Odes of John Keats*. Cambridge: Harvard University Press, 1983.

**LANG6031: BRITISH DRAMA
(CORE)**

**L T P C
4 0 0 4**

Course Description

This course aims to introduce students to the diverse world of English plays. Designed with chronological modules on the evolution and journey of British theatre, this course will familiarise students with key representative texts from the early 16th century till late 20th century England.

Course Outcomes:

1. Demonstrate chronological development of theatre and the craft of British plays.
2. Explain the aesthetics and socio-political influences on various plays of the period.
3. Analyse the use of language, tropes, and dramatic styles prevalent in the English drama.
4. Demonstrate how different plays in different periods are crafted and executed and their impact on the development of dramatic craft in general.
5. Understand the theme, structure and style in British drama

UNIT I The Elizabethan Theatre

No of Hours: 8

Major playwrights of Elizabethan England; later Elizabethan dramatists; select plays.

Essential Reading:

- Ben Jonson (1572-1637): *Every Man in His Humour*

UNIT II University wits and Shakespeare

No of Hours: 8

The Jacobean tragedians; Shakespeare in the Restoration; select plays.

Essential Reading:

- William Shakespeare (1564-1616) : *Hamlet*
- Christopher Marlowe (1564-1593) : *Doctor Faustus*

UNIT III Restoration and anti-sentimental Comedies

No of Hours: 8

Restoration of Monarchy and its effects on the English theatre; Influence of France on theatre; Heroic Drama; The Comedy of Manners

Essential Reading:

- William Congreve (1670-1729): *The Way of the World*
- Richard B. Sheridan (1751-1816): *The Rivals*

UNIT IV Social Drama

No of Hours: 8

Social drama; The Irish Movement; Poetic Drama; Play of Ideas; Impressionism; Expressionism

Essential Reading:

- G. B. Shaw (1856-1950) : Pygmalion

UNIT V Realist Drama

No of Hours: 8

Realist drama; Realism; Search for identity: Theatre of the Absurd.

- Samuel Becket Waiting for Godot
- Harlod Pinter's 'The Birthday Party

Suggested Readings/Reference Readings:

George Bernard Shaw: Modern Critical Views. New York: Infobase Publishing, 1987.

Brustein, R.F. *The Theatre of Revolt.* Boston: Little, Brown & Co., 1964. Canfield

J. Douglas. *Trickster and Estates: On The ideology of Restoration Comedy.*

Levington: Univ. of Kentucky, 1997.

Richards, Shaun. *The Cambridge Companion to Twentieth-century Irish Drama.*

Cambridge: Cambridge Univ. Press, 2004.

Casey, Daniel J. *Critical Essays on John Millington Synge.* Boston: G.K. Hall & Co., 1994

Dietrich, R. *British Drama-1890 to 1950: A Critical History.* Boston: Twayne

Publications, 1989.

Ellis-Fermor, U.M. *The Frontiers of Drama.* London: Methuen, 1964.

Hume, R.D. *The Development of English Drama in the Late Seventeenth Century.*

Oxford: Clarendon Press, 1988.

Hughes, Derek. *The Theatre of Aphra Behn.* Palgrave Macmillan, 2001.

Innes, Christopher. *Modern British Drama, 1880 – 1990.* Cambridge, Cambridge Univ. Press, 1995.

**LANG6041: AMERICAN LITERATURE: POETRY AND DRAMA
(CORE)**

L T P C

4 0 0 4

Course Description

The course aims at providing learners with a broad interdisciplinary perspective and exposure to the classics and core themes in American poetry and drama. Learners will be expected to read literary selections of various periods and genres to understand American poetry and drama.

Course Outcomes:

1. Introduce learners to American poetry and drama through a study of select texts.
2. Explore the historical and socio-cultural background of American poetry and drama.
3. Acquaint the students with the key concepts and trends in American poetry and drama during the period of its foundation, consolidation and expansion.
4. Enable students to appreciate and analyse the various thematic and stylistic aspects in the works of classic American poets and playwrights.
5. Familiarize students with the multi-cultural mosaic of contemporary American poetry and drama.

Unit I

EARLY AMERICAN POETRY:

No. of Hours: 9

A Brief Overview of:

Early American Poetry, Puritanism, Transcendentalism, Indian Thought in Emerson and Whitman, New England Renaissance.

Essential Readings:

Walt Whitman: Song of Myself (Sections I and VI)

Ralph Waldo Emerson: Brahma.

Henry Wadsworth Longfellow: The Day is done.

Emily Dickinson: Because I could not stop for Death.

Unit II

MODERN AND POST-MODERN AMERICAN POETRY:

No of Hours: 8

A Brief Overview of: Modernism, Imagism, Lost Generation, Harlem Renaissance, Urbanization, Post-Modern Trends in Poetry.

Essential Readings

Ezra Pound: The Return

Amy Lowell: To a Friend

Carl Sandburg: A Father to His Son.

Robert Frost: Poems - Stopping By Woods On A Snowy Evening, The Road Not Taken.

Langston Hughes: - Let America be America Again.

Sylvia Plath: Daddy

Unit III

THE EVOLUTION OF AMERICAN DRAMA:

No of Hours: 8

A Brief Overview of:

Beginnings of American Drama,

Puritan hostility to theatrical activity, Theatre in the early 18th century, Colonial Drama,

Drama of the American Revolution, Nationalistic Drama, Romantic and Popular Drama, The

American Melodrama, The rise of realistic Drama.

Essential Readings

Robert A. Albano: The Rise of American Drama.

Jacqueline Foertsch: American Drama - In Dialogue, 1714-Present

Unit IV

MODERN AND POST-MODERN AMERICAN DRAMA:

No of Hours: 9

A Brief Overview of:

Modern Trends, The American Dream, Depression and Disillusionment, Post Modern Trends, Absurd Drama, Expressionism, Existentialism.

Essential Readings

Arthur Miller: The Death of a Salesman

Eugene O'Neill: The Hairy Ape.

Edward Albee: The Zoo Story

Tennessee Williams: A Streetcar Named Desire.

Unit V

CONTEMPORARY INFLUENCES:

No of Hours: 8

A Brief Overview of: Contemporary influences on American poetry and drama, performance poetry

Essential Reading

Bob Dylan: Like a Rolling Stone, Masters of War.

Vijay Seshadri: Disappearances.

Taylor McDowell Mali: What Teachers Make.

Course Outcomes:

The students will be able to:

1. Appreciate and evaluate the literary works of American poetry and drama. (L 5)
2. Critically engage with select American poetic and dramatic works. (L4 & L5)
3. Interpret the works of the classic poets and playwrights under study. (L5)
4. Analyse the classic poems and dramas under study in the context of contemporary society to facilitate cross-cultural perspectives. (L3 & L4)
5. Construct analytical and reflective essays based on readings of select literary poetic and dramatic works. (L5 & L6)

Suggested Readings/ Reference Books:

1. Bogan, Louise. (2000 ed.). Achievement in American Poetry. OUP.
2. Forster, Norman. (1970). American Poetry and Prose (3 vols). Houghton Muffin: Boston.
3. Cullen, Jim. (2002). The American Dream. A Short History of An Idea that Shaped a Nation. Oxford: OUP .
4. Kar, P.C. & D. Ramakrishna. (1995). The American Classics Revisited: Recent Studies of

American Studies. Hyderabad: Research Centre.

5. Martin, Wendy. (2007). *The Cambridge Introduction to Emily Dickinson*. Cambridge: Cambridge Univ. Press.

6. Parrish, Michael E. (1992). *Anxious Decades: America in Prosperity and Depression, 1920–1941*. W. W. Norton.

7. Brater, Enoch. (2007). *Arthur Miller's Global Theatre*. University of Michigan Press.

8. Krassner, David. (2006). *American Drama 1945-2000*. Blackwell .

9. Cook, Reginald. (1974). *Robert Frost: A Living Voice*, Amherst, The Univ. of Mass Press.

10. Cullen, Jim. *The American Dream. A Short History of An Idea that Shaped a Nation*. Oxford: OUP 2002.

11. Mathiessen, F.O. *American Renaissance: Art and expression in the age of Emerson and Whitman*. Oxford: OUP, 1941.

12. Simon, Myron & H. Parsons, Thornton ed. *Transcendentalism and Its Legacy*. Ann Arbor: University of Michigan Press, 1966.

**LANG6051: SECOND LANGUAGE ACQUISITION AND LEARNING
(CORE)**

L T P C

2 0 4 4

Course Description:

This course introduces the students to current hypotheses and theories in second language acquisition and learning. The course will discuss related concepts, approaches and factors that facilitate English language learning in classroom and naturalistic contexts. Topics included will be on L1 and L2 acquisition theories, hypothesis of Second Language Learning, strategies of language learning and language production. The empirical component of the course provides students with experience in designing and carrying out studies in second language acquisition.

Course Outcomes:

1. To introduce current research on second language acquisition (SLA) by reviewing key issues, concepts, findings, and theories.
2. To provide the opportunity to critically evaluate models and theories of SLA
3. To enable the learners to apply empirical studies to the analysis of second language data.
4. To acquire the ability to discuss aspects of theory and practise of language learning based on knowledge of scholarly research in the field.

5. To learn how to analyse learner data both for research purposes and to inform ESL teaching practise

Unit I

Concepts of L1 & L2 acquisition: Understanding first language acquisition and learning theories, the principal findings, models and research methods in the field of second language acquisition, the nature of interlanguage and L2 developmental sequences; the effects of the second language on the first, universals, age, input and interaction and processing.

Essential Readings:

- Doughty, C. and Long, M. (Eds.). (2003). *The handbook of second language acquisition*. Oxford: Blackwell.
- Gass, S., & Selinker, L. (2008). *Second language acquisition: An introductory course*. New York: Taylor and Francis.
- Herschensohn, J. & Young-Scholten, M. (Eds.). (2013). *The Cambridge handbook of second language acquisition*. Cambridge: Cambridge University Press.
- Tarone, E. (1988). *Variation in interlanguage*. London: Edward Arnold

Unit II

Factors & Approaches of SLA: Cognitive; Nativization, Multidimensional and Competition models, Socio-cultural; Acculturation, Socio-educational and Zone of Proximal Development models; Universal grammar theory.

Essential Readings:

- Williams, Simon (2017) Ortega, L. (2009). *Understanding second language acquisition*. London: Hodder Education.
- Boxer D., Zhu W. (2017) Discourse and Second Language Learning. In: Wortham S., Kim D., May S. (eds) *Discourse and Education*. Encyclopaedia of Language and Education (3rd ed.). Springer, Cham. https://doi.org/10.1007/978-3-319-02243-7_30
- Norton, B., & McKinney, C. (2011). An identity approach to second language acquisition. In D. Atkinson (Ed.), *Alternative approaches to second language acquisition* (pp. 73–94). New York: Routledge.

Unit III

Hypotheses of SLA and learning: Learnability and Teachability, Variability, Language transfer and Dominance, Input and Interaction- Krashen's theory of SLA; Acquisition Learning hypothesis, the Monitor hypothesis, the Input hypothesis, the Affective Filter hypothesis, the Natural Order hypothesis.

Essential Readings:

- Krashen, S. (1994). -'The Input Hypothesis and its rivals', in Ellis, N. (ed.) *Implicit and Explicit Learning of Languages*, Academic Press, London
- Krashen, Stephen D. *Principles and Practice in Second Language Acquisition*. Prentice-Hall International, 1987.
- Krashen, Stephen D. *Second Language Acquisition and Second Language Learning*. Prentice-Hall International, 1988.
- Archibald J. (1993) *Developing a Theory of Language Acquisition*. In: *Language Learnability and L2 Phonology*. Studies in Theoretical Psycholinguistics, vol 19. Springer, Dordrecht. https://doi.org/10.1007/978-94-011-2056-2_1

Unit IV

Strategies of SLA learning: Communicative; Formal and Informal, Bloom's Taxonomy: Affective, Cognitive, Metacognitive and Analytical factors in SLA, Use of technology in SLA.

Essential Readings:

- White, L. (2000), Second language acquisition: from initial stage to final stage, in J.A. Archibald, *Second Language Acquisition and Linguistics Theory*, Blackwell 130-155.
- Rastelli, S. (2020). The acquisition of aspect in a second language (Elements in Second Language Acquisition). Cambridge: Cambridge University Press. doi: 10.1017/9781108903455
- Granena, G. (2020). Implicit Language Aptitude (Elements in Second Language Acquisition). Cambridge: Cambridge University Press. doi:10.1017/9781108625616

Unit V

Strategies of SLA Production: Classroom Environment: Task-Based Language Learning, linguistic dimensions: acquisition of phonology, lexicon, syntax and pragmatics, Second language research methods; Theoretical and empirical studies in SLA.

Essential Readings:

- Hulstijn, J. (2005). Theoretical and Empirical issues in the Study of implicit and Explicit Second-Language Learning: Introduction. *Studies in Second Language Acquisition*, 27(2), 129-140. doi:10.1017/S0272263105050084
- Abbuhl R., Mackey A. (2008) Second Language Acquisition Research Methods. In: Hornberger N.H. (eds) *Encyclopedia of Language and Education*. Springer, Boston, MA. https://doi.org/10.1007/978-0-387-30424-3_248
- Benati, A. (2021). Focus on Form (Elements in Second Language Acquisition). Cambridge: Cambridge University Press. doi:10.1017/9781108762656
- Chapelle, C. (2007). Technology and second language acquisition. *Annual Review of Applied Linguistics*, 27, 98-114. doi:10.1017/S0267190508070050

Course Outcomes

At the end of the course, students will be able to:

1. understand the characteristics, effects, and stages of L2 development (L2)
2. describe and critically evaluate a range of language acquisition theories (L5)
3. explain and critically assess proposed hypotheses of second language acquisition and learning (L 4)
4. define, compare, and critically judge strategies of language learning (L4)
5. plan and implement an empirical investigation of linguistic data using Second Language research methods (L6)

Suggested Readings/Reference Readings:

1. Ellis, R. (1985), *Understanding second language acquisition*, OUP
2. Wong Fillmore, L. (1979). Individual differences in second language acquisition. In C. Fillmore, D. Kempler & W. Wang (eds). *Individual Differences in Language Ability and Language Behaviour*. New York: Academic Press.
3. Doughty, C., & Long, M. (Eds.) (2003). *The handbook of second language acquisition*. Maldin, Oxford, Melbourne, and Berlin: Blackwell.
4. Krashen, S. D. (1981). *Second language acquisition and second language learning*. Oxford: Pergamon Press.
5. Krashen, S. (1982). *Principles and Practice in Second Language Acquisition*. Pergamon Press, Oxford.
6. Krashen, S. (1985). *The Input Hypothesis: issues and implications*. Longman, New York
7. Larsen-Freeman, D. & Long, M. (1991). *An Introduction to Second Language Acquisition Research*. Longman, London & New York.
8. Smith, B. (2017). Technology-Enhanced SLA Research. In *The Handbook of Technology and Second Language Teaching and Learning* (eds C.A. Chapelle and S. Sauro). <https://doi.org/10.1002/9781118914069.ch29>
9. Chun, D. M. (2016). The role of technology in SLA research. *Language Learning & Technology*, 20(2), 98–115. <http://dx.doi.org/10125/44463>

**LANG6061: INDIAN WRITING IN ENGLISH
(CORE)**

L T P C

4 0 0 4

Course Description

The course is designed to give an overview of Indian literary writing in English through a study of representative selections from the major genres- poetry, prose, novel and drama. Major themes in Indian writing are explored from different periods beginning with the rise of nationalism and the freedom struggle, to the trauma of partition and the resurgence of reconstruction. An attempt would be made to understand the transition from traditional and imitative modes of representation as seen in the early works, to the recent modes of experimentation.

Course Outcomes:

1. Familiarize students with the origin and evolution of Indian Writing in English.
2. Encourage students to identify and map various stages in Indian Writing in English against the evolution of India as a nation.
3. Develop the skills for critical enquiry and academic research by exposing students to questions of nation, secularism, caste, gender, region and identity inherent in the writings.
4. Expose the students to academic research in the domains of nationalism, secularism and identity politics based on issues of caste, gender, and religion.
5. Encourage students to engage with Eco-critical and psychological literature in Indian Writing in English.

Unit I

Introduction: Why Indian Writing in English (IWE)? Significance of Indian thought; globalization and Indian Writing in English; IWE distinguished from Indian writings in other languages; IWE as distinct from writings of other countries.

Essential Readings:

- A.K. Ramanujan (1929-1993) : “Is there an Indian Way of thinking?”
- Srinivasa Iyengar (1908-1999) : Introduction to Indian Writing in English
- R. K. Narayan (1906-2001) : “A Horse and Two Goats”

Unit II

English Language and Freedom Struggle: English language and nationalism; sociopolitical scenario and its impact on literature; influence of Gandhi and other national leaders

Essential Readings:

- Sarojini Naidu (1879-1949) : An Anthem of Love
- Raja Rao (1908-2006) : Kanthapura
- Rabindranath Tagore (1861-1941) : Where the mind is without fear (Gitanjali)
- M. K. Gandhi (1869-1948): The Story of My Experiments with Truth

Unit III

English to Express Independent India's Angst: Using English to express ideas and ideals; writings in English - voices of discontent; impact of partition

Essential Readings:

- B.R. Ambedkar (1891-1956) : "India and Democracy"
- Ruskin Bond (b. 1934) : "The Playing Fields of Shimla"
- Kamala Das (1934-2009) : "An Introduction"
- Arundhati Roy (b.1961) : "Capitalism – A Ghost Story"

Unit IV

Quest/Questioning of Tradition in Indian Writing in English, Tradition and Modernity; Indian Writing in English and questioning of cultural beliefs; Religion and Indian Writing in English; Masculinity and Indian Writing in English; Childhood and Indian Writing in English

Essential Readings:

- Shiv. K. Kumar (1921-2017) : "To Nun, with Love"
- Mahesh Dattani (b. 1958) : Dance like a Man

Unit V

Conclusion: New Directions in Indian Writing in English post millennium; Eco-criticism in Indian Writing in English; Depiction of psychosis in Indian Writing in English; looking back and forwards

Essential Readings:

Amitav Ghosh (b. 1956) : "The Ghost of Mrs. Gandhi"
Pankaj Mishra (b. 1969) : "Edmund Wilson in Benares"
Ashok Mahajan : "Culture"
Anand Mahanand : "The Whispering Groves"

Course Outcomes

Upon successful completion of this course, students will be able to

1. Engage in a nuanced approach to reading a text in the Indian cultural context (L 3)
2. Analyse select texts within current critical frameworks such as post colonialism,

- feminism, caste studies, historiography studies (L 4)
3. Understand the movement from traditional and imitative modes of representation as seen in the early poetry and novels, to recent modes of experimentation (L 2)
 4. Write analytical and reflective essays on select works (L 5)
 5. Critically review peer writing as well as select secondary sources (L 5, L 6)

Suggested Readings/ Reference Books:

1. Urvashi Butalia : “Memory” from *The Other Side of Silence: Voices from the Partition of India*
2. K. Satchidanandan : “That Third Space: Interrogating the Diasporic Paradigm” from *Indian Literature*, Vol 45, No.3 (203) (May-June 2001)
3. Makarand Paranjape : *Introductory essay to Indian Poetry in English*. 1993. Madras: Macmillan India Press.
4. Arjun Dangle : “Dalit Literature: Past, Present and Future” from *Poisoned Bread*. 1992. Hyderabad: Orient Longman Ltd.
5. Rajeswari Sunder Rajan: “English Literary Studies, Women’s Studies and Feminism in India”. Source: *Economic and Political Weekly*, Vol 43. No. 43 (Oct. 25-31, 2008).
6. Girish Karnad : *Tughlaq/ A Heap of Broken Images*
7. Gita Hariharan : “The Remains of the Feast” (from <https://newint.org>)
8. K. R. Srinivasa Iyengar. *Indian Writing in English*. Sterling Publishers Pvt. Ltd. 2012.
9. M. K. Naik. *A History of Indian English Literature*. Sahitya Akademi. 2009.
10. Arvind Krishna Mehrotra. *Concise History of Indian Literature in English*. Permanent Black. 2010.
11. Kalyani Vallath. *Easy Handbook on Indian Writing in English*. Bodhi Tree books and Publications. 2013

**LANG6071: BRITISH PROSE AND FICTION
(CORE)**

L T P C

4 0 0 4

Course Description

This paper focuses on providing an insight into the classics of British prose and fiction from the Renaissance to the contemporary times. The major literary movements, figures, concepts and trends of the Elizabethan or Renaissance, Neoclassical or Augustan, Restoration and Romantic periods, the Victorian, World Wars, Modern and Postmodern periods are adequately covered.

Course Outcomes:

1. To acquaint the students with the key concepts and trends in British prose and fiction during the period of their foundation, consolidation and expansion.
2. To enable students to appreciate and analyse the various thematic and stylistic aspects in the works of the great essayists and novelists of the period.
3. To familiarize students with different literary trends of contemporary British literature.
4. Understanding journalistic and essay writing.
5. Provide an overview of the genre of the novel from the Early Modern to the Post Modern.

Unit I

Background and Features I

Renaissance Or Elizabethan Prose: Features of Renaissance Prose, Humanism, Spirit of Scientific Revolution and Enquiry, Impersonal Essay.

Prose Writers Of The Augustan Ages: Features of Neo-Classical Prose, Satire, Periodical and Critical Essay. Addison and Steele: *Coverley Papers (The Spectator Club)*.

Essential Readings:

- Francis Bacon: *Essays (Of Studies, Of Truth)*.

Unit II

Background and Features II

Prose Writers Of The Romantic Age: Personal Essay.

Victorian Prose: Urbanization, the Theory of Evolution, The Victorian Temper: Art, Culture and Society, Realism, Naturalism, Radicalism.

Modern And Postmodern Prose: Liberalism, Humanism, Impact of War, Impact of Scientific and Technological Revolutions

Essential Readings:

- Charles Lamb: *Essays of Elia* (*Dream Children: A Reverie, Dissertation On A Roast Pig*).
- John Ruskin: *For They Who Judge The Earth* (From *Unto this Last*: Section 3 - Qui Judicatis Terram)
- John Ruskin: *For They Who Judge The Earth* (From *Unto this Last*: Section 3 - Qui Judicatis Terram)

Unit III

Rise of English Novel

Early Novelists Of The Renaissance And Neo-Classical Periods: Picaresque Novel, Allegory, Satire, Sentimental Novel, Epistolary Novel.

Novelists Of The Late Romantic And Early Victorian Eras: Domestic Novel, Middle Class Novel of Manners, The Gothic Novel, Bildungsroman, The Romantic Novel, Historical Novel.

Victorian Novel: Victorian Social Scene: Religion, Science, Gender and Class, Colonial Expansion, Impact of Industrial Revolution, Humanitarianism and Reforms, Ideas of Democracy, Labour Movement, Socialism and Welfare State, Liberal Humanism, Man and Fate, Sociological Novel, Realistic Novel, Symbolism, Science Fiction.

Essential Readings:

- Thomas Hardy: *The Mayor of Casterbridge*.
- Jonathan Swift: *Gulliver's Travels*.
- Jane Austen: *Pride and Prejudice*

Unit IV

Rise of Modern & Post Modern Novels – I

World War I, Modernism, Stream of Consciousness, Laissez Faire, Anger and working-classfiction, Problem of national identity in Scottish literature, Psychological Novel, Science fiction

Essential Readings:

- George Orwell: *Animal Farm*
- Zadie Adeline Smith: *White Teeth*

Unit V**Rise of Modern & Post Modern Novels – II**

World War II, Post Modern novel, Magic Realism, Existentialism, Multiple Narration, Point of View, Structuralism, Imagism, Post-Colonial Novel

Essential Readings:

- William Golding: *The Lord of The Flies*
-

Course Outcomes:

The students should be able to:

2. Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Renaissance to the contemporary times.(L2)
3. Trace the evolution of the English Essay and Novel and appreciate the life and works of the classic authors under study. (L4)
4. Analyse and re-interpret the classic literary works under study in the context of their contemporary society.(L6)
5. Analyse and re-interpret the classic literary works under study in the context of their contemporary society.(L6)
6. Interpret the society of the time through the literary representations.

Suggested Readings/Reference Books:

1. The Cambridge History of English Literature. (Latest Ed.) CUP.
2. Kettle, Arnold. (2010 ed.). An Introduction to the English Novel – Vols. 1& 2. London: Hutchinson University Library.
3. Fish, Stanley. (2011 ed.). Seventeenth Century Prose: Modern Essays in Criticism. London: Oxford University Press.
4. Boulton, Marjorie. (1954). The Anatomy of Prose. London: Routledge and Kegan Paul.
5. Chaudhuri, Sukanta. Ed. (1977). Bacon's Essays: A Selection. New Delhi: Oxford University Press.
7. Robinson, Ian. (1998). The Establishment of Modern English Prose in the Reformation and the Enlightenment. Cambridge: CUP.
6. Watt, Ian. (1957). The Rise of the Novel: Studies in Defoe, Richardson and Fielding. California: University of California Press.
7. Margaret Drabble. (2014 ed.). The Oxford Companion to English Literature. OUP.
8. Watt, Ian (1974). Rise of the English Novel. London: Chatto & Windus.
9. Milligan, Ian. (1983). The Novel in English: An Introduction. Hong Kong: Macmillan.
10. Smith, Edmund J. (2001 ed.). Postmodernism and Contemporary. OUP.
11. Forster, E.M. (2011 ed.). Aspects of the Novel. Harmondsworth: Penguin Books, Edwin Muir.
12. Beach, J.W. (1965). Twentieth Century Novel. Ludhiana: Lyall Book Depot.

**LANG6081: AMERICAN LITERATURE: PROSE AND FICTION
(CORE)**

L	T	P	C
4	0	0	4

Course Description

This paper focuses on providing a deeper understanding of American prose and fiction from Colonial to Post-modern times. Students who wish to specialize in the study of American prose or fiction would get acquainted with the basics in this paper.

Course Objectives:

1. To acquaint the students with key concepts and trends in American prose and fiction from Colonial to Post-Modern times.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works prescribed
3. To introduce the students to great prose and fiction writers of the period.
4. To expose students to contemporary and current academic perspectives on American Fiction.
5. To engage in a critical enquiry of essays of the colonial and revolutionary periods.

Unit I: Prose

Influence of mythology, Nationalism, American Declaration of Independence, Contemporary Trends.

Essential Readings

- Hector St John de Crevecoeur *Letters from an American Farmer* ‘What is an American?’ (Letter III)
- Thomas Paine: The American Crisis (Pamphlet of December 23, 1776)

Unit II: Early Fiction

Picaresque novel – Colonial War Novels.

Essential Readings

- James Fenimore Cooper: The Last of the Mohicans
- Herman Melville: Moby Dick
- Stephen Crane: The Red Badge of Courage.

Unit III: Modern Fiction

The Economic Depression - The Civil War and War Novels – Psychological Novel - The Short Story in America.

Essential Readings

- John Steinbeck: The Grapes of Wrath
- Edgar Allan Poe: The Tell-Tale Heart (Short Story)
- O. Henry: After Twenty Years

Unit IV: Post Modern Fiction I

Social consciousness and fiction, Magic Realism, Existentialism, The American Dream, Jewish Novel, Black Culture and Literature

Essential Readings

- Harper Lee: To Kill a Mockingbird
- Bernard Malamud: The Assistant

Unit V: Post Modern Fiction II

Multiculturalism – Contemporary Novel

Essential Readings

- Amy Tan: The Joy Luck Club
- Marilynne Robinson – Gilead

Course Outcomes:

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

2. Understand the contribution of the American prose and fiction writers to literature. (L2)
3. Analyse and re-interpret the classic literary works under study in the context of their contemporary society. (L4)
4. Perceive the tempo, spirit, history and contemporary relevance of the various literary texts under study (L5)
5. Write academic, contemplative essays on American fiction.
6. Be familiar with American political, economic, social conditions through the ages.

Suggested Readings /Reference Readings

1. Egbert S. Oliver ed., (2001 ed.). *An Anthology: American Literature, 1890-1965*. New Delhi: Eurasia Publishing House (Pvt) Ltd.
2. Mohan Ramanan ed., (1996). *Four centuries of American Literature*. Chennai: Macmillan India Ltd.
3. Daniel Hoffman ed., (1979). *Harvard Guide to Contemporary American Writing*. New Delhi: Oxford University Press.
4. Silverman, Kenneth ed. (1993). *New Essays of Poe's Major Tales*. Cambridge: Cambridge University Press.
5. Jehlen, Myra ed. (1994). *Herman Melville: A Collection of Critical Essays, New Century Views*. New Jersey: Prentice Hall, Inc, Englewood Cliffs.
6. Bradbury, Malcolm. (1983). *The Modern American Novel*. Oxford: Oxford University Press.
7. Gupta, Satish.K. (1997). *American Fiction in Perspective: Contemporary Essays*, New Delhi: Atlantic.
8. Awkward, Michael. (1989). *Inspiring Influences : Tradition, Revision, and Afro-American Women's Novels*. New York : Columbia University Press.
9. Helterman, Jeffrey and Layman, Richard, ed. (1980). *American Novelists Since World War II*. Detroit: Gale Research Co.

**LANG6091: LINGUISTICS AND THE STRUCTURE OF THE ENGLISH LANGUAGE
(CORE)**

**L T P C
4 0 0 4**

Course Description

This paper attempts to acquaint students with the core principles of linguistics and to offer a thorough understanding of the structure of the English language. It therefore delves into the nuances of phonology, morphology, semantics and syntax.

Course Outcomes:

1. To acquaint the students with the key concepts in linguistics and the building blocks of the English language.
2. To enable students to appreciate and analyse the day to day application of various aspects such as phonology, morphology, semantics and syntax.
3. To enable the students to explore the salient phonetic features in English language.
4. To familiarise the students with the theories of the syntactic structures and enable the students to analyse the sentence structures in English language.
5. To acquaint the students with the basic components of the semantics and apply the same with the English language.

Unit I

Introduction to linguistics: Definition of Language; Origin of Language; Language and communication; Language Variation and Change; Language and Linguistics; Synchronic and Diachronic approach in linguistics; Linguistics and its branches, Langue and Parole.

Essential Readings:

- Victoria Fromkin, (2003) An introduction to language, 7th edition, Michel Rosenberg
<http://www.wjh.harvard.edu/~pal/pdfs/pdfs/7th.pdf>
- John Lyons (1981), Language and Linguistics: an Introduction, Cambridge University Press

http://lcwu.edu.pk/ocd/cfiles/English/Maj/Eng-204/kupdf.net_john-lyons-language-and-linguistics-an-introduction1.pdf

Unit II

Phonetics and Phonology: Introduction to Phonetics, Branches of phonetics, mechanism of speech production: air stream mechanism, oral and nasal articulation; Classification and description of sound; Syllable; IPA; Suprasegmentals, Phonology and Phonetics, Phonetic transcription, etc.

Essential Readings:

- J.C Catford (1988) A practical Introduction to Phonetics, Second edition, Oxford University Press Inc.

<https://salahlibrary.files.wordpress.com/2017/03/a-practical-introduction-to-phonetics.pdf>

Unit III

Morphology: Introduction to Morphology, morphological units, word & morpheme, morph & allomorph, classification of morpheme, identification of morpheme, distribution of morpheme; Morphological processing, simple and complex words, compounding; Morphophonemics; Grammatical categories etc.

Essential Readings:

- Andrew Carstairs & McCarthy (2002) An introduction to English Morphology: Words and Their Structures, Edinburgh University Press

[file:///C:/Users/DELL/Downloads/An Introduction to English Morphology Wo.pdf](file:///C:/Users/DELL/Downloads/An%20Introduction%20to%20English%20Morphology%20Wo.pdf)

Unit IV

Syntax: Introduction to syntax, Traditional approach to syntactic studies: Parts of speech – Indian Classification of grammatical categories, Phrase Structure Grammar and its limitations; Transformational Grammar; Major Transformational operations, deep and surface structure; Ideas on X-bar syntax.

Essential Readings:

- Jim Miller (2002), An Introduction to English Syntax, Edinburgh University Press

<http://devinta.lecture.ub.ac.id/files/2012/02/Miller-An-introduction-to-English-syntax.pdf>

Unit V

Semantics: Study of Semantics and its Scope, Basic concepts of Semantics, Types of meaning, Reasons for Change of Meaning, Theories of meaning; Semantics of words: hyponymy, antonym etc; Componential analysis; Pragmatics etc.

Essential Readings:

- F.R.Palmer (1976) Semantics, Second Edition, Cambridge University Press

<https://salahlibrary.files.wordpress.com/2017/05/palmer-f-r--semantics-a-new-outline.pdf>

Hilman Pardede (2016) Semantics : A View to Logic of Language

http://akademik.uhn.ac.id/portal/public_html/FKIP/Hilman_Pardede/Buku%20Ajar/Semantics.pdf

Course Outcomes:

At the end of the course, the students will be able to

2. Demonstrate comprehensive grasp over the fundamentals of linguistics. (L 3)
3. Apply the core principles of linguistics to analyse written and oral pieces. (L 3)
4. Understand the contemporary application of various aspects of linguistics. (L 2)
5. Compare the components of linguistics of English language with the regional languages. (L5)
6. Analyse the English language in terms of phonology, morphology, semantics and syntax. (L4)

Reference Readings:

1. Yule, George. (2001). *Language*. Cambridge: Cambridge University Press.
2. Barber, Charles. (2002). *The English Language*. Cambridge: Cambridge University Press.
3. Verma, S.K. and N. Krishna Swami.(2002). *Introduction to Modern Linguistics*. Chennai:Macmillan.
4. Quirk, Randolph et.al. (2010). *A Comprehensive Grammar of the English Language*. New Delhi:Pearson.
5. Krishna Swami, N. (2014 ed.). *Applied Linguistics*. Chennai: Macmillan.
6. Yule, George. (2001). *Explaining English Grammar*. Oxford:Oxford University Press.

Suggested Readings/Reference Books:

1. Quirk R, Greenbaum S., Leech G., and Svartvik J. A. (1973). *University Grammar of English*. London: Longman.
2. Gimson, A. C. (1996). *An Introduction to The Pronunciation of English -A revised edition*. CUP.
3. Bansal R. K. and Harrison J. B., (1983). *Spoken English for India, A Manual of Speech and Phonetics*. Madras: Longman.
4. Palmer, F. R. (1976). *Semantics: A New Outline*. Cambridge: CUP.
5. Robins, R. H. (1964). *General Linguistics: An Introductory Survey*. London: Longman.
6. Balasubramanian, T. (2008). *A Textbook of English Phonetics for Indian Students*. Chennai: Macmillan.
7. Roach, P. (1990). *English Phonetics and Phonology: A Practical Course*. Cambridge: Cambridge University Press.
8. Sethi J., Sadanand. K., & Jindal, D. V. (2004). *A Practical Course in English Pronunciation*. New Delhi:PHI.
9. Chomsky, Noam. (1965). *Aspects of the theory of syntax*. Cambridge, Massachusetts: MIT Press.

**LANG6101: ENGLISH LANGUAGE THROUGH LITERATURE
(DISCIPLINE SPECIFIC ELECTIVE)**

**L T P C
1 0 6 4**

Course description

This course is designed to raise awareness of students to various approaches while integrating literary texts in the language classroom. It focuses on the importance of literature as a technique for teaching language skills and studying the aspects of language (i.e. vocabulary, grammar and pronunciation). The course will enable students to perceive language through the prism of literature.

Course Objectives:

1. To enhance students' language skills through literature.
2. To enhance students' literary appreciation skills to engage any literary text in the classroom.
3. To develop critical thinking skills through exposure to a variety of literary texts.
4. To enhance necessary linguistic and literary competence that will prepare students for further studies.
5. To enhance creative writing skills through emulation of texts taught.

Unit I

Literary Texts in the Language Classroom: Why and what is literature for the language classroom?; Significance of using literary texts; Distinctive features of the language of literature: the reader and the text; literary competence and the language classroom; appreciation of various literary genres.

Essential Readings

- Brumfit, C.J. and Carter, R. (eds.) Literature and Language Teaching. Oxford: Oxford University Press, 1986.
- Collie, J. and Slater, S. Literature in the Language Classroom. Cambridge: Cambridge University Press, 1987

Unit II

Approaches to using Literature in the Language Classroom:

Pedagogical approach: different models of teaching literature in a language classroom; Language based approach; Text selection: criteria for selecting suitable literary texts; Different genres of literature to teach language skills; Introduce various language teaching approaches and methods. Understand and appreciate select works.

Essential Readings

- Collie, J. and Slater, S. *Literature in the Language Classroom*. Cambridge: Cambridge University Press, 1987.
- Falvey, P., & Kennedy, P. (Eds.). (1997). *Learning Language Through Literature: A Sourcebook for Teachers of English in Hong Kong*. Hong Kong University Press.

Unit III

Literature and the Teaching of Language Skills: Language-literature integration: using prose, poetry, drama, fiction, short story, songs, and novels in the language classroom; Enhancing language skills through literature and style in literary texts, stylistic analysis of the literary text: developing creativity in language use; Using literature to develop sensitivity to life's values; Facilitating critical thinking; Development of language and communicative competence

Essential Readings

- Brumfit, C.J. and Carter, R. (eds.) *Literature and Language Teaching*. Oxford: Oxford University Press, 1986.
- Collie, J. and Slater, S. *Literature in the Language Classroom*. Cambridge: Cambridge University Press, 1987.
- Mei-Ling Chen. (2014). Teaching English as a Foreign Language through Literature. *Theory and Practice in Language Studies*, 4 (2), pp. 232-236.
- Winston, J. (2012). *Second language learning through drama: Practical techniques and applications*. London: Routledge

Unit IV

Developing Materials, Planning Lessons and Evaluation:

a. Developing the criteria for selecting a literary text to teach language skills; grading the text appropriateness; designing and developing activities and tasks to teach prose, poetry, and short story; evaluation of the materials, methods, evaluation of language skills, aspects of language and literature.

b. Planning lessons based on literary text, defining the objective of each stage of the lesson plan, and deciding the text to use.

Essential Readings

- Mary J. Pitoniak, John W. Young, Maria Martiniello, Teresa C. King, Alyssa Buteux, and Mitchell Ginsburgh. (2009). *Guidelines for the assessment of English language learners*. Princeton: Educational Testing Services.
- Stoyhoff, S. & Chapelle, C. A. (2005). *ESOL tests and testing: A resource for teachers and administrators*. Alexandria, VA: TESOL Publications.
- Falvey, P., & Kennedy, P. (Eds.). (1997). *Learning Language Through Literature: A Sourcebook for Teachers of English in Hong Kong*. Hong Kong University Press

Unit V

Challenges of Using Literary Texts: Practical problems: text selection, relevance, linguistic difficulty, appropriateness of levels of texts, length, cultural appropriacy, the relevance of authentic material; Assessment and evaluation of the learners based on the literary texts

Essential Readings

- Widdowson, H.G. *Stylistic of Teaching of Literature*. London: Longman, 1975.
- *Journal of Language and Linguistic studies* - Vol. No.1. April, 2005.
- Maley, A (2001) 'Literature in the language classroom' in *The Cambridge Guide to Teaching ESOL*, Cambridge University Press.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. Understand the use of language through literary texts using diverse strategies (L1, L2)
2. Stimulate interest in reading of literature (poetry, prose and any literary genre) (L2)
3. Use literature to develop a critical and creative use of language. (L4, L6)
4. Appreciate and respond critically to various genres through integrated activities. (L3, L4)
5. Communicate ideas orally and in writing using appropriate academic genres. (L3)

Suggested Readings/ Reference Readings:

Brumfit, C.J. and Carter, R. (eds.) *Literature and Language Teaching*. Oxford: Oxford University Press, 1986.

Carter, Ronald. (ed.). *Language and Literature*, London: Allen and Unwin, 1983.

Collie, J. and Slater, S. *Literature in the Language Classroom*. Cambridge: Cambridge University Press, 1987.

Hill, J. *Using Literature in Language Teaching*. London: Macmillan, 1986.

Lazar, Gillian. *Literature and Language Teaching*. Cambridge: CUP, 1993.

Maley, Alan and Alan Duff. *Drama Techniques in Language Learning*. Cambridge: CUP, 1982.

Ramsaran, S. *Poetry in the Language Classroom*, *ELT Journal* 37, 1, 1983.

Simpson, Paul. *Language through Literature*. New York: Routledge, 1993.

Richards C.J and Rodgers T.S. *Approaches and methods in language teaching* (3rd ed.). Cambridge: Cambridge University Press, 2014

Wessels, C. *Drama*. Oxford: Oxford University Press, 1987.

Widdowson, H.G. *Stylistic of Teaching of Literature*. London: Longman, 1975.

Journal of Language and Linguistic studies - Vol. No.1. April, 2005.

Bowen, T & J Marks, *Inside Teaching*, Macmillan, 1994.

Carter, R & M Long, *Teaching Literature*, Longman, 1991.

Duff, A & Maley, A (2007) *Literature (Resource Books for Teachers)*, Oxford University Press.

Maley, A (2001) 'Literature in the language classroom' in *The Cambridge Guide to Teaching ESOL*, Cambridge University Press.

LANG6111: SHAKESPEAREAN DRAMA
(DISCIPLINE SPECIFIC ELECTIVE)

L T P C
4 0 0 4

Course Description:

This course aims to introduce students to the diverse world of Shakespearean plays. Designed with specifically dedicated modules on historical plays, comedy, tragedy, and problem plays, this course will familiarise students with key representative texts from Shakespeare's works, their characteristic features, style, and uniqueness.

Course Objectives:

1. Explain the aesthetics and socio-political connotations of Shakespearean plays.
2. Analyse the use of language, tropes and dramatic styles prevalent in the 16th & 17th century English drama.
3. Demonstrate how different Shakespearean genres are crafted and executed and their influence on the development of dramatic craft in general.
4. Give a brief overview of the Early Modern world to contextualize Shakespeare's writing.
5. Critique Shakespearean plays in light of contemporary medico-legal knowledge.

Unit I

16th century English theatre, pre-Shakespeare dramatic scene, the Elizabethan theatre; major playwrights of England; Shakespeare and his uniqueness.

Essential Readings:

- "The Elizabethan World" in *Daily Life in Elizabethan England* by Jeffery L Singman
- "William Shakespeare and His Sources" in *Voices of Shakespeare's England* edited by John A Wagner
- "Performances" from *Elizabethan Popular Theatre* by Michael Hattaway

Unit II: History Plays

Roman and Greek Classic, Renaissance, Elizabethan Theatre

Essential Readings:

- *Julius Caesar*

Unit III: Comedy

Gender and romantic comedy; Musicals and Christmas; Pastoral comedy; Elizabethan Court life and country life

Essential Readings:

- *Twelfth Night*
- *As you Like It*

Unit IV: Tragedy

University wits and Shakespeare; the Jacobean tragedians; Shakespeare and impact of Restoration

Essential Readings:

- *Macbeth*
- *King Lear*

Unit V: Problem Plays

Social issues, dark comedy & psychological plays

Essential Readings:

- *All's Well that Ends Well*

Course Outcomes:

After completing this course, the students will be able to:

1. Interpret the aesthetic and socio-political concerns of Shakespearean plays. (L1,& L 2)
2. Explain the major types of Shakespearean plays and their characteristic features and uniqueness. (L2&L 3)
3. Critically evaluate Shakespearean plays in the parameters of 16th & 17th century critical thought. (L3& L4)
4. Compose critical commentary on different Shakespearean plays. (L5 & L 6)
5. Examine later adaptations of Shakespeare's plays and critically comment on the same.

Suggested Readings/Reference Books:

1. Dutton, Richard & Jean E Howard. *Blackwell Companions to Literature and Culture Volume IV: A Companion to Shakespeare's Works, The Poems, Problem Comedies, Late Plays*. Wiley- Blackwell. 2003.
2. Hamlin, William M. *Tragedy and Scepticism in Shakespeare's England*. Palgrave-Macmillan. 2005.
3. Liebler, Naomi Conn. *Shakespeare's Festive Tragedy: The Ritual Foundations of Genre*, 1 ed. Routledge. 1995.
4. Cesar, Barber. *Shakespeare's Festive Comedy: A Study of Dramatic Form and its relation to social custom*. Princeton University Press. 2017.
5. Hattaway, Michael. *The Cambridge Companion to Shakespeare's History Plays*. CUP. 2003.

LANG6121:LITERATURE AND GENDER

(DISCIPLINE SPECIFIC ELECTIVE)

L	T	P	C
4	0	0	4

Course Description

This interdisciplinary course examines the historical development of gender norms, identities, and roles as they have been shaped and changed by cultural and political factors. Through careful reading, class discussion, and critical writing, students will be able to broaden their perspective on gender and sexuality beyond those offered by the dominant culture. By connecting the disciplines of literature and gender studies, students are prepared for further research and on the field work in a highly relevant area.

Course Objectives:

1. To sensitize students on aspects of gender.
2. To understand fundamental concepts within theory for addressing issues of human social behaviour, especially gender and sexuality in literature.
3. To enable students to critique the relationship between literature and gender studies.
4. To appreciate the role of literature in reflecting and initiating discussion on crucial gender issues.
5. To examine and contrast the ways in which gender has been represented in literary texts through the ages.

Unit I: Introduction

Introduction to the discipline of Gender Studies, A Brief Overview of: Major LGBT Movements across the globe, Major Queer Theories.

Essential Readings

- Judith Butler: “Women as the Subject of Feminism” from *Gender Trouble: Feminism and the Subversion of Identity*
- Adrienne Rich: “Compulsory Heterosexuality and Lesbian Existence” from *Blood, Bread, and Poetry-Selected essays*.

Unit II: Poetry

Essential Readings

- William Shakespeare: Sonnet 20
- Anne Sexton: The Moss of His Skin
- Maya Angelou: Phenomenal Woman.
- Adrienne Rich: Poem XII from *Twenty-One Love Poems*

Unit III: Novel

Essential Readings

- Living smile Vidya: *I am Vidya: A Transgender’s Journey*

Unit IV: Drama

Essential Readings

- Mahesh Dattani: Dance like a Man

Unit V: Short Fiction

Essential Readings

- Ismat Chughtai: “Lihaaf” (The Quilt) from *The Quilt and Other Stories*.
- Shashi Deshpande: A Liberated Woman: from *Collected Stories Volume I*.

Course Outcomes:

Upon the successful completion of this course, students will be able to;

2. Appreciate the aesthetic value and thematic significance of literary works dealing with or produced by the ‘Other’ genders.(L 2)
3. Select and apply appropriate methods of inquiry to analyse complex questions about gender, cultural difference and/or equity.(L 3, L 4)
4. Describe how gender and sexual identity intersect with other cultural categories (e.g. race, class, ethnicity, nationality, religion) (L 4, L5, L 6)
5. Critically read feminist and queer commentary on literary canonical works.
6. Write critical, academic essays on feminist, queer writing of different genres.

Suggested Readings /Reference Readings

1. Judith Butler. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 2006. Print.
2. Simone De Beauvoir .*The Second Sex*. New York: Vintage, 1989. Print.
3. Gayle Rubin: “Thinking Sex: Notes for a Radical Theory.” *Pleasure and Danger: Exploring Female Sexuality*. Ed. Carol Vance. Boston: Routledge, 1984. Print.
4. Rich, Adrienne. *Adrienne Rich’s Poetry: Texts of Poems, the Poet on Her Works*. Ed. Barbara Gelpi and Albert Gelpi. New York: Norton, 1975. Print.
5. R.W Conell and James W. Messerschmidt. Hegemonic Masculinities: Rethinking the Concept.”*Gender and Society*. 19: 829 (2005)
6. Downs, Laura Lee. *Writing Gender History*. London: Bloomsberry Academic, 2004. Print.
7. Narrain, Arvind and Gautam Bhan. Ed. *Because I have a Voice*. New Delhi: Yoda Press, 2005. Print
8. Beam, Joseph. Ed. (1986). *In the Life: A Black Gay Anthology*. Boston: Alyson Books.
9. Birkby, Phyllis. Ed. (1973). *Amazon Expedition: A Lesbian/Feminist Anthology*. New Jersey: Times Change Press.
10. Browning, Frank. (1993). *The Culture of Desire*. New York: Crown Publishers.
11. Dessaix, Robert. Ed. (1993). *Australian Gay & Lesbian Writing: An Anthology*. Melbourne: Oxford University Press.
12. Hennessy, Rosemary. (1997). *Profit and Pleasure*. New York: Routledge.
13. Kingston, Maxine Hong. (1976). *The Woman Warrior*. United States: Knopf.
14. Lorde, Audre. (2007). *Sister Outsider*. Berkeley: Crossing Press.
15. Ratti, Rakesh. Ed. (1993). *The Lotus of Another Colour: An Unfolding of the South Asian Gay and Lesbian Experience*. Boston: Alyson Publication.
16. Warner, Michael. (1999). *The Trouble with Normal*. United States: The Free Press.

**LANG6131: LITERATURE AND FILM STUDIES
(DISCIPLINE SPECIFIC
ELECTIVE)**

L T P C

3 0 2 4

Course Description

The course is designed to provide students a platform to engage with literary texts and its film adaptations. The larger objective of the course is to foreground the connections and point of departures between these two art forms. While doing this, the course also aims to emphasize on some of the significant concepts such as Filmic representation of the text, Adaptation, Auteur and Authorship that define the relationship between literature and films. The course is divided into five modules with selected readings and adopts a continuous evaluation method of assessment involving presentations, group discussions, two short essays on selected topics and a final term paper.

Course Objectives:

1. To introduce the students to engage with literary texts and their film adaptations
2. To explore how literature and film influence each other
3. To outline and emphasize on significant concepts such as representation, adaptation, auteur and authorship
4. To appreciate and critique texts and their film adaptations.
5. To evaluate the manner in which a cinematic adaptation inflects a literary text.

Unit I

Literature and Film: The Intersections

Historicizing the two art forms – Literature and Film; The purpose of translation and adaptation; Language of film and language of literature

Essential Readings:

- Cahir Linda: “The language of film and its Relation to the Language of Literature” - From *Literature into Film: Theory and Practical approaches*
- Mary Snyder: Why teach Literature-to-Film Adaptation Analysis? Why Learn It – From *Analyzing Literature-to-Film Adaptations*

Unit II

The Transformation of literary text into a Film

- Literary text and authenticity of filmic representation; Sanctity of the author and the text

Essential Readings:

- Mellisa Anderson: “In Search of Adaptation: Proust and Film” – From *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*
- Roald Dahl: *Lamb to the Slaughter* (Short-story); Robin Chapman: *Lamb to the Slaughter* (Film)

Unit III

Translation and Adaptation

The role of translation and adaptation; The differences between translation and adaptation; Reimagining a literary text; Politics of Adaptation; Challenges of adaptation

Essential Readings:

- Boozer, J: “The Screenplay and Authorship in Adaptation” – From *Film and Literature: An Introduction and Reader* (Ed. T Corrigan)
- O Henry: *The Last Leaf* (Short-story); Shyam Benegal: *The Last Leaf* (Film)

Unit IV

Auteurs and Authorship

Book author and the Film director – Similarities and differences; Issues and challenges of directing one’s own literary text

Essential Readings:

- Roland Barthes: “The Death of the Author”
- Karen Diehl: “Once Upon an Adaptation: Traces of the authorial on Film” – From *Books in Motion: Adaptation, Intertextuality and Authorship* (Ed. Mireia Aragay)
- Satyajit Ray: *The Golden Fortress* (Novella); Satyajit Ray: *Sonar Kella* (Bangla film)

Unit V

Text and Film Adaptation: A critique

The significance of text, its context and Film adaptation; Industrial, Economic, Legal and commercial influence on film adaptations

Essential Readings:

- Thomas Leitch: *Adaptation and Intertextuality, or What Isn't and Adaptation, and What Does it Matter – From A Companion to Literature, Film and Adaptation* (Ed. Deborah Cartmell)
- Sir Arthur Conan Doyle: *The Hound of Baskervilles* (Novel); Terence Fisher: *The Hound of Baskervilles* (Film)

Course Outcomes:

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

2. Analyse how literature and films influence each other (L 2, L 4)
3. Demonstrate a critical approach while reading texts and watching their adaptations (L 3, L 4)
4. Examine the impact of literature and film on society (L 2, L 3)
5. Create a movie script based on literary work of choice
6. Produce analytical and reflective essays comparing and distinguishing between texts and their filmic representation (L 5, L 6)

Suggested Readings/Reference Books:

Mcfarlain, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1996

Synder, Mary. *Analyzing Literature to Film Adaptations: A Novelist's Exploration and Guide*. London: Continuum, 2011

Aragay, Mireia. *Books in Motion: Adaptation, Intertextuality, Authorship*. New York: Rodopi, 2005

Boozer, Jack. *Authorship in Film Adaptation*. Austin: university of Texas, 2008

Stam, Robert and Alessandro Raengo. *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. Hong Kong: Blackwell Publishing, 2005

Bluestone, George. *Novels into Film: The Metamorphosis of Fiction into Cinema*. Baltimore: John Hopkins University Press, 1957

**LANG6141: READINGS IN METAPHYSICAL AND ROMANTIC POETRY
(DISCIPLINE SPECIFIC ELECTIVE)**

L T P C

4 0 0 4

Course Descriptive

This paper focuses on providing a deeper understanding of Metaphysical and Romantic poetry, two major schools of British poetry. Students who wish to specialize in the study of these areas would find the paper of special interest and relevance.

Course Objectives:

1. To acquaint the students with the key concepts and trends in British Metaphysical and Romantic poetry.
2. To familiarize students with the sociopolitical background of the period.
3. To enable students to appreciate and analyse the various thematic and stylistic aspects in the works of the classic authors under study.
4. To enable students to identify the differences between Metaphysical and Romantic poetry.
5. To enable students to write critical commentaries on Metaphysical and Romantic poetry.

Unit I: The Metaphysicals

Features of Metaphysical Poetry: From the Divine to the Erotic, from Innocence to High Philosophy.

Essential Readings:

- George Herbert: Denial, Discipline
- Andrew Marvell: To His Coy Mistress
- John Donne: Valediction of Weeping

Unit II: The Transition Poets

Pre-cursors to the Romantic Age

Essential Readings:

- William Blake: Auguries of Innocence
- Robert Burns: A Red, Red Rose
- Thomas Gray: Elegy written in a Country Churchyard

Unit III: The Elder Romantics I

The Lake Poets and Features of Their Poetry

Essential Readings:

- William Wordsworth: Ode on the Intimations of Immortality
- S.T. Coleridge: The Rime of the Ancient Mariner.

Unit IV: The Elder Romantics II

The Poetry of Byron

Essential Readings:

- Lord Byron: She Walks in Beauty, Darkness
- Childe Harold: Farwell to England.

Unit V: The Younger Romantics

Features of the Poetry of Shelley and of Keats

Essential Readings:

- P.B. Shelley: Ode to a Skylark, Stanzas Written in Dejection Near Naples
- John Keats – La Belle Dame Sans Merci, Ode to Autumn

Course Outcomes:

The students should be able to:

2. Understand the contribution of the Metaphysical and Romantic poets to English language and literature. (L 2)
3. Analyze and re-interpret the classic literary works under study in the context of their contemporary society. (L 4)
4. Identify the key characteristic differences in Metaphysical and Romantic poetry (L 3)
5. Critic Metaphysical and Romantic Poetry as separate oeuvres and influencing each other.
6. Be able to critically examine the aesthetics and religio-social connotations in Romantic and Metaphysical Poetry.

Suggested Readings/Reference Readings

1. Herbert, George, and Tobin J J M. *The Complete English Poems*. Penguin Books, 2004.
2. Marvell, Andrew, et al. *Andrew Marvell*. Faber and Faber, 2010.
3. Gardner, Helen Louise. *The Metaphysical Poets*; Selected and Edited by Helen Gardner. 1971.
4. Erdman, DV and Bloom, H. (1998 ed.). *The Complete Poetry and Prose of William Blake*. California: University of California Press

5. Burns, R., 1881. *The Poetical Works And Letters Of Robert Burns*. London: Gall & Inglis.
6. Bowra, C. M. (1999). *The Romantic Imagination*. New Delhi: OUP.
7. Liu, Alan. (1989). *Wordsworth: the Sense of History* Stanford, Stanford University Press.
8. Harding, A., 1985. *Coleridge And The Inspired Word*. Kingston: McGill-Queen's University Press.
9. Elze, K., 1872. *Lord Byron*. London: John Murray.
10. Colvin, Sidney (1917). *John Keats: His Life and Poetry, His Friends Critics and After-Fame*. London: Macmillan.
11. Frye, N and Halmi, N. (2004). *Fearful Symmetry: A Study of William Blake*, Toronto: University of Toronto Press.
12. Keynes, Kt. Geoffrey. (1971). *Blake Studies: Essays on His Life and Work*. Oxford: Clarendon Press.
13. Boulton, Marjorie. (1953). *The Anatomy of Poetry*. London: Routledge and Kegan Paul.
14. Liu, Alan. (1989). *Wordsworth: the Sense of History* Stanford, Stanford University Press.
15. Manning, Peter. (1990). *Reading Romantics: Texts and Contexts*, New York: Viking.

**LANG6151: APPLIED LINGUISTICS
(GENERIC ELECTIVE)**

L T P C

4 0 0 4

Course Descriptive

This paper attempts to acquaint students with the applications of linguistics in various fields. It therefore delves into the various branches of linguistics such as sociolinguistics, second language learning, discourse analysis, psycholinguistics and pragmatics.

Course Objectives:

1. To acquaint the students with the basic concepts in applied linguistics and their contemporary relevance.
2. To enable students to analyse and employ the practical applications of linguistics in various fields.
3. To enable the students to compare various theories in second language acquisition.
4. To familiarize the students with various components of Psycho and sociolinguistics.
5. To encourage the students to use various methods and theories of Second Language Acquisition.

Unit I

Psycholinguistics: Functions of Language, Linguistic vs Communicative competence, Language acquisition, Linguistic behaviour, Motivation and Aptitude

Essential Readings:

- Mathew J Traxler (2012) Introduction to Psycholinguistics, Blackwell Publishers, UK
<https://download.e-bookshelf.de/download/0000/6000/94/L-G-0000600094-0002333934.pdf>
- Danny D Steinberg (1993) An Introduction to Psycholinguistics, Pearson Education Limited.
https://repository.dinus.ac.id/docs/ajar/Danny_D_Steinberg_Natalia_V_Sciarini_An_introduction_to_psycholinguistics.pdf

.Unit II

Second Language Acquisition: Second Language Acquisition as a Discipline – Stages of Second Language Acquisition – Comparison with First Language Acquisition – Various Theories – Learner Language – Language Transfer – Input and Interaction – Cognitive, Socio-cultural and Linguistic factors – Individual variation – Attrition – Classroom Second Language Acquisition.

Essential Readings:

- Stephen D Krashen (1982), Principles and Practices in Second Language Acquisition, Pergamon Press Inc

http://www.sdkrashen.com/content/books/principles_and_practice.pdf

- Rosamond Mitchell & Florence Myles (1998), Second Language Learning Theories, Hodder Arnold, UK

file:///C:/Users/DELL/Downloads/pdfcoffee.com_second-language-learning-theories-2ndpdf-pdf-free.pdf

Unit III

Pragmatics: Context and meaning – Invisible meaning – Speech act – Discourse and Conversation – Communicative Competence - Presupposition, Entailment and Implicature .

Essential Readings:

- Patrick Griffiths (2006), Introduction to English Semantics and Pragmatics, Edinburgh University Press, Edinburgh.

<https://nikomangariani.files.wordpress.com/2016/04/patrick-griffiths-an-introduction-to-english-semantics-and-pragmatics.pdf>

Unit IV

Discourse Analysis: Nature and History of Discourse Analysis – Various levels of discourse: sounds, gestures, syntax, lexicon, style, rhetoric, meanings, speech acts, moves, strategies – Genres of discourse: politics, media, education, science, business – Discourse and Syntactic structure – Text and Context - Discourse and Power – Discourse and Interaction – Discourse, Cognition and Memory.

Essential Readings:

- James Paul Gee (1999), An Introduction to Discourse Analyses, Theory and Method, Routledge.

<https://anekawarnapendidikan.files.wordpress.com/2014/04/an-introduction-to-discourse-analysis-by-james-paul-gee.pdf>

Unit V

Sociolinguistics: Language Variation - idiolects, regional and social dialects, styles and registers, creole, pidgin - Bilingualism, Multilingualism and Nativization- Code-switching and code-mixing - English in India.

Essential Readings:

- Ronald Wardhaugh & Jannet M Fuller (2015), *An Introduction to Sociolinguistics*, Wiley Blackwell
https://dl1.cuni.cz/pluginfile.php/851913/mod_resource/content/2/%5BRonald_Wardhaugh%2C_Janet_M._Fuller%5D_An_Introductio%28BookZZ.org%29.pdf

Course Outcomes:

At the end of the course, the students should be able to:

1. Demonstrate comprehensive grasp over the fundamentals of applied linguistics. (L 3)
2. Apply the principles of applied linguistics to analyse written and oral pieces. (L 3)
3. Analyse the contemporary application of various branches of linguistics. (L 4)
4. Evaluate the usage of language in various social contexts (L 5)
5. Compare the theories and practices of second language acquisition (L 4)

Reference Books:

Krishnaswamy N., S. K. Verma and M. Nagarajan (1992). *Modern Applied Linguistics*. Chennai: Macmillan.

Suggested Readings/Reference Books:

1. Belyanin V.P. (2000). *Foundations of Psycholinguistic Diagnostics (Models of the World)*. Moscow
2. Chomsky, Noam. (2000) *New Horizons in the Study of Language and Mind*. Cambridge: Cambridge University Press.
3. Fromkin, Victoria ed. (2000). *Linguistics: An introduction to linguistic theory*. Malden, MA: Blackwell.
4. Harley, Trevor. (2008) *The Psychology of Language: From data to theory* (3rd. ed.) Hove: Psychology Press.
5. Hudson, R.A. (1980). *Sociolinguistics*. Cambridge: CUP.
6. Kachru B. B. (1983). *The Indianization of English—The English Language in India*. Delhi: OUP.
7. Leech G. N. (1983). *Principles of Pragmatics*. London: Longman
8. McGregor, W. (2009). *Linguistics: An Introduction*. New York: Continuum International Publishing Group Ltd.
9. Paulston, Christina Bratt; Tucker, G. Richard (2010). *The Early Days of Sociolinguistics: Memories and Reflections*. Dallas: SIL International
10. Samson, G. (1980). *Schools of Linguistics : Competition and Evolution*. CUP.
11. Schmitt, N. (2002). *An Introduction to Applied Linguistics*. London
12. Tagliamonte, Sali (2006). *Analysing Sociolinguistic Variation*. Cambridge University Press.
13. Thorat Ashok. (2002). *Discourse Analysis of Five Great Indian Novels*. Mumbai: Macmillan.
14. Trudgill, Peter (2000). *Sociolinguistics: An Introduction to Language and Society*. Penguin.
15. Watts, Richard J. (2003). *Politeness*. Cambridge University Press.

16. Widdowson, H.G. (1978). Teaching language as communication. Oxford: Oxford University Press.

**LANG6161: CREATIVE WRITING
(GENERIC ELECTIVE)**

L T P C

2 0 4 4

Course Description

This paper is focused on providing a comprehensive understanding of, and practical exposure to the use of English in creative writing across a range of genres, situations and spheres. Flexible in its approach, the course is geared towards providing a positive and productive learning experience by customizing tasks and activities to suit the specific needs of each student based on his/her area of interest. It encourages students to find ways to express their creativity and share their views with the world through their chosen forms of creative writing.

Course Objectives:

This course is intended to -

1. Acquaint the learners with the major creative writing genres through analysis of examples from published works of accomplished creative writers, and critiquing select texts as well as peer writing.
2. Equip the learners with effective strategies for creative writing and providing insights into various literary elements and techniques.
3. Enable the learners to assess their own strengths and vulnerabilities in handling various writing projects as they apply the strategies learnt, and encourage them to develop a distinctive style of their own.
4. Help learners understand the various applications of creative writing and its relevance in real life and provide insights into the process of writing for a career.
5. Enable learners to edit their manuscripts according to the requirements of different genres and publishing platforms.

Unit I

Understanding creativity and initiating creative writing

What creativity means; nature and scope of creative writing; process and methods of creative writing; the importance of reading; author's purpose; knowing the audience; understanding register, style, tone, and attitude in writing; strategies to cultivate a unique and distinctive style

Essential Reading:

- Oech, Roger Von. "Unlock your own Creativity." Creative English for Communication. N Krishna Swamy and Sriraman editors, Macmillan India, 2005.

Unit II

Writing Poetry

Different types: lyrical, dramatic, narrative; use of various literary devices; functions of poetic language; aspects of content and style: form, line, rhyme, rhythm, subject, speaker, setting, theme, imagery; symbols; difficulties in writing poetry; practical exercises; writing poems and sharing feedback

Essential Reading:

- Lea, Bronwyn. "Poetics and Poetry" David Morley and Philip Neilsen. The Cambridge Companion to Creative Writing. Cambridge UP, 2012, pp. 67-86.

Unit III

Writing Fiction

The novel, novella, and short story, different kinds of fictional prose: realistic, fictitious, fantastical; sub-genres of fiction; novelistic language and its functions; plot: methods of plot development; character: how and how not to use one's own/other people's life experiences, inner and outer lives of characters; scene; setting: building credibility through research; point of view; writing for children: how is it different; specific issues and concerns; difficulties in writing fiction; tips and strategies; practical exercises in writing fiction and sharing feedback

Essential Reading:

- Carlson, Ron. "A Writing Lesson: The Three Flat Tyres and The Outer Story." The Cambridge Companion to Creative Writing. Cambridge UP, 2012, pp. 11-23.

Unit IV

Life Writing

Differences between creative prose and non-fiction; the personal narrative; various genres: personal essay, memoir, travelogue; biographical sketches, diary and journal writing; letters; content and style; the role of memory; writing about people and places; mapping the neighbourhood essays; practical exercises in life writing and sharing feedback.

Essential Readings:

- Neilsen, Philip. "Life Writing." *The Cambridge Companion to Creative Writing*. Cambridge UP, 2012, pp. 133-150.
- Gislason, Kari. "Travel Writing." *The Cambridge Companion to Creative Writing*. Cambridge UP, 2012, pp. 87-101.

Unit V

Mini Project/ Workshop

A short workshop on creative writing; tips and strategies to get started: freewriting, drawing inspiration from within or from the external world; describing everyday objects/ entities/ situations/ concepts - focus on detail; choosing a genre, subject, theme; planning, researching, writing, revising, editing, proofreading; sharing with peers for feedback; submitting a publication-ready manuscript of an original piece of creative writing; presenting one's work to the class followed by Q & A.

Course Outcomes:

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

1. Distinguish between different genres and styles in creative writing, analyse them, and appreciate the finer nuances of creative writing. (Bloom's Taxonomy Level 3, 4, 5)
2. Effectively apply the skills and strategies learnt from this course to create short original pieces of creative prose. (Bloom's Taxonomy Levels 3, 4, 6)
3. Critique others' writing, and provide constructive peer feedback. (Bloom's Taxonomy Levels 4, 5)
4. Assess one's own writing and produce a publication-ready work in a genre of one's choice. (Bloom's Taxonomy Levels 4, 5, 6)

Familiarise oneself with the process of pitching a manuscript to different publishing houses and market their publication

Reference Books/ Recommended Reading:

1. Neira Dev, Anjana, et. al. *Creative Writing: A Beginner's Manual*. Pearson, Delhi, 2009.
2. Bell, Julia. Ed. *The Creative Writing Coursebook*. Macmillan, New Delhi, 2001.
3. King, Stephen. *On Writing*. New York, NY: Scribner, 2011
4. Bradbury, Ray. *Zen in the Art of Writing*. Joshua Odell Editions, Bantam, 1994.
5. Minot, Stephen and Diane Thiel. *Three Genres: The Writing of Poetry, Fiction, and Drama*. 9th ed., Prentice Hall PTR, New Jersey, 2002.
6. Arco, Peterson, S. *How to Write Short Stories*. Peterson's, 2002.
7. Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. Vintage Books, 1991.
8. Grenville, Kate. *The Writing Book: A Workbook for Fiction Writers*. Allen and Unwin, 1999.
9. Kanar, Carol. *The Confident Writer: Instructor's Edition*. Houghton Mifflin Co., Boston, 1998.
10. Kress, Nancy. *Beginnings, Middles and Ends* (The Elements of Fiction Writing). Writers Digest Books, Cincinnati, Ohio, 1993.
11. McCrimmon, James M. *Writing with a Purpose*. Houghton Mifflin Co., Boston, 1980.
12. Ritter, Robert, M. Ed. *The Oxford Dictionary for Writers and Editors*. OUP, 2000.
13. Singleton, John and M. Luckhurst. Eds. *The Creative Writing Handbook*. Palgrave, Macmillan, 1999.
14. Anderson, Linda. *Creative Writing: A Workbook with Readings*. Taylor and Francis, New York, 2013.
15. Blanton, Casey. *Travel writing*. Routledge, 2013.

16. Stewart, Rory. *The Places in Between*. Boston: Mariner Books, 2006

**LANG6171: CORPORATE COMMUNICATION
(GENERIC ELECTIVE)**

L T P C

2 0 4 4

Course Description

This course is designed to help students understand the concepts and evolution of corporate communication, how it operates, and its applicability today. As the business world today is characterized by non-stop information and quick decision making, individuals working in various organizations are expected to possess good networking skills and understand the dynamics of interpersonal communication at different levels.

Course Objectives:

1. Provide an overview and history of Corporate Communication to familiarize students with the key concepts.
2. Create an awareness of the importance of strategic planning.
3. Impart hands-on skills in conceiving and implementing corporate communication.
4. Equip students with the skill-set required to be able to handle channels of communication.
5. Groom them for specific situations like interviews, teamwork, group discussions and group collaborations.

Unit I

Foundations of Corporate Communication: Defining Corporate Communication; concept and history of Corporate Communication; stakeholders and key stakeholder groups; significance of various communication departments within an organization; significance of communication: implications on reputation and brand management - individual, company and/or industry as a whole.

Essential Readings:

- Part-I: Cornelissen, Joep, *Corporate Communication: A Guide to Theory and Practice*, Los Angeles: Sage Publishing. 2008.

Unit II

Strategic Planning and Communication: Key models for corporate communication; value of strategic planning; relationship between ethical behaviour, credibility and brand/reputation management.

Practical: analyse and design messages to key stakeholders according to standard corporate communication message styles

Essential Readings

- Part-III: Corporate Identity, Branding and Communication - Cornelissen, Joep, Corporate Communication: A Guide to Theory and Practice, Los Angeles: Sage Publishing. 2008.

Unit III

Internal Communication: Localized information; channels of internal communication; effective interaction for better productivity; benefits and challenges of upward, downward, and horizontal communication; top down and bottom up communication tactics; strategies to cut through the clutter, increase message retention, reduce information overload; use of Intranet

Essential Reading:

- Part-IV: Cornelissen, Joep, Corporate Communication: A Guide to Theory and Practice, Los Angeles: Sage Publishing. 2008.

Unit IV

Messages and Messaging Strategies: Nature of messages issued by an organization; categories; audiences: employees, media, channel partners, the general public; commonality in messages to all the stakeholders; coherence, credibility and organizational ethics

Practical: Process of persuasive writing, importance of position statements; writing a press release, drafting a speech, a marketing piece; contexts: new product roll-out, change in corporate strategy, new programmatic initiative

Essential Reading:

- Part-II: Cornelissen, Joep, Corporate Communication: A Guide to Theory and Practice, Los Angeles: Sage Publishing. 2008.

Unit V

Global Corporate Communication: International communication management: challenges and issues, ethnocentric approach; insights on generic principles; differences in practice - influence of socio-cultural, economic and political factors; understanding intercultural communication

Essential Reading:

- Part-IV: Cornelissen, Joep, Corporate Communication: A Guide to Theory and Practice, Los Angeles: Sage Publishing. 2008.

Course Outcomes:

Upon successful completion of this course, students will be able to:

1. understand foundations of Corporate Communication and appreciate how communication affects an organization (L2)
2. identify various communication roles within an organization and understand the value and efficacy of integrated communication processes (L3)
3. Develop key messages according to a specific context and construct a realistic communication plan (L3)
4. Understand and use certain communication strategies and public relations processes effectively (L2)
5. Comprehend how companies manage, maintain and enhance their reputation through ethical Corporate Communication practices (L4)

Suggested Reading/ Reference Readings:

1. Cornelissen, Joep, Corporate Communication: A Guide to Theory and Practice, Los Angeles: Sage Publishing. 2008.
2. Goodman, Michael, and Peter Hirsch, Corporate Communication: Strategic Adaptation for Global Practice, New York: Peter Lang. 2010
3. Sriramesh, K., & Vercic, D. The Handbook of Global Public Relations. New York: Routledge. 2009
4. Lesikar, Raymond V. Et al. Business Communication. Tata McGraw Hill, New Delhi. 2009
5. Murphy, Herta A. et al. Effective Business Communication. Tata McGraw Hill, New Delhi. 2010
6. Monipally, Matthukutty M. Business Communication Strategies. Tata McGraw Hill, New Delhi. 2010
7. Sethi, Anjane, Bhavana Adhikari. Business Communication. Tata McGraw Hill, New Delhi

LITERARY AND CULTURAL THEORY (CORE)

L T P C
4 0 0 4

Course Description:

The course is designed to provide students with a strong foundation in Literary and Cultural theory. It takes into account several critical schools of thought or movements and establishes the significance of Literary and Cultural theories in comprehending literary/cultural texts. While taking into account the above highlighted movements and its significance, the course also emphasises on the key terms and concepts to be studied alongside. The larger objective of this course is to develop a comprehensive understanding of literary/cultural theories among students and improve their academic abilities such as critical analysis. To achieve this, the course is spread across five modules covering significant theories containing some of the essential readings.

Course Outcomes:

1. To introduce and provide a foundation in literary and cultural theory
2. To emphasize on various key terms and concepts associated with literary/cultural theories
3. To develop socio-historical and contextual understanding of the literary/cultural texts with the use of theories
4. To train students' improve their critical and analytical skills
5. To learn critical methodologies appropriate to the practice of critical disciplines

Unit I

Introduction to Literary and Cultural Theory

Historical overview of literary and cultural theory; The aspects of studying literature; The meaning of tradition and talent; Indian aesthetics and theory

Essential Readings:

- Terry Eagleton: "What is Literature?" – From *Literary Theory: An Introduction*
 - T. S. Eliot: Tradition and the Individual Talent – From *Perspecta, Vol. 19*
 - B. S. Mardhekar. Poetry and Aesthetic Theory – From *Indian Literary Criticism: Theory and Interpretation*
- Reference: Raman Sheldon, Peter Widdowson and Peter Brooker: Introductory chapter – From *A Reader's Guide to Contemporary Literary Theory*

Unit II

Structuralism, Post structuralism and Deconstruction

The beginnings of Structuralism, Poststructuralism and Deconstruction; The concepts of structure, sign and narrative; The concepts of subject and power

Essential Readings:

- Roland Barthes: “An Introduction to the Structural Analysis of Narrative” – From *New Literary History, Vol. 6, No. 2, On Narrative and Narratives*
- Michael Foucault: “The Subject and Power” – From *Critical Inquiry, Vol. 8, No. 4.*
- Jacques Derrida: “Structure, Sign and Play in the Discourse of Human Sciences” – From *Writing and Difference*

Unit III

Marxist Theory and New Historicism

Overview of Marxist ideology; Base and superstructure; Overview of New historicism; The concept of Wonder

Essential Readings:

- Raymond Williams: “Base and Superstructure in Marxist Cultural Theory” – From *Problems in Materialism and Culture*
- Stephan Greenblatt: “Resonance and Wonder” – From *Bulletin of the American Academy of Arts and Sciences, Vol. 43, No. 4*

Unit IV

Postcolonial Theory and Feminism

Background to Postcolonial theory; Orientalism; Subaltern studies; Indian historiography; Overview of feminism; Sexist oppression and feminist challenge

Essential Readings:

- Edward Said: “Imaginative Geography and its representation: Orientalising the Oriental” – From *Orientalism*
- Dipesh Chakrabarty. “Subaltern Studies and Postcolonial Historiography” – from *Nipantla: Views from South 1:1*
- Bell Hooks: “Feminism: A Movement to End Sexist Oppression” – From *Feminist Theory from Margin to Center*

Unit V

Cultural Materialism, Race Criticism and Ecocriticism

Culture industry and mass deception; Afro-American writings and the issue of literary canon; Overview of Ecocriticism; Ecocriticism - issues and challenges

Essential Readings:

- Theodor Adorno and Horkheimer: “The Culture Industry: Enlightenment as Mass Deception” – From *Dialectic of Enlightenment*
- Toni Morrison: “Unspeakable Things Unspoken: The Afro-American Presence in American Literature” – From *Michigan Quarterly Review*, Vol. 28
- Cheryll Glotfelty: “Literary Studies in an age of Environmental Crisis” – From *The Ecocriticism Reader*

Course Outcomes:

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

1. Develop a comprehensive understanding of literary and cultural theories and relate with it (L1,L2)
2. Identify key terms and concepts associated with the theories (L2 , L3)
3. Analyse the origins and contexts within which theories are produced (L4)
4. Evaluate the significance of theories while reading the literary and cultural texts (L 5)
5. Develop a critical perspective (L 6)

Suggested Readings/Reference Readings:

- Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008
- Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001
- Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986
- Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003
- Williams, Raymond: *Marxism and Literature*. UK: OUP, 1977
- Back, Les and John Solomos, eds. *Theories of Race and Racism: A Reader*. London and New York: Routledge, 2000
- Bhabha, Homi. “Articulating the Archaic: Cultural Difference and Colonial Nonsense”. In *The Location of Culture*, 175–98. New Delhi: Viva, 2007
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 1990
- Derrida, Jacques. “Living On/Border Lines”. Trans. James Hulbert. In *Deconstruction and Criticism*, by Harold Bloom, Paul de Man, Jacques Derrida, Geoffrey H. Hartman and J. Hillis Miller, 75–176. London: Routledge, 1979
- Garrard, Greg. *Ecocriticism*. London and New York: Routledge, 2004
- Habib, Rafey. *A History of Literary Criticism and Theory: from Plato to the Present*. Blackwell, 2005.
- Nayar, Pramod K. *An Introduction to Cultural Studies*. Viva Books, 2011.

**RESEARCH METHODOLOGY (LANGUAGE AND LITERATURE)
(CORE)**

**L T P C
4 0 0 4**

Course Description:

**RESEARCH METHODOLOGY (LANGUAGE AND LITERATURE)
(CORE)**

Course Description:

L T P C4 0 0 4

The course introduces the language of research, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. The course provides scope for students to apply the basic steps required in sorting, organizing, summarizing and describing variables. It also helps them to critically review literature relevant to English Language Teaching or English Literature or Cultural Studies and determine how to formulate research findings. Comprehensively, this course provides an overview of the important concepts of research design, data collection, statistical and interpretative analysis, and final report presentation.

Course Objectives:

1. Describe quantitative, qualitative and mixed methods approaches to research
2. Identify types of research and the components of a literature review process
3. Understand the various approaches and methods of research design
4. Construct an effective research proposal/thesis using appropriate writing techniques
5. Enable the students to read and review the literary texts.

Unit I: Introduction to Research

Significance of research, Objectives and scope of research, Types of research: Descriptive/Analytical, Fundamental/Applied, Quantitative/Qualitative, Exploratory/Formulative, Conceptual/Empirical, Action, Comparative and Diagnostic.

Essential Reading:

- H.V. Deshpande (2018), *Research in Literature and Language*, Notion Press, Chennai

Unit II: Research Formulation

Selecting a problem, Defining and formulating research problem, Necessity of defining problem, Literature review: Primary and secondary sources – web as a source-references and working bibliography; Development of working hypothesis and Synopsis.

Essential Reading:

- Kumar, R. (2014). *Research Methodology: A Step by Step Guide for Beginners*. New Delhi: Sage.

Unit III: Research design and methods

Need of research design, Important concepts related to research design; Approaches of research in Literature- Textual, Discourse - Approaches of research in English Language Teaching - Introspective Methods, Interaction analysis - Developing a research plan – Exploration, Description, Diagnosis, Experimentation. Determining experimental and sample designs.

Essential Reading:

- David Nunan (2009), *Research Methods in Language Learning*, Cambridge University Press
<https://files.eric.ed.gov/fulltext/EJ1204697.pdf>

Unit IV: Data collection and Analysis

Interdisciplinary research, Elicitation Methods: Surveys, Questionnaires, Interviews, Program Evaluation: relationship between assessment & evaluation, evaluation and research-Hypothesis – testing – Generalization and Interpretation. Organizing principles and patterns (chronological, sequential, spatial- temporal, compare-contrast, advantages-disadvantages, cause-effect, problem-solution, topical); Basic Statistics & Data Analysis Using MS Excel Tools and SPSS

Essential Reading:

- Netta Avineri (2017), *Research Methods for Language Teaching*, Palgrave & Macmillan, UK.
<https://www.sciencedirect.com/science/article/pii/S1877042813000566/pdf?md5=6129f0a485a6025b8448dfd98d7f5725&pid=1-s2.0-S1877042813000566-main.pdf>

Unit V: Mechanics of Writing

Documentation: Academic language and style; MLA/ APA format; Research Writing: dissertation/thesis and Research Articles - structure, drafting, revising, editing, proofreading; Computer Applications and Softwares for avoiding Plagiarism.

Essential Reading:

- Lane, Janet, and Ellen Lange. 2012. *Writing Clearly: Grammar for Editing*, 3rd ed. Boston: Heinle.

Course Outcomes

1. Define, explain and apply research terms, describe the research process, skills associated with the research process (L2)
2. Develop skills that will enhance the fulfilment of ongoing and continuous learning and intellectual curiosity via independent learning exercises (L3)
3. To locate, analyse and synthesise information about the diversity of research approaches (L4)
4. Develop an ability to apply effective, creative and innovative solutions to research problems (L5)
5. Propose a research study and justify the theory as well as the methodological decisions, including sampling and measurement (L6)

Suggested Readings/Reference Readings:

1. Guerin, W. (2010). *A Handbook of Critical Approaches to Literature*. Delhi: Oxford

- University Press.
2. Steven, H.A. & Johnson, K.A. (2009). *Teaching Literary Research: Challenges in a Changing Environment*. Chicago: Association of College Libraries.
 3. Alison Mackey, Susan M Gass (2016), *Second Language Research*, Routledge, Tylor & Francis
 4. Trends in global higher education: Tracking an academic revolution. BRILL. Denzin, N.K. and Lincoln, Y.S. (eds.). (2011).
 5. The Sage handbook of qualitative research. Thousand Oaks: Sage. Fink, A. (2019).
 6. Conducting research literature reviews: From the internet to paper. Sage Fuller, S. (2019).
 7. The action research dissertation. Thousand Oaks, CA: Sage. Johnson, A.P. (2005).
 8. A short guide to action research. Boston: Pearson Education. Kindon, S., Pain, R., and Kesby, M. (eds). (2007).
 9. Handbook of action research. Thousand Oaks, CA: Sage. Stringer, E.T. (2007). Action Research. Thousand Oaks, CA: Sage.
 10. MLA Handbook (8th Edition), 2016. ISBN: 9781603292627
 11. A Glossary of Literary Terms, M H Abrams, Cengage Learning India Pvt. Ltd. 201

NEW LITERATURES IN ENGLISH (CORE)

L T P C
4 0 0 4

Course Description

This course aims to introduce students to theories and perspectives that have emerged from erstwhile colonies since the nineteenth century. These newer literary sensibilities challenged the established literary standards, aesthetics, and canons. Sometimes these challenges and resistance took the form of mockeries, inept imitations and produced literatures in English subverting colonial legacies. This course aims to trace the footprints of this evolution and enable the students to comprehend and engage with these new literary developments.

Course Outcomes:

1. Familiarize the students to New Literatures through the study of select texts.
2. Understand the key concepts and trends in New Literatures since its evolution in the Nineteenth Century.
3. Explain the aesthetics and political connotations of New literatures in English.
4. Analyse the use of language, tropes and literary styles prevalent in New Literatures in English.
5. Demonstrate how ideas of self and self-criticism are challenged and also established New Literatures in English.

Introduction:

Commonwealth to New Literatures; Nation state, colony, Settler colonies and others; Cultural hegemony and schizophrenia; Race, Negritude and Decolonisation.

Essential Readings

- Aimé Césaire: “Discourse on Colonialism”
- Edward Said: “The Scope of Orientalism” from *Orientalism*
- Ngugi wa Thiong’o: “On the Abolition of the English Department”

Unit II

New Literatures from African and Pacific countries:

Myth and cultural significance of African writings; Maori conventions of writings and memory; Apartheid South Africa and racism.

Essential Readings

- Wole Soyinka: *The Lion and the Jewel* (Play)
- Witi Ihimaera: *The Uncle's Story* (Short story)
- J.M. Coetzee: *Disgrace* (Novel)

Unit III

Asian and Caribbean New Literatures

South Asian postcolonial politics, exile and conflicts; Caribbean plays, stylistics, themes and discourse of Nationalism.

Essential Readings:

- Zia Haider Rahman: *In the Light of What We Know* (Novel)
- Nihal De Silva: *The Road from Elephant Pass* (Novel)
- Derek Walcott : *Dream on Monkey Mountain* (Play)

Unit IV

New Literatures of India

Independence and its discontents; looking back through history; postcolonial concerns, gender and identity.

Essential Readings:

- Salman Rushdie: *Midnight's Children* (Novel)
- Amitav Ghosh: *The Glass Palace* (Novel)
- Meena Kandasamy: *Their Daughters* (Poem)

Unit V

Post-independence Disillusionment and discontent

Postcolonial future; New developments; Hope and despair; self-critical colony.

Essential Readings:

- Gayatri Spivak : *Can the Subaltern Speak?* (Essay)
- Mahasweta Devi : *Pterodactyl* (Short story)
- Chimamanda Ngozi Adichie : *That Thing around your Neck* (Short story)

Course Outcomes:

After the completion of the course, students will be able to -

2. Interpret the shifting aesthetic concerns of New Literatures in English. (L1&L2)
3. Explain the major thematic concerns of New Literatures in English. (L1&L 2)
4. Critically evaluate New Literatures in English during the 19th and 20th century.(L4& L5)
5. Create critical commentary of different literary genres emerging through New Literatures in English. (L5& L6)
6. Construct analytical and reflective essays based on the readings of select texts. (L4 L5& L 6)

Unit I

Suggested Readings/Reference Readings:

1. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (Routledge, 1989).
2. Elleke Boehmer, *Colonial and Postcolonial Literature* (Oxford, 1995).
3. Diana Brydon and Helen Tiffin, *Decolonising fictions* (Dangaroo, 1993).
4. Shirley Chew and David Richards (eds.), *A concise companion to postcolonial literature* (Wiley-Blackwell, 2010).
5. Frank Davey, *Post-national arguments : the politics of the Anglophone-Canadian novel since 1967* (Toronto, 1993).
6. Rosemary M. George, *The Politics of Home: Postcolonial Relocations and Twentieth-Century Fiction* (CUP, 1996).

7. Graham Huggan, Territorial disputes : maps and mapping strategies in contemporary Canadian and Australian fiction (University of Toronto Press, 1994).
8. Bruce King (ed.), New national and post-colonial literatures : an introduction (Clarendon Press, 1996).
9. Michael Parker and Roger Starkey (eds) Postcolonial literatures : Achebe, Ngugi, Desai, Walcott (Macmillan, 1995).
10. Salman Rushdie, Imaginary homelands : essays and criticism, 1981-1991 (Granta, 1991. (See especially pp. 61-70.)
11. Anna Rutherford, From Commonwealth to Post-colonial (Dangaroo, 1992). (See especially the essays by Edward Said, Wilson Harris and Nayantara Sahgal.)
12. Dennis Walder, Post-colonial literatures in English : history, language, theory (Blackwell, 1998).
13. William Walsh, Commonwealth Literature (Oxford, 1973).
14. Jonathan White, Recasting the world : writing after colonialism (Johns Hopkins University Press, 1993).
15. Edward W. Said, Orientalism (Penguin 2nd edition, 1995 [orig. 1978]).
16. _____, Culture and Imperialism (Vintage, 1993).
17. Gayatri Chakravorty Spivak, 'The Rani of Simur' in Europe and its others : proceedings of the Essex Conference on the Sociology of Literature, July 1984 , ed. Francis Barker et. al. (Essex, 1984), pp. 128-151.
18. _____, The post-colonial critic : interviews, strategies, dialogues , ed. Sara Harasym (Routledge, 1990).
19. _____, The Spivak reader : selected works of Gayatri Chakravorty Spivak , ed. Donna Landry and Gerald MacLean (Routledge, 1996).
20. Chris Tiffin and Alan Lawson, De-scribing Empire : post-colonialism and textuality (Routledge, 1994).
21. Harish Trivedi and Meenakshi Mukherjee (eds.) Interrogating post-colonialism : theory, text and context (Indian Institute of Advanced Study, 1996).
22. Patrick Williams and Laura Chrisman (eds.), Colonial Discourse and Post-Colonial Theory (Harvester, 1993).
23. Robert Young, Postcolonialism : an historical introduction (Blackwell, 2001).
24. Bill Ashcroft, Gareth Griffiths and Helen Tiffin (eds.), Post-colonial studies : the key concepts (Routledge, 1998).
25. Eugene Benson and L. W. Conolly (eds.), Encyclopedia of post-colonial literatures in English , 2 vols (Routledge, 1994).
26. Wa Thiong'o, Ngugi. *Writers in Politics*. East African Educational Publishers. 1981.

**ACADEMIC ENGLISH FOR RESEARCH WRITING
(DISCIPLINE SPECIFIC ELECTIVE)**

**L T P C
2 0 4 4**

Course Description:

This course helps to develop the skills needed to construct a well-structured academic text. It helps learners to develop skills of research writing through a process of prewriting, writing, editing, and proofreading. In this course, a number of selected topics of advanced grammar and vocabulary use are given particular attention in the context of discussing the composition of a variety of academic texts.

Course Outcomes:

1. To help the learners improve their English writing skills with respect to research writing that uses evidence to persuade or inform an audience about a particular point.
2. To provide insights to explore discovery, invention, critical thinking, and clear communication.
3. To enable learners to be prepared to analyse and evaluate academic texts.
4. To develop fluency and style by encouraging word and sentence variety and vocabulary.
5. To evaluate and justify information and ideas obtained from sources.

Unit I

Fundamentals of Research Writing

Characteristics of good research writing; planning and preparation - purpose, audience, expectations; critical reading for effective writing - identifying the topic sentence and supporting details; identifying strategies for well-structured coherent academic texts

Essential Reading:

- Lane, Janet, and Ellen Lange. 2012. Writing Clearly: Grammar for Editing, 3rd ed. Boston: Heinle.

Unit II

Grammar for Editing: Revision of rules governing articles, prepositions, verbs – tense, explanation and practice of subject verb agreement, active and passive voice, structure of sentences, Revision of use of capital letters and punctuation.

Essential Reading:

- Ascher, Allen. 2006. Think About Editing: An ESL Guide for the Harbrace Handbooks. Boston: Wadsworth Cengage Learning.

Unit III

Academic Vocabulary, language & style: Word families, word order, academic phrases and sentences, hedges; linkers and sentence connectors; useful adjectives and adverbs; Paraphrasing-avoiding redundancy and plagiarism

Essential Reading:

- Michael DiGiacomo (2020). The English Grammar Workbook for Adults: A Self-Study Guide to Improve Functional. Rockridge Press, California.

Unit IV

Academic Texts: Essay, Statement of Purpose, Research Paper, Literature Review, Annotated Bibliography, Research Proposal, Dissertation, and academic writing checklist.

Essential Reading:

- Tarshis, Barry. 1998. How to Be Your Own Best Editor: The Toolkit for Everyone Who Writes. New York: Three Rivers Press.

Unit V

Academic Writing Process: Prewriting, Planning and outlining, Writing a first draft, Redrafting and revising, Editing and proofreading and spell check; writing the final draft, Citation styles and Citing Sources.

Essential Readings:

- English for Writing Research Papers, Adrian Wallwork, Springer, New York, 2011.
<https://writingcenter.unc.edu/tips-and-tools/editing-and-proofreading/>

Course Outcomes

1. To identify reasons and outline the steps of the research writing process (L2)
2. To apply functional grammar through the use of tense, language expression, conditional constructions, and academic vocabulary use of punctuation in research writing. (L3)
3. To analyze appropriate features of academic English writing skills using coherence strategies and linking devices (L4)
4. To evaluate essays, paragraphs and sentence structure in an academic text by locating, analyzing, and sharing information (L5)
5. To create a research paper by conducting research, organizing research and ideas, drafting a paper, and revising and editing the paper. (L6)

Suggested Readings/Reference Readings:

1. English for Academic Research: Grammar, Usage, Style by Adrian Wallwork, Springer, New York, 2012.
2. Phrasebook for Writing Papers and Research in English, Stephen Howe & Kristina Henriksson, CreateSpace; 4 edition (1 January 2007)
3. English for Academic Research: Vocabulary Exercises, Adrian Wallwork, Springer, New York, 2012.
4. English for Academic Research: A Guide for Teachers, Adrian Wallwork, Springer, New York, 2016.

5. Ellis, R. (1994). *The study of second language acquisition*. Oxford: Oxford University Press

**INDIAN DIASPORIC WRITING
(DISCIPLINE SPECIFIC ELECTIVE)**

L	T	P	C
4	0	0	4

Course Description

This interdisciplinary course provides an overview of the writings of Indians living/settled abroad, unravelling the profound and difficult terrains of not so well explored trajectories, sensibilities and insinuations that are experienced with the movement of people, their cultures, practices, beliefs and ideas across the world. It also presents the experiences of the people in migration, the traumas, tribulations and difficulties faced by their ancestors or themselves and their offspring in the ‘new lands’.

Course Objectives:

1. Critically engage with issues of global migration and diaspora from multi-disciplinary perspectives through study and analysis of select texts.
2. Explore emerging areas of study such as location and relocation, alienation and assimilation, hybridization and transnationalism
3. Acquaint students with historical, political, economic, sociological, literary, ethnic and other related aspects of diaspora.
4. Enable students to understand the historical background of international migration
5. Establish how immigration diaspora and transnationalism studies in the context of Indian diaspora

Unit I: Diaspora-key concepts

A Brief Overview of:

Notion of Diaspora, Various types of Diaspora, Homeland and Host land, Cultural Identity and Diaspora, Longing and Belonging, Nostalgia, Exile, Ethnicity, Assimilation, Acculturation, Alienation, Creole and Creolization, Hybridity, Multiculturalism, Globalization and Culture, Transnationalism.

literature

Essential Readings:

- William Safran : “Diasporas in Modern societies: Myths of Homeland and Return”

Unit II: Indian Diaspora Across The World:

A Brief Overview of:

History of Indian Migration (Pre-colonial, Colonial and Postcolonial) - Indian Diaspora in Asia (South Asia, South East Asia and Gulf countries) - Indian Diaspora in Caribbean (Trinidad & Tobago, Guyana and Suriname) - Indian Diaspora in Africa (Mauritius, South Africa, Uganda, Kenya and Tanzania) - Indian Diaspora in Pacific Countries (Fiji and Australia) - Indian Diaspora in Europe and America (UK and USA)

Essential Readings:

- Salman Rushdie: Imaginary Homelands (from *Imaginary Homelands: Essays and Criticism 1981-1991*).

Unit III: Poetry

Essential Readings:

- Sujata Bhatt: Search for my Tongue
- Meena Alexander: Lychees (from Birthplace with Buried Stones,)
- R. Parthasarathy : “Exile”; “Exile from Homecoming”

Unit IV: Novel

Essential Readings:

- V.S. Naipaul : The Mimic Men
- Kiran Desai: The Inheritance of Loss

Unit V: Short Stories

Essential Readings:

- Jhumpa Lahiri: Namesake
- Chitra Banerjee Divakaruni: Silver Pavements, Golden Roofs (from *Arranged Marriage*).

Course Outcomes

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

2. think through the intricate issues of literary text and its socio-historical and cultural contexts (L2)
3. gain insights into the complexities such as location, dislocation, home, memory, and identity(L4)
4. understand the contemporary global and local relevance of the concerns expressed in Indian diasporic literature. (L2)
5. discuss various issues of identities of Indians in the diaspora and how they negotiate that identity in their everyday life.
6. Identify the sources of literature on Indian diaspora, review them and apply to their research topics.

Suggested Readings/Reference Readings:

1. Safran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora: A Journal of Transnational Studies* 1.1 (1991): 83-99. Web. 13 June 2014.
2. Nelson, Emmanuel (ed.), *Reworlding :the literature of the Indian Diaspora*, Green Wood, New York, 1992
3. Said, Edward W. (2001). *Reflections on Exile and Other Literary and Cultural Essays*. Penguin, New Delhi.
4. Ashcroft, Bill (2005). *The Empire Writes Back*. Routledge, Chennai.
5. Das, Nigamananda. (2008). *Jhumpa Lahiri: Critical Perspectives, New orientations*. Pencraft International
6. Dhawan, R.K. (2006). *Contemporary Commonwealth Literature: Critical Studies on Salman Rushdie, Rohinton Mistry, Raja Rao, Roopa Bajwa et al*. Prestige Books.
7. Dhingra, Lavina. Floyd Cheung. (2011). *Naming Jhumpa Lahiri: Canons and Controversies*. Lexington Books.
8. Dooley, Gillian. (2006). *V.S. Naipaul, Man and Writer*. University of South Carolina Press.
9. Duncan, Erika. "A Portrait of Meena Alexander. " *World Literature Today* 73 (1999):23-28.
10. Kavita A. Sharma, Adesh Pal, Tapas Chakrabarti "Interpreting Indian Diasporic Experience" Creative Books, 2004.
11. Kavita A. Sharma, Adesh Pal, Tapas Chakrabarti "Contextualizing Nationalism, Transnationalism and Indian Diaspora" Creative Books, 2005.
12. Kavita A. Sharma, Adesh Pal, Tapas Chakrabarti "Critiquing Nationalism, Transnationalism and Indian Diaspora" Creative Books, 2004.
13. Safran, William, Ajaya Kumar Sahoo and Brij V. Lal *Transnational Migration: The Indian Diaspora*. New Delhi: Routledge. 2009
14. Saha, P *Emigration of Indian Labour, 1838-1900*. Delhi: Peoples Publishing House. 1970
15. Kavita A. Sharma, Adesh Pal, Tapas Chakrabarti "Theorizing and Critiquing Indian Diaspora" Creative Books, 2004.
16. Hall, Stuart. "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*. Ed. John Rutherford. London: Lawrence & Wishart, 1990. (222-237)

**INTRODUCTION TO SEMIOTICS
(DISCIPLINE SPECIFIC ELECTIVE)**

**L T P C
4 0 0 4**

Course Description

This course provides a general introduction to Semiotics, the study of signs, an understanding of semiotics and its application to the analysis of communication and meaning. This will focus primarily on a linguistic approach to semiotics, ways that language is used to signify meaning. Through a close examination of symbols and icons that derive from language but appear in other media such as advertising, art, literature and film, it discusses how cultural differences shape message transmission in different languages and in multilingual societies. This course describes semiotic theories and practices useful for critical thinking and aims to introduce the major theories of semiotics and familiarize the students to major schools and perspectives of Semiotic analysis and interpretation.

Course Objectives:

- 1. Understanding of the main schools of thought in semiotics, an understanding of the types of signs, and how to apply semiotic and rhetorical principles to practical and written work. (PEO 1 & 2)**
- 2. To explore how language evolves and becomes meaningful through social and linguistic contexts** and review the key language concepts, concepts and theories. (PEO 1 & 3)
3. Familiarize students with the concept of Semiotics, and expose them to learning influential thinkers from the field and encourage the habit of analytical thinking in interpreting text, images, videos or other communications. (PEO 1 & 3)
4. Understand the activity of the writer in a broad context
5. Recognize and practice the specialized conceptual vocabulary of semiotics.

Unit I

Introduction: Key Concepts; Sign, signifier, signified; Structuralism and Post structuralism: Saussure and Derrida; Major Proponents: Ferdinand de Saussure, Charles Sanders Peirce, Roland Barthes

Essential Reading:

- Culler, Jonathan (1985): Saussure. London: Fontana

Unit II

Paradigms and syntagms; The Signs, Denotation, annotation and myths; Form and content in Art

Essential Reading:

- Harris, Roy (1987): Reading Saussure: A Critical Commentary on the 'Cours de linguistique générale'. London: Duckworth

Unit III

Encoding and decoding of signs; Modes of address; Intertextuality; Modality and representation. Semiotic analysis of movies.

Essential Reading:

- Holdcroft, David (1991): Saussure: Signs, Systems and Arbitrariness. Cambridge: Cambridge University Press.
- The Joker (2019 Film)

Unit IV

Modes of communication; Medium and Messages; Use of metaphors, Semiotic analysis of advertisements.

Essential Reading

- Bouissac, Paul (Ed.) (1998): Encyclopedia of Semiotics. Oxford: Oxford University Press

Unit V

Select texts/ films for study and analysis, Paradigmatic and syntagmatic analysis; Semiotic analysis-Literary Text, Films, Advertisement.

Essential Reading

- Danesi, Marcel (1994): Messages and Meanings: An Introduction to Semiotics. Toronto: Canadian Scholars' Press

Course Outcomes

By the end of this course, students will be able to:

2. Familiarise with the context of semiotics as it relates to philosophy, linguistics and contemporary critical theory, and be able to use semiotics as a core design problem solving skill. (L1, L3)
3. Read texts and analyse it with the help of analytical tools drawn from semiotics, linguistics and discourse analysis, or other approaches. (L2, L4)
4. Use a variety of philosophical and academic perspectives when accessing the act of reading and writing academic work. (L3)
5. Formulate a research topic and write academic work using the key concepts of semiotic, structural or post-structural theory; analyze and appreciate the connection between images, texts, characters and symbols in the creation of meaning. (L4, L5)
5. Design texts that reflect an understanding of signification across media and modes.

Suggested Readings/Reference Readings:

Danesi, Marcel (1999): *Of Cigarettes, High Heels and Other Interesting Things: An Introduction to Semiotics*. London: Macmillan [a wide-ranging elementary introduction]

Deely, John (1990): *Basics of Semiotics*. Bloomington, IN: Indiana University Press [a philosophical discussion of semiotics, not really for the beginner]

DIGITAL LITERATURE AND CYBER CULTURE

(DISCIPLINE SPECIFIC ELECTIVE)

L	T	P	C
4	0	0	4

Course Description

This paper focuses on providing an insight into the area of digital literature and facilitates the understanding of the importance of cyber texts in contemporary literature. It also examines the history, features and process of creation of digital literature. It delves into the uniqueness of digital literature as a distinct genre which invites maximum participation from the reader.

Course Objectives:

1. To introduce students to the basic concepts in digital literature and cyber culture.
2. To familiarise them with the history and creation of digital texts.
3. To enable them to emerge as responsible creators and consumers of digital texts.
4. To familiarise the students with the use of technology in Humanities research.
5. To enable them to access and evaluate theoretical perspectives on digital literature and digital media

Unit I: Fundamentals of Digital Literature

Meaning and Nature of Digital Literature - Differences between Digital and Print Literature; Elements of Digital Literature - Videos, Images, Sounds, Hyperlinks, Non Linear Storytelling (Hypertexts), Protohypertexts, Computer Networks. Some Types of Digital Literature: Cybertext; Hypermedia; Generative Art (Section Literature); Blog fiction; Twitterature; Facebook Stories; Text Adventure Games.

Essential Reading

- Hayles, N. Katherine. (2008). *Electronic Literature: New Horizons for the Literary*. Notre Dame: University of Notre Dame Press.

Unit II: History of Digital Literature

Early and Modern Digital Literature, Notable Electronic Works and Authors

Essential Reading

- Siemens Ray and Susan Schreibman ed. (2010). *A Companion to Digital Literary Studies*.

Unit III: 110 Digitalisation of Literature

Digital Publication of Original Literature - Literature using new techniques of digital format - Networked literature - Digital Fiction and Digital Poetry: From 18th century to date - Interactive literature - Fiction and reality connect – Literatronica - Impact of digital literature on mainstream culture.

Essential Reading

- Tabbi, Joseph. (2017). *The Bloomsbury Handbook of Electronic Literature*.

Unit IV: Creation and Analysis of Digital Literature

Creating E-lit: hypertext narratives, kinetic poetry, automatic generators, social media fictions, chatterbots, word processing and desktop publishing; Analysis and interpretation of digital literature: content, authorship and readership, form, interactivity and user interface.

Essential Reading

- Bolter, Jay David. (2001). *Writing Space: Computers, Hypertext, and the Remediation of Print*, Second Edition. Mahwah: Lawrence Erlbaum Associates.

Unit V Future of Digital Literature

E-Philology: Books talking to Readers, Reader as Collaborating Author; Interactivity and Temporal Manipulation: limiting the reading time, delaying reading time, restricting reading period, text living in time; Future of digital reading: legibility, flow of text, hypertext, e-books, word-building and word-play, connecting fiction and reality, private and public reading; Virtual libraries: Preservation and Archiving, Electronic scholarly literature.

Essential Reading

- Glazier, Loss Pequeño. (2002). *Digital Poetics: the Making of E-Poetries*. Alabama

Course Outcomes

The students should be able to

2. develop sensitivity in understanding digital texts. (L1, L2)
3. apply and analyze technology effectively for humanities research (L3, L4)
4. evaluate various tools to create some major types of digital texts. (L5, L6)
5. Access information from various sources with the help of technology (L5, L6)
6. Develop analytical skills for engaging with literary documents in and above digital forms and with digital methods.

Suggested Readings/Reference Readings:

1. Writing Machines. (2002). Cambridge: MIT Press
2. Bolter, Jay David. (2001). Writing Space: Computers, Hypertext, and the Remediation of Print, Second Edition. Mahwah: Lawrence Erlbaum Associates.
3. Ciccoricco, David. (2007). Reading Network Fiction. Tuscaloosa: University of Alabama Press.
4. Manovich, Lev.(2001).The Language of New Media, MIT Press, Cambridge Mass, USA.

**ENGLISH FOR SPECIFIC PURPOSES
(GENERIC ELECTIVE)**

L T P C

2 0 4 4

Course Description

The course is aimed at teaching specific communication and language skills that would enable students to function effectively in their disciplines of specialization, professions, and workplaces. The course involves a practical examination and analysis of texts from different professions like medicine, trade, hospitality, etc. to create an awareness of varieties of English, their uses and modes of classifying them in different fields.

Course Objectives:

1. Provide historical and theoretical concepts of ESP to students and create awareness of different theories of learning in a second language classroom.
2. Enable students to gain an insight into different approaches and methodologies to analyse and distinguish the use of English in various contexts and professions.
3. Enable students to understand and assess the needs of different kinds of learners
4. Help students understand how to design/ select content specific to the context and develop a syllabus.
5. Familiarize with effective practices in ESP course design

Unit-I

Historical and Theoretical Perspective: Origin and classification of English for Specific Purposes (ESP); Characteristics of ESP; Benefits of ESP; ESP as an approach and not product; Differences between ESP and EGP: types of ESP; Overview of the development of materials; Theories of learning; Approaches to language learning in ESP.

Essential Reading:

- Section-I: Hutchinson, Tom, Alan Waters, and Michael Swan. *English for specific purposes: A learning-centred approach*. Cambridge university press, 1987.

Unit-II

Needs Analysis: Approaches to needs analysis; Methodology of needs analysis; Research tools; Data collection; Identifying learner needs: learning needs: target situation needs; Questionnaires; preparation and administering; Observation, formal and informal interviews

Essential Reading:

- Part-I: Brown, James Dean. *Introducing needs analysis and English for specific purposes*. Routledge, 2016.

Unit-III

Course Design: Key issues in ESP syllabus design; Defining aims and objectives of a course; Differences between syllabus and curriculum; Selection of content; Need based course design; Parameters of course design; Approaches to course design; Types of syllabi

Essential Reading:

- Section-II: Hutchinson, Tom, Alan Waters, and Michael Swan. *English for specific purposes: A learning-centred approach*. Cambridge university press, 1987.

Unit-IV

Methods and Materials: Instructional approaches in ESP; ESP classroom: classroom practice: role of learners and teachers; Importance of authentic teaching materials in the classroom; Content of ESP materials: selection of content: preparation of lesson plan; Role of teaching/learning materials; Different types of materials: conventional and non-conventional; Issues involved in ESP materials development; Studying samples of ESP materials

Essential Reading:

- Section-III: Hutchinson, Tom, Alan Waters, and Michael Swan. *English for specific purposes: A learning-centred approach*. Cambridge university press, 1987.

Unit-V

Evaluation: Types of evaluation: assessment and evaluation; Classroom assessment: continuous assessment; Needs-related testing; Large-scale testing: testing on a smaller scale; Self and peer evaluation; Tests as teaching cum learning activities

Essential Reading:

- Part-11: Dudley-Evans, Tony, Maggie Jo St John, and Maggie Jo Saint John. *Developments in English for specific purposes: A multi-disciplinary approach*. Cambridge university press, 1998.

Course Outcomes

Upon successful completion of this course, students will be able to:

1. demonstrate an understanding of the origin and characteristics of ESP (L2)
2. use different needs analysis tools and analyse data (L3)
3. design a course/lesson plan using data collected from needs analysis (L4)
4. create materials for different ESP courses (L4)
5. apply knowledge in the development of specific language tests (L3)

Suggested Reading/ Reference Books:

1. Hutchinson, Tom, Alan Waters, and Michael Swan. *English for specific purposes:*

- A learning-centred approach. Cambridge university press, 1987.
2. Woodrow, Lindy. *Introducing course design in English for specific purposes*. Routledge, 2017.
 3. Brown, James Dean. *Introducing needs analysis and English for specific purposes*. Routledge, 2016.

4. Dudley-Evans, Tony, Maggie Jo St John, and Maggie Jo Saint John. *Developments in English for specific purposes: A multi-disciplinary approach*. Cambridge university press, 1998.
5. Basturkmen, Helen. *Developing courses in English for specific purposes*. Springer, 2010.
6. Paltridge, Brian, and Sue Starfield, eds. *The handbook of English for specific purposes*. John Wiley & Sons, 2014.

**COPY-WRITING, EDITING AND PROOF-READING
(GENERIC ELECTIVE)**

L	T	P	C
4	0	0	4

Course Description

This paper focuses on providing an insight into copy-writing, editing and proofreading. It delves into copy-editing fiction, non-fiction and academic writing, as well as proofreading of master's or doctoral dissertations. It also focuses on the practical application of copy-writing and proofreading skills.

Course Objectives:

1. To equip the learners with the basic skills of copy-writing, editing and proof-reading so that they can make consistent and confident decisions when correcting texts.
2. To inform the learners about various strategies of copy-writing, editing and proof-reading.
3. To make the students understand the nuances of preparing appealing Ad-copies and writing reviews for films, sports, books etc.
4. To make them aware of various legal and production aspects of book publication.
5. To understand why copy writing , editing and proof reading is important even for careful writers.

Unit I

Copy-writing:

Preparing an Ad copy: Principles, Strategies, Model Ads - Practical Exercises

Film Review, Book Review, Sports Review - Practical Exercises

Essential Readings

- 'Advertising Secrets of The Written Word' - Joseph Sugarman.
- 'How to Write A Simple Book Review: It's easier than you think' by Allyson R. Abbott.
- 'How to write a review' by Cecilia Minden, Kate Roth.

Unit II

Copy-editing:

Copy-editing: Definition, Nature, Important Aspects

Copy- Editing in Practice: Maintaining a Style Sheet, Copy-editing Fiction – principles and assignment, Copy-editing Academic Writing – principles and assignment, Copy-Editing a news snippet - principles and assignment.

Exercises: Correct, flag or query content-related errors in given texts (assessment and feedback task)

Essential Readings

- ‘The Copy editor’s Handbook: A Guide for Book Publishing and Corporate Communication’ by Emy Einhson.

Unit III

Proof-reading:

Proof-reading: Definition, Nature, Important Aspects

Proof- reading in practice: Proof-reading Symbols, Hard-copy Proof-reading - principles And Assignment

Exercises: Correct spelling, punctuation, grammar and formatting errors in a given text (assessment and feedback task).

Essential Readings

- ‘Copy editing & Proofreading for Dummies’ by Suzzane Gilad.

Unit IV

Proof-reading and editing various parts of a book:

Running Heads, Page numbers, Headings, Footnotes and Endnotes, Tables, Appendices, Glossaries, Illustrations.

Essential Readings

- ‘Butcher’s Copy-Editing: The Cambridge Handbook for Editors, Copy-editors and Proof readers’ Fourth Edition

Unit V

Preparing the text for the typesetter:

Writing to the author - Various legal aspects - Copy right permissions and acknowledgements - How much copy editing to do? - Minimising correction and costs - Complete Self-explanatory copy - A well organized and consistent book.

Essential Readings

- ‘Butcher’s Copy-Editing: The Cambridge Handbook for Editors, Copy-editors and Proofreaders’ Fourth Edition.

Course Outcomes:

The students should be able to

2. Identify the crucial aspects of copy-writing, editing and proof-reading. (L2)
3. Imbibe the required skills for editing drafts.(L3)
4. Comprehend various legal aspects involved in different types of publications. (L2)
5. Recognize the benefits of copy writing , editing and proof reading for self and peers.
6. Know how to edit and proof read for issues of both mechanics and style

Suggested Readings/Reference Readings:

1. Ascher, Allen. (2006). *Think about Editing: An ESL Guide for the Harbrace Handbooks*. Boston: Wadsworth Cengage Learning.
2. Lane, Janet, and Ellen Lange. (2011). *Writing Clearly: Grammar for Editing*. 3rd. ed. Boston: Heinle ELT.
3. Einsohn, Amy. (2011). *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*. 3rd ed. Berkeley: University of California Press.

4. Lanham, Richard A. (2006). *Revising Prose*. 5th ed. New York: Longman.
5. Tarshis, Barry. (1998). *How to Be Your Own Best Editor: The Toolkit for Everyone Who Writes*. New York: Three Rivers Press

**PUBLIC SPEAKING SKILLS
(GENERIC ELECTIVE)**

L	T	P	C
1	0	6	4

Course Description

This course attempts to offer a comprehensive understanding of and practical exposure to Public Speaking in English. Oral communication skills (both formal and informal) are indispensable to success in professional and social life. Therefore, training in public speaking is essential for students to become successful professionals.

Course Objectives:

1. To acquaint students with eminent speakers and with the relevance of public speaking in contemporary careers and social life.
2. To enable students to develop, employ and experiment with public speaking skills and thus emerge as successful communicators.
3. To provide students with the practical skills and knowledge necessary to express themselves clearly, with confidence and power, in a variety of public speaking situations
4. To recognize the speech requirements of special occasions
5. To familiarize how public speaking can be used to advocate or create change.

Unit I

Introduction to public speaking: Basics of oral communication in public life – Informal and formal situations: Role of listening and body language – Audios/Videos on Public Speaking - Preliminary Practical Exercises.

Essential Reading:

- Nawal Mallika (2013), *Business Communication*, New Delhi: Cengage Learning India Pvt Ltd.

Unit II

Formal / informal speeches – I: Topic Selection – Audience Analysis – Preparation and Structuring of a Speech: Steps and Approaches. Researching on and gathering knowledge about the topic

Essential Reading:

- Nawal Mallika (2013), *Business Communication*, New Delhi: Cengage Learning India Pvt Ltd.

Unit III

Formal / informal speeches – II: Delivering the Speech – Various styles of delivery - Personal Aspects: Voice Quality, Body Language; Importance of Vocabulary and Language Skills – Adapting Matter and Style to various occasions – Practical Exercises on Speaking Extempore

Essential Reading:

- Nawal Mallika (2013), *Business Communication*, New Delhi: Cengage Learning India Pvt Ltd.

Unit IV

Formal / informal speeches – III: Personal Grooming and Etiquette – Use of audio-visual aids and graphics, Use of PowerPoint. Tips for Individual and Team Presentations.

Essential Reading:

- Nawal Mallika (2013), *Business Communication*, New Delhi: Cengage Learning India Pvt Ltd.

Unit V

A workshop on public speaking: Begin with authenticity – awareness of body and voice – audience empathy – freshness in content – developing fearlessness – end with authenticity. Practical Examination based on workshop training.

Readings:

1. Lesikar Raymond V., et al (2010). *Business Communication – Making Connections in a Digital World*. New Delhi : Tata McGraw Hill. Ghosh, B.N. (2012).
2. *Managing Soft Skills for Personality Development*. New Delhi: Tata McGraw Hill.

Course Outcomes:

The students should be able to

2. Grasp the basic public speaking skills across different situations. (L1, L2)
3. Apply these skills confidently in new situations. (L3)
4. Deliver original (prepared as well as extempore) speeches for various occasions. (L4, L5)
5. Critically assess their own speaking and that of others.
6. Recognize barriers to the required skills and identify how to avoid them

Suggested Readings/Reference Readings:

1. Carnegie Dale (2014), *The Art of Public Speaking*, (E-Book) New Delhi : Tata McGraw Hill.

2. Osborn, Micheal and Sussane Osborn (2004) Public Speaking (6th Indian Ed.) New Delhi: Biztantra.
3. Hughes, Sarah Lloyd. (2011). How to be Brilliant at Public Speaking: Any Audience, Any Situation. New Delhi: Pearson Life.

Research Paper Writing

L	T	P	J	S	C
2	0	0	0	0	2

The course is designed to introduce the students to the world of academic writing with a purpose. It introduces students to the requirements and conventions of research paper writing. It focuses on building a hypothesis, framing appropriate research questions, problematizing research, gathering relevant supporting materials, building and substantiating arguments and ultimately producing a sensible piece of write-up.

Course Objectives

The course aims to:

- Help students understand the intricacies of academic writing, thereby enabling them to write abstracts for the conference/seminar presentations, also to write their academic findings and arguments in structured manner.
- Raise their awareness of the prevailing norms of academic writings, enabling them to write error-free globally acceptable write-ups.

Equip students with strategies essential for written communication in academic settings.

UNIT I

No of Hours : 6

Title

Introduction to the course, Purpose of reading and writing, Features of academic writing, Common types of academic writing, Characteristics of critical reading; Importance of critical reading in the writing process, Active reading and thinking strategies

Learning Outcomes:		
After completion of this unit, the student will be able to:		
1	Understand the types and features of reading and writing	L2
2	Distinguish between various types of reading and writing	L2
3	Recognise the importance of thinking and reading in writing process	L3
Pedagogy tools: Blended learning, video lectures, self-reading		

UNIT II

Research as a process, Creating a Research space (CaRS) model, Literature Review, Framing appropriate research question, Problematizing the research, Looking for relevant material, Types of data, Data collection/elicitation	No of Hours : 6
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Learning Outcomes:		
After completion of this unit, the student will be able to		
1	Understand and apply the models of research based writings	L3
2	Analyse the types of academic writings and understand the differences therein	L3
3	Apply the principles of writing to their works.	L2
Pedagogy tools: Blended learning, video lectures, self-reading		

UNIT - III	Title Writing Abstract- Conference and Research Article, Presenting analysis and arguments, Methods of writing, Writing Research Paper – sections; citation; quotation, paraphrase, summary, analysis	No of Hours : 6
Course Code	Course Title	L T P J S C
Course Owner		Syllabus version 1.0
Course Pre-requisite(s)		Contact hours
Course Co-requisite(s)		Date
ApprovedAlternate Exposure		
Learning Outcomes:		
After completion of this unit, the student will be able to		
1	Understand the style of presenting arguments in a research paper	L2
2	Apply the norms of writing in different types of write-ups	L3
3	Compare different types of papers and	L2
Pedagogy tools: Blended learning, video lectures, self-reading		
UNIT - IV	Sections of a Research Paper: Title, Abstract, Introduction, Review of the literature, Methods, Result, Discussion and Conclusion Documentation: Bibliographical and webliographical conventions (in-text citation, end citation for instance), Footnote and endnote	No of Hours : 6
Learning Outcomes:		
After completion of this unit, the student will be able to		
1	Understand the elements of a paper	L2
2	Classify the types of citations	L3
3	Analyse and apply the entire structure of a formal academic writing	L4
Pedagogy tools: Blended learning, video lectures, self-reading		
UNIT - V	Title Proof-reading and editing, Being Concise and Removing Redundancy, Avoiding Ambiguity and Vagueness, Highlighting Your Findings, Hedging and Criticizing, Paraphrasing and Plagiarism, Useful Phrases/expressions	No of Hours : 6
Learning Outcomes:		
After completion of this unit, the student will be able to		
1	Appreciate the commonality and differences in different types of academic writings	L2
2	Unearth through analysis the models and methods of writing for different academic purposes- conference/seminar/talks/article for publication etc.	L4
3	Evaluate the ways in which academic writings are way too complicated and serious a business than outwardly considered	L5
Pedagogy tools: Blended learning, Case let, video lectures, self-reading		

Recommended Readings:

1. Henning, Elizabeth, Gravest, Sarah and Rensburg, Wilhelm Van. Finding your way in academic writing. 2nd Ed. Van Sachaik Publishers, 2005
2. Janet C. Richards, Sharon K. Miller. Doing Academic Writing in Education: Connecting the Personal and the Professional. New Jersey. Lawrence Erlbaum Associates, Publishers, 2005.
3. Murray, Rowena and Moore, Sarah . The Handbook of Academic Writing: A Fresh Approach. Berkshire. McGraw Hill-Open University Press, 2006
4. Silvia, Paul J. How to write a lot: a practical guide to productive academic writing. Washington, DC: American Psychological Association, 1976.
5. Stephen Bailey, Academic Writing: A Practical Guide for students. NY. RoutledgeFalmer, 2002
6. Swales, John M. and Feak, Christine B. Academic Writing for Graduate Students: Essential Tasks and Skills. 3rd Ed. Michigan. University of Michigan Press. 2012

7. Swales, John M. and Feak, Christine B. English in Today's research World: A Writing guide. Michigan. University of Michigan Press. 2000

ENGLISH LANGUAGE TEACHING: APPROACHES AND METHODS

(CORE)

L	T	P	C
4	0	0	4

Course Description

This course seeks to provide an overview of the current approaches, methods and practices of English Language Teaching. It aims at acquainting students with historical background and introduces theoretical perspectives that underlie the teaching of a second language and theories of language learning. It makes the learners aware of different types of testing and evaluation tools to test language skills, role of materials and approaches to syllabus design.

Course Objectives:

1. To provide a comprehensive historical account of English Language Education in India.
2. To enhance students' understanding of the various approaches and methods in ELT which are employed in a language classroom.
3. To help students understand the theories of language teaching, syllabus design, types of testing, evaluation and assessment methods.
4. To help them in their professional teaching environment.
5. To enable students to employ various pedagogical methods according to their contexts.

Unit I: History of English Language Teaching in India

History of English Education under the British Rule: Macaulay's Minute on education and its impact; English Education in Independent India (1947-1965); English Education in India (1966-Present); Radhakrishnan Commission (University Education Commission, 1948); Kothari Commission; Three Language Formula (1964-66); Curriculum Development Commission; Acharya Ramamurti Commission (1990); The National Knowledge Commission Report (2006-10); NEP 2020, Current Challenges - Fundamental Principles, Aims and Objectives of Teaching English.

Essential Readings

- Shaik Mowla (2016). *Techniques of Teaching English*

http://www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html

https://www.education.gov.in/sites/upload_files/mhrd/files/NEP_Final_English_0.pdf

Unit II: Approaches and Methods of Teaching English

Approaches of language teaching: Defining Approach, Method and Technique; Grammar-translation Method, Direct Method, Audio-lingual Method, Communicative Language Teaching (CLT), Task Based Learning and Teaching, Humanistic Approaches: Community Language Learning, Suggestopedia

Essential Readings

- Richards, J. C. and T. S. Rodgers. (1991). *Approaches and Methods in Language Teaching*

Unit III: Classroom Procedures For Language Teaching & Teaching Aids

Teaching LSRW and their Sub-skills - Lesson Plans to teach grammar, prose, poetry, drama and fiction -Teaching without lecturing: student participation, group work, seminars and library work. Significance of Teaching Aids -Various kinds of Teaching Aids, Developing Teaching Aids - Judicious use of Teaching Aids

Practical Exercises

Essential Readings

Significance -Various kinds of Teaching Aids: Traditional, Audio-Visual and Internet Based - Developing Teaching Aids - Judicious use of Teaching Aids

- Tickoo, M. L. (2003). *Teaching and Learning English*
- Shaik Mowla (2016). *Techniques of Teaching English*

Unit IV: Materials and Syllabus Design

Role of materials in ELT; Basic assumptions underlying materials; Materials development in Indian multilingual contexts; Materials for developing language skills/grammar/vocabulary; Needs Analysis, Goals and Objectives. Types of syllabi: Structural Syllabus, Notional-Functional Syllabus, Communicative Syllabus.

Essential Readings

- Brain Tomlinson (2013), *Developing Principled Frameworks for Material Development* chapter 4, pp: 108-119, Bloomsbury Publishing.
- Breen, M. P. (1984). Process syllabuses for the language classroom. In Brumfit, C. J. (ed.) *General English syllabus design*. Oxford; Pergamon. 47–60.

Unit V: Testing and Evaluation

Definition of testing, evaluation and assessment; Scope and purposes of testing, evaluation, and assessment; Types of language testing; Characteristic features of an effective test: reliability and validity; Test design: item construction and item analysis; Testing language skills: listening, speaking, reading, writing, vocabulary, grammar

Essential Readings

- Desmond Allison (1999), *Language Testing and Evaluation: An Introductory Course*, chapter 1, pp 3-19, NUS, Singapore.
- McNamara, (2000), T. *Language Testing: Oxford Applied Linguistics Series*. Chapter (1), pp: 3-11, Oxford: Oxford University Press.
- McNamara, (2000), T. *Language Testing: Oxford Applied Linguistics Series*. Chapter (3), pp: 23-33, Oxford: Oxford University Press.

Course Outcomes:

Upon successful completion of this course, students will be able to

1. demonstrate an understanding of the development of English language teaching and apply this knowledge in their academic or work environment. (L2, L3)
2. have critical understanding on the content specific suitability of approach, methods and techniques in teaching and learning of English. (L2)
3. apply understanding of the basic theories and principles in English language classroom (L3)
4. design and conduct various types of tests and assessments to evaluate students' performances. (L5, L6)
5. implement concepts and principles in designing and developing syllabus and materials for teaching English. (L5, L6)

Suggested Readings/Reference Readings:

1. Agnihotri, Rama Kant, and Amrit Lal Khanna, eds. *English language teaching in India: issues and innovations*. Vol. 2. SAGE Publications Pvt. Limited, 1995.
2. Brown, H. Douglas. *Principles of language learning and teaching*. 2000.
- Krishnaswamy, N., and Lalitha Krishnaswamy. *Teaching English: Approaches, Methods and Techniques*. 2003.
3. McNamara, T. *Language Testing: Oxford Applied Linguistics Series*. Oxford: Oxford University Press, 2000.
4. Richards, J.C. Platt, J. and Platt, H. *Materials Development in Language Teaching*. Cambridge University Press, 1992 *Culture of Desire*. New York: Crown Publishers.
5. Sterne, H. H. (1984). *Fundamental Concepts of Language Teaching* (OUP)
6. Larsen-Freeman, Dianne. (2011). *Principles and Techniques in Language Teaching* (OUP)
7. Tickoo, M. L. (2003). *Teaching and Learning English*. Orient Longman
8. Forester, Jean (1968). *Teaching without Lecturing*. OUP
9. Pramod K. Nayar (2020), *Colonial Education and India (1781-1945)*, Volume V Routledge.
10. Tickoo, M. L. (2003). *Teaching and Learning English*
11. Carroll, J. and P. Hall. (1985). *Mark Your Own Language Tests: A Practical Guide to Writing Language Performance Tests*. Pergamon.
12. Gokak, V.K. (1964). *English in India: Its Present and Future*. Asia Publishing House

**DALIT LITERATURE
(CORE)**

L T P C

4 0 0 4

Course description

This course is designed to provide students with a comprehensive understanding of Dalit writings. The larger objective of this course is to locate Dalit writings in the context of Indian literary historiography and present the significance of Dalit literature in the contemporary times. Besides, the course also aims to take into account the broader views of issues, concepts and debates highlighted in the course content and helps students to examine its literary and socio-political relevance. To achieve this, the course is spread across five modules detailing various genres in which Dalit writings have been produced.

Course Objectives:

1. To provide platform to the students to read and comprehend Dalit writings
2. To familiarize students with the historical background and contexts of Dalit Literature
3. To emphasise on key issues, concepts and debates presented in Dalit writings
4. To enable students to examine contemporary relevance and significance of Dalit writings
5. To develop critical and analytical skills of the students

Unit I: Introduction

Historical overview of Dalit writings; Socio-historical, political, Cultural and aesthetic significance of Dalit literature; Emerging literary traditions (Poetry, autobiography, Novels etc)

Essential Readings

- Arjun Dangle: "Introduction" – From *Poisoned Bread: Translations from Modern Marathi Dalit Literature*
- A. Satyanarayana: "Dalit Protest Literature in Telugu: A Historical Perspective" – From *EPW, Vol. 30, No. 3*

- K. Sayanarayana: “The Political and Aesthetic Significance of Contemporary Dalit Literature” – From *The Journal of Commonwealth Literature. Vol.54*

Unit II: Poetry

Dalit poetry and its manifestations; Poetic interplay of language, meaning and its poignancy; Pain, anger and resistance

Essential Readings

- Namdeo Dhasal: “Ode to Dr. Ambedkar” – From *Namdeo Dhasal: Poet of the Underworld*
- Chellapalli Swarupa Rani: “Water” – From *The Exercise of Freedom*
- S. Joseph: “Identity Card” – From *No Alphabet In Sight: New Dalit Writing From South India*
- Meena Kandasamy: “Backstreet Girls” – From *Ms. Militancy*
- Hanumanthaiah, N. K.: “Untouchable! Yes, I am” – From *Steel Nibs Are Sprouting: New Dalit Writing from India*

Unit III: Autobiography

Historical overview of autobiographical writings; The difference between autobiography, memoir and testimonies; various episodes of humiliation; Representation of self and community

Essential Readings

- Dr. B. R. Ambedkar: *Waiting for a Visa*
- Urmila Pawar: *The Weave of My Life*
- Y. B. Satyanarayana: *My Father Ballaiah*

Unit IV: Novel

Historical overview; Autobiographical elements in Dalit novel; The interplay of religion, untouchability and caste

Essential Readings

- Sivakami: *The Grip of Change*
- Sharan Kumar Limbale: *Hindu*

Unit V: Short story

Beginning of Dalit short-stories; Poignancy in narrating the message; Narrative of and for casteless society

Essential Readings

- Baburao Bagul: *When I Hid my Caste*
- Arjun Dangle: “Promotion” – From *Poisoned Bread: Translation from Marathi Dalit Literature*
- Abhimani: “The Show” – From *No Alphabet In Sight: New Dalit Writing From South India*
- Yogesh Maitreya: “Educate, Organise, Agitate” – From *Flowers on the Grave of Caste*

Course Outcomes:

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

2. Develop a comprehensive knowledge of Dalit literature (L1 , L2)
3. Understand the historical contingencies motivating Dalit Literature
4. Identify the key issues, concepts and debates and relate with them (L2, L3)
5. Evaluate the contemporary relevance and significance of Dalit literature (L4, L5)

6. Develop analytical and critical perspectives and compose essays ((L5, L6)

Suggested Readings/Reference Readings:

1. Ambedkar, B. R. "Annihilation of Caste." *Dr. Babasaheb Ambedkar Writings and Speeches, Vol. I*, Eds. Vasant Moon. New Delhi: Ambedkar Foundation, 2004 (reprint)
2. Bagul, Baburao. "Dalit Literature is but Human Literature." *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, Eds. Arjun Dangle. Hyderabad: Orient Longman, 1992. Print

3. Gokhale, J. B. "Bhakti or Vidroha: Continuity and Change in Dalit Sahitya" in *Journal of Asian and African Studies*, 1980
4. Jogdand, Prahlad. *Dalit Movement in Maharashtra*. New Delhi: Kanak Publications, 1991
5. Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. New Delhi: Orient Longman, 2004
6. Pantawane, Gangadhar. "Evolving a New Identity: The Development of a Dalit Culture." *Untouchable! Voices of the Dalit Liberation*, Eds. Barbara Joshi. London: Zed Books, 1986
7. Zelliott, Eleanor. *From Untouchable to Dalit: Essays on Ambedkar Movement*. New Delhi: Manohar Publishers, 1996
8. Franco, Fernando, et al. *Journeys to Freedom: Dalit Narratives*. Calcutta: Samya, 2004
9. Lanjewar, Jyoti. "Dalit Literature and Dalit Women". *Dalit Women in India Issues and Perspectives*. Eds. P. G. Jogdand. New Delhi: Gyan Pub. House, 1995
10. Gajarawala, T. J. *Untouchable Fictions: Literary Realism and the Crisis of Caste*. New York: Fordham University Press, 2013
11. Siddalingaiah. *A Word With You, World: The Autobiography of a Poet*. New Delhi: Sahitya Akademi, 2006
12. Das, Sisir Kumar. "The Narrative of Suffering: Caste and the Underprivileged." *Translating Caste*. Eds. Tapan Basu. New Delhi: Katha, 2002
13. Anand, Mulk Raj. *Untouchable*. New Delhi: Penguin books, 2001
14. Jaaware, Aniket. "Eating, and Eating with, the Dalit: A Reconsideration Touching upon Marathi Poetry. *Indian Poetry: Modernism and After*. Eds. K. Satchidanandan. New Delhi: Sahitya Akademi, 1998
15. Tharu, Susie. "The Impossible Subject: Caste and the Gendered Body." *EPW*, Vol. 31, No. 22, 1996

WOMEN'S WRITING
(DISCIPLINE SPECIFIC ELECTIVE I)

L T P C

4 0 0 4

Course Description

This paper focuses on women's writing as a distinct genre especially in the context of the theory and practice of feminism. It offers a selection of poems, plays, short stories, essays, and novels by eminent women writers from across the globe, thus acquainting learners with the thematic and stylistic richness and diversity of women's writing. The paper aims to showcase the various strategies employed by women writers to give expression to the long suppressed feminine voices and worldviews. It paves the way for further study and research in the area as well as develop social empathy towards the feminine. The course focuses on women's texts cutting across languages, region and race.

Course Objectives:

1. To enable students to appreciate the immense contribution of women to world literature and its contemporary significance.
2. To analyse how women writers have used language in order to subvert patriarchal discourse.
3. To study the writings of key theorists with special reference to women's writing.
4. To examine how women writers have been empowered by their precursors and contemporaries cutting across regional, cultural and ethnic differences
5. To empathise with the marginalised and work towards eradication of gender discrimination from society(L6)

Unit I: Background

Major Women's Liberation Movements in the world, Sex and Gender, Significant Issues and Concerns; Feminism: Origin and Growth- Types of Feminism, Feminism, Religion, and Patriarchy; Feminist Literary Theory.

Essential Readings:

- Ruth, Sheila. Issues in Feminism
- Booker, M. Keith. A Practical Introduction to Literary Theory and Criticism.

Unit II: Essays

Essential Readings:

- Virginia Woolf: "A Room of One's Own"
- Elizabeth Barrett Browning: "The Cry of the Children" Page 138 of 141
- Elaine Showalter: "Towards Feminist Poetics"

Unit III: Poems

Essential Readings:

- Kamala Das: The Suicide
- Alice Walker: Be Nobody's Darling
- Kutti Revathy: The Fiends that Fetter us
- Imtiaz Dharker: Purdah II
- Judith Wright: Woman to Man
- Margaret Atwood: The Circle Game

Unit IV: Short Stories and Plays

Essential Readings:

- Bharati Mukherjee: 'A Wife's Story' (a short story from *The Middleman and Other Stories*)
- Tillie Olsen: Tell me a Riddle
- Alica Rifaat: Distant View of a Minaret
- Dina Mehta: Brides are not for Burning

Unit V: Fiction

Essential Readings:

Alice Walker : *The Color Purple*

Jamaica Kincaid : *Girl*

Course Outcomes:

Upon successful completion of this course, students will be able to

1. recognize and discuss aspects of women's writing and understand the significance of the growth and development of Women's Writing (L2& L3)
2. demonstrate understanding of critical and theoretical debates surrounding women's writing(L2)
3. demonstrate awareness of socio-political and cultural concerns relating to women's writing (L3)
4. interpret and critically analyse literary works by women from different geographical and cultural settings (L4& L5)
5. write analytical and critical essays based on reading of select texts (L4&L5)

Suggested Reading/ Reference Readings:

1. Blackstone, Bernard. *Virginia Woolf: A Commentary*. London: The Hogarth Press, 1949.
2. Booker, M.Keith. *A Practical Introduction to Literary Theory and Criticism*. New York: Longman Publishers, 1996.
3. Cameron, Deborah ed. *The Feminist Critique of Language: A Reader*. London: Routledge, 1998. Chaudhuri, Maitrayee. *Feminism in India*. London: Zed Books. 2005.
4. Christian, Barbara. (1985). *Black Feminist Criticism*. New York: Pergamon Press.
5. Davey, Frank. *Margaret Atwood: A feminist Poetics*. New York: Talon Books, 1984.
6. De Souza, Eunice. *Nine Indian Women Poets: An Anthology*. Delhi: Oxford University Press, 1997. Gillespie, Carmen. *Critical Companion to Toni Morrison: A Literary Reference to Her Life and Work*. New York: Facts on File, 2007.
7. Elizabeth Kowalski Wallace, ed. (1997). *Encyclopedia of Feminist Literary Theory*. New York: Garland
8. Howells, Coral Ann. *The Cambridge Companion to Margaret Atwood*. Cambridge: Cambridge University Press, 2006.
9. Jain, Jasbir. *Indigenous Roots of Feminism, Culture Subjectivity and Agency*. New Delhi: Sage Publication India, Pvt. Ltd. 2011. Kelkar, Meena and Gangavane, Deepti (eds.). *Feminism in search of an identity: the Indian context*. Jaipur: Rawat Publications. 2003.
10. Khullar, Mala. *Writing the Women's Movement: A Reader*. Paperback, New Delhi: Zubaan. 2005.
11. King, Bruce. *Modern Indian Poetry in English*. 2nd ed. New Delhi: OUP, 2001. Page 140 of 141 Kulkarni, Harish. *Black Feminist Fiction*. New Delhi: Creative Books, 1999.
12. Latham, E.M. Jacqueline. *Critics on Virginia Woolf*. Readings in Literary Criticism. London: George Allen & Unwin, 1970.
13. Nicholson, Colin ed. *Margaret Atwood: New Critical Essays Writing and Subjectivity*. Macmillan, 1993. McNay, Lois. *Foucault & Feminism: Power, Gender and the Self*. Boston: Northeastern University Press, 1992.
14. Mohanty, Chandra. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. Durham and London: Duke University Press. 2003.
15. Monteith, Moira, ed. *Women's Writing: A Challenge to Theory*. Brighton Harvester Press, 1986. Narasimhaiah, C.D. ed. *An Anthology of Commonwealth Poetry*. Chennai: Macmillan, 1990.
16. Paranjape, Makarand. *Indian English Poetry*. Madras: Macmillan, 1993.
17. Roy, Anuradha. *Patterns of Feminist Consciousness in Indian Women Writers*. New Delhi: Prestige Books, 1999.
18. Ruth, Sheila. *Issues in Feminism*. California: Mayfield Publishing Company, 1995.

CRIME FICTION
(DISCIPLINE SPECIFIC ELECTIVE I)

L	T	P	C
4	0	0	4

Course Description

The course introduces the student to Crime Fiction, which is surely one of the most popular genres of fiction, from its origins in its modern form in the nineteenth century to the present. It was once relegated to the realm of ‘escape literature’ by the mainstream critical tradition. But that is not the case in the past few decades, thanks to the contribution of several innovative practitioners of this genre who provided the genre with the depth that merits critical appraisal. On the other hand, even in its simplest form, classic works in the genre not only continues to entertain across generations of readers but also open themselves up to analysis from new critical points of view. The diverse sub-genres in Crime Fiction reflect the engagement of the genre with the changing sensibilities of readers as well as the scientific, technological, and socio-political developments across the world.

Course Objectives:

1. Introduce the students to the variety and richness of crime fiction
2. Enable them to understand the contexts and evolution of the genre across the centuries
3. Equip them with critical tools to analyse and appreciate the finest representation of the genre
4. Evaluate the contribution of crime fiction to the understanding of the milieu in which it is produced
5. To examine the psychosocial functions of crime fiction in society

Unit I

The Evolution of Crime fiction as a genre, Birth of Detective, The Golden Age, The Intuitionists, The Realists, Hard-boiled and Contemporary Crime Fiction; the distinction between Crime Fiction, Mystery Fiction and Thriller fiction.

Essential Reading:

- Shrija Srinivasan et al. "Mapping the Evolution of Crime Fiction as a Genre: Eighteenth Century to the Contemporary Times". *Rupkatha Journal of Interdisciplinary Studies in Humanities*. Vol.2, No.6, December 2020, pp.1-12.
- Stephen Knight. *Crime Fiction, 1800–2000 Detection, Death, Diversity*, Palgrave 2004

Unit II

Early Crime Fiction: The characteristics of this subgenre; Influence of the Age on the genre; The birth of the individual 'armchair' detective; The conception of the 'Sealed Room' mysteries

Essential Reading:

- Edgar Allen Poe : "The Murders in The Rue Morgue" (1841)
- Arthur Conan Doyle : *The Hound of the Baskervilles*

Recommended Reading:

- S.S. Van Dine : "20 Rules for Writing Detective Stories"

Unit III

The Golden Age: The characteristics of the two main components of this subgenre- The Intuitionists and The Realists; Influence of the World Wars on the genre; The Intuitionists – Active involvement of the reader; Focus on detective and the craft plot; 'country-house whodunits' or the 'cozy' school of fiction; The Realists – The Strict careful detective; the Inverted detective story

Essential Reading:

- Agatha Christie : *Murder on The Orient Express*
- Dorothy L. Sayers : "The Abominable History of the Man with Copper Fingers"

Recommended Reading:

- Raymond Chandler : "The Simple Art of Murder"
- W. H. Auden : "The Guilty Vicarage"

Unit IV

Hard-boiled: The characteristics of this subgenre; influence of the Realist Crime fiction; the reflection of the American society; Contemporary Crime Fiction: Features of the subgenre; the emergence of a team instead of the lone detective; ; use of police procedure and scientific methods; ingenious criminal

Essential Reading:

- Raymond Chandler : *The Big Sleep*
- Ruth Rendell : *Simisola*

Recommended Reading/Watching:

- J. Edmund Wilson : “Why do people read detective stories?”
- “Goodfellas” (1990)

Unit V

Crime Fiction around the world: Features of crime fiction across the globe; questions of race, gender and style that appear in this form

Essential Reading:

- Suki Kim : *The Interpreter*
- Mukoma wa Ngugi : *Nairobi Heat*

Recommended Watching:

- “City of God” (2002)
- “The Silence of the Lambs” (1991)

Course Outcomes:

At the end of the course, the student should be able to:

1. Understand the multi-dimensional contexts behind the origin and evolution of the genre (L 2)
2. Appreciate the significance of the genre in understanding the society that produced it in its various forms (L 3)
3. Analyse the significant works in the genre to bring out their contribution to the understanding of human psychology in its universal and specific contexts (L 4)
4. Demonstrate their ability to evaluate the works for their depth in portraying the characters of different identities (L 5)
5. Critically appraise the innovative ways in which the sub-genres engage the readers beyond regional and temporal boundaries (L 5)

Suggested Reading/ Reference Books:

1. Klein Kathleen Gregory. *Diversity and detective fiction*. Bowling Green, Ohio : Bowling Green State Univ. Popular Press
2. Reddy Maureen T. *Traces, codes, and clues : reading race in crime fiction*. New Brunswick, N.J. : Rutgers University Press
3. Priestman Martin. *The Cambridge companion to crime fiction : Crime fiction*. London : Cambridge University Press
4. Walton Priscilla L., Jones Manina. *Detective agency : women rewriting the hard-boiled tradition* Berkeley : University of California Press : 1999

**ENGLISH LANGUAGE TEACHING THROUGH TECHNOLOGY
(DISCIPLINE SPECIFIC ELECTIVE I)**

**L T P C
2 0 4 4**

Course Description:

This course is designed to help learners to acquire basic knowledge and skills in technology for teaching English language and maintain professional development. It will help to integrate pedagogical knowledge and skills. The course directs participants to utilize technology in lesson planning, materials development, feedback, and assessment. It is designed to prepare learners to integrate technology into the curriculum and effective use of technology in teaching and learning.

Course Objectives:

1. To acquaint participants with current technological tools and techniques.
2. To focus on how the learners can integrate the new tools into their English language teaching and professional development.
3. To enable the learners to expertise in application of the new technologies in English language teaching.
4. To familiarize students to apply modern technology in English Language Teaching.
5. To encourage the students to create a digital application the addresses the gaps in existing ones.

Unit I

Introduction to English language teaching through technology:

Defining Educational Technology and Instructional Technology, Factors Influencing teaching/learning through technology: Perspectives of Administrators, Teachers, and Learners, availability of resources, Guidelines to use technology: Assistive technology, copyright (RIAA & MPAA) and creative commons, net safety, privacy and security,

Essential Reading:

- Tony Erben, Ruth Ban, Martha Castaneda (2008). *Teaching English Language Learners through Technology*, Routledge.
- Sharma, P. & Barret, B. (2007). *Blended learning: Using technology in and beyond the language classroom*, Macmillan.

Unit II

Technology for development of English Language skills

Technology for teaching- reading and writing: readability tools, note making tools; Technology for teaching - listening and speaking: recording and communicating tools, Technology for teaching - grammar & vocabulary: Interactive worksheets, Applications to use in different devices and exploring new technology tools, Assessment strategies to evaluate language skills through technology.

Essential Reading:

Blake, R. (2016). Technology and the four skills. *Language Learning & Technology*, 20(2), 129–142. Retrieved from <http://llt.msu.edu/issues/june2016/blake.pdf>

Gajek, E. (2018). Use of Technology in Teaching Speaking Skills. In *The TESOL Encyclopedia of English Language Teaching* (eds J.I. Liontas, T. International Association and M.DelliCarpini).

Unit III

Integrating technology in Teaching and Learning English Language

Strategies for integrating technology in curriculum: step by step process for developing teaching Units, developing lesson plans, implementing in lectures, creating instructional materials. Providing context for learning: using Task Based Learning, learning beyond classroom, collaborative learning. Use of educational technology: LMS platforms, interactive softwares and Productive tools

Essential Reading:

- Shelly, G., Cashman, T., Gunter R., & Gunter G.. (2008). Teachers discovering computers: Integrating technology and digital media in the classroom. (5th ed.) Boston, MA: Thomson Learning. <http://oc.course.com/sc/tdc5/index.cfm>

<https://www.miscositas.com/webtools.html>

Unit IV

Technology Enriched Teaching

Use of LMS: Planning, Alignment, Learner control, Engaging learners on digital platforms- digital natives & non natives, Transforming classroom using Technological Pedagogical Content Knowledge (TPACK), use of learning technologies: Smart Boards, Virtual Reality and Social Media, Professional development in ELT through technology.

Essential Reading:

- Koehler, M. J., & Mishra, P. (2009). What is technological pedagogical content knowledge? Contemporary Issues in Technology and Teacher Education, 9(1), 60-70.
- U.S. Department of Education, Office of Educational Technology, Reimagining the Role of Technology in Education: 2017 National Education Technology Plan Update, Washington, D.C., 2017.

Unit V

Digital Humanities

Digital culture and context: Present trends, terminology and strategies for keeping abreast of development in educational technology. Impact of technology: Critical Understanding of role of technology in language teaching/learning, Digital Citizenship: digital divides (economics, gender, race), Internet addiction, cyber bullying, social networking, gaming, real vs.virtual libraries technology and health, technology and environment, display of professional dispositions and thoughtfulness.

Essential Reading:

- Berry, David M.; Fagerjord (2017). *Digital Humanities: Knowledge and Critique in a Digital Age*. UK: Polity. p. 137. ISBN 9780745697666.

<https://online.lsu.edu/newsroom/articles/future-education-integrating-technology-classroom/>

Course Outcomes

1. To discover, and analyse the use of technology in English teaching (L4)
2. To apply the current tools and techniques to develop language skills (L3)
3. To design curriculum for teaching English Language integrating technology (L6)
4. To assess technology enriched environment for teaching English Language(L5)
5. To evaluate and effectively utilize digital technologies for teaching English language (L5)

Suggested Readings/Reference Readings:

1. Carole A. Chapale (2019), *The Handbook of Technology and Second Language Teaching and Learning*, Wiley-Blackwell.
2. Jung, Sei-Hwa (2006). *The Use of ICT in Learning English As An International Language*.
3. Thorne, S. L. *Mediating Technologies and Second Language Learning*. In J. Coiro, M. Warschauer, Mark and Carla Meskill. "Technology and Second Language Teaching." *Handbook of Undergraduate Second Language Education*. New Jersey: Lawrence Erlbaum,2000. 303-18. Print.
4. Connect Safely.org—a forum for parents, teens, experts to discuss safe socializing on the fixed and mobile Web: www.connectsafely.org
5. Sutherland,Rosamund, *Using computers to enhance learning: integrating ICT into everyday classroom practice*

**LITERATURE AND NATURE
(DISCIPLINE SPECIFIC ELECTIVE I)**

L	T	P	C
4	0	0	4

Course Description

This course attempts to create an awareness of the crucial inter-connections between literature and nature especially in the areas of ecocriticism and ecofeminist literature. The existential and ecological crises arising from the indiscriminate exploitation of nature as well as the inseparable links between humans and nature find expression in the classics chosen for study. By connecting the disciplines of literature and ecology, students are prepared for further research and on the field work in a highly relevant area.

Course Objectives:

1. To acquaint the students with the various existential and ecological crises arising from the indiscriminate exploitation of nature.
2. To familiarize students with the inseparable links between humans and nature.
3. To enable students to critique the relationship between literature and nature or ecological studies
4. To perceive and appreciate the role of literature in reflecting and initiating discussion on crucial environmental issues.
5. To enable students to appreciate the role played by the environment in literary output across different societies.

Unit I: Classic Texts:

Background: Nature Writing.

Essential Readings:

Poems:

- William Wordsworth: *To A Young Lady who had been Reproached for Taking Long Walks in the Countryside*
- P.B.Shelley: *Ode to the West Wind*
- John Keats: *A Thing of Beauty*
- Ted Hughes: *Esther's Tomcat*.

Essays:

- George Orwell: *On Shooting an Elephant*.

Unit II: Indian English Poetry

Background: Eco-poetics.

Essential Readings:

Poems:

- Gieve Patel: *On Killing A Tree*
- Nissim Ezekiel: *Night of the Scorpion*
- A.K.Ramanujan: *A River*
- Jayanta Mahapatra: *Dawn at Puri*
- Kamala Das: *The Wild Bougainville*.

Unit III: Indian English Fiction

Background: Eco fiction

Essential Readings:

Fiction:

- Ruskin Bond: “Big-Cat Tales” *from Book of Nature*
- Amitav Ghosh: *The Hungry Tide*

Unit IV: Ecofeminism

Background: Ecofeminism - theory and practice.

Essential Readings:

Essay:

- Vandana Shiva: *Everything I Need to Know I Learned in the Forest*.

Novels:

- Manjula Padmanabhan: *Escape*.

Unit V: Texts From Around The Globe

Background: Ecocriticism

Essential Readings

Essays:

- Rachel Carson: “A Fable for Tomorrow, The Obligation to Endure and The Other Road” *from Silent Spring*

Novel:

- Jack London: *The Call of the Wild*.

Course Outcomes:

Upon the successful completion of this course, students will be able to;

2. Appreciate the aesthetic value and thematic significance of literary works dealing with nature. (L2)
3. Perceive the need for and work towards preservation of ecology and the human-nature bond. (L5)
4. Value the human-nature bond (L5)
5. Familiarise themselves with literary representations of animal behaviour.
6. Analyse the differences in ecological literature produced by different cultures.

Suggested Readings/Reference Readings

1. Barry, Peter. (2009). "Ecocriticism". *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed. Manchester: Manchester UP.
2. Buell, Lawrence. (1995). *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA and London, England: Harvard University Press.
3. Bilbro, Jeffrey. (2015). *Loving God's Wildness: The Christian Roots of Ecological Ethics in American Literature*. Tuscaloosa: University of Alabama Press, 2015.
4. Coupe, Laurence, ed. (2000). *The Green Studies Reader: From Romanticism to Ecocriticism*. London: Routledge.
5. Garrard, Greg (ed.), (2014). *The Oxford Handbook of Ecocriticism*. Oxford: Oxford University Press.
6. Glotfelty, Cheryll and Harold Fromm (Eds). (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: University of Georgia.
7. Moore, Bryan L. (2008). *Ecology and Literature: Ecocentric Personification from Antiquity to the Twenty-first Century*. New York: Palgrave Macmillan.
8. Selvamony, Nirmal, Nirmaldasan & Rayson K. Alex. (2008). *Essays in Ecocriticism*. Delhi: Sarup and Sons and OSLE-India.
9. Mies, Maria and Vandana Shiva (1993). *Ecofeminism*.
10. Shiva, Vandana (1998). *Staying Alive: Women, Ecology and Development*.
11. Kelly, Petra (1994). *Thinking Green! Essays on Environmentalism, Feminism and Nonviolence*. Parallax Press.
12. Griffin, Susan (1978). *Woman and Nature: The Roaring Inside Her*. Harper and Row.
13. Mellor, Mary. (1992). *Breaking the Boundaries*. Virago Press.
14. Salleh, Ariel. (1997). *Ecofeminism as Politics: nature, Marx, and the postmodern*. Zed books.

**INTRODUCTION TO DISCOURSE ANALYSIS
(DISCIPLINE SPECIFIC ELECTIVE II)**

L T P C

4 0 0 4

Course Description

This course provides an introduction to the basic notions of discourse, discourse analysis and the different approaches used in the analysis of discourse. Discourse here is defined as the study of the organization of language above the sentence level, but also as any manifestation of language in context. This course offers an overview of the major theoretical and methodological frameworks for discourse analysis. The course explores discourse analysis from a variety of perspectives, i.e. pragmatics, genre, conversation, corpus, and critique.

The course provides a hands-on opportunity to try out different methods for the analysis of discourse using different theoretical perspectives and methodologies. It equips the students with necessary terminology and methods to make arguments for a particular interpretations of the language that is subjected to analysis as the data.

The course will be started with a general overview of the phenomena included in the study of discourse, and then proceeds on to how a number of schools have approached those problems. The Units are discussed by supplementing with book chapters and articles. The students will be exposed to the examples of both spoken and written discourse. They will be provided with a hands-on experience of analysing the discourse.

Course Outcomes:

The course aims to

1. Introduce basic concepts of discourse and discourse analysis
2. Explain the basic tenets of various theoretical and methodological approaches to discourse analysis (DA)
3. Study the structures and patterns in oral and written discourse
4. Study and apply the discourse analysis as a method
5. Analyse different kinds of texts using various approaches and frameworks of DA to study how spoken and written discourse is connected to social and cultural processes and practices
6. Promotes a critical literacy involving writing, reading, speaking and listening as sources of information and means of expression

Unit I

Discourse analysis- Definition and Approaches, text and genre

Theoretical traditions of discourse

Characteristics of Discourse /Speech and written

Essential Readings:

- Gee, P., A. (2011). *An Introduction to Discourse Analysis: Theory and Method* (Chapter 1). Routledge: New York.
- Paltridge, B. (2012). *Discourse Analysis: An introduction* (Chapters 1). Chennai: Bloomsbury.

Unit II

Discourse as intertextual: discourse and communication

Register and lexicogrammar

Functions of discourse: ideational, interpersonal and textual

Essential Readings:

- Hodges, A. (2011). Intertextuality in Discourse in Deborah Tannen, Heidi E. Hamilton, and Deborah Schiffrin (Eds) *The Handbook of Discourse Analysis*. West Sussex: Blackwell Publishers Ltd.
- Mithun, M. (2011). Discourse and Grammar in Deborah Tannen, Heidi E. Hamilton, and Deborah Schiffrin (Eds) *The Handbook of Discourse Analysis*. West Sussex: Blackwell Publishers Ltd.
- Paltridge, B. (2012). *Discourse Analysis: An introduction (Chapters 6)*. Chennai: Bloomsbury.
- Thompson, G. (2014) *Introducing Functional Grammar (Chapter 3)*. New York: Routledge.

Unit III

Coherence: Definition and its Contributing Factors

Cohesion: Definition and its Contributing factors

Speech Act theory

Essential Readings:

- Alexander, M., Kirkwood Halliday, Ruqaiya Hasan (1976). *Cohesion in English (Chapter 1)*. Longman.
- Hawes, T. & Thomas, S. (1996). Rhetorical uses of theme in newspaper editorials. *World Englishes*, 15, 159-170.
- Coulthard, M. (1985). *An introduction to discourse analysis (Chapter 2)*. London: Pearson

Unit IV

The Cooperative principle

The Politeness principle

Conversation analysis –Implications

Genre analysis

Essential readings:

- Paltridge, B. (2012). *Discourse Analysis: An introduction (Chapters 3 & 4)*. Chennai: Bloomsbury.
- Coulthard, M. (1985). *An introduction to discourse analysis (Chapter 4)*. London: Pearson

Unit V

Corpus-based approaches to discourse analysis

Critical Discourse Analysis

Multimodal approach to discourse analysis

Essential readings:

- Paltridge, B. (2012). *Discourse Analysis: An introduction* (Chapters 7, 8 & 9). Chennai: Bloomsbury.
- Van Dijk, T. A. (1993). Principles of critical discourse analysis. *Discourse Studies*, 4(2), 349-283.

Course Outcomes

The course enables the learners to

1. Become familiar with a broad overview of the basic tenets of discourse, discourse analysis and relevant literature (L1 L2)
2. Employ the different approaches to analyse discourse (L3)
3. Identify structures and patterns in oral and written discourse (L2 & L4)
4. Use various theoretical models to analyse how spoken and written discourse is connected to social and cultural processes (L3 &L4)
5. Customise and develop tools to study various socio-cultural linguistics aspects built into text using discourse analysis as a method. (L3&L5)
6. Apply discourse analysis to everyday situations that involve language production and comprehension (L3)
7. Evaluate different kinds of texts from popular culture, media and other fields for locating various kinds of ideologies (L6)

Suggested Readings/Reference readings

1. Cook, G. (1989). *Discourse*. Oxford: Oxford University Press.
2. Coulthard, M. (Ed.). (1992). *Advances in Spoken Discourse Analysis*. London: Routledge.
3. Fairclough, N. (2010). *Critical discourse analysis: The critical study of language*. London: Longman.
4. Flowerdew, J. (2013). *Discourse in English language education*. London: Routledge.
5. Grice, H.P. (1975). —Logic and conversation. In Peter Cole and Jerry L. Morgan, (Eds.) *Syntax and Semantics*, 3. New York, NY: Academic Press. 41-58.
6. Gee, J. P. (2014). *An introduction to discourse analysis: Theory and method*. New York, NY: Routledge.
7. Halliday and Hasan. (1976). ‘Cohesion in English’. Longman: London.
8. Jones, R. (2012). *Discourse analysis: A resource book for students*. Oxford: Blackwell.
9. Kress, G. (2009). *Multimodality: A social semiotic approach to contemporary communication*. New York, NY: Routledge.
10. Levinson, S.C. (1993), *Pragmatics*, Cambridge: Cambridge University Press.
11. Rogers, R. (Ed.). (2011). *An introduction to critical discourse analysis in education* (2nd ed.). New York, NY: Routledge. <http://cw.routledge.com/textbooks/9780415874298/>
12. Schiffrin, D. (1994). *Approaches to discourse*. Oxford: Basil Blackwell.
13. Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. Cambridge University Press, Cambridge.

14. Swales, J. (1990). *Genre analysis*. Cambridge: Cambridge University Press.
15. Van Dijk, Teun. (2015). *Critical discourse analysis*. Daborah Tannen (Ed) *The Handbook of discourse analysis*
16. Widdowson, H. G. (1995). —Discourse analysis: A critical view. *Language and Literature*, 4 (3):157-172.

**COMPARATIVE LITERATURE
(DISCIPLINE SPECIFIC ELECTIVE II)**

**L T P C
3 0 2 4**

Course Description:

This course aims to familiarise students with the origin and development of Comparative study of literature as a discipline. Designed in five modules, this course will help students identify the theoretical foundations of Comparative Literary Studies and its vast scope. With reference to literary texts, audio-visual materials, and activities such as poster making, surveys, this course will engage students in the comparative practice of studying literature.

Course Objectives:

1. To acquaint students with the different genres, movements, and trends in literature in a cross-cultural perspective.
2. To enable students to develop strategies and methodologies in the study of literature in comparison.
3. To help students develop the ability to critically analyze literary texts.
4. To understand the interrelatedness of literature to questions of language and culture.
5. To help students examine the ways in which literature represents identity and difference, nationality and nationalism, reading and interpretation, and other issues.

Unit I: Comparative Literature, Discipline and Scope

Comparative Literature Origin and Scope; Comparative Indian Literature as a discipline; World Literature.

Essential Readings:

- Bassnett, Susan. "Introduction: What is Comparative Literature Today? and How Comparative
- Literature came into Being". *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.
- Das, Sisir Kumar. "Why Comparative Indian Literature?"

Activity – Poster making

Unit II: Studying Literature Comparatively

Historiography; genre, translation, creative networks- movements; connections, structural-functional closeness.

Essential Readings:

- Rao, Velcheru Narayana Rao. "Multiple Literary Cultures in Telugu: Court, Temple and Public"
- Zohar, Evan Itamar. "The Position of Translated Literature within the Literary Polysystem"

- Sanchez, Sonia. ‘To Fanon, culture meant only one thing – an environment shaped to help us & our children grow, shaped by ourselves in action against the system that enslaves us’.

Activity - Bibliography

Unit III: Challenging Forms

Subverting norms, power-nonconformity; literature and Performance, forms of expression audio-visual and varied mediality.

Essential Readings:

- Fanon, Frantz. “The Pitfalls of National Consciousness”
- Spivak, Gayatri Chakravorty. “Can the Subaltern speak?”
- Devi, Mahesweta. “Draupadi”

Audio-visuals:

Performance poetry – Rafeef Ziadah “We Teach Life sir”, “Hadeel”

Street Art - Banksy “Bomb Hugger”, “Kissing Coppers”, “The Son of a Migrant from Syria”, “Bethlehem”, “Girl frisking soldier”

Documentary - *The Square* by Jehane Noujaim

Activity: Small video documentation

Unit IV: Text, adaptation and network of circulation

Literature and its mass connection; Overcoming boundaries and borders; World literature; Public interaction with literature, literary adaptations.

Essential Readings:

- Faiz, Faiz Ahmad. “Speak” (Bol)
- Tagore, Rabindranath. “Where the mind is without Fear”
- Neruda, Pablo. “I’m Explaining a Few Things”

Activity: Survey (will be finalised through discussion with students)

Unit V: Project

Comparative Study in Practice - A small project involving a submission at the end of the semester. Submissions can be written, recorded and could involve multiple media. Individual projects will be decided and given through discussion between students and faculty.

Deadline: one week before the last teaching day in the semester academic calendar

Course Outcomes:

After the completion of the course, students will be able to -

2. Identify and understand the key theoretical concerns of Comparative literary studies. (L 1 & L 2)
3. Explain the major literary concerns of Comparative Literary studies. (L 3 & L4)
4. Critically engage and evaluate different comparative practices such as translation, adaptations. (L 4 & L 5)
5. Create critical commentary of different literary genres, their origin and network of circulation. (L 5 & L 6)
6. Be able to compare and contrast between different indigenous and transatlantic literary productions.

Suggested Readings/Reference Readings:

1. Ahmad, Aijaz. In Theory: Classes, Nations, Literatures. 1992.
2. Bose, Buddhadeva. "Comparative Literature in India," JJCL (1969): 1-10.
3. Das, Sisir Kumar. "Comparative Literature in India: A Historical Perspective." Aspects of Comparative Literature: Current Approaches. Ed. Chandra Mohan. New Delhi: India Publishers & Distributors, 1989. 1-14.
4. ---. Why Comparative Indian Literature? Comparative Literature: Theory and Practice. Ed.
5. Amiya Dev and Sisir Kumar Das. Shimla: Indian Institute of Advanced Study, 1989. 94-103.
6. Dev, Amiya. "Literary History and Comparative Literature: A Methodological Question."
7. Jadavpur Journal of Comparative literature 15 (1977): 76-84. 12.
8. Damrosch, David. What is World Literature? Princeton UP, 2003.
9. Dev, Amiya. The Idea of Comparative Literature in India. Calcutta: Papyrus, 1984.
10. Majumdar, Swapan. Comparative Literature: Indian Dimensions. Calcutta: Papyrus, 1987.
11. Spivak, Gayatri Chakravorty. Death of a Discipline. Calcutta: Seagull, 2005.
12. Wellek, Rene. "The Crisis of Comparative Literature." Concepts of Criticism. Ed. Stephen G. Nicholas Jr. New Haven: Yale UP, 1963. 282-95
13. Zepetnek, Steven Tötösy de. Comparative Literature: Theory, Method, Application. Amsterdam: Rodopi, 1998.
14. Indranath Choudhari: Comparative Indian Literature: Some Perspectives. Delhi, 1992.
15. Weisstein, Ulrich. Comparative Literature and Literary Theory: Survey and Introduction.
16. Bloomington, William Riggan. Bloomington: Indiana UP, 1973.
17. Ong, Walter. Orality and Literacy: The Technologizing of the Word. 1982. London: Routledge, 2002.
18. Propp, Vladimir. "Morphology of the Folktale." 1928. Trans. Laurence Scott. 54-64.
19. Hale Dorothy J. The Novel: An Anthology of Criticism 1900-2000. Roland Barthes. "From Work to Text." Oxford: Blackwell Publishing, 2006.
20. Tharu and Lalita. Ed. Women Writing in India. vol 4. Oxford University Press: New Delhi, 1991.
21. Indian Poetry Today. Vol 4. Indian Council for Cultural Relations: New Delhi. 1981.
22. Erl Miner and Amiya Dev. Ed. The Renewal of Song: Renovation in Lyric Conception and Practice.
23. Seagull Books: Calcutta, 2000.
24. Day Lewis, C. The Lyric Impulse. Chatto and Windus Ltd: London, 1965.
25. Abrams. M.H. ed. English Romantic Poets: Modern Essays in Criticism. Oxford University Press, 1960.
26. Welsh, Andrew. Roots of Lyric. Princeton University Press, New Jersey, 1978.
27. Bowra, C.M. The Odes of Pindar. Penguin Books: New York, 1969.
28. Hardy. Barbara. The Advantage of Lyric, Athlone Press, London, 1977.
29. Prendergast, Christopher ed. Debating World Literature. Timothy J Reiss. "Mapping Identities:
30. Literature, Nationalism and Colonialism." London and New York: Verso, 2004.
31. Ashcroft, Bill et al. The Postcolonial Studies Reader. N'gugi Wa Thiongo. "On the Abolition of the English Department." London and New York, Routledge, 1995.

**EUROPEAN CLASSICS IN TRANSLATION
(DISCIPLINE SPECIFIC ELECTIVE II)**

L T P C

4 0 0 4

Course Description

The course in European classics in Translation will enable students to improve, to confirm literature in translation. The course will combine ancient and modern translated European canon of literary translations into English language, by drawing on points of view from cultural linguistic, and literary theoretical elements within the framework of translation studies.

Course Objectives:

1. Familiarity on various European translated texts
2. Critical outlook in a socio, cultural, linguistic framework
3. A comprehensive outlook on European literature
4. Knowledge of sociopolitical backgrounds of Modern European Literature
5. Familiarity with the religions and myths of Ancient Europe

Unit I: Homeric learning – I

General briefing on European literature in translation, the epic genre, major ancient Greek epic poems, textual history, Homeric Question, the most notable English-language translations of the Odyssey, George Chapman Art of translation of the Odyssey, Homeric coins, Translating Homer

Essential Readings:

- Homer: *Odyssey* (Book I)

Unit II: Homeric learning – II

Conception of Honour and Glory, Heroism, Ancient Tradition, the most notable English-language translations of the Iliad, style and language, Pope's commentary on the Iliad

Essential Readings:

- Homer: *Iliad* ((Book I)

Unit III: The definitive rendition

Salvation through suffering, Psychological realism, the philosophical Four voices, namely: voices of the existentialists, Marxian, Freudian, and Christianity in *Crime and Punishment*, preservation of Dostoyevsky's humour, emotional intensity, philosophical speculation, and gruesome realism in translation

Which English Anna, Soul vs Reason, An Anna is an Anna is an Anna, Tolstoy's writing in translation

Essential Readings:

- Fyodor Mikhaylovich Dostoyevsky (author), Oliver Ready (Translator) *Crime and Punishment*
- Leo Tolstoy (Author), Richard Pevear (Translator), *Anna Karenina*

Unit IV: Mapping the Ground

Comparative perspectives of aesthetics, philosophy, and modernist prose, Translator's subjectivity, Linguistic equivalence, functional equivalence, discourse analysis, experimental writing, re-articulation of an original, in *The Book of Disquietude*.

First person narration, Reading linguistic, cultural, and historical position, the organizational structure, in *Child of All Nations*

Essential Readings:

- Irmgard Keun, (Author), Michael Hofmann (Translator) *Child of All Nations*
- Fernando PESSOA, (Author), Richard Zenith (Translator) *The Book of Disquietude*.

Unit V: Modern Classics

Themes and Strategies, Reading experiences, /inter textual References

Essential Readings:

- Marcel Proust (Author), Lydia Davis (Translator) *Swann's Way: In Search of Lost Time*, Vol. 1
- Hermann Hesse (Author), Joachim Neugroschel (Translator) *Siddhartha*

Course Outcomes:

After completion of this course, students will be able to:

1. Determine critically various aspects present in European literary works in translation. (L5)
2. Interpret the theme of human nature.(L2)
3. Examine European classics in translation in the background of western cultural and social frames. (L4).
4. Evaluate European Modern Literature in light of contemporary contexts and classical inheritances.
5. Analyse the psychological and philosophical influences on European literature.

Suggested Readings/Reference Readings

1. Homer. *The Iliad*. Tr. by Robert Fagles. New York: Penguin, 1990.
2. Robert Fagles, trans., *Homer: The Iliad* (New York: Viking, 1990)
3. Knox, Bernard. *Introduction to The Iliad*. Tr. by Robert Fagles. New York: Penguin, 1990
4. Matthew Arnold, *On Translating Homer: Three Lectures Given at Oxford* (London: Longman, Green, Longman, and Roberts, 1861)

5. Mason, H. A. *To Homer Through Pope: An Introduction to Homer's Iliad and Pope's Translation*. New York: Barnes and Noble, 1972.
6. Dostoyevsky, F. *Crime and Punishment*. London: Penguin Books, 1997
7. Evans, Mary, *Anna Karenina* (Routledge, London and New York, 1989)
8. Pessoa, Fernando. *The Book of Disquiet*. Trans. by Alfred Mac Adam. New York: Pantheon Books, 1991.
9. Irmgard Keun. *Child of All Nations: A Novel*. Penguin Modern Classics 2008
10. https://en.wikipedia.org/wiki/List_of_European_literatures
11. Dr. Usha Jain. *European Classics in Translation*. Vayu Education of India 2016
12. <https://www.gutenberg.org/files/1727/1727-h/1727-h.htm>
13. lacion.com/PITBR/Greek/Odhome.php
14. <https://www.gutenberg.org/files/2199/2199-h/2199-h.htm>
15. <https://www.lib.uchicago.edu/collex/exhibits/homer-print-transmission-and-reception-homers-works/translating-homer/>
16. <https://lareviewofbooks.org/article/anna-anna-anna/>

**LITERATURE, INDIVIDUAL AND SOCIETY
(DISCIPLINE SPECIFIC ELECTIVE II)**

L	T	P	C
4	0	0	4

Course Description

This unique interdisciplinary course aims to introduce students to a selection of classic texts from various genres which show the active involvement and influence of literature in reflecting and enhancing the private and social life of the individual.

Course Objectives:

1. To expose students to a number of texts which play a crucial role in the private and public life of the individual.
2. To enable students to appreciate the role of literature in the personal and social life of the individual.
3. To foster interest in further research in the field.
4. To critically comment on the way in which literary representations of racial, classist, gendered, religious and political discriminations are constructed.
5. To be able to academically research counter voices and representations, reclamations from marginalised, disenfranchised communities/

Unit I: Introduction:

Significance of the relationship between Literature, Individual and Society ; Individual ,Society and morality; Literary classics and critique of modern values.

Essential Readings:

- Introduction of Alexander Pope’s “Essay on Man” (poem)
- Mathew Arnold’s essay “Çulture and Anarchy” (Classical literature)
- Vinay Sood “Introduction”- From *The Individual and Society: Essays, stories and poems*

Unit II : Class: Representation of the concept of class

Essential Readings:

- Bhabani Bhattacharya: He Who Rides A Tiger.(novel)
- Poem: Stephen Spender: An Elementary School Classroom in a Slum
- Play: Manjula Padmanabhan: Harvest

Unit III: Race

Essential Readings:

- Essay: Frantz Fanon: “Introduction” to Black Skin, White Masks.
- Nadine Gordimer: A Soldier’s Embrace (short story)
- Toni Morison: *Beloved* (novel)

Unit IV: Gender & Caste

Essential Readings:

- Story: Charlotte Perkins Gilman: The Yellow Wall Paper
- Prose: Uma Chakravarti: “Introduction”-from *Gendering Caste: Through a feminist Lens*
- Novel: Om Prakash Valmiki’s *Jhooton*

Unit V: Religion & Politics

Essential Readings:

- Drama: Girish Karnad: Taledanda
- Novel: Arundhati Roy: The Ministry of Utmost Happiness
- Kushwanth Singh: *Train to Pakistan* NOTE:

Readings:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required)

Course Outcomes:

The students should be able to

2. Appreciate the thematic and stylistic significance of texts which dwell upon the personal and social life of the individual. (L2)
3. Appreciate the contribution of literature in highlighting the various dimensions of the relationship between individual and society. (L4)
4. Grasp the need for inter-disciplinary research in the area. (L6)
5. Relate literary theory to critical appreciation of literary texts on gendered, racial, classist, religious and political discriminations.
6. To relate literary texts with social realities across contexts and cultural conditions.

Suggested Readings/ Reference Readings

1. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. (1983,1991).4th Rpt. London: Verso, 1995.
2. Bhabha, Homi K. Ed. (1990).*Nation and Narration*. London: Routledge.
3. Chandra, Bipan, Mridula Mukherjee and Aditya Mukherjee. (2008) *India Since Independence*. Rev.ed. New Delhi: Penguin Books India.
4. Dhar, T.N. (1999).*History-Fiction Interface in Indian English Novel: Mulk Raj Anand, Nayantara Sahgal, Salman Rushdie, Shashi Tharoor, O.V.Vijayan*. New Delhi: Prestige Books.
5. Innes, C.L. (2007).*The Cambridge Introduction to Postcolonial Literatures in English*. New Delhi: Cambridge University Press, 2008.
6. Kumar, T. Vijay, Meenakshi Mukherjee, Harish Trivedi and C. Vijaysree. (2007).*Ed. Focus India: Postcolonial Narratives of the Nation*. New Delhi: Pencraft International.
7. Pandey, Sudhakar and R. Raj Rao. (1993).*Image of India in the Indian Novel in English, 1960-1985*. Bombay: Orient Longman.

**WRITING FOR THE MEDIA
(GENERIC ELECTIVE)**

L	T	P	C
2	0	4	4

Course Description

This paper focuses on providing an insight into writing for the media, a discipline of contemporary professional relevance. Media writing is a broad area comprising journalistic and creative writing for the print and electronic media, copywriting, advertising campaigns, editing and proof-reading among others.

Course Objectives:

1. To equip students with the necessary know-how about the basic features and aspects of media writing.
2. To inform students about various media writing strategies, technologies and techniques.
3. To impart basic training in writing for the print and electronic media, advertising and editing.
4. To enable students to employ modern applications in proofreading and editing.
5. To encourage students to understand the nuances in the field of advertisements.

Unit I

Approaches to writing for the media: Introduction to communication and Communication Process - Mass Communication- Major forms and Characteristics, Definition and Basics of Media Writing-Know your Audience, Accuracy and Facts, Grammar, Style and Language Basics - Basic Media Writing Essentials: News, Journalist, Leads, Inverted Pyramid.

Essential Readings:

- Nawal Mallika (2013), *Business Communication*, New Delhi: Cengage Learning India Pvt . Ltd
- David Ingram and the Peter Henshall Estate (2019), *The News Manual Online Volume 1* :Basic Techniques.

Unit II

News Media:

Print Reporting: Preparing for and Covering the Event - Types of reporting: crime, court, civil, political, business, science and technology, sports, culture – Beats - Features – Writing techniques: OP-ED, letter to the editor, film review, book review, sports review - Profiles – Obituaries.

Writing for Broadcast: Essential features – Structure - Characteristics of a radio script – Video and Soundbites - Types of Stories. 3. Basic Editing and Proof-Reading Techniques.

Essential Reading:

- David Ingram and the Peter Henshall Estate (2019) ,*The News Manual Online Volume 2* :Advanced Reporting

Unit III

Marketing media:

Writing for Public Relations: Defining PR, Types of PR: News Release, Fact Sheets, Media Alerts, Pitches - Keys to PR and Connecting with the Media.

Advertising: Defining Advertising, The Creative Brief - Message Formation - CopyWriting: Building Copy, Copywriting for a Brand.

Essential Reading:

- Philip Kotler (2014), A Framework for Marketing Management, New Delhi: Pearson Education.

Unit IV

Interviews and online platforms:

Interviewing: Preparation and Sources - Interview - Connecting with the Audience – Questions – Ending.

Writing on the Web: Working on the Web – Blogging - Social Media – Interactivity - Hypermedia.

Essential Readings:

- David Ingram and the Peter Henshall Estate (2019) ,The News Manual Online Volume 1 :Basic Techniques

Unit V

Screenwriting and Media Ethics:

Stages of Screenwriting: Research, Brainstorming, Drafting and Revising – Three Act Dramatic Structure - Various Movie Genres - Various Television Script Formats – TV Ads, Live Shows, Anchoring.

Law and Ethics in Media Writing: The First Amendment, Libel, Copyright, Ethical Concerns and Dilemmas, Golden Rules, Hypermedia.

Essential Readings:

- David Ingram and the Peter Henshall Estate (2019) ,The News Manual Online Volume 3 :Ethics & The Law.

Course Outcomes:

The students should be able to

2. Identify the crucial aspects of writing for the media. (L2, L3)
3. Imbibe the writing skills needed to adapt to various media related spheres. (L4)
4. Confidently prepare various pieces for print and electronic media. (L5, L6)
5. Effectively proofread and edit content for corporate purposes.
6. Write content for specific purposes like advertisement campaigns in a nuanced way.

Suggested Readings/Reference Books:

1. Craig, Batty and Sandy Cain. (2016). Media Writing: A Practical Introduction.NY: Macmillan. Filak, Vincent F. (2015).
2. Dynamics of Media Writing: Adapt and Connect. CQ Press. Yopp, Jann Johnson et al. (2010).
3. Reaching Audiences: A Guide to Media Writing.CQ Press. Friedman, Antony. (2010).
4. Writing for Visual Media. NJ:Macmillan. Reference Books: Nostran, Wiliam Van. (2000).
5. The Media Writer’s Guide: Writing for Business and Educational Programs. CUP. Sessions, Carl. (2000).
6. The Magic and Craft of Media Writing.OUP. Bender, John R. Et.al. (2010).

7. Writing and Reporting for the Media. OUP Stovall. (2007).
8. Writing for the Mass Media.OUP. Marshall McLuhan. (2007).
9. Understanding Media. OUP. Ault, Emery, et al. (2007). Mass Communication. CUP. Thomas S. Kane. (2011).
10. The New Oxford Guide to Writing.OUP. Robert McLeish. (1999).
11. Techniques of Radio Production. NY: Macmillan. William Van Nostram. (2016).
12. Script writer's Handbook NY: Macmillan. Delancy and Landow. (2015).
13. Hypermedia and Literary Studies. CUP. Allen Rosenthal. (2012).
14. Writing, Directing and Producing Documentaries. OUP.

PRACTICE TEACHING
(GENERIC ELECTIVE)

L	T	P	C
2	0	4	4

Course Description

This paper focuses on providing an insight into the practice of effective teaching. The tools used and the different stages involved in the process of good teaching are covered. The characteristics of a good teacher and techniques to follow in the classroom are also elaborately discussed. Students who intend to take up teaching as a career would find this paper quite useful.

Course Objectives:

1. To introduce the learners to the concept of ‘effective teaching’ and enable them to understand its various methods.
2. To familiarize the learners with the procedures, techniques and practices involved in classroom teaching.
3. To make them aware of the effectiveness of teaching aids and technology in classroom teaching.
4. To enable the students to effectively prepare lesson plans
5. To enable the students to use the relevant digital aides required for teaching

Unit I

Introduction: The objectives and the characteristics of a good teacher-The role of the teacher in the classroom - Influential factors in teacher’s interpretation.

Essential Readings

- Practice Teaching Block-I ‘What Makes For A Good Teacher?’

Unit II

Classroom management: Types of teaching decisions; the nature of classroom decision making; effective classroom management; implications of decision making for effective classroom practice.

Essential Readings

- Practice Teaching Block-I ‘What Makes For A Good Teacher?’

Unit III

Teaching methods: Lecturing – Demonstrating - Collaborating: Classroom discussion, debriefing, classroom action research, role play, brainstorming - Active Learning - Experiential / Hands-on Learning - Case Method - Observation Method

Essential Readings

- ‘Approaches and Methods in Language Teaching’- Second edition- Jack C Richards And Theodore S. Rodgers.

Unit IV

Planning the teaching: Planning and writing the lesson plans - Planning the use of audio-visual and digital aids

Essential Readings

- Practice Teaching – Block III ‘*Planning Your Teaching*’.

Unit V

Teaching practicals: Students to be given brief language or literature texts for teaching practicals. Evaluation to be based on: choice of teaching method/s and justification, lesson plan, actual delivery of class and feedback of learners

Note: Each topic in all the above Units will be supplemented by practice exercises, classroom activities and projects.

Essential Readings

- Practice Teaching – Block III ‘*Planning Your Teaching*’

Course Outcomes:

At the end of the course, students would be able to

2. Identify the basic tools and characteristics of good teaching. (L2)
3. Develop the necessary skills required to teach effectively. (L3)
4. Confidently plan and prepare the lessons. (L3)
5. Evaluate students for their performances
6. Confidently deliver lectures in classroom situations

Suggested Readings/ Reference books

1. Borich, Gary D. (1990). *Observation Skills for Effective Teaching*. Ohio: Merrill Publishing company.
2. Cohen L and Manion L. (1983). *A Guide to Teaching Practice*. Second edition. London: Methuen.
3. Gower, R. and S. Walters. (1983). *Teaching Practice Handbook*. London: Heinemann.
4. Parrot, M. (1933). *Tasks for Language Teachers*. Cambridge: CUP.
5. Wajnryb, Ruth. (1992). *Classroom Observation Tasks*. Cambridge: CUP.
6. Wright, Tony. (1987). *Roles of Teachers and Learners*. Oxford: OUP.

**TRANSLATION THEORY AND PRACTICE
(GENERIC ELECTIVE)**

L	T	P	C
2	0	4	4

Course Description

The course in Translation: Theory and Practice will enable students to appreciate, to validate literature in translation. The course will combine theory and readings of translated texts with practice by drawing on points of view from creative writing, linguistics, and literary theory within the framework of translation studies.

Course Objectives:

After completion of this course, students will have

1. an overall view of translation-theory
2. an understanding of the relevance of cultural contexts in translation
3. a comprehension of interpreting a source text and a critical analysis of a target text
4. an aptitude to recognize, to analyse and to apply translation theories
5. an ability to localize texts in order to more effectively translate them

Unit 1: Translation Theory

What is translation? Nature & Types, Translation and Trans-creation, Levels of translation theory: *The linguistic level* (source and target texts), *The cognitive level* (decision-making process of a translator), *The sociological level* (task-purpose, deadline, the client, the contract), *The cultural level* (ideological factors, power relations, cultural evolution), The equivalence relation, The target-language relation

Essential Readings:

- Susan Bassnett - *Post Colonial Translation: Theory and Practice*
- https://www.academia.edu/29749005/Post_Colonial_Translation_Theory_and_Practice
- <https://backup.pondiuni.edu.in/storage/dde/dde Ug Pg Books/MAEG2004%20Translatio n%20Theory%20and%20Practice.pdf>

Unit 2: Translation

History of translation, Established theories in Translation, Translation as a Creative process, Culture and Sensibility, Paradigms within multilingual cultural context, Perils of translation, source and target texts

Essential Readings

- Lawrence Venuti- *The Translator's Invisibility*
- Rukmini Bhaya Nair - *Translation, Text and Theory: The Paradigm of India*
- https://cbpbu.ac.in/userfiles/file/2020/STUDY_MAT/ENGLISH/JS/venuti.pdf
- https://sites.google.com/site/rukminibhayanairshomepage/reviews_translationt
- <http://www.ijelr.in/4.1.17a/337-341%20Dr.%20NANDA%20SILIMA.pdf>
- https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004021912557882madhu_singh_English_Translation_Theory_and_Practice.pdf
- <https://backup.pondiuni.edu.in/storage/dde/dde Ug Pg Books/MAEG2004%20Translatio>

[n%20Theory%20and%20Practice.pdf](#)

Unit 3: Translation Strategies

Code, Mode, Convergent, Divergent, Interpreting, Domestication, Forenization, Addition, Compromise, Compensation, Paraphrasing, Borrowing, Modalization, Lexicalization

Essential Readings

- A.B. As Safi: *Translation Theories: Strategies and Basic Theoretical Issues* Petra University, 2011
- https://www.academia.edu/6395785/Translation_Theories_Strategies_And_Basic_Theoretical_Issues
- https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004021912557882madhu_singh_English_Translation_Theory_and_Practice.pdf
- https://backup.pondiuni.edu.in/storage/dde/dde_ug_pg_books/MAEG2004%20Translation%20Theory%20and%20Practice.pdf

Unit 4: Translated works

Translation loss and gain: Morphological, syntactic, semantic, stylistic, rhetorical, Translation ethics

Essential Readings

- Mahasweta Devi, *Rudali*
- Bama, *Karukku*
- KR Meera, *Hangwoman*
- Vivek Shanbhag, *Ghachar Ghochar*
- Sri Sri – *Maha Prasthanam* (Excerpts)
- Tagore: *Gitanjali*
- Meena Kandasamy, *The Gypsy Goddess*
- Mrinal Pande, *Girls*
- <http://infokara.com/gallery/29-sep-2909.pdf>
- https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004021912557882madhu_singh_English_Translation_Theory_and_Practice.pdf
- https://backup.pondiuni.edu.in/storage/dde/dde_ug_pg_books/MAEG2004%20Translation%20Theory%20and%20Practice.pdf

Unit 5: Workshop

Guided translation (a piece of translated text for completion based on the original text)

Open translation of a prose piece (100 words)

Open translation of a short poem of a few stanzas

Loss and gain in any selected text

Essential Readings:

- https://translate-coursera.org/new_gtc/app/#/page/view/onboarding
- https://www.ntm.org.in/download/ttvol/Volume8/TT_Vol_8.pdf
- <https://leaftranslations.com/ultimate-guide-translating-idioms/>
- <https://poets.org/text/abc-translating-poetry>
- https://www.researchgate.net/publication/324764105_Integrating_Translation_in_Classroom_Facilitating_Language_Skills

Course Outcomes:

After completion of this course, students:

1. Will make inferences on key linguistic and cultural aspects in a source/target text. (L4)
2. Will appraise treatment given to a source/target text. (L5)
3. Will analyse effectiveness of the translation of cultural specificities.
4. Will articulate an acute metalinguistic awareness. (L6)
5. Will exhibit basic understanding of theories applied to various genres. (L2)

Suggested Readings/Reference Readings

- Jeremy Munday, *Introducing Translation Studies, Theories and Application*, Routledge, 2001
- Susan Bassnett, *Translation Studies*, Routledge, 2002
- Meenakshi Mukharji, *Realism and Reality, Novel in society in India*, OUP, 1985
- Raji Narasimhan, *Translation as a Touchstone*. Sage India. 2012
- Roger T. Bell. *Translation and Translating Theory and Practice*. Routledge 2016
- <http://inet.vidyasagar.ac.in:8080/jspui/bitstream/123456789/2381/2/ARUN%20PRAMANIK%20THESIS.pdf>
- <http://infokara.com/gallery/29-sep-2909.pdf>
- https://ntm.org.in/download/ttvol/Volume8/TT_Vol_8.pdf
- <https://www.ukessays.com/essays/english/mahasweta-devi-rudali.php>
- https://www.kngac.ac.in/elearning-portal/ec/admin/contents/3_18KP1EELE1_2020120309222833.pdf
- https://www.researchgate.net/publication/324764105_Integrating_Translation_in_Classroom_Facilitating_Language_Skills