



CIRCULAR

Ref. No.: GU/Acad –PG/BoS -NEP/2025-26/178 dated 26.06.2025

In supersession to the above referred Circular, the structure and syllabus of Semester III and IV of the **Master of Arts in English** Programme comprising the RSE and GE Courses were approved by the Standing Committee of the Academic Council in its meeting held 24th & 25th November 2025. Further, DSVE Courses were approved by the Academic Council in its meeting held on 24th April, 12th & 13th May 2026 is attached.

The Syllabus of Semester I and II approved earlier by the the Academic Council in its meeting held on 13th & 14th June 2025 is also attached.

The Dean & Vice-Dean (Academic) of the Shenoj Goembab School of Languages and Literature and the Principals of the affiliated Colleges offering the **Master of Arts in English** Programme are requested to take note of the above and bring the contents of the Circular to the notice of all concerned.

(Ashwin V. Lawande)
Deputy Registrar – Academic

To,

1. The Dean, Shenoj Goembab School of Languages and Literature, Goa University.
2. The Vice-Dean (Academic), Shenoj Goembab School of Languages and Literature, Goa University.
3. The Principals of Affiliated Colleges offering the Master of Arts in English Programme.

Copy to:

1. Chairperson, BoS in English, Goa University.
2. Programme Director, M.A. English, Goa University.
3. Controller of Examinations, Goa University.
4. Assistant Registrar Examinations (PG), Goa University.
5. Directorate of Internal Quality Assurance, Goa University for uploading the Syllabus on the University website.

GOA UNIVERSITY
MASTER OF ARTS IN ENGLISH
(Effective from the Academic Year 2025-26)

ABOUT THE PROGRAMME

The two-year post-graduate Programme, Master of Arts (M. A.) in English, offered by the Discipline of English, Shenoji Goembab School of Languages & Literature, Goa University, aims at generating qualified, competent and articulate learners capable of contributing to various fields of English Language and Literature and serving society in meaningful ways. The M.A. English Programme adopts comparative, contextualized and inter-disciplinary perspectives drawn from contemporary views of literatures and cultures.

The Programme offers various compulsory courses that provide:

- Training in Linguistics and the English language.
- Grounding in the genres, eras, and movements in Literatures in English.
- Competence in Literary Criticism and its application to texts.

The Programme offers various Optional Courses that involve:

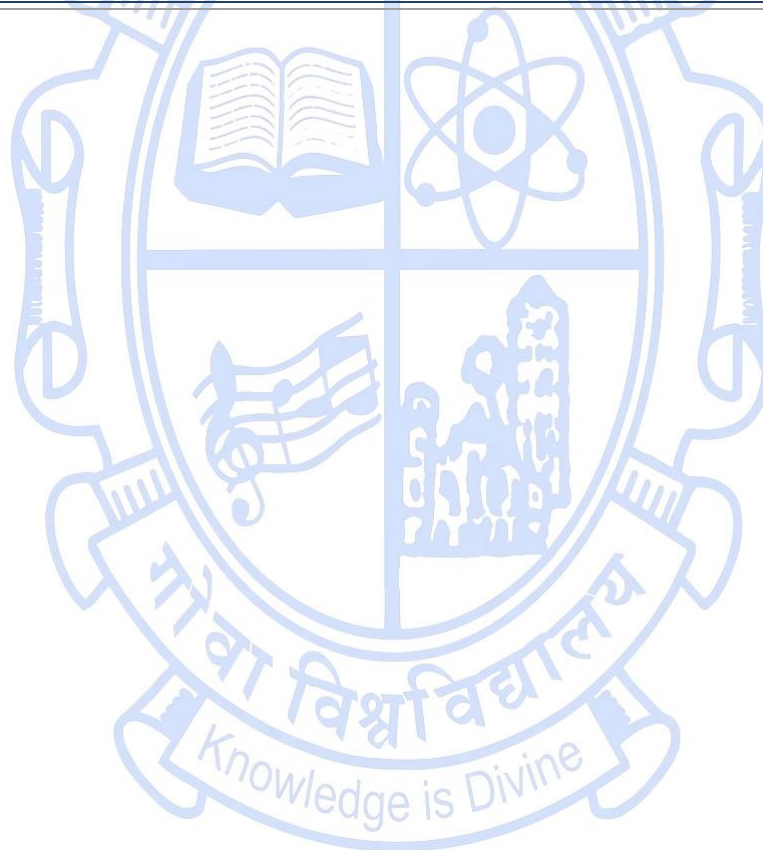
- Application of literary theories to texts.
- Field-work.
- Practical components.

OBJECTIVES OF THE PROGRAMME

1. To train students in the skills of English Language, Linguistics and Literary Theories.
2. To impart an understanding of the Canonical and Contemporary texts in English Literature
3. To develop tools of Literary Analysis, Criticism, and Research Methodology.
4. To instill sensitivity to Social Systems, Folk Studies, Environment and Ecology through Culture Studies and Regional Writings
5. To impart skills in Translation, Editing, Journalism, and Creative Writing

PROGRAMME SPECIFIC OUTCOMES (PSO)

PSO 1.	Identify concepts related to the English Language, Linguistics and Literary Theories.
PSO 2.	Recognize and review the Canonical and Contemporary texts, in English Literature in terms of their chronological development.
PSO 3.	Apply tools of Literary Analysis, Criticism, and Research Methodology.
PSO 4.	Examine and relate texts to Social Systems, Folk Studies, Environment and Ecology through Culture Studies and Regional Writings.
PSO 5.	Develop skills for undertaking Translation, Editing, Journalism, and Creative Writing.



PROGRAMME STRUCTURE

Master of Arts in English

Effective from Academic Year 2025-26

SEMESTER I				
Discipline Specific Core (DSC) Courses (16 credits)				
Sr. No.	Course Code	Title of the Course	Credits	Level
1	ENG-5000	American Literature: 17th to 20th century	4T	400
2	ENG-5001	Shakespeare: Plays	4T	400
3	ENG-5002	English Novel: 18 th to 20 th Century	4T	400
4	ENG-5003	British Drama: 16 th to 20 th Century	4T	400
Total Credits for DSC Courses in Semester I			16	
Discipline Specific Elective (DSE) Course (4 credits)				
Sr. No.	Course Code	Title of the Course	Credits	Level
1	ENG-5201	Cultural Studies through Literature	4T	400
2	ENG-5202	D. H. Lawrence: Literature and Modernism	4T	400
3	ENG-5203	A Reading in Postcolonial Theories and Literatures	4T	400
Total Credits for DSE Courses in Semester I			4	
Total Credits in Semester I			20	

SEMESTER II				
Discipline Specific Core (DSC) Courses				
Sr. No.	Course Code	Title of the Course	Credits	Level
1	ENG-5004	Literary Criticism	4	500
2	ENG-5005	Linguistics	4	500
3	ENG-5006	English Poetry	4	500
4	ENG-5007	Novel as a Major Literary Form	4	500
Total Credits for DSC Courses in Semester II			16	
Discipline Specific Elective (DSE) Courses (4 credits)				
Sr. No.	Course Code	Title of the Course	Credits	Level
1	ENG-5204	Joseph Conrad: Life and Works	4	400
2	ENG-5205	T. S. Eliot: Tradition and Modernity	4	400
3	ENG-5206	Study of a Major Playwright: Harold Pinter	4	400
Total Credits for DSE Courses in Semester II			4	
Total Credits in Semester II			20	



SEMESTER III**Research Specific Elective (RSE) Courses (12 credits)**

Sr. No	Course Code	Title of the course	Credit	Level
1	ENG-6000	Research Methodology and Academic Writing in English	4T	500
2	ENG-6001	Feminism: Theory and Praxis	4T	500
3	ENG-6002	Cultural Studies: Theory and Praxis	4T	500
4	ENG-6003	Goa: Cultural Perspectives	4T	500
5	ENG-6004	Reading in Contemporary Theory	4T	500
Total Credits for RSE Courses in Semester III			12	

Discipline Specific Vocational Elective (DSVE) Courses (8 credits)

Sr. No	Course Code	Title of the course	Credit	Level
1	ENG-6401	Creative Writing	2 T + 2 P	500
2	ENG-6402	Translation Studies: Theory and Praxis	2 T + 2 P	500
3	ENG-6403	Multimedia in Cultural Literacies	2 T + 2 P	500
4	ENG-6404	Editing and Book Publication	2 T + 2 P	500
Total Credits for DSVE Courses in Semester III			8	

Total Credits in Semester III**20****Discipline Specific Dissertation (DSD) (40 Credit Dissertation)**

Sr. No.	Course Code	Title of the Course	Credits	Level
1	ENG-6501	Dissertation	40	500

SEMESTER IV				
Generic Elective (GE) Courses (20 credits)				
Sr. No	Course Code	Title of the course	Credits	Level
1	<u>ENG-6201</u>	Indian Writing in English:18th to 20th Century	4	500
2	<u>ENG-6202</u>	Indian Writing in Translation	4	500
3	<u>ENG-6203</u>	Contemporary Indian English Fiction	4	500
4	<u>ENG-6204</u>	Canadian Cultural Studies	4	500
5	<u>ENG-6205</u>	Critical Disability Studies through Literature	4	500
6	<u>ENG-6206</u>	Cross-currents in European Drama	4	500
7	<u>ENG-6207</u>	Graphic Narratives and Visual Storytelling	4	500
Total Credits for GE Courses in Semester IV			20	

Discipline Specific Dissertation (DSD)/ Internship (20 Credit Dissertation)				
Sr. No.	Course Code	Title of the Course	Credits	Level
1	ENG-6502	Dissertation	20	500
Total Credits in Semester IV			20	

Blooms Taxonomy Cognitive Levels	
Cognitive Level	Notations
K1	Remembering
K2	Understanding
K3	Applying
K4	Analyzing
K5	Evaluating
K6	Create

SEMESTER I

Discipline Specific Core (DSC) Courses

Title of the Course	American Literature: 17 th to 20 th century
Course Code	ENG-5000
Number of Credits	4
Theory/Practical	Theory
Level	400
Effective from AY	2025-2026
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No
Pre-requisites for the Course:	NIL
Course Objectives:	<ol style="list-style-type: none">1. To trace the development of American literature from the 17th to the 20th century, focusing on how the socio-cultural context shaped the literary themes and styles of each period.2. To identify the quintessential American features in the texts by applying suitable literary theories.3. To analyse and provide a critique of the representative texts within the broader American socio-political and cultural context.4. To interpret the texts by relating to the learner's regional contexts.

Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO		
	CO 1. Identify the features of each Literary era demonstrating an understanding of how the socio-cultural context influenced the thematic concerns, literary styles, and genres of each period.	PSO 2		
	CO 2. Describe the quintessential American features in the representative texts by applying suitable Literary theories.	PSO 3		
	CO 3. Examine and assess the texts by situating them within the broader American socio-political and cultural context.	PSO 4		
	CO 4. Adapt the texts and connect to the learner's regional contexts.	PSO 4 PSO5		
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	American Literary History 1.1. The 17th century Age of Puritanism. 1.2. The 18th century Age of Enlightenment. 1.3. The 19th century American Renaissance 1.4. The Jazz Age of the Roaring 1920s. 1.5. American Modernism.	15	CO 1	K1, K2, K3
Module 2:	Fiction 2.1. Hawthorne, Nathaniel. <i>Twice-Told Tales</i> (selections) 2.2. Morrison, Toni. <i>Sula</i> 2.3. Wilson, Diane. <i>The Seed Keeper: A Novel</i>	15	CO 2, CO 3, CO 4	K3, K4, K5, K6
Module 3:	Poetry 3.1. Whitman, Walt: "Song of Myself" (selections) 3.2. Emily Dickinson: "Hope" is the thing with feathers", "Because I could not stop for Death".	15	CO 2, CO 3	K1, K3, K4

	<p>3.3. Frost, Robert: “Birches” “The Road Not Taken,” “After Apple Picking”</p> <p>3.4. Hughes, Langston: “The Negro Dreams of Rivers,” “Let America Be America Again”</p> <p>3.5. Alexie, Sherman: “On the Amtrak from Boston to New York City,” “Evolution”.</p> <p>3.6. Ginsberg, Allen: “America,” “A Supermarket in California”.</p>			
Module 4:	<p>Drama</p> <p>4.1 Albee, Edward. <i>The American Dream</i></p>	15	CO 3	K4, K5
Pedagogy:	Lectures/assignments/seminars/ Group discussions.			
Texts:	<ol style="list-style-type: none"> 1. Albee, Edward. <i>The American Dream</i>. 1961. Hassell Street Press, 2021 2. Alexie, Sherman, <i>The First Indian on the Moon</i>. Hanging Loose Press, US. 1993. 3. Alexie, Sherman, <i>The Business of Fancy Dancing: Stories and Poems</i>. Hanging Loose Press, US. 1992 4. Dickinson, Emily. <i>The Poems of Emily Dickinson</i>. 1890-91. Edited by R. W. Franklin Harvard University Press, 1999. 5. Frost, Robert. <i>The Collected Poems</i>. 1914-15. Vintage Classics, 2013. 6. Ginsberg, Allen. <i>Selected Poems: 1947-1995</i>. Penguin Modern Classics. 2001. 7. Hughes, Langston, et al. <i>The Collected Poems of Langston Hughes</i>. Vintage, 1995. 8. Hawthorne, Nathaniel. <i>Twice- Told Tales</i>. 1837. Legare Street Press, 2022. 9. Morrison, Toni. <i>Sula</i>. 1973. Vintage, 2004 10. Wilson, Diane. <i>The Seed Keeper: A Novel</i>. Milkweed Editions, 2021. 11. Whitman. Walt. “Song of Myself”. <i>Leaves of Grass</i>. 1855. Edited by Bridget Bennett. Macmillan. Ireland, 2019. 			
References/ Readings:	<ol style="list-style-type: none"> 1. Brown, John Russell, editor. <i>American Theatre</i>. Edward Arnold, 1967. 2. Chase, Richard. <i>The American Novel and its Tradition</i>, Double Day, 1957. 3. Gould, Jean. <i>Modern American Playwrights</i>. Popular Prakashan, 1969 4. Hart, James. <i>The Oxford Companion to American Literature</i>. Oxford UP, 2018. 5. Horton, Rod, editor. <i>Background of American Literary Thought</i>. Prentice Hall, 1974. 			

	<p>6. Hoffman, Daniel, editor. <i>Harvard Guide to Contemporary American Writing</i>. Oxford University Press, 1979.</p> <p>7. Matthiessen, F. O. <i>American Renaissance</i>. Oxford University Press, 1941.</p> <p>8. Pearce, Roy H. <i>The Continuity of American Poetry</i>. Princeton University Press, 1979.</p> <p>9. Sen, Krishna, Ashok Sengupta. <i>A Short History of American Literature</i>. The Orient Blackswan, 2017.</p> <p>10. Weinberg, Helen. <i>The New Novel in America-The Kafkan Mode in Contemporary Fiction</i>. Cornell University Press, 1970.</p>
Web Resources:	<p>https://www.history.co.uk/history-of-america</p> <p>https://www.bartleby.com/lit-hub/cambridge/</p> <p>https://americanliteraryblog.blogspot.com/</p> <p>https://diva.sfsu.edu/collections/poetrycenter/12669</p> <p>https://americanliteratureassociation.org/resources/resources-for-the-study-of-american-authors/</p> <p>https://whitmanarchive.org</p> <p>https://harvardpress.typepad.com/</p> <p>https://www.britannica.com/search?query=American+Litearture</p> <p>http://www.poetryfoundation.org/</p> <p>https://www.youtube.com/watch?v=6iQeuzP2guk</p> <p>https://www.youtube.com/watch?v=qibmsTdCTaI</p>

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Title of the Course	Shakespeare: Plays
Course Code	ENG-5001
Number of Credits	04
Theory/Practical	Theory
Level	400
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To explain Shakespeare's concept of comedy, tragedy, dramatic devices and thematic concerns. 2. To describe and interpret the political, historical and ethical dimensions in Shakespeare's plays. 3. To evaluate structure and character development in Shakespeare's plays. 4. To reconstruct a dramatic scene by understanding Shakespeare's universality. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Identify and illustrate key features of Shakespearean comedy, language and the Elizabethan Era.	PSO 2, PSO 3
	CO 2. Relate the thematic concerns in the plays to contemporary and historical debates.	PSO 2, PSO 4

	CO 3. Assess the moral complexity and psychological depth of characters, particularly tragic heroes, and differentiate them from classical tragic models.		PSO 2, PSO 3	
	CO 4. Apply Shakespeare's Worldview to recreate a Shakespearean scene to demonstrate his enduring influence.		PSO 2, PSO 4, PSO 5	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	Introduction to Shakespeare and his Comedy 1.1. <i>A Midsummer Night's Dream</i> Background: Shakespeare's Sources; Quarto and Folio texts, Shakespeare's Comedy	15	CO 1	K1, K2, K4
Module 2:	Shakespeare's History Plays and Roman Plays 2.1. <i>Henry IV, Part 1</i> 2.2. <i>Julius Caesar</i> Background: Shakespeare's History Plays; Shakespeare's Roman Plays; The Globe Theatre	15	CO 2	K1, K3
Module 3:	Shakespearean Tragedy 3.1. <i>King Lear</i> Background: Shakespeare's Tragedy; Shakespearean Tragic Hero vis-à-vis Greek Tragic Hero	15	CO 3	K4, K5
Module 4:	Problem Plays and Romances/Tragicomic Plays 4.1. <i>Measure for Measure</i> 4.2. <i>The Tempest</i> Background: Shakespeare's Problem Plays and Late Romances; Shakespeare's Literary Legacy	15	CO 2, CO 4	K3, K6
Pedagogy:	Lectures/tutorials/assignments/seminars.			

Texts:	<ol style="list-style-type: none"> 1. Shakespeare, William. <i>A Midsummer Night's Dream</i>. 1600. Penguin Classics, 2015. 2. Shakespeare, William. <i>Henry IV, Part 1</i>. 1598. UK ed., Penguin, 2015. 3. Shakespeare, William. <i>Julius Caesar</i>. 1599. UK ed., Penguin Classics, 2015. 4. Shakespeare, William. <i>King Lear</i> 1608. UK ed., Penguin, 2005. 5. Shakespeare, William. <i>Measure for Measure</i>, 1623, UK ed., Penguin Classics, 2015. 6. Shakespeare, William. <i>The Tempest</i>. 1623. UK ed., Penguin Classics, 2015.
References/ Readings:	<ol style="list-style-type: none"> 1. Daiches, David. <i>A Critical History of English Literature</i>. Vol. 1. Allied Publishers, 2004. 2. Dollimore, Jonathan, and Alan Sinfield, editors. <i>Political Shakespeare: Essays in Cultural Materialism</i>. Manchester UP, 1994. 3. Greenblatt, Stephen, et al., editors. <i>The Norton Shakespeare</i>. W. W. Norton & Company, 2015. 4. Kastan, David Scott. <i>Shakespeare and the Book</i>. Cambridge UP, 2001. 5. McDonald, Russ. <i>Shakespeare and the Arts of Language</i>. Oxford UP, 2001. 6. Wells, Stanley, and Gary Taylor, editors. <i>The Oxford Shakespeare: The Complete Works</i>. Oxford UP, 2005.
Web Resources:	<p>https://www.folger.edu/ https://www.rsc.org.uk/shakespeare-learning-zone</p>

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Title of the Course	English Novel: 18 th to 20 th Century	
Course Code	ENG-5002	
Number of Credits	04	
Theory/Practical	Theory	
Level	400	
Effective from AY	2025-26	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To trace the origins and evolution of the English novel from its beginnings in the 18th century to its contemporary form. 2. To recognize and record the central themes such as identity, class, gender, empire, morality etc. in the prescribed 19th century novels and their connection to the historical and social context of the texts. 3. To analyze and explain the narrative strategies such as literary devices, figurative language etc. used in the construction of the prescribed novels of the 19th century. 4. To analyze the English Novel of the 20th century and compare the narrative style of the selected text with its film adaptation. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO

	CO 1. Outline the evolution and development of the English Novel from the 18th Century to the 20th Century with the prescribed 18th century novel as an example		PSO 1, PSO 2	
	CO 2. Identify the central themes from the 19th-century novels and relate their reflection of the historical and social background.		PSO 1, PSO 3, PSO 4	
	CO 3. Analyze the narrative techniques used in the 19th-century novels and explain their significance in the construction of the plot.		PSO 1, PSO 3, PSO 4	
	CO 4. Compare the narrative style of prescribed 20th-Century Novel with its film adaptation and evaluate the novel's unique contribution to the literary canon.		PSO 1, PSO 3, PSO 4	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	18th Century Novel Fielding, Henry. <i>Joseph Andrews</i> Background: Historical survey of the English novel – major thrusts and developments; Rise of the English novel – antecedents and determinants.	15	CO 1	K1, K2
Module 2:	19th Century Novel-1 Bronte, Emile. <i>Wuthering Heights</i> Background: The English novel – techniques and experiments.	15	CO 2, CO 3	K1, K2, K4
Module 3:	19th Century Novel-2 Dickens, Charles. <i>A Tale of Two Cities</i> Background: French Revolution; The Novelist as a critic of the 'new' society.	15	CO 2, CO 3	K1, K2, K4

Module 4:	20th Century Novel 4.1.Forster, E. M. <i>A Passage to India</i> 4.2.David Lean’s film <i>A Passage to India</i> (1984) Background: The nature of Realism in English fiction.	15	CO 4	K4, K5
Pedagogy:	Lectures/tutorials/assignments/group discussions/seminars.			
Texts:	<ol style="list-style-type: none"> 1. Fielding, Henry. <i>Joseph Andrews</i>. 1778. Latest ed., Peacock Books, Atlantic Publishers and Distributors (P) Ltd, 2023. 2. Bronte, Emily. <i>Wuthering Heights</i>. 1848. Harper Muse, HarperCollins Publishers, 2024. 3. Dickens, Charles. <i>A Tale of Two Cities</i>. 1859.Latest ed., Oxford University Press, 2018. 4. Forster, E. M. <i>A Passage to India</i>. 1924. New ed., Penguin Popular Classics (Black),2005. 			
References/ Readings:	<ol style="list-style-type: none"> 1. Allen, Walter E. <i>The English Novel: A Short Critical History</i>. Phoenix, 1954. 2. <i>The Modern Novel in Britain and the United States</i>. 1963. 3. Baker, Earnest A. <i>The History of the English Novel</i>. 10 vols. 1924-39. 4. Karl, Frederic R. <i>A Reader's Guide to the Development of the English Novel in the Eighteenth Century</i>. 5. Leavis, F. R. <i>The Great Tradition</i>. C. U. P., 1964. Rockwell, John. <i>Fact in Fiction</i>. Routledge and Kegan Paul, 1974. 6. Stevenson, Lionel. <i>The English Novel: A Panorama</i>. 1960. 7. Tillyard, E. M. W. <i>The Epic Strain in the English Novel</i>. Chatto and Windus, 1963. 			
Web Resources:	https://ia801507.us.archive.org/18/items/in.ernet.dli.2015.86729/2015.86729.The-Evolution-Of-The-English-Novel_text.pdf https://ijels.com/detail/the-origin-and-development-of-english-novel-a-descriptive-literature-review/			

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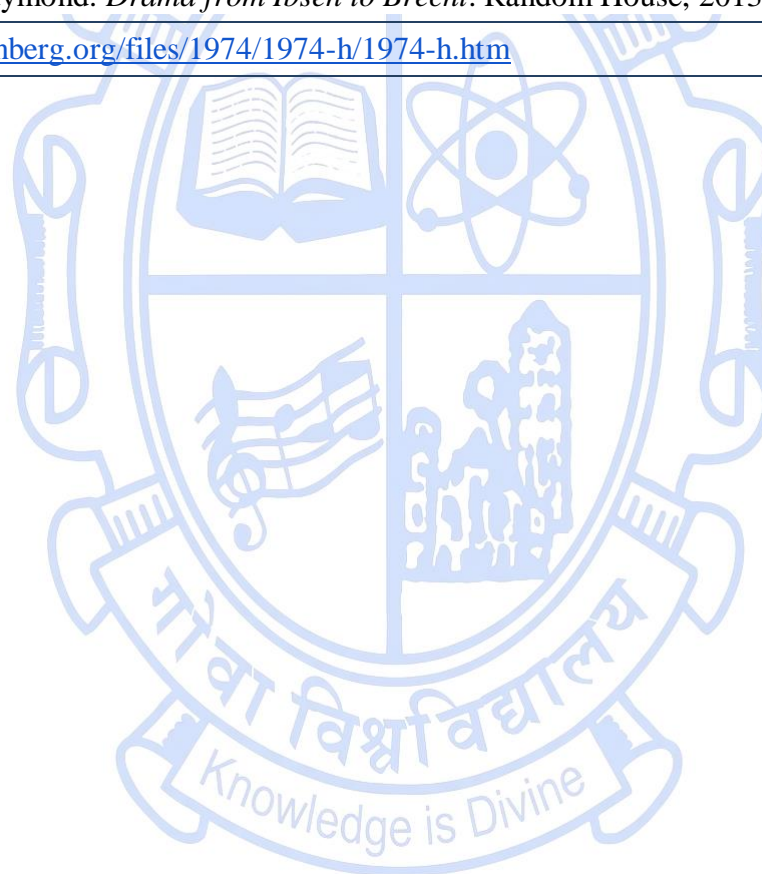
Title of the Course	British Drama: 16 th to 20 th Century
Course Code	ENG-5003
Number of Credits	4
Theory/Practical	Theory
Level	400
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites For the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To introduce the tradition of British drama: tragedy, comedy and tragi-comedy. 2. To trace the development of British drama from the sixteenth to the twentieth century. 3. To familiarize with the conventions of stage and theatrical techniques. 4. To explicate the transition of dramatic texts to stage and screen. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Outline the origins of British drama.	PSO 2
	CO 2. Analyze drama as a text and situate it in its socio-political background.	PSO 4
	CO 3. Evaluate theatricality of drama and its distinctness from other genres.	PSO 1

	CO 4. Adapt a dramatic text for stage.		PSO 3, PSO 5	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	16th Century British Drama Christopher Marlowe, <i>The Jew of Malta</i> Background: Mystery and Morality plays; Early Modernism; Renaissance and origins of British drama; Greek and Roman influences on British drama; Tragedy as a genre	15	CO 1, CO 2, CO 3	K1, K2
Module 2:	17th Century British Drama William Congreve, <i>The Way of the World</i> Background: Restoration Age and drama; Comedy as a genre	15	CO 1, CO 2, CO 4	K3, K4, K6
Module 3:	Early 20th Century British Drama J.M. Synge, <i>The Playboy of the Western World</i> Background: British colonialism and drama; Tragi-comedy	15	CO 1, CO 2	K2, K4, K5
Module 4:	Mid 20th Century British Drama Shelagh Delaney, <i>A Taste of Honey</i> Background: World War II, Angry Young Generation, Kitchen Sink Realism; Women and drama	15	CO 1, CO 2, CO 3, CO 4	K2, K5,
Pedagogy:	Lectures/Tutorials/Group Discussions/Presentations			
Texts:	<ol style="list-style-type: none"> 1. Marlowe, Christopher. <i>The Jew of Malta</i>. 1633. Edited by James R. Seimon, Bloomsbury, 2014. 2. Congreve, William. <i>The Way of the World</i>. 1700. Peacock, 2001. 3. Synge, J. M. <i>The Playboy of the Western World</i>. 1907. Maple, 2011. 4. Delaney, Shelagh. <i>A Taste of Honey</i>. 1958. Grove, 1994. 			

References/ Readings:	<ol style="list-style-type: none"> 1. Aristotle. <i>Poetics</i>. 335 BCE. Translated by S. H. Butcher, Harvard University, 2010. 2. Donaldson, Ian. <i>Jonson and Shakespeare</i>. Palgrave Macmillan, 1983. 3. Fermor, Ellis Una. <i>Jacobean Drama</i>. Methuen, 1973. 4. Potter, Robert. <i>The English Morality Play</i>. Routledge, 1975. 5. Smidt, Kristian. <i>Unconformities in Shakespeare's Historical Plays</i>. Palgrave Macmillan, 1982. 6. Tillyard, E. M. W. <i>Shakespeare's History Plays</i>. Barnes & Noble, 1969. 7. Williams, Raymond. <i>Drama from Ibsen to Brecht</i>. Random House, 2013.
Web Resources:	http://www.gutenberg.org/files/1974/1974-h/1974-h.htm

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Discipline Specific Elective (DSE) Courses

Title of the Course	Cultural Studies through Literature	
Course Code	ENG-5201	
Number of Credits	04	
Theory/Practical	Theory	
Level	400	
Effective from AY	2025-26	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To define and explain core concepts through a critical reading of the texts prescribed. 2. To assess the intersectionality of race, gender, class, nationality, etc. and understand their cultural significance. 3. To examine the influence of myths, folklore, hybridity and identity in shaping cultural narratives. 4. To interpret and assess themes of history, ecology, context and space in order to understand their cultural significance. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Identify and distinguish key theoretical concepts related to cultural studies.	PSO 1, PSO 3

	CO 2. Comprehend and critique how literary texts represent and engage with issues of race, gender, class, nationality, etc.		PSO 1, PSO 2	
	CO 3. Apply the concepts of identity and hybridity among others to analyse the text(s) from a cultural studies perspective.		PSO 1, PSO 3, PSO 4	
	CO 4. Construct arguments that comment on the impact of history, space, context and ecology within diverse socio-political environments.		PSO 1, PSO 3, PSO 4	
Content:	Upon completion of the course the student will be able to:	No of hours	Mapped to CO	Cognitive Level
Module 1:	Introduction to Cultural Studies Golding, William. <i>The Inheritors</i> Background: Definition of relevant concepts: Culture; Civilisation; Cultural Relativity; Self and Other	15	CO 1	K1, K4
Module 2:	Cultural Hegemony and Ideology Paton, Alan. <i>Cry the Beloved Country</i> Background: Race, Gender, Language, Class, Nationality, Region, etc. as basic issues in Cultural Studies	15	CO 2	K2, K5
Module 3:	Hybridity and Identity. 3.1 Karnad, Girish. <i>Hayavadana</i> 3.2 Narasimhaiah, C. D (ed) <i>An Anthology of Commonwealth Poetry</i> (Selections) Background: Significance of Myths, Folklore, Legends and Tradition within the framework of identity	15	CO 3	K3, K4

Module 4:	Text and Context 4.1 Manto, Saadat Hasan. <i>Mottled Dawn</i> (Selections) 4.2 Shetty, Manohar (ed). <i>The Greatest Goan Stories Ever Told</i> (Selections) Background: Ecology, History, Period and Space as parameters of study	15	CO 4	K2, K5
Pedagogy:	Lectures/tutorials/assignments/seminars.			
Texts:	<ol style="list-style-type: none"> 1. Golding, William. <i>The Inheritors</i>. 1955. Main ed., Faber & Faber, 2021. 2. Paton, Alan. <i>Cry, the Beloved Country</i>. 1948. Vintage Classics, 2002 3. Karnad, Girish. <i>Hayavadana</i>. 1971. Oxford, 1997. 5. Narasimhaiah, C. D., editor. <i>An Anthology of Commonwealth Poetry</i>. 1990. First ed., Laxmi Publications, 2016. 6. Manto, Saadat Hasan. <i>Mottled Dawn</i>. 1997. Latest ed., Penguin India, 2012. 7. Shetty, Manohar, editor. <i>The Greatest Goan Stories Ever Told</i>. Rupa Publications India Pvt Ltd, 2022. 			
References/ Readings:	<ol style="list-style-type: none"> 1. Achebe, Chinua. <i>Hopes and Impediments: Selected Essays</i>. Heinemann, 1988. 2. Budkuley, Kiran. <i>Mapping the Mosaic of Culture</i>. University Book House, 2009. 3. Fanon, Franz. <i>The Wretched of the Earth</i>. 4. Kauffman, Linda. <i>Theory and Gender</i>. Basil Blackwell, 1989. 5. Said, Edward. <i>Orientalism</i>. Routledge & Kegan Paul, 1978. 2. Soyinka, Wole. <i>Myth, Literature and the African World</i>. Cambridge, 1976. 3. Tylor, Edward Burnette. <i>Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art, and Custom</i>. 1878. 			
Web Resources:	https://www.jelcsjournal.com/			

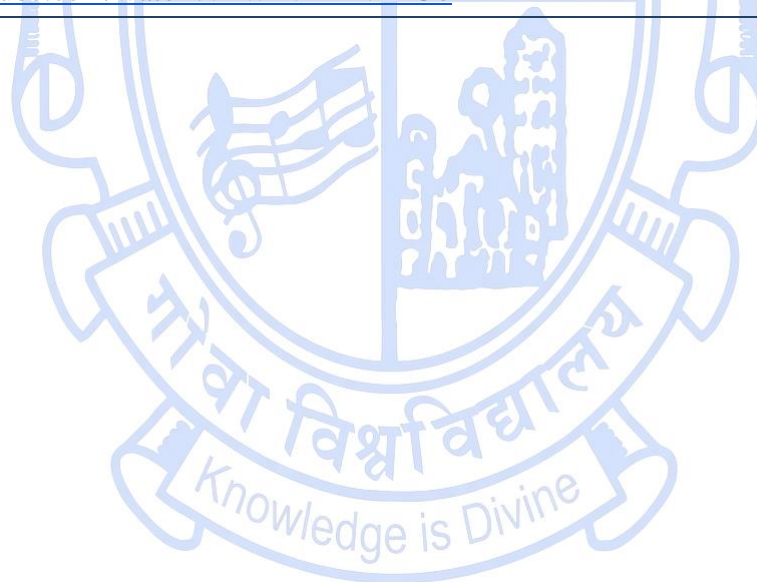
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Title of the Course	D H Lawrence: Literature and Modernism	
Course Code	ENG-5202	
Number of Credits	4	
Theory/Practical	Theory	
Level	400	
Effective from AY	2025-26	
New Course: Yes/No	Yes	
Bridge Course/Value added Course	No	
Course for advanced learners	No	
Pre-requisite For the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To analyze the poetic elements in Lawrence's Poetry. 2. To evaluate the emotional depth and structural features of Lawrence's short stories in relation to his broader literary development. 3. To interpret Lawrence's essays to explore his philosophical stance on industrial society and modern culture. 4. To examine how Lawrence's fiction addresses various complex and unconventional themes, especially in light of censorship debates and critical responses. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Identify and explain the themes, form and structure of Lawrence's poetry.	PSO 3

	CO 2. Critically assess Lawrence's short stories for their emotional, psychological, and social dimensions, using literary analysis techniques.		PSO 1, PSO 3
	CO 3. Demonstrate an understanding of Lawrence's worldview through his essays and analyze how they are a response to industrialization, capitalism and modernity.		PSO 2, PSO 4
	CO 4. Compare and contrast Lawrence's treatment of sensuality and social norms in his fiction with contemporary perspectives on censorship and gender.		PSO 2, PSO 4
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	Spirituality and Vitality in Lawrence's Poetry <i>Birds, Beasts and Flowers</i> (Selections) Background: Animist vision of Pan; the social and cultural milieu during the author's time	15	CO1 K1, K2
Module 2:	Lawrence's Short Story Craft <i>The Collected Short Stories</i> (Selections) Background: Development of Lawrence's writing; Modern Fiction	15	CO2 K4, K5
Module 3:	Culture and Critique in Lawrence's Essays <i>Life with a capital L: Essays chosen and introduced by Geoff Dyer</i> (Selections) Background: Lawrence's Worldview and his thoughts on the industrial capitalist society	15	CO 3 K2, K4
Module 4:	Sensuality, self and society in Lawrence's fiction <i>Women in Love</i> Background: The themes of love, sex, human relationship; Obscenity, censorship and Lawrence's critics	15	CO 4 K3, K5
Pedagogy:	Lectures/Tutorials/Group Discussions/Presentations		

Texts:	<ol style="list-style-type: none"> 1. Lawrence, D. H. <i>Birds, Beasts and Flowers</i>. 1923. Otbebook publishing, 2022. 2. Lawrence, D. H. <i>The Collected Short Stories</i>. Rupa, 2000. 3. Lawrence, D. H. <i>Life with a Capital L: Essays Chosen and Introduced by Geoff Dyer</i>. Penguin Classics, 2019. 4. Lawrence, D. H. <i>Women in Love</i>. 1920. New ed., Wordsworth Editions Ltd, 1992.
References/ Readings:	<ol style="list-style-type: none"> 1. Andrews, W. T. <i>Critics on D.H.Lawrence: Readings in Literary Criticism</i>. George Allen & Unwin Ltd, 1971. 2. Hobsbaum, Philip. <i>A Reader's Guide to D. H. Lawrence</i>. Thames and Hudson Ltd, 1981. 3. Leavis, F R. <i>Thought, Words and Creativity: Art and Thought in Lawrence</i>. Chatto & Windus Ltd, 1976. 4. Niven, Alastair. <i>D. H. Lawrence: The Writer and his Work</i>. Longman Group Ltd, 1980. 5. Sanders, Scott. <i>D. H. Lawrence: The World of the Major Novels</i>. Vision Press Ltd, 1973. 6. Spender, Stephen. <i>D.H. Lawrence: Novelist, Poet, Prophet</i>. Harper & Row, Publishers, 1973. 7. Swigg, Richard. <i>Lawrence, Hardy, and American Literature</i>. Oxford University Press, 1972.
Web Resources:	<p>https://www.youtube.com/watch?v=N86DQ55E2Ps</p> <p>https://www.youtube.com/watch?v=WPvBzTVErOo</p>

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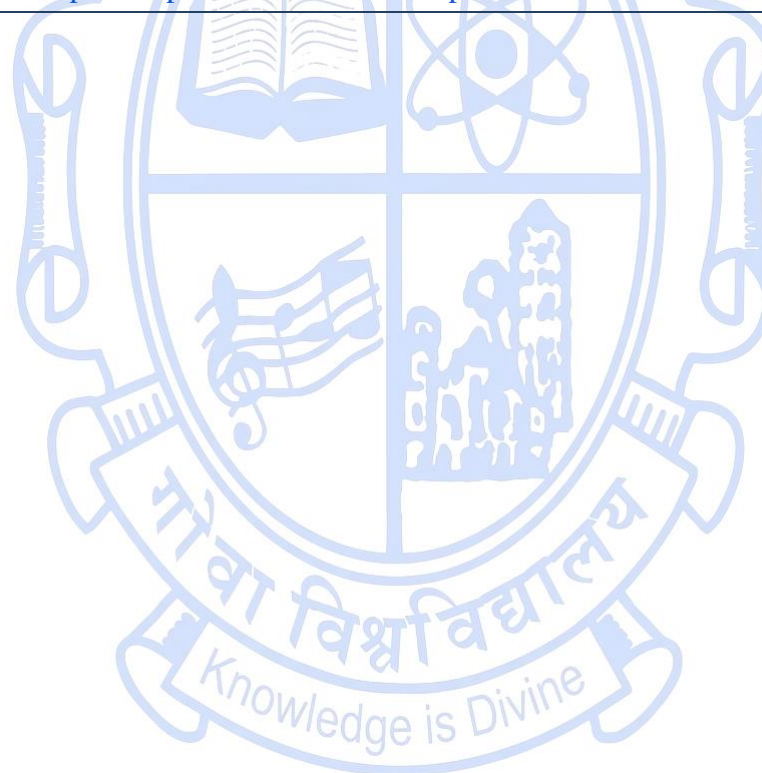


Title of the Course	A Reading in Postcolonial Theories and Literature	
Course Code	ENG-5203	
Number of Credits	4 Credits	
Theory/Practical	Theory	
Level	400	
Effective from AY	2025-26	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites For the Course:	NIL	
Course Objectives:	<ol style="list-style-type: none"> 1. To scrutinize the Legacy of Colonialism 2. To familiarize students with the ongoing dialogues in Postcolonial Theories 3. To examine the Aesthetics of Opposition 4. To analyze the application of Postcolonial Theories to Literature. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Describe the legacy of Colonialism	PSO 2, PSO 3, PSO 4
	CO 2. Discuss and debate on various theories of Postcolonialism	PSO 3, PSO 4
	CO 3. Assess the Aesthetics of Opposition	PSO 3, PSO 4

	CO 4. Apply the theories to the reading of Postcolonial Literatures from across the Globe.		PSO 3, PSO 4	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	Theories of Postcolonialism 1.1 Imperial Ideology 1.2 Postcolonial Discourse of Oppositionality. 1.3 Nationalism and Identity 1.4 Centrality and Marginality 1.5 Cultural Representation 1.6 Hybridity 1.7 Postcolonialism and Postmodernism	15	CO1, CO2, CO3	K1, K2, K3, K4
Module 2:	Marginality 2.1 Dangle, Arjun. <i>The Poisoned Bread</i> . 2.2 Mosionier, Beatrice. <i>In Search of April Raintree</i> .	15	CO4	K3, K4, K5
Module 3:	Aesthetics of Opposition Narasimhaiah, C.D. ed. <i>An Anthology of Commonwealth Poetry</i>	15	CO4	K3, K4, K5
Module 4:	Hybridity Mascarenhas, Margaret. <i>Skin</i> .	15	CO4	K3, K4, K5
Pedagogy:	Lectures, Seminars, Discussions and Debates			
Texts:	1. Ashcroft, Bill <i>et al.</i> <i>The Post-Colonial Studies Reader</i> . 2 nd edn. Routledge, 2005. 2. Dangle, Arjun. <i>Poisoned Bread</i> . Orient Blackswan, 2009. 3. Mosioner, Beatrice. <i>In Search of April Raintree</i> . Highwater Press, 2023. 4. Mascarenhas, Margaret. <i>Skin</i> . Golden Hearts Emporium Books, 2011. 5. Narasimhaiah, C.D. ed. <i>An Anthology of Commonwealth Poetry</i> . Macmillan India, 1990.			

References/ Readings:	<ol style="list-style-type: none">1. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, editors. <i>The Empire Writes Back: Theory and Practice in Postcolonial Literature</i>. Routledge, Psychology Press, 2002.2. Nandy, Ashish. <i>The Intimate Enemy</i>. 2ndedn. Oxford University Press, 2009.3. Bhabha, Homi K. <i>The Location of Culture</i>. Routledge, 1990.4. Bhabha, Homi K. <i>Nation and Narration</i>. 2ndedn. Routledge, 2016.5. Said, Edward. <i>Orientalism</i>. Vintage Books, 1978.
Web Resources:	<p>https://www.britannica.com/topic/Western-colonialism/The-French https://en.wikipedia.org/wiki/Orientalism_(book) https://bkbcollge.in/upload/dpt_book/1669364755.pdf</p>

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SEMESTER II

Discipline Specific Core (DSC) Courses

Title of the Course	Literary Criticism.
Course Code	ENG-5004
Number of Credits	4
Theory/Practical	Theory
Level	500
Effective from AY	2025-2026
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	1. An understanding of major literary genres, basic literary elements and literary periods. 2. Ability to engage in class discussion and critical debate. 3. Ability to read complex texts closely and analytically.	
Course Objectives:	1. To understand the development of modern western literary theory and criticism and key theoretical movements. 2. To explain and interpret major critical theories, including their concepts, and socio-cultural contexts. 3. To apply and analyze literary texts using appropriate critical frameworks. 4. To evaluate and create original arguments by synthesizing various critical discourses.	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO

	1. Describe the development of modern Western literary theory and criticism.		PSO 1	
	2. Explain and interpret the key concepts, socio cultural contexts of major critical theories.		PSO 1, PSO 3, PSO 4	
	3. Apply appropriate theoretical frameworks to examine and critique literary texts.		PSO 1, PSO 3	
	4. Construct original, theory-based arguments through written and oral communication, demonstrating synthesis of multiple critical discourses.		PSO 1	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	Foundations – Classicism and Romanticism 1.1 Classicism: 1.1.1 Origins in Greek and Roman thought 1.1.2 Theories and concepts of key figures (Plato, Aristotle, Horace and Longinus) 1.2 Romanticism: 1.2.1 Reaction against Classicism 1.2.2 Theories and concepts of key figures (William Wordsworth and Samuel Taylor Coleridge). 1.3 Comparison: Classicism Versus Romanticism in Literature.	15	CO1	K1, K2
Module 2:	Russian Formalism, New Criticism and Structuralism 2.1 Russian Formalism and New Criticism 2.1.1 Origins of the theory. 2.1.2 Definition and meaning. 2.1.3 Theories and concepts of major critics of Russian Formalism (Roman Jakobson, Viktor Shlovsky and Jan Mukarovsky). 2.1.4 Theories and concepts of major critics of New Criticism (I.A. Richards, T.S Eliot, F.R. Leavis, William Empson, Cleanth Brooks, William Wimsatt),	15	CO 2, CO 3	K2, K3, K4, K5

	<p>Monroe Beardsley and Allen Tate).</p> <p>2.2 Structuralism:</p> <p>2.2.1 Emergence of Structuralism.</p> <p>2.2.2 Key concepts of major figures of Structuralism (Ferdinand de Saussure, Claude Lévi-Strauss and Roland Barthes).</p> <p>2.3 Literary theories of Formalism, New Criticism and Structuralism -key concepts and application to literary texts.</p>			
Module 3:	<p>Psychoanalysis and Marxism</p> <p>3.1 Psychoanalytic theory</p> <p>3.1.1 Origins of the theory</p> <p>3.1.2 Key concepts of Freud’s Psychoanalytic theory</p> <p>3.1.3 Key concepts of Lacan’s Psychoanalytic theory.</p> <p>3.2 Marxism</p> <p>3.2.1 Definition and Meaning.</p> <p>3.2.2 Key thinkers and concepts.(Karl Marx, Friedrich Engels).</p> <p>3.2.3 Theories and concepts of major Marxist critics (Christopher Caudwell,Walter Benjamin ,Herbert Marcuse , Theodor Adorno,George Lukacs, Louis Althusser, Terry Eagleton and Fredric Jameson).</p> <p>3.3 Interpretation of literary texts using Psychoanalytic and Marxist theory.</p>	15	CO 2, CO 3, CO 4	K2, K3, K4, K5
Module 4:	<p>Feminism</p> <p>4.1 Origins of feminist thought and various waves of feminism.</p> <p>4.2 Theories and concepts of major feminist critics (Virginia Woolf, Simone Beauvoir, Betty Friedan, Kate Millett, Elaine Showalter, Catherine Belsey, Dale Spender, Julia Kristeva, Hélène Cixous, Toril Moi, Luce Irigaray, Sandra Gilbert and Susan Gubar).</p> <p>4.3 Application: Feminist and gender-based readings of canonical and contemporary texts.</p>	15	CO 2, CO 3, CO 4	K2, K3, K4, K5

Pedagogy:	Lectures/assignments/seminars/group discussions
Texts:	<ol style="list-style-type: none"> 1. Barry, Peter. <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>. 1995. Fourth Edition. VivaBooks, New Delhi, 2018. 2. Brooks, Cleanth. William Wimsatt. <i>Literary Criticism: A Short History</i> 1957. Routledge, 2021. 3. Selden, Raman. <i>The Theory of Criticism from Plato to the Present: A Reader</i>. 1988. Routledge, 2017.
References/ Readings:	<ol style="list-style-type: none"> 1. Abrams, M. H. <i>Mirror and the Lamp</i>. O. U. P, 1971 ---. A Glossary of Literary Terms. Cengage Heinle, 1998. 2. Buchanan, Ian. <i>Oxford Dictionary of Critical Theory</i>. Oxford UP, 2010. 3. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. Blackwell, 1983. 4. Robey, David & Jefferson, Anne. <i>Modern Literary Theory: A Comparative Introduction</i>. Batsford, 1986. 5. Tyson, Lois. <i>Critical Theory Today: A User-Friendly Guide</i>. Routledge, 2017. 6. Webster, Roger. <i>Studying Literary Theory: An Introduction</i>. Arnold, 1990. 7. Wolfreys, Julian. Editor. <i>Introducing Criticism in the 21st Century</i>. Edinburgh University Press, 2015.
Web Resources:	<p>https://www.ipl.org/div/litcrit/</p> <p>https://www.gutenberg.org/</p> <p>https://archive.org/</p> <p>https://www.bartleby.com/lit</p> <p>https://guides.bpl.org/literarycriticism/theory</p> <p>https://iep.utm.edu/literary/#H</p>

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Title of the Course	Linguistics
Course Code	ENG-5005
Number of Credits	4
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	<ol style="list-style-type: none"> 1. Proficiency in English 2. Interest in exploring language scientifically and analytically 	
Course Objectives:	<ol style="list-style-type: none"> 1. To explain the origins, nature, and functions of language and to describe the role of semiotics in human communication. 2. To differentiate among various linguistic approaches and to analyse their relevance to the development of the English language. 3. To analyse the structural components of the English language, including phonology, morphology, syntax, and semantics. 4. To demonstrate understanding of speech production in English and to apply phonetic principles for accurate transcription of English speech sounds. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO

	CO 1. Outline and describe the key characteristics of human language and compare major semiotic theories.			PSO 1
	CO 2. Identify and illustrate how historical, sociolinguistic, and psycholinguistic perspectives contribute to language change.			PSO 1
	CO 3. Analyse the structure of English words and sentences using appropriate linguistic terminology, and assess the functions of phonological, morphological, syntactic, and semantic features in the structure of the English language.			PSO 1 & PSO 3
	CO 4. Transcribe English speech sounds using the IPA and compare and contrast types of articulatory features specific to English phonetics.			PSO 1 & PSO 5
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	Introduction to the Study of Language 1.1 Origins of Language, Nature and Function, Characteristics of Communication 1.2 Semiotics and Major Semiologists 1.3 Language and Culture 1.4 Language and Writing	15	CO 1	K1, K4, K2,
Module 2:	Approaches to Linguistics 2.1 Historical Linguistics 2.2 Linguistic change and evolution of the English Language 2.3 Sociolinguistics 2.4 Psycholinguistics	15	CO 2	K1, K4, K3,

Module 3:	Structure of Language 3.1 Phonology 3.2 Lexicology 3.3 Morphology 3.4 Syntax and Semantics	15	CO 3	K4, K5
Module 4:	Phonetics 4.1 Basic Concepts of Phonetics 4.2 Speech Production 4.3 Classification of Speech Sounds 4.4 International Phonetic Alphabet (IPA)	15	CO 4	K4, K5
Pedagogy:	Lectures/tutorials/assignments/seminars			
Texts:	<ol style="list-style-type: none"> 1. Bloomfield, Leonard. <i>Language</i>. 1933. Motilal Banarsidass Publishers, 1994. 2. Yule, George. <i>The Study of Language</i>. 1985. Cambridge University Press, 2022. 			
References/ Readings:	<ol style="list-style-type: none"> 1. Anderson, J. A. <i>Structural Aspects of Language Change</i>. Longman, 1973. 2. Bolinger, D. <i>Aspects of Language</i>. Harcourt, Brace and World, 1968. 3. De Saussure, F. <i>Course in Linguistics</i>. Peter Owen, 1960. 4. Elgin, S. H. <i>What is Linguistics?</i> Prentice Hall, 1973. 5. Hockett, C. F. <i>A Course in Modern Linguistics</i>. MacMillan and Co., 1958. 6. Jespersen, O. <i>Language</i>. George Allen and Unwin, 1954. 7. Langacker, R. W. <i>Language and its Structure</i>. Harcourt, Brace and World, 1968. 8. Lyons, J. <i>New Horizons in Linguistics</i>. Penguin Books, 1970. 9. Martinet, Andre. <i>Elements of General Linguistics</i>. Faber and Faber, 1964. 10. Sapir, E. <i>Language</i>. Harcourt, Brace and Co., 1949. 11. Wardhough, R. <i>Introduction to Linguistics</i>. McGraw-Hill Book Co., 1972. 			

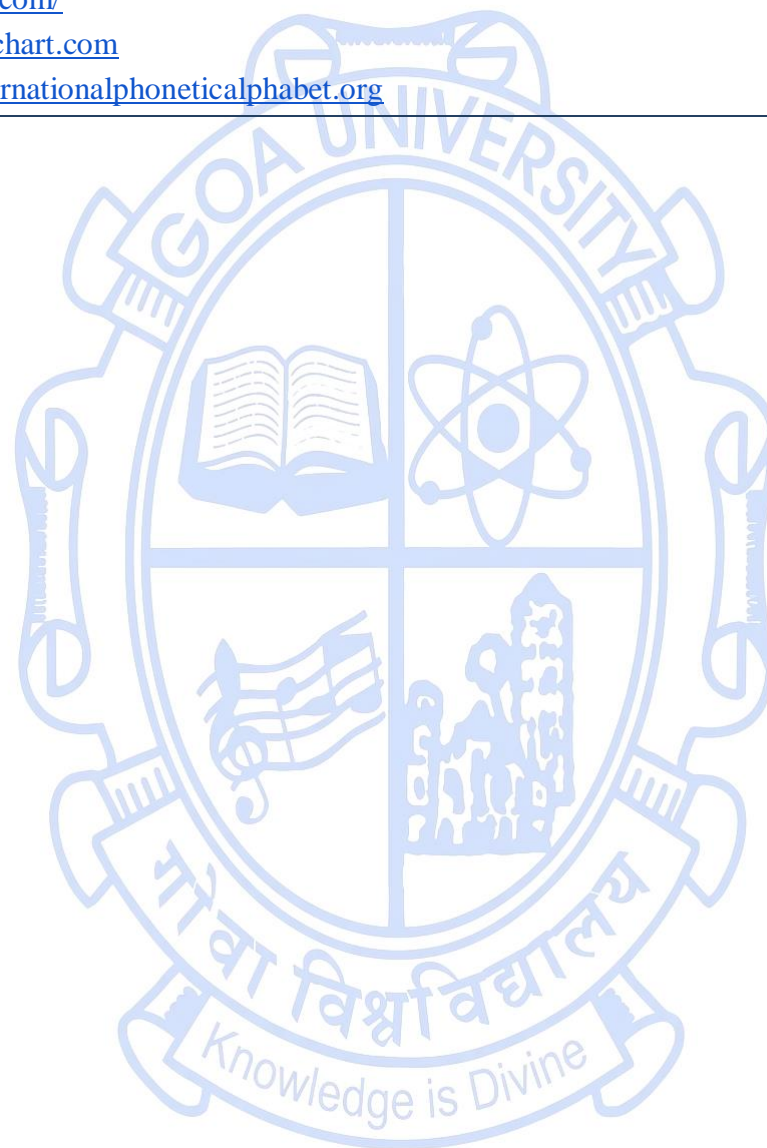
Web Resources:

<https://omniglot.com/>

<https://www.ipachart.com>

<https://www.internationalphoneticalphabet.org>

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Title of the Course	English Poetry
Course Code	ENG-5006
Number of Credits	4
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

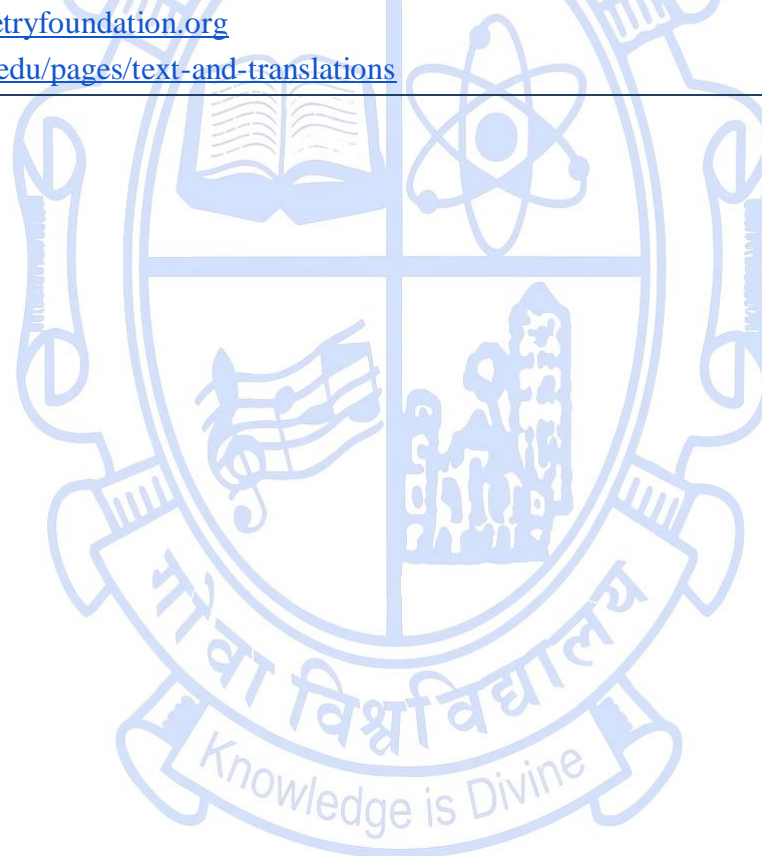
Pre-requisites for the Course:	<ol style="list-style-type: none"> 1. Proficiency in English 2. Proficiency in literary analysis of poetic forms and devices. 3. Basic knowledge of major periods and figures in English literary history. 	
Course Objectives:	<ol style="list-style-type: none"> 1. To introduce students to the poetry of Geoffrey Chaucer as a foundational figure in Middle English literature, emphasising linguistic evolution, narrative structure, and socio-cultural themes in his verse. 2. To familiarise students with Renaissance epic poetry by exploring religious, political, and allegorical dimensions in Spenser's poetry. 3. To analyse metaphysical poetry through selected works of John Donne, highlighting literary techniques and intellectual discourse. 4. To trace the development from Romanticism to Modernism through the poetry of Wordsworth and Yeats, focusing on poetic forms and socio-cultural themes. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO

	CO 1. Identify and explain the linguistic, thematic, and cultural dimensions of Chaucer's poetry, focusing on his narrative techniques and his role in shaping Middle English literary tradition.		PSO 1, PSO 2, PSO 3, PSO 4
	CO 2. Identify and interpret allegorical themes, chivalric ideals, and historical-religious contexts in Edmund Spenser's poetry, with attention to his contribution to Renaissance epic tradition.		PSO 1, PSO 2, PSO 3, PSO 4
	CO 3. Examine and evaluate the key features of Metaphysical poetry and understand its unique contribution to the English literary tradition through Donne's poetry.		PSO 1, PSO 3
	CO 4. Analyse the evolution of poetic expression from Romanticism to Modernism, and evaluate its relationship to social, national, and cultural movements.		PSO 1, PSO 2, PSO 3, PSO 4
Content:		No of hours	Mapped to CO
Module 1:	Foundations of English Poetry and Chaucerian Narrative Chaucer, Geoffrey. "The Clerk's Tale" (from <i>The Canterbury Tales</i>) Background: From Old English to Chaucerian Poetry; Middle English Literature and Society; Narrative Verse-Tales	15	CO 1 K1, K4
Module 2:	Spenser and the Renaissance Epic Spenser, Edmund. <i>The Faerie Queene</i> [Book I] Background: Classical Poetry; Elizabethan and Renaissance Poetry; Reformation; Narrative Epics; Religious Allegories; Chivalric and Protestant Ideals	15	CO 2 K1, K3, K5
Module 3:	John Donne and Metaphysical Poetics Donne, John. <i>Songs and Sonnets</i> (selections) Background: Petrarchan Poetry; Emergence of Metaphysical Poetry and its features	15	CO 3 K4, K5
Module 4:	Romantic to Modernist Verse 4.1 Wordsworth, William. <i>The Prelude</i> (Book I)	15	CO 4 K4, K5

	4.2 Yeats, W.B. Selected Poems Background: Romanticism; Modernism; Genres: Lyric, Elegy, Hymn & Ballad			
Pedagogy:	Lectures/tutorials/assignments/group discussions/seminars			
Texts:	<ol style="list-style-type: none"> 1. Chaucer, Geoffrey. "The Clerk's Tale." <i>The Canterbury Tales</i>. 1476. Translated by Nevill Coghill, Penguin Classics, 2003. 2. Spenser, Edmund. "Book I." <i>The Faerie Queene</i>. 1590. Edited by Thomas P. Roche and C. Patrick O'Donnell, Penguin Classics, 1978. 3. Donne, John. "Songs and Sonnets." 1633. <i>John Donne: The Major Works</i>. Edited by John Carey, Oxford University Press, 2009. 4. Wordsworth, William. "Book First." <i>The Prelude: The Four Texts (1798, 1799, 1805, 1850)</i>. 1850. Edited by Jonathan Wordsworth, Penguin Classics, 1995. 5. Yeats, W. B. <i>Yeats's Poems</i>. Edited by A. Norman Jeffares, Palgrave Macmillan, 1989. 			
References/ Readings:	<ol style="list-style-type: none"> 1. Abrams, M. H. <i>The Prelude as a Portrait of the Artist</i>. Bicentenary Wordsworth Studies, 1970. 2. Alvarez, A. <i>The New Poetry</i>. Penguin, 1968. 3. Beaty, I., and W. H. Matchett. <i>Poetry from Statement to Meaning</i>. Oxford University Press, 1965. 4. Bennet, H. S. <i>Chaucer and the Fifteenth-Century Verse and Prose</i>. Clarendon Press, 1990. 5. Chari, Jaganmohana. <i>Auden's Poetry: A Critical Study</i>. 6. Craik, T. W., and R. J. Craik, editors. <i>John Donne: Selected Poetry and Prose</i>. Methuen, 1986. 7. Dump, John D., editor. <i>A Critical Idiom Series (Relevant titles)</i>. 8. Ford, Boris. <i>A Guide to English Literature (Relevant volumes)</i>. 9. Hone, Joseph. W. B. <i>Yeats</i>. Palgrave Macmillan UK, 1962. 10. Isaacs, J., and P. Kortepeter. <i>The Background of Modern Poetry</i>. Dutton, 1952. 11. Jussawala, editor. <i>Faerie Queene Book I</i>. Orient Longman Private Limited, 1981. 12. Keast, W. R. <i>Seventeenth Century English Poetry</i>. Oxford University Press, 1962. 13. Ker, W. P. <i>Form and Style in Poetry</i>. Macmillan and Co, 1928. 14. Kitterage, G. L. <i>Chaucer and His Poetry</i>. Harvard University Press, 1951. 			

	<p>15. Malins, Edwards. A Preface to Yeats. Longman, 1974.</p> <p>16. Morgan, Edwin. "A Prelude to The Prelude." Essays in Criticism, 1955.</p> <p>17. Parker, Pauline M. The Allegory of Faerie Queene. Clarendon Press, 1966.</p> <p>18. Rosenthal, M. L. The Modern Poets. Textbook Publishers, 2003.</p> <p>19. Sisam, Kenneth. Chaucer: The Clerk's Tale. Clarendon Press, 1934.</p> <p>20. Spearing, A. C. Medieval to Renaissance English Poetry. Cambridge University Press, 1985.</p> <p>21. Waller, Gary. English Poetry of the 16th Century. Taylor & Francis, 2014.</p>
Web Resources:	<p>https://www.poetryfoundation.org</p> <p>aucer.fas.harvard.edu/pages/text-and-translations</p>

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Title of the Course	Novel as a Major Literary Form
Course Code	ENG-5007
Number of Credits	04
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	Students should have knowledge of the Discipline Specific Core Course titled English Novel: 18 th to 20 th Century.	
Course Objectives:	<ol style="list-style-type: none"> 1. To describe the transition from Romanticism to Realism and examine how post-revolutionary French society is reflected in Literature. 2. To interpret the philosophical frameworks of existentialism, nihilism, and utilitarianism and analyze their influence in Literature. 3. To examine themes of absurdism and authoritarianism in 20th century fiction and assess the impact of historical contexts. 4. To explore the socio-economic consequences of environmental disasters and economic downturns as depicted in the texts. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO

	CO 1. Identify key literary features of Realism and relate them to the portrayal of society in Literature.		PSO 1, PSO 2
	CO 2. Apply existential and moral philosophies to analyze internal conflict and motivations of characters.		PSO 2, PSO 3
	CO 3. Define the terms absurdism, alienation, and Kafkaesque; and outline their manifestation in the texts.		PSO 1, PSO 3
	CO 4. Critically assess how authors use narrative voice, symbolism, and historical context.		PSO 3, PSO 4
	CO 5. Compare thematic and narrative elements of texts with their cinematic renditions.		PSO 4
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	Realism in Post-revolutionary France Balzac, Honoré de. <i>Old Goriot</i> . Background: From Romanticism to Realism; Society after the French Revolution; La Comédie Humaine	15	CO 1, CO 5 K1, K2, K3
Module 2:	Rules and Morality in 19th century Russia Dostoyevsky, Fyodor. <i>Crime and Punishment</i> . Background: Tsarist Autocracy; Existentialism; Nihilism; Utilitarianism	15	CO 2, CO 5 K2, K3, K4
Unit/Module 3:	Politics of the Absurd in Modern European Fiction 3.1. Kafka, Franz. <i>The Trial</i> . 3.2. Camus, Albert. <i>The Plague</i> . Background: Impact of the World Wars; Absurdism; Alienation; Authoritarianism	15	CO 3, CO 4 K1, K4, K5

Module 4:	Displacement and the American Dream Steinbeck, John. <i>The Grapes of Wrath</i> . Background: The Great Depression; The Dust Bowl; The Exodus; The American Dream	15	CO 4, CO 5	K2, K5
Pedagogy:	Lectures/tutorials/assignments/seminars.			
Texts:	<ol style="list-style-type: none"> 1. de Balzac, Honoré. <i>Old Goriot</i>. 1835. Translated by Henry Reed, Penguin USA, 2004. 2. Dostoyevsky, Fyodor. <i>Crime and Punishment</i>. 1866. Translated by Richard Pevear and Larissa Volokhonsky, Reprint ed., RHUK, 1993. 3. Kafka, Franz. <i>The Trial</i>. 1924. Translated by Edwin Muir and Willa Muir, Vintage Classics, latest ed, 2001. 4. Camus, Albert. <i>The Plague</i>. 1947. Translated by Robin Buss, edited by Tony Judt, Penguin Classics, 2002. 5. Steinbeck, John. <i>The Grapes of Wrath</i>. 1939. Penguin UK, 2000. 			
References/ Readings:	<ol style="list-style-type: none"> 4. Booth, Wayne C. <i>The Rhetoric of Fiction</i>. University of Chicago Press, 2010. 5. Bradbury, Malcolm, and James McFarlane. <i>The Modern European Novel</i>. Penguin Books, 1976. 6. Brooks, Cleanth, and Robert Penn Warren. <i>The Scope of Fiction</i>. Appleton-Century-Crofts, 1960. 7. Bulson, Eric, editor. <i>The Cambridge Companion to the Novel</i>. Cambridge UP, 2018. 8. Herman, David, et al. <i>Narrative Theory: Core Concepts and Critical Debates</i>. Wiley-Blackwell, 2018. 9. Steiner, George. <i>Tolstoy Or Dostoevsky</i>. Faber & Faber, 2010. 			
Web Resources:	https://lithub.com/			

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Discipline Specific Elective (DSE) Courses

Title of the Course	Joseph Conrad: Life and Works	
Course Code	ENG-5204	
Number of Credits	04	
Theory/Practical	Theory	
Level	400	
Effective from AY	2025-26	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To analyze the themes and techniques employed in Conrad's short stories, identifying patterns that reflect his literary style. 2. To apply relevant theoretical frameworks to Conrad's novellas. 3. To evaluate the literary merit and historical significance of Conrad's novels, critiquing their narrative structures and character development. 4. To assess the historical and cultural contexts in which Conrad's non-fictional works were written. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO

	CO 1. Highlight and examine the thematic concerns, narrative style and techniques employed in Conrad's short stories.		PSO 2, PSO 3	
	CO 2. Interpret and apply theoretical frameworks to Conrad's novellas, demonstrating an understanding of the texts and theoretical perspectives.		PSO 1, PSO 2, PSO 3	
	CO 3. Analyse and critique the literary and thematic significance of Conrad's novels, developing a nuanced appraisal of their narrative structures and characterizations.		PSO 2, PSO 3, PSO 4	
	CO 4. Review Conrad's memoir and the context in which it was written, commenting on its relevance to understanding his literary oeuvre.		PSO 2, PSO 3	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	Short Stories 1.1 "An Outpost of Progress" 1.2 "Youth: A Narrative" 1.3 "The Secret Sharer" Background: Introduction to the author; Civilization versus Savagery	15	CO 1	K1, K4
Module 2:	Novella <i>The Nigger of the Narcissus –A Tale of the Sea</i> Background: Literary Impressionism	15	CO 2	K2, K3
Module 3:	Novel <i>Nostramo - A Tale of the Seaboard</i> Background: Conrad's novels in the context of Modernism	15	CO 3	K4, K5

Module 4:	Memoir <i>The Mirror of the Sea</i> (Selections) Background: European Imperialism; The Congo River and Conrad; Conrad's influence on later writers	15	CO 4	K2, K5
Pedagogy:	Lectures/tutorials/assignments/group discussions/seminars.			
Texts:	<ol style="list-style-type: none"> 1. Conrad, Joseph. <i>An Outpost of Progress</i>. 1897. CreateSpace Independent Publishing Platform, 2016. 2. Conrad, Joseph. <i>Youth: A Narrative</i>. 1898. Legare Street Press, 2022. 3. Conrad, Joseph. <i>The Secret Sharer</i>. 1910. Double 9 Books, 2023. 5. Conrad, Joseph. <i>The Nigger of the Narcissus: A Tale of the Sea</i>. 1897. Dover Publications Inc., 2016. 6. Conrad, Joseph. <i>Nostromo: A Tale of the Seaboard</i>. 1904. Wordsworth Editions Ltd, 1996. 7. Conrad, Joseph. <i>The Mirror of the Sea</i>. 1906. True Sign Publishing House, 2023. 			
References/ Readings:	<ol style="list-style-type: none"> 1. Andreas, Osborn. <i>Joseph Conrad: A Study in Non-Conformity</i>. Archon, 1969. 2. Bala, Suman. <i>Joseph Conrad's Fiction: A Study in Existential Humanism</i>. Intellectual Publishing House, 1990. 3. Bhagwati, Ashok. <i>Politics and the Modern Novelist: Conrad's Conservatism</i>. B. R. Publishing Corporation, 1991. 4. Cox C., B. <i>Joseph Conrad: The Modern Imagination</i>. J. M. Dent & Sons, 1974. 5. Land, Stephen K. <i>Conrad and the Paradox of Pilot</i>. MacMillan, 1984. 6. Meyer, Bernard, C. <i>Joseph Conrad: A Psychoanalytic Biography</i>. Princeton U. P., 1967. 7. Ramamurthi, Lalitha and C.T. Indra. <i>Joseph Conrad: An anthology of recent criticism</i>. Pencraft International, 1998. 			
Web Resources:	http://www.conradfirst.net/ http://www.josephconradsociety.org/scholarly_resources.htm			

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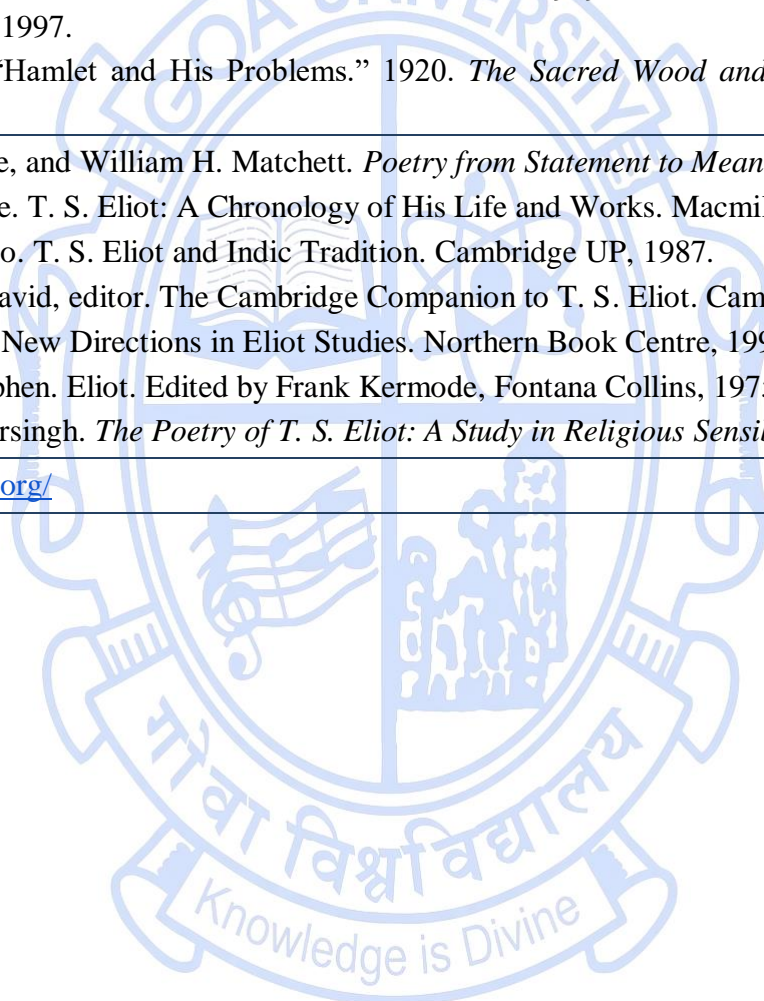
Title of the Course	T S Eliot: Tradition and Modernity
Course Code	ENG-5205
Number of Credits	04
Theory/Practical	Theory
Level	400
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To introduce Eliot as a poet and critically examine the philosophical and literary allusions in his works within the framework of modernist poetry. 2. To analyze the stylistic elements, formal experimentation and fragmented structure of Eliot's poems. 3. To interpret Eliot's language, dramatic techniques and symbolism. 4. To evaluate Eliot's critical essays. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Identify, interpret, and deconstruct the recurring motifs, symbolic imagery and fragmented structure of Eliot's poetry in relation to post-war disillusionment.	PSO 1, PSO 2
	CO 2. Apply theoretical frameworks to interpret Eliot's poems.	PSO 1, PSO 3

	CO 3. Assess the dramatic devices and theological implications articulating their relevance to modern drama and religious discourse.		PSO 2, PSO 3, PSO 4	
	CO 4. Compare and contrast Eliot's theoretical position on poetic tradition with broader modernist debates.		PSO 1, PSO 2, PSO 3	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	<i>The Waste Land</i> and Post-War Disillusionment <i>The Waste Land</i> Background: Modernism; Post-WWI English Society and Poetry; Allusions; Eliot's poetic transition	15	CO 1, CO 2	K1, K2, K4
Module 2:	Modernist Techniques in Eliot's Shorter Poems Selected Shorter Poems Background: Free Verse; Fragmentation; Symbolism and Imagery; Ambiguity; Experimentation; Alienation	15	CO 1, CO 2	K3, K4
Module 3:	Eliot and the Revival of Verse Drama <i>Murder in the Cathedral</i> Background: Eliot and Anglicanism; Verse Drama; Chorus; Allegory; Martyrdom	15	CO 3	K3, K5
Module 4:	Poetic Theory and Critical Thought 4.1 "Tradition and the Individual Talent" 4.2 "Hamlet and His Problems" Background: Modernist Theory; Tradition; Impersonality; Objective Correlative; New Criticism	15	CO 4	K4, K5
Pedagogy:	Lectures/tutorials/assignments/seminars.			

Texts:	<ol style="list-style-type: none"> 1. Eliot, T. S. "The Waste Land." 1922. <i>The Complete Poems and Plays of T. S. Eliot</i>. Faber & Faber, 2004. 2. Eliot, T. S. "Collected Poems." <i>The Complete Poems and Plays of T. S. Eliot</i>. Faber & Faber, 2004. 3. Eliot, T. S. "Murder in the Cathedral." 1935. <i>The Complete Poems and Plays of T. S. Eliot</i>. Faber & Faber, 2004. 4. Eliot, T. S. "Tradition and the Individual Talent." 1919. <i>The Sacred Wood and Major Early Essays</i>. Dover Publications, 1997. 5. Eliot, T. S. "Hamlet and His Problems." 1920. <i>The Sacred Wood and Major Early Essays</i>. Dover Publications, 1997.
References/ Readings:	<ol style="list-style-type: none"> 1. Beaty, Jerome, and William H. Matchett. <i>Poetry from Statement to Meaning</i>. Oxford UP, 1965. 2. Behr, Cardene. <i>T. S. Eliot: A Chronology of His Life and Works</i>. Macmillan, 1983. 3. McNelly, Cleo. <i>T. S. Eliot and Indic Tradition</i>. Cambridge UP, 1987. 4. Moody, A. David, editor. <i>The Cambridge Companion to T. S. Eliot</i>. Cambridge UP, 1994. 5. Pathak, R. S. <i>New Directions in Eliot Studies</i>. Northern Book Centre, 1990. 6. Spender, Stephen. <i>Eliot</i>. Edited by Frank Kermode, Fontana Collins, 1975. 7. Srivastav, Narsingh. <i>The Poetry of T. S. Eliot: A Study in Religious Sensibility</i>. Sterling, 1991.
Web Resources:	https://modjournal.org/

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Title of the Course	Study of a Major Playwright: Harold Pinter
Course Code	ENG-5206
Number of Credits	04
Theory/Practical	Theory
Level	400
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

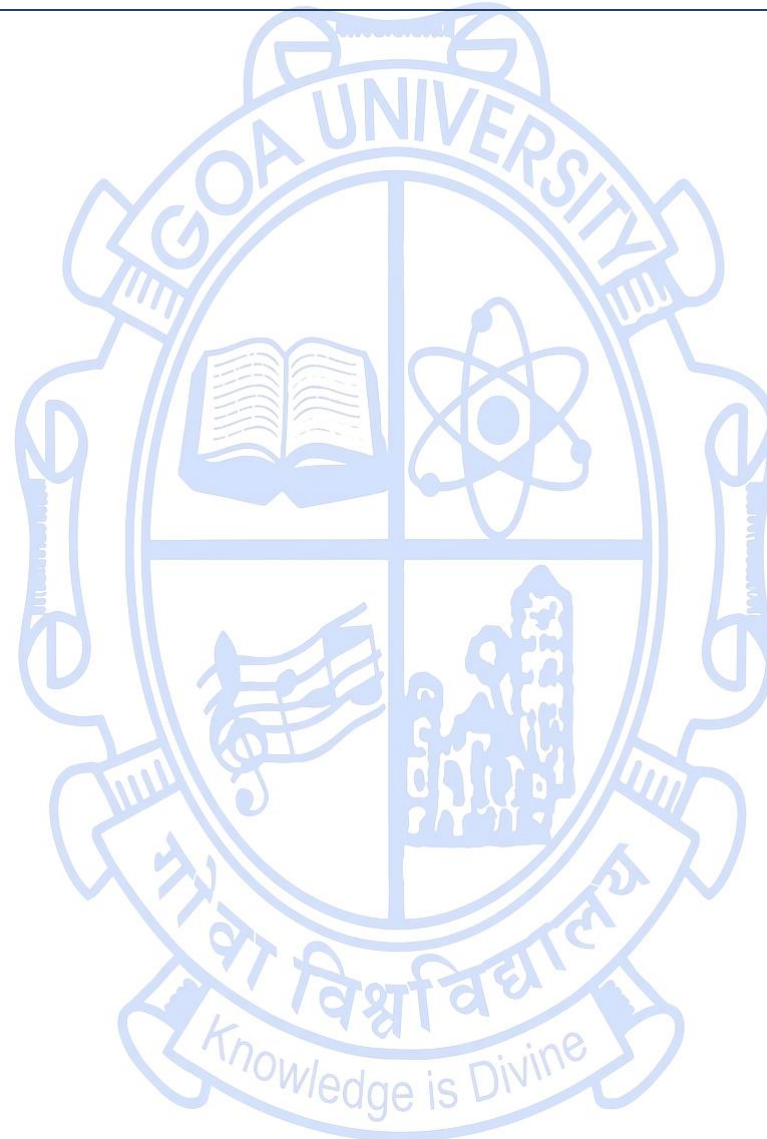
Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To introduce post World War II English drama. 2. To situate the significance of Harold Pinter as a playwright. 3. To familiarise with the Theatre of the Absurd. 4. To explicate the theatrical experiments on stage in the second half of the twentieth century. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Understand the impact of the World War II on English drama.	PSO 2, PSO 4
	CO 2. Evaluate the contributions of Harold Pinter as a dramatist.	PSO 2, PSO 3
	CO 3. Analyse the features and motifs of the Theatre of the Absurd.	PSO1, PSO 3, PSO 4

	CO 4. Adapt a play from Pinter's oeuvre for stage.		PSO 5	
Content:		No. of hours	Mapped to CO	Cognitive Level
Module 1:	Origins of the Theatre of the Absurd <i>The Birthday Party</i> Background: Aftermaths of the World War II; Biography of Harold Pinter	15	CO 1, CO 2	K1, K2
Module 2:	Questions of Home and Belonging <i>The Caretaker</i>	15	CO 3, CO 4	K2, K3, K6
Module 3:	Fractured Identities 3.1 <i>The Lover</i> 3.2 <i>The Homecoming</i>	15	CO 1, CO 2, CO 3	K3, K4, K5
Module 4:	Anti-establishment Critique 4.1 <i>No Man's Land</i> Background: Pinter's Nobel Prize Speech	15	CO 1, CO 2	K4, K5
Pedagogy:	Lectures/assignments/group discussions/seminars.			
Texts:	<ol style="list-style-type: none"> 1. Pinter, Harold. <i>The Birthday Party</i>. 1958. Faber & Faber, 1991. 2. Pinter, Harold. <i>The Caretaker</i>. 1960. Faber & Faber & Faber, 1991 3. Pinter, Harold. <i>The Homecoming</i>. 1965. Faber & Faber, 1991 4. Pinter, Harold. <i>No Man's Land</i>. 1975. Faber & Faber, 2001. 5. Pinter, Harold. <i>Harold Pinter: Plays</i>. Faber & Faber, 1996. 			
References/ Readings:	<ol style="list-style-type: none"> 1. Baker, William. <i>Harold Pinter</i>. Continuum International Publishing Group, 2008. 2. Billington, Michael. <i>Harold Pinter</i>. Faber and Faber, 1996. 3. Chui, Jane W. Y. <i>Affirming the Absurd in Harold Pinter</i>. Palgrave Macmillan, 2013. 4. Wyllie, Andrew, and Catherine Rees. <i>The Plays of Harold Pinter</i>. Palgrave Macmillan, 2017. 			

Web Resources:

<https://www.nobelprize.org/prizes/literature/2005/pinter/lecture/>

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SEMESTER III

Research Specific Elective (RSE) Courses

Title of the Course	Research Methodology and Academic Writing in English
Course Code	ENG-6000
Number of Credits	04
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

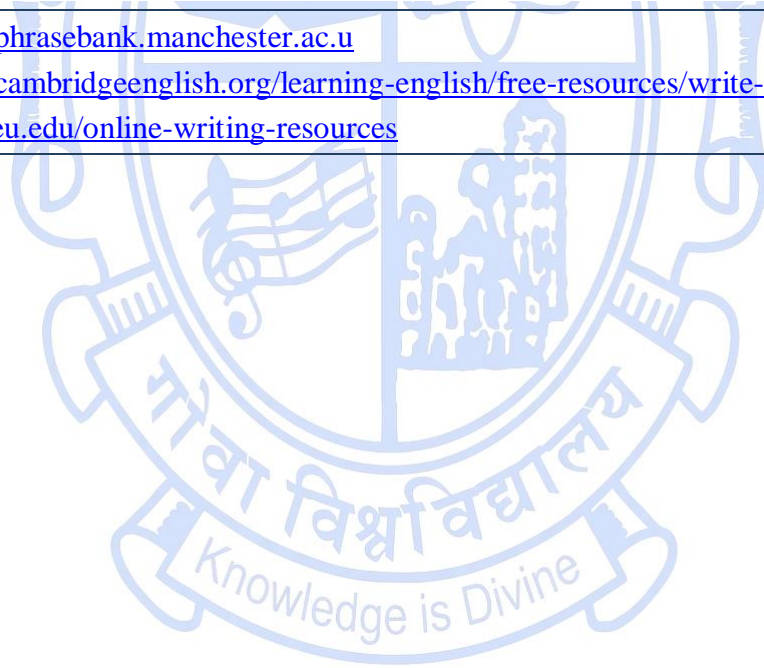
Pre-requisites for the Course:	Nil
Course Objectives:	<ol style="list-style-type: none">1. To introduce students to the nature, scope, and significance of academic writing, and to familiarize them with the principles of clarity, coherence, and formal style in scholarly expression.2. To enable students to understand and apply research methodologies, academic conventions, and citation styles, with emphasis on ethical writing practices and the avoidance of plagiarism.3. To develop students' ability to engage critically with scholarly sources, conduct systematic literature reviews, and produce well-structured academic documents such as research papers, proposals, and theses.4. To cultivate collaborative research skills through teamwork and time management, and to provide awareness of Open Educational Resources (OERs) along with an understanding of challenges specific to the Indian research

	context.			
Course Outcomes:	Upon completion of the course, the student will be able to:		Mapped to PSO	
	CO 1. Identify and understand the nature, purpose, and characteristics of academic writing, and examine the norms of clarity, coherence, and formal expression in various types of research writing.		PSO 1	
	CO 2. Comprehend and apply research methodology and citation styles appropriately, and practice ethical research writing by avoiding plagiarism through accurate referencing and the use of detection tools.		PSO 1, PSO 3	
	CO 3. Engage critically with scholarly sources, conduct literature reviews, and formulate well-structured academic documents such as research papers, proposals, and theses.		PSO 1, PSO 3	
	CO 4. Understand the importance of team work and time management in collaborative academic projects, analyze the Open Educational Resources (OERs), and assess the challenges of Indian research writing.		PSO1, PSO 3	
Content:		No. of hours	Mapped to CO	Cognitive Level
Module 1:	Foundations of Academic Writing 1.1. Nature and purpose of academic writing 1.2. Characteristics and Norms 1.3. Types of academic writing 1.4. Importance of English language proficiency in academic writing 1.5. Writing practice: Summarising, paraphrasing, and paragraph writing; Constructing strong thesis statements and topic sentences for various types of research writing	15	CO1	K1, K2, K4.
Module 2:	Research Methodology, Referencing and Research ethics: 2.1. Research Methodology: Qualitative and Quantitative; Empirical and non-Empirical studies	15	CO 2	K2, K3.

	<p>2.2. Research methods in literary studies</p> <p>2.2. Reading and annotating scholarly texts from different sources</p> <p>2.4. Citation styles: MLA, APA and Chicago (Focus on MLA- in-text citation, works-cited entries, formatting academic papers)</p> <p>2.5. Referencing and Bibliography preparation</p> <p>2.6. Research ethics: types of plagiarism, detection tools, and strategies to avoid plagiarism</p>			
Module 3:	<p>Research Process and Literature Engagement</p> <p>3.1. Literature Review – Process, Online Databases, Tools, Review Paper Writing.</p> <p>3.2. Research paper/article: Structure and components of a research paper/article.</p> <p>3.3. Research Proposal and Thesis Writing: Preparing research proposals, structuring a dissertation/thesis: chapters, references, appendices</p> <p>3.4. Journal and author metrics</p> <p>3.5. Writing practice: Literature Review, Abstract, Introduction, and Conclusion for Research paper/Article and Thesis.</p>	15	CO 3	K5 K6
Module 4:	<p>Dimensions of Academic Writing: Collaboration, Challenges, and OER Integration</p> <p>4.1. Team work and time management in collaborative academic projects</p> <p>4.2. Challenges in undertaking research in India</p> <p>4.3. Open Educational Resources (OERs): locating, evaluating, and integrating OERs in research</p>	15	CO 4	K2. K4, K5
Pedagogy:	Lectures/assignments/seminars.			
Texts:	Students may refer to works listed under references			
References/Readings:	<p>1. Bailey, Stephen. <i>Academic Writing: A Handbook for International Students</i>. 5th ed; Routledge, 2018.</p> <p>2. Creswell. J.W. <i>Educational Research: Planning, Conducting and Evaluating Quantitative and Qualitative Research</i>. 4th ed; Pearson Education India,2022.</p> <p>3. Goldenberg, Phyllis. <i>Writing a Research Paper : A Step-By-Step Approach</i>. Sadlier, 2010.</p>			

	<ol style="list-style-type: none"> 4. Griffin, Gabriele. <i>Research Methods for English Studies</i>. Edinburgh University Press, 2013. 5. Howe, Stephen, and Kristina Henriksson. <i>Phrasebook for Writing Papers and Research in English</i>. 4th ed; CreateSpace, 2007 6. Jordan, R. R. <i>Academic Writing Course</i>. Longman, 2006. 7. Kothari, C. R. <i>Research Methodology : Methods and Techniques</i>. New Age International (P) Limited, Publishers, 2004. 8. Lek, Ilona. <i>Academic Writing: Exploring Processes and Strategies</i>. 2nd ed; Cambridge UP, 1998. 9. Mishra, R. K., et al. <i>Social Science Research in India and the World</i>. Routledge, 2015. 10. <i>MLA Handbook for Writers of Research Papers</i>. 9th ed; Modern Language Association, 2021. 11. Paltridge, Brian, and Sue Starfield. <i>Thesis and Dissertation Writing in a Second Language</i>. Routledge, 2007. 12. Shank, John D. <i>Interactive Open Educational Resources</i>. John Wiley & Sons, 2013. 13. Sinha, M. P. <i>Research Methods in English</i>. Atlantic Publishers & Distributors (P) Ltd, 2018.
Web Resources:	<ol style="list-style-type: none"> 1. https://www.phrasebank.manchester.ac.u 2. https://www.cambridgeenglish.org/learning-english/free-resources/write-and-improve/ 3. https://caw.ceu.edu/online-writing-resources

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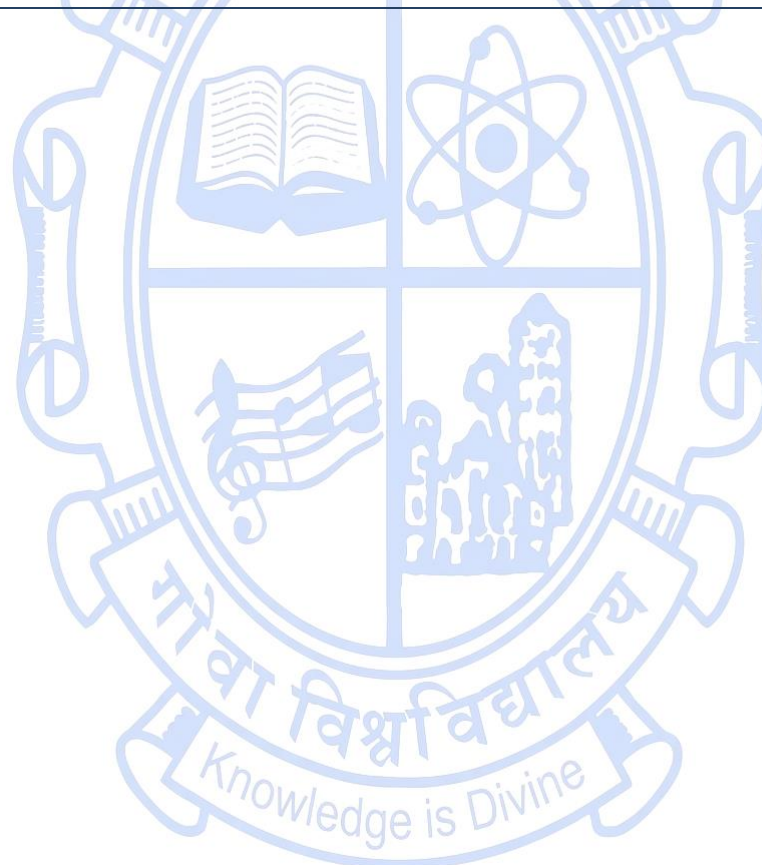
Title of the Course	Feminism: Theory and Praxis	
Course Code	ENG-6001	
Number of Credits	04	
Theory/Practical	Theory	
Level	500	
Effective from AY	2025-26	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To bring out historical and contemporary contexts of the feminist thought through the First Wave, Second Wave, Third Wave and Fourth Wave of Feminism. 2. To show various intersectionalities of the Women's movement with Race, Class, Caste, Gender, Religion and Disability. 3. To establish Feminism as a theoretical lens for exploring literary texts. 4. To show how Gender is an important category in shaping identities in the material world. 	
Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO
	CO 1. Remember and locate various feminist movements globally.	PSO 1
	CO 2. Understand the constructions of Gender and its intersections with other social/cultural/political categories.	PSO 4

	CO 3. Analyse literary texts from the theoretical lens of Feminism and apply Feminism in their independent research.		PSO 3 PSO 4
	CO 4. Evaluate structures of gender inequality and bias in the material world and discover ways to overcome the same.		PSO 3
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	<p>Introduction to Feminism</p> <p>1.1. Understanding the evolution of feminist thought through:</p> <p>1.1.1. First Wave of Feminism</p> <p>1.1.2. Second Wave of Feminism</p> <p>1.1.3. Third Wave of Feminism</p> <p>1.1.4. Fourth Wave of Feminism</p> <p>1.2. Gender as a social construct</p> <p>1.3. Wollstonecraft, Mary. <i>A Vindication of the Rights of Woman</i>.</p>	15	CO 1, CO2, CO3, CO4 K1, K2, K3
Module 2:	<p>Feminism and Race</p> <p>2.1. Lorde, Audre. “The Master’s Tools Will Never Dismantle the Master’s House”.</p> <p>2.2. Hurston, Zora Neale. <i>Their Eyes were Watching God</i>.</p>	15	CO 1, CO3, CO4 K1 K2, K3
Module 3:	<p>Indian Perspectives</p> <p>3.1. Shinde, Tarabai. “Stree Purush Tulana”.</p> <p>3.2. Pritam, Amrita. “Hand-Reading” and “The Scar of a Wound”.</p> <p>3.3. Padmanabhan, Manjula. <i>Harvest</i>.</p> <p>3.4. Pawar, Urmila. <i>The Weave of My Life</i>.</p>	15	CO 2, CO 3, CO4 K2, K3, K4
Module 4:	<p>Intersectional Feminism</p> <p>4.1. Truth, Sojourner. “Ain’t I a Woman”.</p>	15	CO 1, CO 2, CO3, K1, K3, K4, K5

	4.2. Adichie, Chimamanda Ngozi. <i>We Should All be Feminists</i> .		CO4
Pedagogy:	Lectures/tutorials/assignments/seminars.		
Texts:	<ol style="list-style-type: none"> 1. Adichie, Chimamanda Ngozi. <i>We Should All be Feminists</i>. Fourth Estate, 2014. 2. Hurston, Neale Zora. <i>Their Eyes were Watching God</i>. 1927. Amistad, 2013. 3. Lorde, Audre. <i>The Master's Tools Will Never Dismantle the Master's House</i>. 1984. Penguin Modern, 2018. 4. Padmanabhan, Manjula. <i>Harvest</i>. Kali for Women, 1998. 5. Pawar, Urmila. <i>The Weave of My Life</i>. 2008. Trans. Maya Pandit. Columbia University Press, 2015. 6. Truth, Sojourner. <i>Ain't I a Woman</i>. 1851. Penguin Classics, 2020. 7. Wollstonecraft, Mary. <i>A Vindication of the Rights of Woman</i>. 1792. Oxford World's Classics, 2008. 		
References/ Readings:	<ol style="list-style-type: none"> 1. Beauvoir, Simone De. <i>The Second Sex</i>, 1949. Trans. Constance Borde and Sheila Malovany-Chevallier. RHUK, 2010. 2. Butler, Judith. 'Subjects of Sex/Gender/Desire'. In <i>Gender Trouble: Feminism and the Subversion of Identity</i>. Routledge, 1990. 3. Chakravarti, Uma. "Conceptualising Brahmanical Patriarchy in Early India: Gender, Caste, Class and State." <i>Economic and Political Weekly</i> 28 (14), 1993, pp. 579–85. 4. Ghai, Anita. "Marginalisation and disability: Experiences from the third world". In <i>Disability and the life course: Global Perspectives</i>, ed. M. Priestley. Cambridge University Press. 2001. 5. hooks, bell. "The Oppositional Gaze". <i>Black Looks: Race and Representation</i>. South End Press, 1992, pp. 115-31. 6. Lughod, Lila Abu. "Do Muslim women really need saving? Anthropological reflections on cultural relativism and its others." <i>American Anthropologist</i>. Vol.104, no. 3, 2002, pp. 783-790. 7. Omvedt, Gail. <i>We Will Smash This Prison</i>. Zed Books, 1980. 8. Rege, Sharmila. "Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position". <i>Economic and Political Weekly</i>, Vol. 33, No. 44 (Oct. 31 - Nov. 6, 1998), pp. WS39-WS46. 9. Rich, Adrienne. "Compulsory Heterosexuality & Lesbian Existence." <i>Journal of Women's History</i>. Vol. 15. Issue.3. 2003, pp. 11-48. 10. Rege, Sharmila. <i>Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies</i>. Zubaan. 2006. 11. Spivak, G. Can the Subaltern Speak? In Cary Nelson and Lawrence Grossberg (Eds). <i>Marxism and the Interpretation</i> 		

	<p><i>of Culture</i>. 1988, pp. 271-314.</p> <p>12. Thomson, Rosemarie Garland. "Integrating Disability, Transforming Feminist Theory." <i>Feminist Disability Studies</i>. NWSA Journal, Vol. 14, No. 3, Autumn. 2002, pp. 1-32.</p> <p>13. Truth, Sojourner. <i>Ain't I a Woman</i>. 1851. Penguin Classics, 2020.</p> <p>14. Walker, Alice. <i>The Color Purple</i>. 1982. W&N, 2014.</p>
Web Resources:	<p>1. https://archive.org/details/shri-puruh-tulna-tarabai-shinde_202005</p> <p>2. https://apnaorg.com/books/english/selected-poems-amrita-pritam/selected-poems-amrita-pritam.pdf</p>

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Title of the Course	Cultural Studies: Theory and Praxis
Course Code	ENG-6002
Number of Credits	04
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

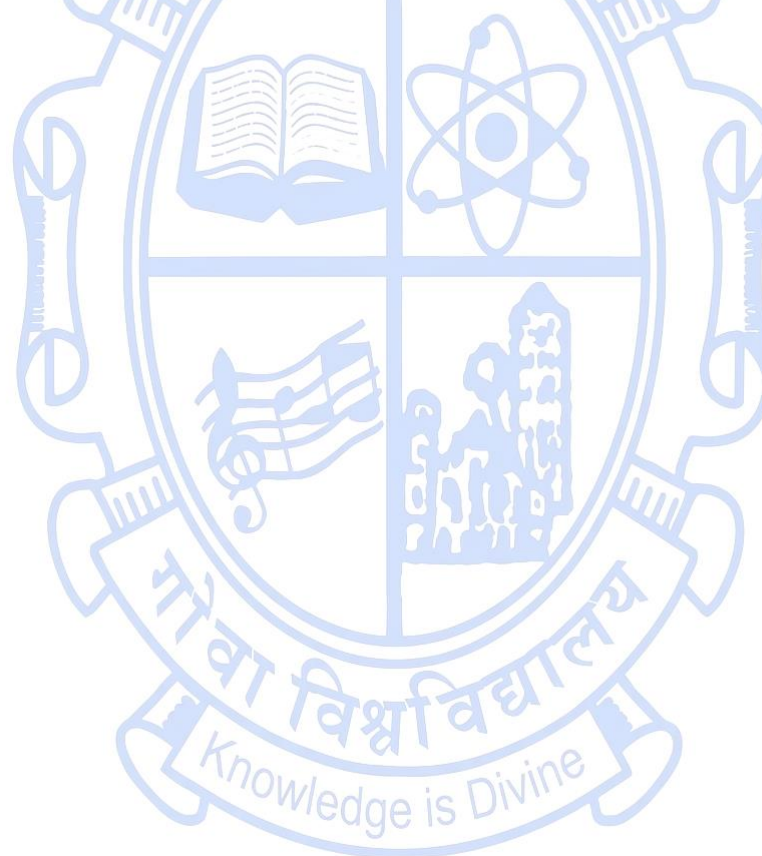
Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To trace the historical evolution, the foundational thinkers of Cultural Studies and its development as an academic discipline. 2. To analyse core concepts within cultural and media contexts. 3. To evaluate the impact of Cultural Studies in contemporary debates, including feminist, postcolonial, and Third World perspectives. 4. To apply theoretical frameworks to popular texts and cultural products in a critical manner. 	
Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO
	CO 1. Understand and explain the contributions of major theorists in shaping Cultural Studies.	PSO 1, PSO 2, PSO 4
	CO 2. Identify and comprehend key terms, and analyse concepts of cultural studies in relation to society and cultural products.	PSO 1, PSO 3, PSO 4

	CO 3. Critically examine contemporary approaches to cultural studies.		PSO 1, PSO 3, PSO 4
	CO 4. Apply terms, theories and concepts of cultural studies in close readings of films, literature, and media texts.		PSO 1, PSO 3, PSO 4
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	The Evolution of Cultural Studies 1.1 The Idea of Culture 1.2 Important Theorists: a. Matthew Arnold b. F R Leavis c. Raymond Williams d. Richard Hoggart e. E P Thompson f. Stuart Hall g. Roland Barthes h. Theodore Adorno 1.3 Film: Chadha, Gurinder. <i>Bend It Like Beckham</i>	15	CO 1, CO 4 K2, K3, K5
Module 2:	Terms and Concepts 2.1 Text 2.2 Self and Other 2.3 Identity 2.4 Representation 2.5 Race 2.6 Gender 2.7 Ideology 2.8 Hegemony	15	CO 2, CO 4 K1, K2, K3, K4

	2.9 Film: Manjule, Nagraj. <i>Fandry</i>			
Module 3:	Cultural Studies in Contemporary Times 3.1 New Historicism 3.2 Feminist Cultural Studies 3.3 Third World Cultural Studies 3.4 Film: Gerwig, Greta. <i>Barbie</i>	15	CO 3, CO 4	K3, K4
Module 4:	The Practice of Cultural Inquiry 4.1 Radway, Janice. <i>Reading the Romance</i> . 4.2 Gordon, Ian. “Nostalgia, Myth and Ideology: Visions of Superman at the End of the American Century” 4.3 Bennett, Tony and Janet Woollacot. <i>Bond and Beyond</i> . 4.4 Film: Snyder, Zack. <i>Batman vs Superman: Dawn of Justice</i>	15	CO 1, CO 3, CO 4	K2, K3, K4, K5
Pedagogy:	Lectures/tutorials/assignments/seminars.			
Texts:	1. Radway, Janice. <i>Reading the Romance</i> , Verso, 1994. 2. Gordon, Ian. “Nostalgia, Myth and Ideology: Visions of Superman at the End of the American Century.” <i>Comics and Ideology</i> , Peter Lang, 2001, pp. 177-93. 3. Bennett, Tony and Janet Woollacot. <i>Bond and Beyond: The Political Career of a Popular Hero</i> , Macmillan Education, 1987. 4. <i>Bend It Like Beckham</i> . Directed by Gurinder Chadha, Searchlight Pictures, Inc., 2002. 5. <i>Fandry</i> . Directed by Nagraj Manjule, Reliance Media Works, 2013. 6. <i>Barbie</i> . Directed by Greta Gerwig, Warner Bros. Pictures, 2023. 7. <i>Batman vs Superman: Dawn of Justice</i> . Directed by Zack Snyder, Warner Bros. Pictures, 2016.			
References/ Readings:	1. Barker, Chris. <i>Cultural Studies: Theory and Practice</i> . Sage, 2012. 2. During, Simon. Ed. <i>Cultural Studies Reader</i> . Routledge, 1993. 3. During, Simon. <i>Cultural Studies: A Critical Introduction</i> . Routledge, 2005. 4. Dworkin, Dennis. <i>Cultural Marxism in Postwar Britain</i> . Duke UP, 1997.			

	<ol style="list-style-type: none">5. Fiske, John. Reading the Popular. Routledge, 1990.6. Inglis, Fred. Cultural Studies. Blackwell, 1993.7. Nayar, Rana et al Ed. Cultural Studies in India. Routledge India, 2015.8. Sardar, Ziauddin & Van Loon, Borin. Cultural Studies: A Graphic Guide. Icon Books, 2010.9. Turner, Graeme. British Cultural Studies. Routledge, 2002.
Web Resources:	<ol style="list-style-type: none">1. https://www.tandfonline.com/journals/rcus202. https://www.jelcsjournal.com/

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Title of the Course	Goa: Cultural Perspectives
Course Code	ENG-6003
Number of Credits	4
Theory/Practical	Theory
Level	500
Effective from AY	2025-2026
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

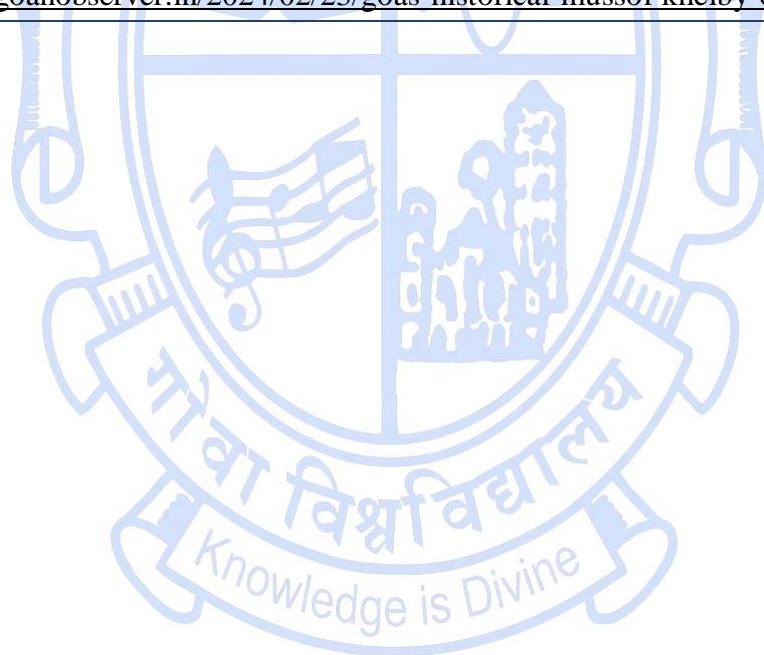
Pre-requisites for the Course:	NIL	
Course Objectives:	<ol style="list-style-type: none"> 1. To introduce students to the complex cultural fabric of Goa and to sensitize students to the prominent historical milestones that include Language Issue, Opinion Poll and Statehood of Goa. 2. To sensitize students to contemporary issues such as Tourism and Environment. 3. To enable students to engage in theoretical topics such as hybridity, syncretism, nationalism, identity, representation, in the Goan situation. 4. To encourage students to undertake fieldtrips and to conduct independent research on various aspect of the state. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Understand and appreciate the complex cultural fabric of Goa which is a palimpsest of multiple layers of cultural histories and understand the key movements of Goa such as the Language Issue, Opinion Poll and Statehood.	PSO 4

	CO 2. To understand and engage in the Issues of Tourism and Environment.		PSO 4
	CO 3. Apply theoretical tools such as hybridity, syncretism, nationalism, identity, and representation to the Goan situation and to Goan Literature		PSO 1, PSO 2, PSO 3
	CO 4. Identify research gaps and formulate new research problems based on various socio-cultural aspects of the state.		PSO 3, PSO 4
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	Cultural History of Goa 1.1. The Pre-Historic Times 1.2. The Dynastic Period 1.3. Colonization and the Portuguese Rule 1.4. The Liberation of Goa: Shyam film <i>Trikal</i> 1.5. Pre and Post-Liberation Benegal's Goa: A Socio-Cultural Perspective	15	CO 1, CO 4 K2, K4, K5
Module 2:	Contemporary Issues 2.1. Opinion Poll 2.2. Language Issue, Statehood and Identity 2.3. Problems of Tourism Industry 2.4. Environmental Issues	15	CO 1 CO 2 CO 4 K4, K5
Module 3: Cultural	Syncretism in Goan Society 3.1. Study of the folk practice <i>Jagor</i> 3.2. Study of the folk practice <i>Sontreo</i> . 3.3. Study of the folk practice <i>MussollKhell</i>	15	CO 3, CO4 K3, K4, K5
Module 4:	Goan Literature	15	CO 3, CO 4 K4, K5

	<p>4.1. Mascarenhas, Lambert. <i>Sorrowing Lies My Land</i></p> <p>4.2. Select Short Stories by Goan Writers</p> <p>4.3. Poems of Manohar Rai Sardesai from the collection, 'My Song'</p> <p>Poems of Armando Menezes from the collections, 'Selected Poems'</p>			
Pedagogy:	Lectures/assignments/seminars/ Group discussions and field-trips			
Texts	<p>1. Mascarenhas, Lambert. <i>Sorrowing Lies My Land</i>. 1970, Broadway Publishing House, 2022.</p> <p>2. <i>Trikal</i>. Directed by Shyam Benegal, Blaze Film Enterprises, 1985.</p>			
References/ Readings:	<p>1. Angle, Prabhakar. <i>Concepts and Misconcepts</i>. Kala Vibhag, 1994.</p> <p>2. Bhandari, Romesh. <i>Goa</i>. Lotus Publication, 1999.</p> <p>3. Borges, Charles et. al. <i>Goa and Portugal: History and Development</i>. Concept Publishing Co., 2000.</p> <p>4. <i>Goa and Portugal: Their Cultural Links</i>. Concept Publishing Co., 1997.</p> <p>5. De Souza, Teotonio R. <i>Essays in Goan History</i>. Other India Press.</p> <p>6. <i>Goa to Me</i>. Concept Publishing Co., 1994.</p> <p>7. <i>Discoveries, Missionary Expansion and Asian Cultures</i>. Concept Publishing Co., 1994.</p> <p>8. <i>Indo-Portuguese History: Old Issues, New Questions</i>. Concept Publishing Co., 1984.</p> <p>9. Dantas, Norman. <i>The Transforming of Goa</i>. Other India Press, 1999.</p> <p>10. Dhume Anant, <i>Cultural History of Goa</i>. Broadway Publishing, 2010</p> <p>11. Gomes, Olivinho. <i>Village Goa</i>. S Chand & Co., 1987.</p> <p>12. Anand, Mulk Raj et al. <i>Golden Goa</i>. Marg Publication, 1980.</p> <p>13. Gomes Pereira, Rui. <i>Hindu Temples and Deities</i>. Printwell, 1978.</p> <p>14. Hall, Stuart. <i>Representation: Cultural Representations and Signifying Practices</i>. Thousand Oaks and Sage Publications, 1997.</p> <p>15. <i>Handoo, Jawaharlal. Folklore and Discourse</i>. Zooni Publication, 1999.</p> <p>16. <i>Folklore: New Perspectives</i>. Zooni Publication, 1999.</p> <p>17. Hutt, Anthony. <i>Goa</i>. Scorpion Publishing Ltd., 1988.</p> <p>18. Menezes, Armando. <i>Selected Poems</i>. Hubli, Karnataka: Samyukta Karnatak Press, 1969.</p> <p>19. Mitragotri, V. R. <i>A Socio-Cultural History of Goa from the Bhojas to the Vijayanagara</i>. Institute Menezes Braganza, 1999.</p> <p>20. Moraes, George M. <i>The Kadamba Kula</i>. Legare Street Press, 2023.</p> <p>21. Morenas, Zenaides. <i>Mussoll Dance of Chandor: The Dance of the Christian Kshatriyas</i>. The Clarrisa Vaz e Morenas</p>			

	<p>Konkani Research Fellowship Endowment Fund, 2002.</p> <p>22. Pereira, Joaquim Loiola. <i>My Song - Ma Chanson - O Meu Canto</i>. Verna, Goa: New Age Printers, 2008</p> <p>23. Propp, Vladimir. <i>Theory and History of Folklore</i>. Antoly Liberman, editor. Ariadna Y. Martin and Richard P. Martin, translators. Manchester University Press, 1984.</p> <p>24. Punia, Deep. <i>Social Values in Folklore</i>. Rawat Publication 1993.</p> <p>25. Priolkar. A. K. <i>The Goa Inquisition</i>. Voice of India, 1961.</p> <p>26. Redfield, Robert. <i>Peasant Society and Culture</i>. The University Press of Chicago Press 1958. EGO-116 Contemporary Indian English</p>
Web Resources:	<ol style="list-style-type: none"> 1. https://www.artandculture.goa.gov.in/pages/artAndCulture/heritageAndHistoryOfGoa\ 2. https://goantales.com/goan-festivals/jagor-in-goa/ 3. https://www.academia.edu/21195517/Rituals_in_an_Unstable_World_Ritual_History_and_Identity_in_Goa 4. https://www.gomantaktimes.com/ampstories/web-stories/sontreo-festival-celebrated-with-pomp-and-umbrellas-at-cuncolim-village 5. https://www.goanobserver.in/2024/02/23/goas-historical-mussol-khelby-olav-albuquerque/

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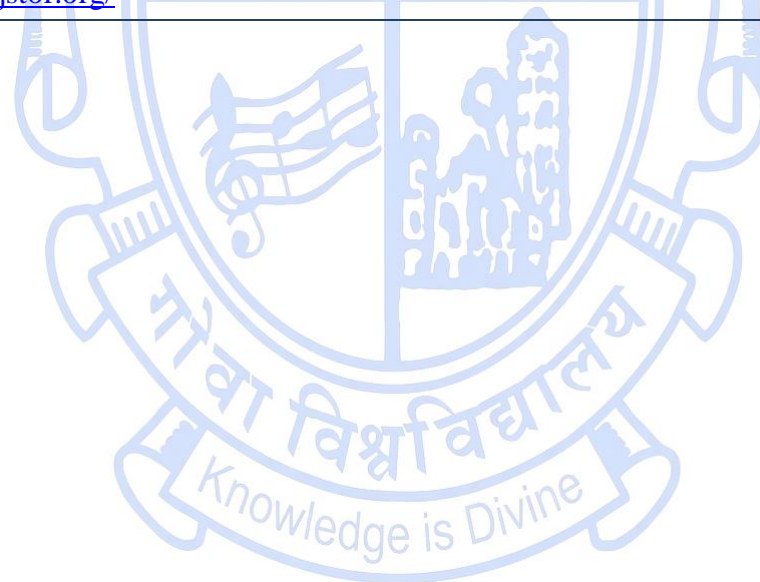
Title of the Course	Readings in Contemporary Theory
Course Code	ENG-6004
Number of Credits	4
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To introduce students to foundational concepts in semiotics, structuralism, and poetics. 2. To explore major debates on narrative communication and the interplay between author, text, and reader. 3. To critically analyse popular culture, media, and consumerism through postmodern perspectives. 4. To examine postcolonial theories in relation to broader social, cultural, and political contexts. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Identify and explain key concepts in semiotics, structuralism, and poetics.	PSO 1, PSO 3 & PSO 4
	CO 2. Compare and contrast debates on the narrative communication; the relationship between the author, the text, and the reader.	PSO 1, PSO 3 & PSO 4
	CO 3. Analyse postmodern critiques of popular culture, media, and consumer society.	PSO 1, PSO 3 &

			PSO 4	
	CO 4. Examine and relate postcolonial theories to broader social, cultural, and political systems.		PSO 1, PSO 3 & PSO 4	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	Language and Sign Systems 1.1. Jakobson, Roman. “Linguistics and Poetics.” 1.2. Derrida, Jacques. “Structure, Sign and Play in the Discourse of the Human Sciences.”	15	CO 1	K2 & K4
Module 2:	The Reader, the Author and the Text 2.1. Barthes, Roland. “The Death of the Author.” 2.2. Foucault, Michel. “What is an Author?” 2.3. Hirsch, E. D., Jr. “In Defense of the Author.”	15	CO 2	K4 & K5
Module 3:	Interpreting the Postmodern 3.1. Lyotard, Jean-François. “What is Postmodernism?” 3.2. Baudrillard, Jean. “Simulacra and Simulation.” 3.3. Jameson, Fredric. “Postmodernism and Consumer Society.”	15	CO 3	K3 & K4
Module 4:	Colonial Legacies 4.1. Said, Edward. “Crisis [in orientalism].” 4.2. Spivak, Gayatri Chakravorty. “Questions of Multiculturalism.”	15	CO 4	K3 & K4
Pedagogy:	Lectures/tutorials/assignments/seminars			
Texts:	Lodge, David, and Nigel Wood, editors. <i>Modern Criticism and Theory: A Reader</i> . 3rd ed., Routledge, 2014.			

References/ Readings:	<ol style="list-style-type: none"> 1. Belsey, Catherine. <i>Poststructuralism: A Very Short Introduction</i>. Oxford University Press, 2002. 2. Best, Steven, and Douglas Kellner. <i>Postmodern Theory: Critical Interrogations</i>. Guilford Press, 1991. 3. Culler, Jonathan. <i>Literary Theory: A Very Short Introduction</i>. 2nd ed., Oxford University Press, 2011. 4. Dillet, Benoit, Robert Porter, and Iain Mackenzie, editors. <i>The Edinburgh Companion to Poststructuralism</i>. Edinburgh University Press, 2013. 5. McLeod, John. <i>Beginning Postcolonialism</i>. 2nd ed., Manchester University Press, 2010. 6. Norris, Christopher. <i>Reclaiming Truth: Contribution to a Critique of Cultural Relativism</i>. Duke University Press, 1996. 7. Roudinesco, Élisabeth. <i>Philosophy in Turbulent Times: Canguilhem, Sartre, Foucault, Althusser, Deleuze, Derrida</i>. Translated by William McCuaig, Columbia University Press, 2008. 8. Williams, James. <i>Understanding Poststructuralism</i>. Acumen, 2005. 9. Young, Robert, editor. <i>Untying the Text: A Post-structuralist Reader</i>. Routledge and Kegan Paul, 2004.
Web Resources:	<ol style="list-style-type: none"> 1. https://archive.org/ 2. https://www.jstor.org/

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Discipline Specific Vocational Elective (DSVE) Courses

Title of the Course	Creative Writing	
Course Code	ENG-6401	
Number of Credits	2 T + 2 P	
Theory/Practical	Theory/Practical	
Level	500	
Effective from AY	2025-26	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. Identify and explain the fundamental elements of creative writing, including plot, characterization, dialogue, and narrative techniques. 2. Examine and differentiate poetic, prose, and audio-visual forms of creative expression across genres and media. 3. Apply creative writing strategies to compose original works of poetry, prose, and scripts for diverse audiences. 4. Evaluate and revise written drafts through critical self-editing and peer feedback to enhance clarity, style, and effectiveness. 	
Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO
	CO 1. Identify and understand the components of creative writing such as plot, setting, dialogue, and perspective in literary and media contexts.	PSO 1, PSO 4, PSO 5

	CO 2. Compose original poetry, prose, and media scripts, and customize writing across genres for varied audiences.		PSO 1, PSO 4, PSO 5
	CO 3. Critique and revise creative drafts by applying editing strategies that refine structure, coherence, and stylistic quality.		PSO 3, PSO 4, PSO 5
	CO 4. Develop and adapt creative writing for diverse professional contexts, including journalism, advertising, publishing, and digital platforms.		PSO 4, PSO 5
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	Fundamentals of Creative Writing 1.1. Elements of Creative Writing: Plot, Setting, Characterization, Dialogue 1.2. Narrative techniques, Points of View and perspectives 1.3. Exploring sensory dimensions 1.4. Importance of revision and editing	15	CO 1, CO 3, CO 4 K1, K2, K5, K6
Module 2:	Poetry and Poetic forms 2.1. Craft of poetry: theme, rhythm, metre 2.2. Sub-genres of Poetry 2.3 Composing poetry 2.4 Contemporary trends	15	CO 2, CO 3, CO 4 K5, K6
Module 3:	Creative Writing in Prose 3.1 Short story and Novella 3.2 Writing for Children 3.3 Writing Reviews and Features 3.4 Copywriting	30	CO 1, CO 2, CO 3, CO 4 K1, K2, K5, K6

Module 4:	Creative Writing in Diverse Media 4.1 Radio 4.2 Drama & Theatre 4.3 Television and Film 4.4 Vlogs and Reels	30	CO 1, CO 2, CO 3, CO 4	K1, K2, K5, K6
Pedagogy:	Lectures/tutorials/assignments/seminars.			
Texts:	Students may refer to works listed under References			
References/ Readings:	<ol style="list-style-type: none"> 1. Baker, Sheridan. <i>The Practical Stylistics</i>. Harper and Row, 1977. 2. Corbett, Edward P. J. <i>The Little Rhetoric and Handbook</i>. John Wiley & Sons, 1977. 3. Earnshaw, Steven. Ed. <i>The Handbook of Creative Writing</i>, Edinburgh University Press, 2007. 4. Mullins, Carolyne J. <i>A Guide to Writing and Publishing</i>. John Wiley & Sons, 1987. 5. Prose, Francine. <i>Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them</i>. Harper Perennial, 2006. 6. <i>The Writer's Manual</i>, ETC Publications, 1977. 7. Vroomanm, Alan. <i>Good Writing: An Informal Manual of Style</i>. Atheneum, 1972. 8. Watkins, F. C. and K. E. Knight. <i>Write to Write: Readings on the Craft of Writing</i>. Houghton Mifflin, 1966. 			
Web Resources:	<ol style="list-style-type: none"> 1. https://onestopforwriters.com 2. https://www.thecreativepenn.com 3. https://writershelpingwriters.net 			

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Title of the Course	Translation Studies: Theory and Praxis	
Course Code	ENG-6402	
Number of Credits	2 T + 2 P	
Theory/Practical	Theory/Practical	
Level	500	
Effective from AY	2025-26	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To introduce students to the history, functions, and theories of translation while fostering an understanding of its interconnections with literature and culture. 2. To enable students to critically compare and analyze diverse concepts in translation studies, and assess their relevance in specific translational practices. 3. To provide learners with insights into the challenges, limitations, and creative dimensions of translating different literary genres, encouraging the application of theory to practice. 4. To equip students with professional skills, strategies, and ethical awareness required for employability in translation, publishing, and allied language-related industries. 	
Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO
	CO 1. Identify the functions, theories, and historical developments in translation and examine their relationship with literature and culture.	PSO 1, PSO 4

	CO 2. Differentiate among concepts in translation studies, and evaluate their applicability in varied translational contexts.		PSO 1, PSO 3	
	CO 3. Comprehend the challenges, constraints and creative possibilities in translating poetry/drama/prose while applying theoretical approaches to practical translation tasks.		PSO 4, PSO 5	
	CO 4. Develop professional strategies that enhance their competence for careers in translation, publishing, and related language industries		PSO 4, PSO 5	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	The History, Art, and Science of Translation 1.1. The notion of Translation: Meaning, Characteristics and Functions of Translation 1.2. History of Translation and its Theories 1.3. Relationship of Translation with Literature and Culture 1.4. Technology and Translation	15	CO 1	K1, K4
Module 2:	Concepts in Translation Studies 2.1. Meaning of Transliteration, Transcreation, Transmutation, Domestication, Foreignisation, Localisation, Code switching, Code mixing, Chaaya, Bhashantar, Anusarjan, Rupantar, Prakarantar, Lipyantar, etc. 2.2. Equivalence, Loss and Gain, Untranslatability 2.3. Fidelity v/s Transparency 2.4. Evaluating a Target Text vis-a-vis its Source Text	15	CO 2	K4, K5
Module 3:	Challenges and Strategies in Translating Poetry and Drama 3.1. Theories of translating Poetry 3.2. Translation of poetic material 3.3. Approaches to translating Drama 3.4 Translation of dramatic material	30	CO 3, CO 4	K2, K3, K6
Module 4:	Translation theories and techniques for professional practice	30	CO 3,	K2, K3,

	4.1. Fiction and Non-fiction 4.2. Critical and Scientific 4.3. Translation of prose material		CO 4	K6
Pedagogy:	Lectures/tutorials/assignments/seminars/practice sessions			
Texts:	Students may refer to works listed under References			
References/ Readings:	<ol style="list-style-type: none"> 1. Baker. Mona. <i>In Other Words: A Coursebook on Translation</i>. Routledge, 2011 2. Bassnett-McGuire, Susan. <i>Translation Studies</i>. Routledge, 2013. 3. Bassnett, Susan and Andre Lefevere, editors. <i>Translation, History and Culture</i>. Continuum International Publishing Group Ltd, 1995. 4. Derrida, Jacques. <i>Of Grammatology</i>. Gayatri Chakravorty Spivak, translator. Motilal Banaasidas Publication Pvt. Ltd., 2002. 5. Gentzer, Edwin. <i>Contemporary Translation Theories</i>. Multilingual Matters, 2001. 6. Newmark, Peter. <i>Approaches to Translation</i>. Prentice-Hall, 1988. 			
Web Resources:	<ol style="list-style-type: none"> 1. https://est-translationstudies.org/ 2. https://www.tandfonline.com/journals/rtrs20/ 			

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Title of the Course	Multimedia in Cultural Literacies	
Course Code	ENG-6403	
Number of Credits	2 T + 2 P	
Theory/Practical	Theory/Practical	
Level	500	
Effective from AY	2025-2026	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites for the Course:	NIL	
Course Objectives:	<ol style="list-style-type: none"> 1. To understand Multimedia and to appreciate the practice of blending various media such as print, images, graphics, audio-visuals, animations. 2. To understand the Applications of Multimedia 3. To utilize Multimedia in Cultural Literacies 4. To create Engaging Multimedia Content 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO1: Understand and appreciate the art of blending various media so as to create a multi-sensory effect.	PSO 2
	CO2: Apply Multimedia to art forms for cultural representation	PSO 3

	CO3: Explore audio- visual media in creating Cultural Literacies and fostering awareness		PSO 3
	CO4: Combine technology with art to create multimedia content		PSO 4, PSO5
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	Theorising Multimedia 1.1 The Mix and Match of Multimedia 1.2 Types of Multimedia: Print, Audio-Visual, Animations, Podcasts, Blogs and Vlogs, Reels, etc. 1.3 How to utilize Multimedia in Cultural Literacies	15	CO 1 K2, K3
Module 2:	Art as Insignia 2.1 Virtual Tour of Museums 2.2 Handicraft 2.3 Music 2.4 Folk Practices	15	CO 2 CO 3 K4, K5
Module 3:	Films and Documentaries 3.1 Tamasese, Tusi. <i>The Orator</i> . 3.2 Thornton, Warwick. <i>Samson and Delilah</i> . 3.3Shah, Ashish. <i>Mhadei</i> .	30	CO 3 K4, K5
Module 4:	Film Editing and Making Documentaries 4.1 Hands-on training in film editing 4.2. Making multimedia texts such as documentaries, reels, vlogs, etc	30	CO 4 K3, K6
Pedagogy:	Lectures/assignments/seminars/ hands-on training in film editing, making documentaries		
Texts:	1. Tamasese, Tusi. <i>The Orator</i> . 2011. 2. Thornton, Warwick. <i>Samson and Delilah</i> . 2009.		

	3. Shah, Ashish. <i>Mhadei</i> . 2021
References/ Readings:	<ol style="list-style-type: none"> 1. 1.Barker, Chris. Cultural Studies: Theory and Practice 2. 11. Jain, V.K. Introduction to Multimedia and Its Applications. New Delhi: Khanna Publishing House, 2012. 3. Coleman, Elizabeth Burns. Aboriginal Art, Identity and Appropriation. 1961 4. Croom Helm. <i>Geography, the Media and Popular Culture</i>. Croom Helm, 1985. 5. De Groot, Jerome. <i>Consuming History</i>. Histories and Heritage in Contemporary Popular Culture. 1975. 6. Fuery, Patrick, and NichMansfield. <i>Cultural Studies and Critical Theory</i>. 7. Gigi Durham, Meenakshi and Doughlas M. Kellner. Media and Cultural Studies 8. Gregg, Melissa. Cultural Studies' Affective Voices. 9. Gunew, Sneja. Framing Marginality. Multicultural Literary Studies. Melbourne Univ. Press, 1994. 10. Hassam, Andrew. Images of Identity: Australian and India. 11. Milner, Andrew. Re-imagining Cultural Studies. The promise of Cultural Materialism. Perera, Suvendrini. (ed) Our Patch: Enacting Australian Sovereignty Post-2001. NetworkBooks, Curtin Univ. of Technology, 2007. 12. Ze – Nian Li et al. Fundamentals of Multimedia. Springer Nature Switzerland, 2021.
Web Resources:	<ol style="list-style-type: none"> 1. https://www.google.com/search?q=The+Mix+and+Match+of+Multimedia&rlz 2. https://www.slideshare.net/slideshow/multimedia-is-a-way-of-combining-different-types-of-media-such-as-text-audio-images-animations-and-video-into-a-single-presentation 3. https://www.lisedunetwork.com/what-is-multimedia 4. https://www.admecindia.co.in/miscellaneous/use-of-multimedia-in-different-fields/

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Title of the Course	Editing and Book Publishing
Course Code	ENG-6404
Number of Credits	2 T + 2 P
Theory/Practical	Theory/Practical
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To analyze the principles and types of editing across various fields and understand the ethical considerations involved in editorial practice. 2. To evaluate the structure and functioning of the publishing industry, including legal frameworks, ethical issues, and emerging trends 3. To apply editing techniques, including fact-checking, proofreading, and the use of style guides, to improve the clarity, consistency, and accuracy of manuscripts 4. To create a comprehensive production plan for a book, encompassing manuscript preparation, rights registration, use of digital tools, and publication workflows. 	
Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO
	CO 1. Identify different types of editing and their applications in literary, journalistic, and academic contexts.	PSO 3, PSO 5

	CO 2. Critically assess various publishing models and understand frameworks (legal and ethical) governing publishing while maintaining cultural sensitivity.		PSO 4, PSO 5	
	CO 3. Understand and apply editing processes, including clarity improvement, tone consistency, fact-checking, and reference validation, and revise content using editing tools and style manuals effectively.		PSO 3, PSO 5	
	CO 4. Design a production workflow for a book, integrating typesetting, layout design, and the use of AI tools for publishing in print or digital formats		PSO 5	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	Fundamentals of Editing 1.1 Types of Editing: Developmental Editing, Substantive Editing and Copyediting 1.2 Editing in various fields of work: literary, journalistic, and academic. 1.3 Editorial Ethics: authorial voice, cultural sensitivity, political correctness; Copyright, and plagiarism considerations	15	CO 1	K1, K3
Module 2:	Overview of the Publishing Industry 3.1 History and evolution of book publishing; Traditional publishing vs. Self-publishing 3.2 Plagiarism prevention and detection; Publishing law and ethics; Intellectual Property rights and Piracy 3.3 Emerging trends in publishing: digital, hybrid, print-on-demand 3.4 ISBN and copyright registration; contracts with authors and royalties	15	CO 1 CO 2	K 2, K 3
Module 3:	Editing and Proofreading 2.1 Editing for clarity and conciseness; maintaining tone and style consistency 2.2 The importance of Fact-checking and Reference Validation 2.3 Proofreading and Mechanics of Writing 2.4 Difference between Editing, Revising, and Proofreading 2.5 Role of Proofreading in Academic and Professional Writing	30	CO 3	K 2, K 4, K5

Module 4:	Practical Applications of Editing and Publishing 4.1. Fact-checking, Proofreading, and Reference Validation 4.2. Editing checklist; editing tools and style guides 4.3. Preparing manuscripts for publication: Typesetting, layout, and design 4.4. Use of AI and digital media in publishing; E-book formats and platforms 4.5. The making of a book: pre-production, market study, developing a manuscript, production, and printing	30	CO 2, CO 4	K 3, K 6
Pedagogy:	Lectures/tutorials/assignments/seminars.			
Texts:	Students may refer to works listed under References			
References/ Readings:	1. Brodie, Paul G. <i>Book Publishing for Beginners</i> . E-Text, 2016. 2. Clark, Giles N., and Angus Phillips. <i>Inside book publishing</i> . Routledge, 2014. E 3. Montagnes, Ian. <i>Editing and publication: a handbook for trainers</i> . International Rice Research Institute, 1991. 4. Ryan, Buck, and Michael O'Donnell. <i>The Editor's Toolbox</i> . John Wiley & Sons, Iowa State Univ. Press, 2001. 5. Turabian, Kate L., et al. <i>A manual for writers of term papers, theses, and dissertations</i> . University of Chicago Press, 1996.			
Web Resources:	1. https://www.acs.edu.au/download/samples/edit.pdf 2. https://www.janesmitheditor.com/uploads/3/1/8/3/31835563/wep_for_new_authors_2nd_edition.pdf			

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SEMESTER IV

Generic Elective (GE) Courses

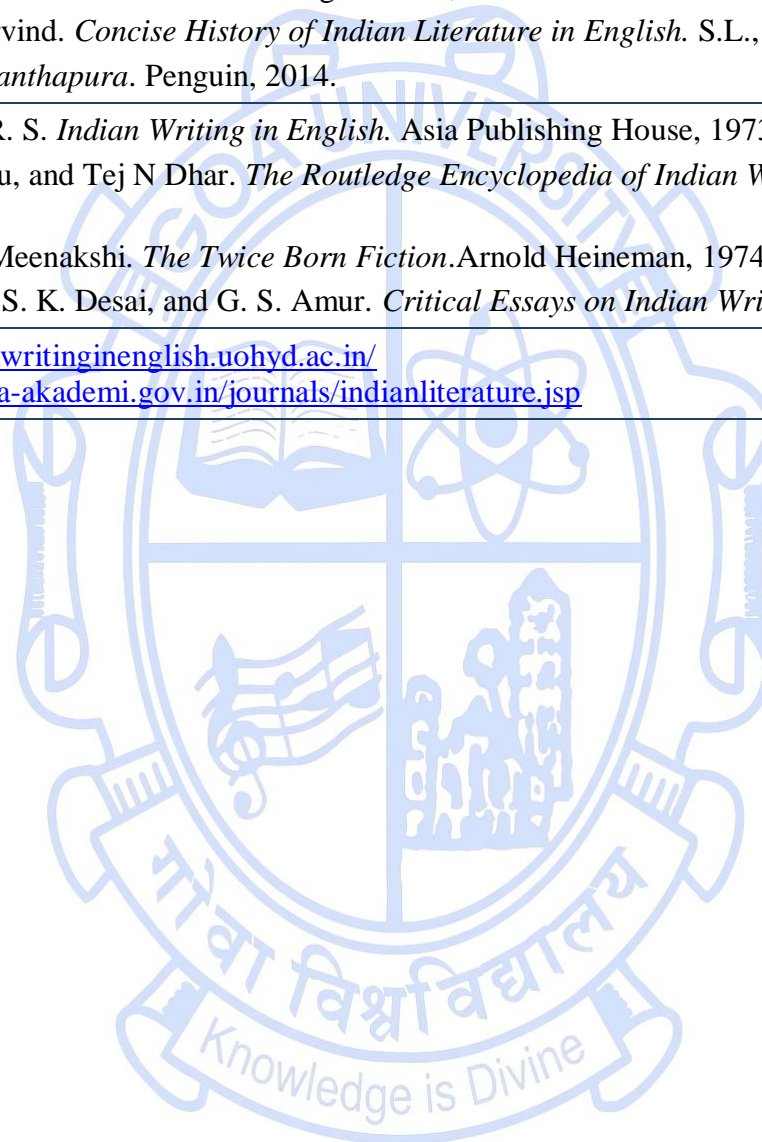
Title of the Course	Indian Writing in English: 18th to 20th Century
Course Code	ENG-6201
Number of Credits	04
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No
Pre-requisites for the Course:	Nil
Course Objectives:	<ol style="list-style-type: none">1. To study the historical development of Indian Writing in English from the 18th century to the 20th Century, and critically engage with the socio-cultural, political, and global contexts that shaped its themes, genres, and voices.2. To analyse the poetic elements in Indian English poetry.3. To evaluate and contextualise Indian English novels within their historical, political, and postcolonial frameworks.4. To critically examine and interpret Indian English drama through the perspectives of postcolonialism, identity politics, and social conflict.

Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO		
	CO 1. Trace the evolution of Indian Writing in English, analyse representative texts and movements across centuries, and evaluate their significance in shaping national identity, modernist and postmodernist discourse, and global literary traditions.	PSO2, PSO 4		
	CO 2. Identify and explain the themes, form, and structure of Indian English poetry.	PSO 2, PSO 3		
	CO 3. Analyse and evaluate the narrative strategies and thematic representations of nationalism, identity, and modernity in the novels.	PSO 2		
	CO 4. Critically estimate the thematic, structural, and ideological dimensions of Indian English plays.	PSO 2, PSO 4		
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	<p>Indian Literary History</p> <p>1.1. 18th Century: The Beginnings; early encounters with the British</p> <p>1.1.1. Dean Mahomet's <i>Travels of Dean Mahomet</i> (1794) (experiments with English prose and cultural translation)</p> <p>1.2. 19th Century: Colonial Contexts and Reform</p> <p>1.2.1. Social, Cultural, and Political context: Socio-cultural reform, colonial education policies, missionary engagement, the growth of print culture, and nationalist awakening.</p> <p>1.2.2. Imitative Phase of Indian writing in English</p> <p>1.3. Early 20th Century: Nationalism and Identity</p> <p>1.3.1. Social Cultural and Political context: Rise of nationalism and the issue of identity</p> <p>1.3.2. Assimilative Phase of Indian writing in English</p> <p>1.3.3. Emergence of the novel in Indian English writing</p> <p>1.4. Mid-20th Century: Freedom, Partition and its aftermath</p> <p>1.4.1. Social, cultural, and Political context: India's independence, Partition, and its</p>	15	CO 1	K2, K4, K5

	<p>aftermath</p> <p>1.4.2. Modernist Phase of Indian writing in English</p> <p>1.5. Late 20th Century: Postcolonial and Global Voices</p> <p>1.5.1. Social, Cultural, and Political context: Globalisation and its aftermath.</p> <p>1.5.3. Postmodernist Phase of Indian writing in English.</p>			
Module 2:	<p>Poetry</p> <p>1. Toru Dutt “Sonnet- The Lotus” and “Our Casuarina Tree”</p> <p>2. Sarojini Naidu “My dead dream” and “To India”</p> <p>3. Jayanta Mahapatra “Dawn at Puri” and “A Summer Poem”</p> <p>4. Arun Kolatkar “An Old Woman” and “The Indicator”</p> <p>5. Keki Daruwala “Migration” and “Before the Word”</p>	15	CO 2	K1, K2
Module 3:	<p>Fiction</p> <p>1. Chattopadhyay, Chandra Bankim. <i>Rajmohan's Wife</i>.</p> <p>2. Rao, Raja. <i>Kanthapura</i>.</p>	15	CO 3	K4, K5
Module 4:	<p>Plays</p> <p>1. Banerjea, Mohana Krishna. <i>The Persecuted</i>.</p> <p>2. Dattani, Mahesh. <i>Final Solutions</i>.</p>	15	CO 4	K4, K5
Pedagogy:	Lectures/tutorials/assignments/seminars.			
Texts:	<p>1. Banerjea, Mohana Krishna. <i>The Persecuted</i>. ABC, Delhi, n.d.</p> <p>2. Chattopadhyay, Bankim Chandra. <i>Rajmohan's Wife</i>. Penguin India, 2009.</p>			

	<ol style="list-style-type: none"> 3. Dattani, Mahesh. <i>Final Solutions</i>. Penguin India, 2005. 4. Mehrotra, Arvind. <i>Concise History of Indian Literature in English</i>. S.L., Orient Blackswan Pvt Ltd, 2017. 5. Rao, Raja. <i>Kanthapura</i>. Penguin, 2014.
References/ Readings:	<ol style="list-style-type: none"> 1. Iyengar, K. R. S. <i>Indian Writing in English</i>. Asia Publishing House, 1973. 2. Jaidka, Manju, and Tej N Dhar. <i>The Routledge Encyclopedia of Indian Writing in English</i>. Taylor & Francis, 29 Sept. 2023 3. Mukherjee, Meenakshi. <i>The Twice Born Fiction</i>. Arnold Heineman, 1974. 4. Naik, M. K., S. K. Desai, and G. S. Amur. <i>Critical Essays on Indian Writing in English</i>. MacMillan, 1968.
Web Resources:	<ol style="list-style-type: none"> 1. https://indianwritinginenglish.uohyd.ac.in/ 2. https://sahitya-akademi.gov.in/journals/indianliterature.jsp

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Title of the Course	Indian Writing in Translation
Course Code	ENG-6202
Number of Credits	04
Theory/Practical	Theory
Level	500
Effective from AY	2026-27
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To comprehend the background, themes, and literary styles of select representative Sanskrit classics in English translation. 2. To recognize and record the poetic tradition of regional Indian poetry through select English translations. 3. To analyze the conflict of tradition versus modernity in the post-Independence Indian society reflected in the prescribed 19th-century regional Indian novel in translation. 4. To assess the representative features of post-Independence Indian agrarian life in the prescribed 19th-century Goan novel in translation. 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO 1. Trace the beginnings of Indian literature from the prescribed English translations of Sanskrit texts.	PSO2, PSO3 and PSO4

	CO 2. Identify and interpret the themes and poetic techniques of select regional Indian poetry through their English translations.		PSO3 and PSO4
	CO 3. Analyze the conflict of tradition versus modernity in the post-Independence Indian society reflected in the 19 th -century regional Indian novel in translation.		PSO3 and PSO4
	CO 4. Assess the features of post-Independence Indian agrarian life in the representative Goan novel in translation.		PSO3 and PSO4
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	<p>Indian classical literature in English translation</p> <p>1.1 Sri Aurobindo, translator. <i>Isha Upanishad</i></p> <p>1.2 Sri Aurobindo, translator. <i>Vikramorvasie: The Hero and the Nymph</i> by Kalidasa</p> <p>Background:</p> <p>Notion of godhead in ancient India</p> <p>Ancient Indian Drama Vis-à-vis Western Drama: Bharata and Aristotle</p>	15	CO1 K2
Module 2:	<p>Indian regional poetry in English translation</p> <p>2.1 Tagore, Rabindranath. <i>Gitanjali</i></p> <p>2.2 Chitre, Dilip, translator. <i>Says Tuka</i> by Sant Tukaram</p> <p>Background</p> <p>Themes and Techniques in translated Indian poetry</p>	15	CO2 K1, K3
Module 3:	<p>Reflections of Post-independence India in translated regional novel</p> <p>Nair, Anita, translator. <i>Chemmeen</i> by Thakazhi Sivasankara Pillai</p> <p>Background:</p> <p>Tradition and modernity in the post-Independence Indian fiction</p>	15	CO3 K4
Module 4:	Representation of Agrarian Indian culture	15	CO4 K5

	Pai, Vidya, translator. <i>Kali Ganga</i> by Mahabaleshwar Sail Background: Features of Indian agrarian life as represented in the Indian fiction			
Pedagogy:	Lectures/tutorials/assignments/seminars.			
Texts:	<ol style="list-style-type: none"> 1. Chitre, Dilip, translator. <i>Says Tuka: Selected Poems of Tukaram</i>. Poetrywala Classic, 2012. 2. Nair, Anita, translator. <i>Chemmeen- The enduring classic</i> by ThakazhiSivasankara Pillai.Harper Perennial. 2011. 3. Pai, Vidya, translator. <i>Kali Ganga</i> by Mahabaleshwar Sail. National Book Trust, India. 2006. 4. Sri Aurobindo, translator. <i>The Upanishads-I: Isha Upanishad</i>. Sri Aurobindo Ashram Publications, 2010. 5. Sri Aurobindo, translator.Ed. S. N. Tiwari. <i>Vikramorvasiyam</i>. Global Vision Publishing House, 2004. 6. Tagore, R. <i>Gitanjali</i>. Rupa Publications, 2002. 			
References/ Readings:	<ol style="list-style-type: none"> 1. Bhat, G. K. <i>Sanskrit Drama</i>. Karnatak University, 1975. 2. Budkuley, K. <i>Musings in the Meadows</i>. Sanjana Publications, 2015. 3. Iyengar, K.R.S. <i>Indian Writing in English</i>. Sterling, 1983. 4. Karnarkar, R.D. <i>Kalidasa</i>. Karnatak University, 1971. 5. Laxmiprasad, P.V. <i>Bridges across the Nation: The Vitality of Indian Literatures in English Translation</i>. Authors Press, 2021. 6. Naik, M.K. <i>A History of Indian English Literature</i>. Sahitya Akademi. 2022. 7. Naravane, V.S. <i>An Introduction to Rabindranath Tagore</i>. Macmillan Company of India, 1977. 8. Pillai, P.G. <i>The Bhakti movement: Renaissance or Revivalism?</i> Aakar Books. 2013. 9. Roy, K. <i>Women in Early Indian Societies</i>. Manohar Publishers and Distributors, 2011. 10. Vatsyayan, K. <i>Bharata's The Natyashastra</i>. Sahitya Akademi, 2023. 			
Web Resources:	<ol style="list-style-type: none"> 1. https://anucde.info/sem4/PG/M.A.%20(Eng)/403EG21.pdf 2. https://www.englishjournals.com/assets/archives/2021/vol7issue2/7-2-23-739.pdf 3. https://www.maitreyi.ac.in/uploads/research/Samvedna/issues/vol6/issue2/Eng/E7.pdf 4. Role-of-English-Translation-in-Indian-English-Literature.pdf 			

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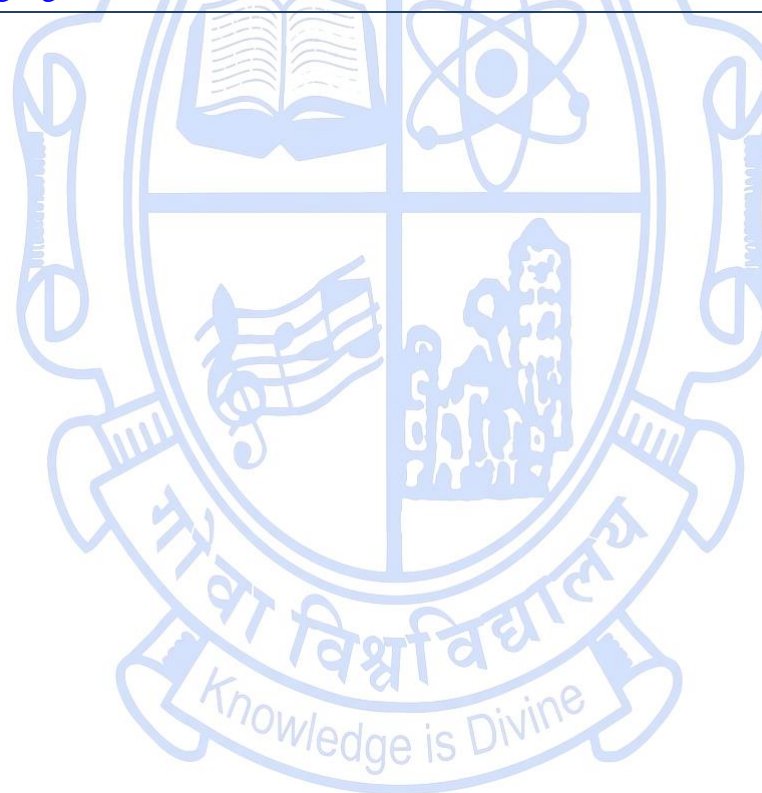
Title of the Course	Contemporary Indian English Fiction
Course Code	ENG-6203
Number of Credits	04
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To identify the scope and development of contemporary Indian writing in English by describing and interpreting its socio-political and cultural contexts. 2. To discuss India's cross-cultural identity within English studies. 3. To analyze postcolonial and indigenous critical practices to evaluate and interpret contemporary Indian English texts. 4. To assess interdisciplinary perspectives by connecting and critiquing insights into literature, society, and intellectual traditions in India. 	
Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO
	CO 1. Identify and trace the development of contemporary Indian writing in English within its socio-political and cultural contexts.	PSO 1, PSO 2
	CO 2. Comprehend and critique how India's cross-cultural identity is negotiated within English	PSO 2, PSO 4

	literary texts.			
	CO 3. Interpret contemporary texts by analyzing postcolonial and indigenous practices.		PSO 2, PSO 4	
	CO 4. Assess depictions of social and intellectual traditions in contemporary Indian English fiction through an interdisciplinary lens.		PSO 2, PSO 4	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	Memory, Caste and Trauma Roy, Arundhati. <i>The God of Small Things</i> . Background: Memory, Trauma, and Caste in Indian English Fiction.	15	CO 1	K2, K4
Module 2:	Postcolonial Perspectives Rushdie, Salman. <i>Shame</i> . Background: Postcolonial Politics in Indian English Fiction	15	CO 2	K2, K4
Module 3:	Historical and Political Satire Tharoor, Shashi. <i>The Great Indian Novel</i> . Background: Retelling History- Myth, Satire, and Politics in Contemporary Fiction	15	CO 3	K4, K5
Module 4:	Global and Ecological Dimensions Ghosh, Amitav. <i>The Glass Palace</i> . Background: Globalisation, Empire, and Ecocritical Concerns in Contemporary Indian Fiction	15	CO 4	K5
Pedagogy:	Lectures/tutorials/assignments/seminars.			
Texts:	<ol style="list-style-type: none"> 1. Ghosh, Amitav. <i>The Glass Palace</i>. Penguin India, 2008. 2. Roy, Arundhati. <i>The God of Small Things</i>. Penguin India, 2002. 3. Rushdie, Salman. <i>Shame</i>. Vintage, 1995. 4. Tharoor, Shashi. <i>The Great Indian Novel</i>. Penguin Random House India, 2014. 			
References/	1. Mukherjee, Meenakshi. <i>Reality and Realism</i> . Oxford University Press, 1994.			

Readings:	<ol style="list-style-type: none">2. Nandy, Ashish. <i>The Intimate Enemy: Loss and Recovery under Colonialism</i>. Oxford University Press, 2009.3. Patil, Geeta M. <i>Shashi Tharoor: A Critical Study</i>. 2003. Dr. Babasaheb Ambedkar Marathwada University, PhD dissertation. <i>Shodhganga</i>4. Prasad, Murari, editor. <i>Arundhati Roy: Critical Perspectives: With a Foreword by Bill Ashcroft</i>. Pencraft International, 2012.5. Rushdie, Salman, and Elizabeth West (eds). <i>“Introduction” to The Vintage Book of Indian Writing</i>. Vintage, 1997.
Web Resources:	<ol style="list-style-type: none">1. https://online.ilnjournal.com/index.php/iln2. https://shodhganga.inflibnet.ac.in/handle/10603/998243. https://shodhganga.inflibnet.ac.in/handle/10603/3804134. https://shodhganga.inflibnet.ac.in/handle/10603/586117

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Title of the Course	Canadian Cultural Studies	
Course Code	ENG-6204	
Number of Credits	4	
Theory/Practical	Theory	
Level	500	
Effective from AY	2025-2026	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites for the Course:	NIL	
Course Objectives:	<ol style="list-style-type: none"> 1. To understand the construction of the nation of Canada and Canadian Identity 2. To acquire a fuller meaning of the Canadian Political Policy of Multiculturalism and to appreciate Multicultural Literature. 3. To understand the Issues of the Aborigines or the First Nations 4. To understand the Indian-Canadian Transcultural Experience 	
Course Outcomes:	Upon completion of the course the student will be able to:	Mapped to PSO
	CO1: Understand and appreciate the Canadian National Identity	PSO 2, PSO 4
	CO2: Examine the adoption of the Political policy of Multiculturalism and evaluate its depiction in Multicultural Literature	PSO 2, PSO3, PSO 4

	CO3: Assess the Aboriginal Issues and challenges		PSO 2, PSO 4
	CO4: Analyse the Indian-Canadian Transcultural Experience		PSO 2, PSO 4
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	Nation Building and Canadian Identity 1.1 Making of the Canadian Nation 1.2. Laurence, Margaret. <i>The Stone Angel</i> 1.3. Atwood, Margaret and Weaver Robert, Eds. <i>The Oxford Book of Canadian Short Stories in English</i> (Selections)	15	CO 1 K1, K2, K3
Module 2:	Multiculturalism and Multicultural Literature 2.1 Understanding Multiculturalism 2.2 McGifford, Dianne. <i>Shakti's Words</i> (Selections)	15	CO 2 K4, K5
Module 3:	Mapping the First Nations 3.1 Understanding Indigenous Issues 3.2 Campbell, Maria. <i>Half Breed</i>	15	CO 3 K5
Module 4:	Transculturalism: The Indian Canadian Experience 4.1 Theories of Transculturalism 4.2. Rohinton, Mistry. <i>Such a Long Journey</i>	15	CO 4 K4
Pedagogy:	Lectures/assignments/seminars/ Group discussions and field-trips		
Texts:	<ol style="list-style-type: none"> 1. Laurence, Margaret. <i>The Stone Angel</i>. 1964. Penguin Modern Classics, 2017. 2. Atwood, Margaret and Weaver Robert, Eds. <i>The Oxford Book of Canadian Short Stories in English</i>. Oxford Paperbacks, 1988 3. McGifford, Dianne. <i>Shakti's Words</i>. 1990. TSAR Publication, 1994 4. Campbell, Maria. <i>Half Breed</i>. 1973. McClelland & Stewart, 2019. 		

	5. Rohinton, Mistry. <i>Such a Long Journey</i> . 1991. Faber & Faber, 2006
References/ Readings:	<ol style="list-style-type: none"> 1. Atwood, Margaret. <i>Survival: A Thematic Guide to Canadian Literature</i>. Toronto: House of Annasi Press, 2013. 2. Caldeira, Nina. <i>Multiculturalism and the Marginalized Psyche in Select Representative Fiction of Canada</i>. Creative Publishers, 2004. 3. Chakraborty, Sujata. <i>Critical Insights into the Novels of Rohinton Mistry</i>. New Delhi: Discovery Publishing House, 2014 4. Chelsea, Wovel. <i>Indigenous Writes: A Guide to First Nations, Metis and Inuit Issues in Canada</i>. Winnipeg: HighWater Press, 2016. 5. Dagnino, Arianna. <i>Transcultural Writers and Novels in the Age of Global Mobility</i>. Indiana: Purdue University Press, 2015. 6. Hutcheon, Linda. <i>The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction</i>. O.U.P., 1988. 7. King, Thomas. <i>A Short History of Indians in Canada</i>. Minnesota. University of Minnesota Press, 2013 8. Lecker, Robert. <i>Anthologizing Canadian Literature; Theoretical and Cultural Perspectives</i>. Wilfrid Laurier University Press, 2015. 9. Morton, Desmond. <i>A Short History of Canada</i>. Hurting Publishers, 2001. 10. Mukherjee, Arun. <i>Oppositional Aesthetics: Reading from a Hyphenated Space</i>. TSAR, 1994. 11. Williams, Victoria R. <i>Indigenous Peoples: An Encyclopedia of Culture, History and Threats to Survival</i>.
Web Resources:	<ol style="list-style-type: none"> 1. https://www.canada.ca/en/services/culture/canadian-identity-society.html 2. https://www.environicsinstitute.org/projects/project-details/the-evolution-of-the-canadian-identity 3. https://www.canada.ca/en/services/culture/canadian-identity-society/multiculturalism.html 4. https://www.canada.ca/en/canadian-heritage/services/about-multiculturalism-anti-racism/about-act.html

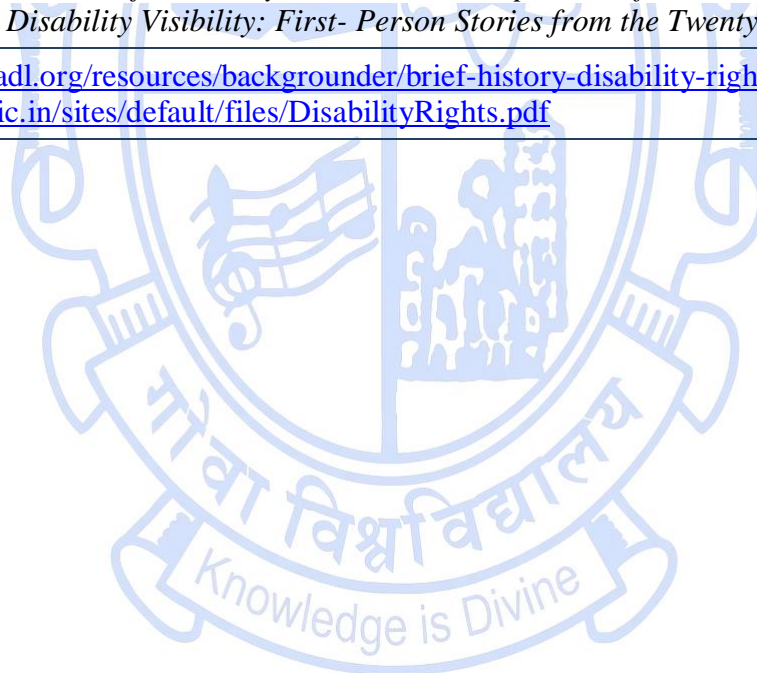
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Title of the Course	Critical Disability Studies through Literature	
Course Code	ENG-6205	
Number of Credits	04	
Theory/Practical	Theory	
Level	500	
Effective from AY	2025-26	
New Course	Yes	
Bridge Course/ Value added Course	No	
Course for advanced learners	No	
Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To situate Disability as an important identity category and its relationship to culture. 2. To introduce key concepts of Disability Studies: Medical Model of Disability, Social Model of Disability, Rights Based Model and problematizing Stigma. 3. To show the intersectionality of Disability with other social/cultural/political categories. 4. To apply disability lens on literary texts and conduct research in the area of Disability Studies. 	
Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO
	CO 1. Understand and locate disability as an important identity category in the textual as well as the material world.	PSO 2, PSO 3
	CO 2. Analyse literary narratives from the lens of disability and the ways in which it constructs the identity of the disabled subject.	PSO 2, PSO 4

	CO 3. Evaluate ways to explore intersectionality of disability with other social categories.		PSO 4
	CO 4. Create independent and interdisciplinary research in Disability Studies.		PSO 2, PSO 4
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	Introduction 1.1. Constructions of Disability 1.2. Ableism 1.3. Questions of Embodiment 1.4. Disability and Literary representations 1.5. ‘Narrative Prosthesis’ 1.6. Tropes of disability 1.7. Intersection of Disability with Race, Gender, Caste and Class 1.8. Rights-based approach to Disability	15	CO 1 CO2 CO3 CO4 K 1, K 2, K3
Module 2:	Life Writings 2.1. Alice Wong: <i>Disability Visibility: First- Person Stories from the Twenty First Century</i> . 2020 2.2. Ved Mehta: <i>Face to Face</i> . 1957	15	CO 1 CO 2 CO 3 K1, K 2, K 3 K4
Module 3:	Disability and Stage 3.1. Mahesh Dattani: <i>Tara</i> . 1995	15	CO 3 CO4 K 2, K 3, K4
Module 4:	Disability and Fiction 4.1. Indra Sinha: <i>Animal’s People</i>	15	CO 1, CO 2, CO 4 K1, K 2, K4 K 5
Pedagogy:	Lectures/tutorials/assignments/seminars.		
Texts:	1. Dattani, Mahesh. <i>Tara</i> . 1995. Penguin, 2013. 2. Mehta, Ved. <i>Face to Face</i> . 1957. Penguin, 2013.		

	<ol style="list-style-type: none"> 3. Wong, Alice. <i>Disability Visibility: First- Person Stories from the Twenty First Century</i>. Vintage, 2020. 4. Sinha, Indra. <i>Animal's People</i>. Simon & Schuster, 2008.
References/ Readings:	<ol style="list-style-type: none"> 1. Dattani, Mahesh. <i>Tara</i>. 1995. Penguin, 2013. 2. Ghai, Anita. <i>Rethinking Disability in India</i>. Routledge, 2015. 3. Ghosh, Nandini. <i>Interrogating Disability in India: Theory and Practice</i>. Springer, 2016. 4. Ghosh, Nandini. <i>Impaired Bodies, Gendered Lives</i>. Primus, 2016. 5. Love, Genevieve. <i>Early Modern Theatre and the Figure of Disability</i>. Bloomsbury Publishing, 2018. 6. Mehrotra, Nikita. <i>Disability, Gender & State Policy: Exploring Margins</i>. Rawat Publishers, 2013. 7. Mehta, Ved. <i>Face to Face</i>. 1957. Penguin, 2013. 8. Mitchell T. U David & Sharon L Snyder. <i>Narrative Prosthesis: Disability and the Dependencies of Discourse</i>. University of Michigan Press, 2000. 9. Smith, Bonnie G and Beth Hutchison, editors. <i>Gendering Disability</i>. Rutgers University Press, 2004. 10. Wendell, Susan. <i>The Rejected body: Feminist Philosophical Reflections on Disability</i>. Routledge, 2013. 11. Wong, Alice. <i>Disability Visibility: First- Person Stories from the Twenty First Century</i>. Vintage, 2020.
Web Resources:	<ol style="list-style-type: none"> 1. https://www.adl.org/resources/backgrounders/brief-history-disability-rights-movement 2. https://nhrc.nic.in/sites/default/files/DisabilityRights.pdf

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Title of the Course	Cross Currents in European Drama
Course Code	ENG-6206
Number of Credits	04
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To understand the historical and philosophical landscape of 20th-century Europe, and its role in shaping modern drama. 2. To familiarise with modern theories of drama to understand the development of contemporary theatrical practices. 3. To acquaint with the major playwrights and their contributions to modern European drama through selected plays. 4. To analyze the relationship between a play's theoretical foundation and its practical theatrical realisation. 	
Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO
	CO 1. Understand the forces and movements that shaped modern European drama	PSO 1, PSO 2, PSO 4
	CO 2. Identify and evaluate the major European playwrights and their seminal works	PSO 1, PSO 2, PSO 3, PSO 4
	CO 3. Critically analyze a play's theoretical foundation and its practical application	PSO 1, PSO 3, PSO 4

	CO 4. Perform or adapt a play for the classroom or stage		PSO 4, PSO 5
Content:		No of hours	Mapped to CO Cognitive Level
Module 1:	Introduction to 20th century European Drama 1.1 Impact of the Wars on Theatre 1.2 Aesthetic shifts in drama across Europe 1.3 Influence of literary and artistic movements on theatre: Modernism, Realism, Naturalism, Existentialism 1.4 Brooke, Peter. “The Empty Space”	15	CO 1, CO 3 K1, K2, K3, K4
Module 2:	Naturalism and Realism 2.1 Strindberg, August. “Preface to Miss Julie”. 2.2 Strindberg, August. <i>Miss Julie</i> . 2.3 Stanislavski, Constantin. “An Actor Prepares”.	15	CO 1, CO 2, CO 3 K1, K2, K4
Module 3:	Post-war Theatre 3.1 Artaud, Antonin. “Theatre of Cruelty”. 3.2 Brecht, Bertolt. “Epic Theatre” 3.3 Ionesco, Eugène. <i>The Chairs</i> .	15	CO 1, CO 2, CO 3, CO 4 K2, K3, K4, K5
Module 4:	Experimental Theatre 4.1 Pirandello, Luigi. <i>Six Characters in Search of an Author</i> 4.2 Genet, Jean. <i>The Maids</i> .	15	CO 2, CO 3, CO 4 K1, K2, K3, K4, K5, K6
Pedagogy:	Lectures/tutorials/assignments/seminars/performance		
Texts:	I. Theory Texts 1. Strindberg, August. “Preface to Miss Julie”. Translated by Michael Robinson, Methuen Drama, London, 1992. 2. Stanislavski, Constantin. <i>An Actor Prepares</i> . Translated by Elizabeth Reynolds Hapgood, Routledge, London, 1989. 3. Artaud, Antonin. “The Theater of Cruelty (First Manifesto).” <i>The Theater and Its Double</i> . Translated by Mary		

	<p>Caroline Richards, Grove Press, New York, 1958.</p> <p>4. Brecht, Bertolt. "The Modern Theatre is the Epic Theatre." <i>Brecht on Theatre: The Development of an Aesthetic</i>. Edited and translated by John Willett, Hill and Wang, New York, 1964.</p> <p>5. Brooke, Peter. <i>The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate</i>. Touchstone/Simon & Schuster, New York, 1996.</p> <p>II. Play Texts</p> <p>1. Strindberg, August. <i>Miss Julie</i>. Translated by Michael Robinson, Methuen Drama, London, 1992.</p> <p>2. Pirandello, Luigi. <i>Six Characters in Search of an Author</i>. Translated by Edward Storer, Dover Publications, New York, 2004.</p> <p>3. Ionesco, Eugène. <i>The Chairs</i>. Translated by Donald M. Allen, Grove Press, New York, 1958.</p> <p>4. Genet, Jean. <i>The Maids</i>. Translated by Bernard Frechtman, Grove Press, New York, 1954.</p>
References/ Readings:	<p>1. Bentley, Eric. <i>The Life of Drama</i>. Applause Theatre Books, 1991.</p> <p>2. Esslin, Martin. <i>The Theatre of the Absurd</i>. Knopf Doubleday Publishing Group, 2009. Hayman, Ronald.</p> <p>3. <i>Theatre of Anti-Theatre</i>. Oxford University Press, 2008.</p> <p>4. Williams, Raymond. <i>Drama from Ibsen to Brecht</i>. Random House, 2013.</p>
Web Resources:	<p>1. https://www.jstor.org/</p> <p>2. https://archive.org/</p>

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Title of the Course	Graphic Narratives and Visual Storytelling
Course Code	ENG-6207
Number of Credits	04
Theory/Practical	Theory
Level	500
Effective from AY	2025-26
New Course	Yes
Bridge Course/ Value added Course	No
Course for advanced learners	No

Pre-requisites for the Course:	Nil	
Course Objectives:	<ol style="list-style-type: none"> 1. To understand the evolution of the graphic novel as a literary and visual medium. 2. To analyse the conventions of superhero and manga genres and their engagement with urban life, gender, and society. 3. To explore the fusion of fantasy and literary traditions in expanding the artistic and narrative scope of graphic novels. 4. To evaluate representations of identity, conflict, and personal experience in visual memoirs and regional graphic narratives. 	
Course Outcomes:	Upon completion of the course, the student will be able to:	Mapped to PSO
	CO 1. Comprehend features of the graphic novel genre and trace its historical development with reference to seminal works.	PSO 2 & PSO 3
	CO 2. Explain the conventions of the superhero and manga traditions and examine how they	PSO 1, PSO3 &

	engage with urban realities, gender roles, and socio-cultural critique.		PSO 4	
	CO 3. Analyse the blending of fantasy and literary tropes, assessing its impact on contemporary graphic storytelling.		PSO 2, PSO3 & PSO 4	
	CO4. Evaluate and critique representations of identity, conflict, and personal narrative in visual memoirs and regional graphic narratives.		PSO 3, PSO 4	
Content:		No of hours	Mapped to CO	Cognitive Level
Module 1:	Genesis of Graphic Narratives 1.1. Moore, Alan. <i>V for Vendetta</i> Background: Evolution of Visual Literature and Sequential Art	15	CO 1	K1, K2
Module 2:	Superheroes, Manga, and Urban Realities 2.1 Miller, Frank. <i>Batman: Year One</i> 2.2 Murasaki, Yamada. <i>Talk to My Back</i> . Background: Various forms of Graphic Literature	15	CO 2	K3, K4
Module 3:	Fantasy and the Supernatural Gaiman, Neil. <i>The Sandman, Vol 1: Preludes and Nocturnes</i> Background: Contemporary Graphic Literature	15	CO 3	K3, K5
Module 4:	Regional Graphic Novel 4.1 Sajad, Malik. <i>Munnu: A Boy From Kashmir</i> 4.2 Ghosh, Vishwajyoti. <i>This Side, that Side: Restorying Partition</i> [selections] Background: Autobiographical and Regional Graphic Novels	15	CO 4	K4, K5
Pedagogy:	Lectures/tutorials/assignments/seminars.			
Texts:	1. Moore, Alan, and David Lloyd. <i>V for Vendetta</i> . Vertigo, 2008. 2. Miller, Frank. <i>Batman: Year One</i> . Illustrated by David Mazzucchelli, DC Comics, 2007. 3. Yamada, Murasaki. <i>Talk to My Back</i> . Translated by Ryan Holmberg, Drawn & Quarterly, 2022.			

	<ol style="list-style-type: none"> 4. Gaiman, Neil. <i>The Sandman Vol. 1: Preludes & Nocturnes</i>. 30th Anniversary ed., illustrated by Sam Kieth, Vertigo, 2018. 5. Sajad, Malik. <i>Munnu: A Boy from Kashmir</i>. Fourth Estate, 2015.
References/ Readings:	<ol style="list-style-type: none"> 1. Eisner, Will. <i>Graphic Storytelling and Visual Narrative</i>. W. W. Norton & Company, 2008. 2. McCloud, Scott. <i>Understanding Comics: The Invisible Art</i>. Harper Perennial, 2008. 3. Moore, Alan. <i>Alan Moore's Writing for Comics</i>. Avatar Press, 2003. 4. Ulli. <i>Today is the Last Day of the Rest of Your Life</i>. Fantagraphics Books, 2013.
Web Resources:	<ol style="list-style-type: none"> 1. https://libguides.wmich.edu/graphics/ 2. https://www.comicsgrid.com/ 3. https://www.landfonline.com/journals/rcom20

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