

UNIVERSITY OF LADAKH

DEPARTMENT OF ENGLISH

Master of Arts in English

(NEP Syllabus-UGC Regulations 2025)



Effective from Academic Session-2025 Onwards

(Approved by BOS on 22/07/2025)

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1. About The Department

The inception of the Department of English dates to late 2015, when it was established within the Leh Campus of the esteemed University of Ladakh. Its primary objective was to fulfil the educational requirements of students residing in the Ladakh region, known for its geographical remoteness. Subsequently, in early 2020, the department, along with its distinguished faculty, underwent a transition to the Kargil Campus, thereby extending its reach and influence.

The Department of English holds a position of paramount significance within the University, as it serves as a vital conduit for imparting higher education in a region that is geographically isolated. By offering intellectually stimulating programs, the department endeavors to acquaint students with the multifarious cultures and diverse perspectives of individuals hailing from various regional backgrounds. Furthermore, it aims to refine and enhance their linguistic prowess, creative aptitude, and critical thinking skills.

Since its very inception, the department has been steadfast in pursuing its mission to provide a comprehensive academic platform for students specializing in the disciplines of English Language and Literature. The underlying purpose is not only to acquaint them with the intricacies of language and literary works but also to expose them to the myriad worldviews and cultural nuances embodied within the realm of English studies. This holistic approach enables students to develop a profound understanding of the intricate connections between language, literature, and society.

In its pursuit of excellence, the Department of English also seeks to uphold the core constitutional values and principles that define the fabric of the nation. These fundamental ideals encompass moral integrity, unwavering honesty, compassion, and inclusivity. By imbuing these virtues within the academic discourse, the department aspires to nurture a generation of enlightened individuals who will contribute positively to the cultural and intellectual landscape of the Ladakh region and beyond.

The Department of English at the University of Ladakh stands as a bastion of knowledge, fostering academic growth and promoting cultural understanding among students. By offering intellectually enriching programs and upholding ethical principles, it endeavors to equip students with the necessary tools to navigate the intricate tapestry of language, literature, and society, thereby empowering them to become influential contributors to their communities and beyond.

The goals of the department are:

- i. To facilitate the students' cultivation of profound communicative prowess, encompassing both the realms of oral and written expression, thereby nurturing their literary aptitude and cognitive faculties.
- ii. To refine and polish the discerning faculties of students, empowering them to fathom, admire, and critically evaluate an array of cultural manifestations and practices, thereby enriching their intellectual acumen.
- iii. To equip students with the necessary competencies to thrive in the highly competitive job market, not only within the realm of academia but also across multifaceted socio-cultural and economic spheres.
- iv. To establish an academically fertile ambiance within the University, fostering an environment conducive to the holistic development of the institution, wherein all stakeholders can effectively contribute to its intellectual and infrastructural progress.

- v. To actively contribute to the nurturing of socially conscious individuals, instilling in students a sense of responsibility towards their community and inspiring them to be agents of positive change in society.

To take forward the present syllabus revision at the Master's level, University constituted a Board of Studies comprising members of the department and from colleges. Two external experts reviewed the draft syllabus and suggested changes. After many revisions were received, inputs were added, and the syllabus was accordingly modified.

2. MA English Programme Details

2.1 National Education Policy 2020

The MA English syllabus has been meticulously designed to align with the principles, vision, and structural reforms outlined in the National Education Policy (NEP) 2020. In full adherence to NEP's emphasis on multidisciplinary learning, flexibility, and outcome-based education, the curriculum offers a dynamic blend of core literary studies, skill-based electives, research components, and project-based learning. The syllabus promotes holistic and experiential learning by integrating diverse forms of literature—canonical, regional, postcolonial, feminist, and global—while also fostering competencies in critical thinking, writing, translation, digital humanities, and cultural analysis. Following NEP's focus on learner-centricity and academic flexibility, the programme includes credit-based electives, value-added courses, and options for vocational training and internships. Furthermore, outcome-based education (OBE) has been foregrounded through clearly articulated Programme Objectives, Course Learning Outcomes (CLOs), and Programme Learning Outcomes (PLOs), ensuring transparency and measurability. The syllabus also encourages multilingual and intercultural engagement, promoting inclusivity and national integration in tune with NEP's vision. Overall, the MA English programme not only preserves the intellectual depth of literary studies but also cultivates employability, creativity, and research aptitude, thereby fulfilling the NEP 2020 mandate in both letter and spirit.

2.2 Programme Objectives (POs)

- To foster a historically grounded and critically informed engagement with English literature, enabling students to examine the evolution of literary forms, genres, and movements from the Anglo-Saxon period to the contemporary era, with a focus on aesthetic innovation, cultural production, and socio-political embeddedness.
- To cultivate advanced interpretive and theoretical competencies, equipping students with the tools to engage rigorously with a range of critical frameworks—including formalism, feminism, psychoanalysis, historicism, postcolonial theory, and disability studies—thus enhancing their ability to analyze texts within complex ideological, psychological, and structural matrices.
- To promote interdisciplinary and cross-cultural literary inquiry, encouraging comparative analysis of global literatures—classical and modern, canonical and marginal—by situating texts within wider discursive fields such as environmental humanities, medical humanities, cultural studies, and aesthetics.
- To enable in-depth linguistic proficiency and metalinguistic awareness, through the systematic study of phonology, morphology, syntax, and semantics, with particular emphasis on the pedagogical and analytical application of linguistic principles in the context of English language and literary studies.

- To deepen critical awareness of marginality, resistance, and identity formation, by engaging with literary and theoretical works produced by historically disenfranchised communities—including Dalit, feminist, diasporic, queer, and Indigenous voices—thereby foregrounding literature’s role in challenging hegemonic narratives and fostering inclusive cultural discourses.
- To prepare students for independent and ethically grounded scholarly research, by introducing key research paradigms, methodological tools, and academic writing conventions, and by fostering competencies in documentation, citation, literature review, and critical argumentation within discipline-specific and interdisciplinary contexts.
- To develop a capacious understanding of world literature, enabling students to undertake comparative readings of texts from diverse linguistic, cultural, and geopolitical contexts—including Indian, Latin American, African, Caribbean, Middle Eastern, and European traditions—while interrogating global circulation, translation, and literary canonicity.
- To integrate digital literacy and editorial expertise into literary scholarship, by acquainting students with emerging methodologies in the digital humanities, including text encoding, data visualization, and digital archiving, as well as with editorial practices central to academic publishing and textual scholarship.
- To advance aesthetic and philosophical reflection through literary and critical discourse, by engaging students with foundational and contemporary debates in literary theory, art criticism, and Indian and Western poetics—from classical concepts such as *rasa*, *dhvani*, and *vakrokti* to modern theories of form, authorship, and affect.
- To nurture socially responsive and ethically attuned literary practitioners, committed to academic integrity, research ethics, inclusivity, and cultural pluralism, and capable of applying literary and critical insights to broader questions of justice, representation, sustainability, and human dignity in a rapidly changing global milieu.

2.3 Programme Learning Outcomes (PLOs)

- Graduates will demonstrate the ability to closely read, analyze, and interpret a wide range of literary texts—poetry, drama, fiction, and non-fiction—spanning classical to contemporary periods, applying appropriate aesthetic, formal, and contextual frameworks.
- Students will be able to situate literary texts within their relevant historical, socio-political, and philosophical contexts, tracing how literature reflects, critiques, and shapes shifting cultural identities and societal values across time and space.
- Students will apply diverse critical and theoretical approaches—including feminism, postcolonialism, psychoanalysis, Marxism, and cultural studies—to literary and non-literary texts, demonstrating interdisciplinary competence in reading literature as a form of cultural and ideological discourse.
- Graduates will engage with world literature through comparative analysis of texts from varied cultural, linguistic, and geographic traditions, fostering intercultural literacy and an appreciation of global literary dynamics and shared human concerns.
- Students will exhibit foundational knowledge of linguistic theory, phonetics, morphology, and syntax, and critically examine the intersection of language with culture, identity, and power in literary and societal contexts.
- Graduates will independently design, conduct, and present advanced literary research by formulating viable research questions, applying appropriate methodologies, synthesizing scholarship, and maintaining academic integrity in all stages of the research process.

- Students will critically explore literature as a site of resistance and representation for marginalized voices—across axes of caste, race, gender, disability, and class—developing nuanced perspectives on identity, trauma, memory, and cultural negotiation.
- Graduates will evaluate the politics, poetics, and ethics of literary translation, particularly within the Indian multilingual context, and analyze how cultural meanings are transformed or preserved in the process of translation across genres and media.
- Students will gain a critical understanding of Indian and Western aesthetic traditions and literary theories—classical, modern, and contemporary—and apply them to analyze literary form, beauty, artistic value, and the function of criticism.
- Graduates will be equipped to critically analyze the evolution of cultural practices within digital environments, understanding how literature and culture intersect with technology, mass media, urban space, and global flows in the age of digital humanities.

2.3 Programme Structure

The Master’s Programme in English requires students to complete a minimum of (80) credits over the full duration of the Programme. The curriculum comprises Core Courses (CR), Department-Specific Electives (DSE), General Electives (GE), and Research Project (R), all of which are mandatory components designed to ensure both breadth and depth of learning.

Under **Option I**, students must earn a minimum of (20) credits in each of the first and second semesters. This includes (12) credits from Core Courses, (04) credits from Department-Specific Electives, and (04) credits from General Electives. In the third and fourth semesters, students are also required to earn (20) credits per semester, all of which must come from (05) Core Courses offered during each semester.

In **Option II**, the credit structure for the first and second semesters mirrors that of Option I, requiring a total of (20) credits per semester, distributed as (12) credits from Core Courses, (04) from Department-Specific Electives, and (04) from General Electives. However, the third semester requires students to earn (20) credits from (05) Core Courses, while the fourth semester is entirely dedicated to a Research Project, of (20) credits.

Option III follows the same pattern in the first and second semesters, with students earning (20) credits per semester - (12) from Core Courses, (04) from Department-Specific Electives, and (04) from General Electives. In this option, the entire third and fourth semesters (a total of 40 credits) are allocated to an extended Research Project, allowing students to undertake in-depth scholarly inquiry over two terms.

2.4 Teaching

The faculty of the Department of English is primarily responsible for organizing teaching-learning activities. Various teaching schedules are announced by the department at the commencement of the semester.

2.5 Eligibility for Admissions

As per existing departmental and university norms.

2.6 Pass Percentage & Promotion Criteria

As per existing departmental and university norms.

2.7 Semester to Semester Progression

As per existing departmental and university norms.

2.8 Conversion of Marks into Grades

As per existing university norms.

2.9 Grade Points

Grade point table as per University Examination rules.

2.10 Attendance Requirement

As per existing university norms.

2.11 Internal and External Marks distribution

Each paper with 4 credits carries 100 marks, out of which 70 marks are for external examination and 30 marks are for internal assessment.

2.12 Selection of Elective Courses

The particular elective courses to be offered in any semester will depend on the availability of faculty. The department will have the right to offer/suspend any Elective Course from the list of available Elective Courses for any semester. However, the department will ensure that the students have an adequate number of Elective Courses offered in any semester.

2.13 Course Types

In course codes, the following letters denote the nature of the course:

- (C): 'Core Course'
- (GE): 'General Elective Courses'
- (DSE): 'Department Specific Electives'
- (R): 'Research'

2.14 Course exit points

- I. 40 Credits (Students who complete the first year) = Postgraduate diploma in English
- II. 80 Credits (Students who complete the full two years) = masters degree in English

2.15 Complete Course Structure

Program Overview

Option	Duration	Programme Type	Main Emphasis
I	2 Years	Semester I – IV: Theory only	In-depth Theoretical Learning
II	2 Years	Semester I – III: Theory Semester IV: Research	Foundational Theory + Research
III	2 Years	Semester I – II: Theory Semester III – IV: Research	Strong Research Training

Semester-Wise Course Structure

SEMESTER I & II									
Program	NHEQF Levels	Semester	Course Codes	Course Title	Nature	Credits	Total Credits		
PG Diploma in English	6.0	I	PG-ENG-101-C	British Literature – I (Poetry)	Core	4	20		
			PG-ENG-102-C	British Literature – II (Novel)		4			
			PG-ENG-103-C	British Literature – III (Drama)		4			
			PG-ENG-104-E	History of English Literature	DSE	4			
			PG-ENG-105-E	Language and Linguistics					
			PG-ENG-106-E	Research Methodology	GE	4			
		II	PG-ENG-201-C	World Literature	Core	4	20		
			PG-ENG-202-C	Indian Literature in English		4			
			PG-ENG-203-C	American Literature		4			
			PG-ENG-204-E	Disability Studies	DSE	4			
			PG-ENG-205-E	Women’s Writing					
			PG-ENG-206-E	Research and Publication Ethics	GE	4			
			PG-ENG-207-M	Equivalent course from MOOCs					
SEMESTER III & IV									
Program	NHEQF Levels	Semester	Course Codes	Course Title	Nature	Credits	Total Credits		
PG Degree in English	6.5	III	MA-ENG-301-C	Indian Literature in English Translation	Core	4	20		
			MA-ENG-302-C	New Literatures in English		4			
			MA-ENG-303-C	Literatures of Protest		4			
			MA-ENG-304-C	Cultural Studies		4			
			MA-ENG-305-C	Literary Criticism & Theory – I		4			
		IV	MA-ENG-401-C	Aesthetics and Literature	Core	4	20		
			MA-ENG-402-C	Indian Literary Criticism		4			
			MA-ENG-403-C	Non-Fictional Prose		4			
			MA-ENG-404-C	Digital Humanities		4			
			MA-ENG-405-C	Literary Criticism & Theory – II		4			
		OR							
		III	MA-ENG-301-C	Indian Literature in English Translation	Core	4	20		
			MA-ENG-302-C	New Literatures in English		4			
			MA-ENG-303-C	Literatures of Protest		4			
			MA-ENG-304-C	Cultural Studies		4			
			MA-ENG-305-C	Literary Criticism & Theory – I		4			
		IV	MA-ENG-306-R	Research Project (Dissertation)	Research	20	20		
		OR							
		III & IV	MA-ENG-306-R	Research Project (Dissertation)	Research	40	40		

Note: A minimum of 80 credits is required for the M.A. in English degree. However, students may exit after 40 credits (1st year) with a PG Diploma in English.

3. Semester-Wise Content Details for MA English Programme

3.1 Semester-I

Course 1: British Literature – I (Poetry)

Course Objectives:

- To develop a critical understanding of the evolution of English poetry from the Renaissance to contemporary times, by examining key poetic texts and movements—from the allegorical and metaphysical traditions to Romantic, Victorian, Modernist, Postmodernist, and contemporary poetic expressions.
- To equip students with analytical tools to interpret diverse poetic forms, styles, and themes, including satire, lyricism, symbolism, absurdism, and spoken-word performance, with attention to cultural, political, and philosophical contexts.
- To foster an appreciation for poetic innovation and experimentation, encouraging students to engage with traditional forms as well as alternative modes such as slam poetry and nonsense verse, thereby expanding their interpretive and creative capacities.

Course Learning Outcomes:

- Students will be able to closely read and analyze a range of English poems—from Shakespeare’s sonnets and Milton’s blank verse to Yeats’s modernist symbolism and contemporary slam/nonsense poetry—identifying key formal features (e.g., meter, rhyme, imagery, voice) and explicating how these elements contribute to each poem’s aesthetic and thematic effects.
- Students will be able to situate individual poems and poetic movements within their broader historical, cultural, and literary contexts—tracing continuities and ruptures from the Renaissance through Romanticism and the Victorian era to Modernism, Postmodernism, and 21st-century spoken-word traditions—and compare how different periods negotiate themes such as identity, loss, faith, and social critique.
- Students will be able to apply critical frameworks to interpret both canonical and non-canonical texts and will demonstrate this understanding through coherent written arguments and creative responses that reflect informed engagement with poetic form, voice, and innovation.

Contents:

Unit I: Foundations of English Poetry

William Shakespeare: [Sonnets 116, 130](#)

John Milton: “[Paradise Lost](#)”, (Book 1, Satan’s first speech for detailed study)

John Donne: “[A Valediction Forbidding Mourning](#)”

Alexander Pope: “[The Rape of the Lock](#)” (Canto V, Clarissa’s speech for detailed study)

Unit II: The Romantic Revolution and the Victorian Transition

William Wordsworth: “[Lines Composed a Few Miles Above Tintern Abbey](#)”

John Keats: “[Ode to Autumn](#)”, “[Ode on Melancholy](#)”

Samuel Taylor Coleridge: “[Kubla Khan](#)”,

Alfred, Lord Tennyson: “[Ulysses](#)”

Gerard Manley Hopkins: “[Pied Beauty](#)”, “[The Windhover](#)”

Unit III: Modernist and Postmodernist Poetry

W. B. Yeats: "[The Second Coming](#)", "[Easter 1916](#)"

T. S. Eliot: "[The Waste Land](#)"

W H Auden: "[September 1, 1939](#)" "[Funeral Blues](#)"

Unit IV: Slam and Nonsense Poetry

Kate Tempest: "[My Shakespeare](#)", "[Europe is Lost](#)"

Edward Lear, "[The Owl and the Pussycat](#)"

Mervyn Peake: "[It Makes a Change & What a Day It's Been](#)" from (*Rhymes Without Reason*)

Pink Floyd: "[Astronomy Domine](#)" from the album (*Piper at the Gates of Dawn*)

Suggested Readings:

Abrams, M. H., & Greenblatt, S. (Eds.). (2006). *The Norton Anthology of English Literature, Volume 1: The Middle Ages through the Restoration and the Eighteenth Century*. W.W. Norton & Company.

Fry, P. S. (Ed.). (2000). *The Cambridge Companion to Medieval English Literature 1100-1500*. Cambridge University Press.

Leitch, V. B., et al. (Eds.). (2018). *The Norton Anthology of Poetry*. W.W. Norton & Company.

Mays, J. (Ed.). (2016). *The Norton Anthology of English Literature: The Major Authors*, 10th Edition, Volume A. W.W. Norton & Company.

Miner, E., & Davenport, W. A. (Eds.). (2002). *The Norton Anthology of English Literature, Volume 1: The Middle Ages through the Restoration and the Eighteenth Century*. W.W. Norton & Company.

Preminger, A., & Brogan, T. V. F. (Eds.). (1993). *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton University Press.

Smith, J. C. (Ed.). (2011). *An Anthology of Chaucerian Criticism: From Philosophical Theories to Psychoanalytical Applications*. John Wiley & Sons.

Spearing, A. C. (2007). *Medieval to Renaissance in English Poetry*. Cambridge University Press.

Trilling, L. (Ed.). (1973). *The Portable Romantic Poets*. Penguin Books.

Wu, D. (Ed.). (2012). *The Oxford Anthology of English Literature: Volume I: The Middle Ages through the Eighteenth Century*. Oxford University Press.

Bowra, C.M. (1999). *The Romantic Imagination*, OUP.

O'Neill, Ml. (2015). *The Cambridge History of English Poetry*, Cambridge University Press; Reprint edition.

Sutherland, J. (1948). *Preface to 18th Century Poetry Background*. Oxford University Press.

Course 2: British Literature – II (Novel)

Course Objectives:

- To critically analyze the formal, thematic, and stylistic innovations in key English novels from the eighteenth to the twentieth century, examining how each text reflects and challenges the social, political, and philosophical currents of its time—from Enlightenment individualism in *Robinson Crusoe* to the modernist interiority of fiction writing.
- To trace the evolution of the English novel in terms of narrative structure, character development, and ideological concerns, paying close attention to the shifts from realism and

industrial critique in Dickens, to psychological realism in James, and experimental modernism in Woolf and Joyce.

- To engage with critical debates surrounding the construction of identity, gender, class, and nation in canonical English fiction, fostering the ability to contextualize and interrogate these novels through various theoretical lenses including formalism, historicism, feminism, and psychoanalysis.

Course Learning Outcomes:

- Students will be able to critically analyze and discuss the themes of individualism, societal structures, and morality in key literary works from the 18th and 19th centuries, such as *Robinson Crusoe* by Daniel Defoe and *Hard Times* by Charles Dickens.
- Students will demonstrate an understanding of character development and identity formation, particularly in the context of gender, social class, and personal freedom, as explored in *The Portrait of a Lady* by Henry James and *Mrs. Dalloway* by Virginia Woolf.
- Students will be able to place these novels within their respective historical and cultural contexts, recognizing the influence of socio-political environments on literary works and identifying how these texts critique or reflect the values of their time.

Contents:

Unit I:

Daniel Defoe: *Robinson Crusoe*

Unit II:

Charles Dickens: *Hard Times*

Unit III:

Henry James: *The Portrait of a Lady*

Unit IV:

Virginia Woolf: *Mrs. Dalloway*

Suggested Readings:

- Watt, I. (1957). *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. University of California Press.
- Richetti, J. (2005). *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge University Press.
- McKeon, M. (2012). *The Secret History of Domesticity: Public, Private, and the Division of Knowledge*. Johns Hopkins University Press.
- Hunter, J. P. (2012). *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction*. W. W. Norton & Company.
- Downie, J. A. (1997). *Robert Harley and the Press: Propaganda and Public Opinion in the Age of Swift and Defoe*. Cambridge University Press.
- McKeon, M. (1987). *The Origins of the English Novel, 1600-1740*. Johns Hopkins University Press.
- Lynch, D. (1999). *The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning*. University of Chicago Press.
- Novak, M. (2005). *The Cambridge History of Literary Criticism: Volume 4, The Eighteenth Century*. Cambridge University Press.

- Flynn, C. (2012). *Debating Women, Politics, and Power in Early Modern Europe*. Palgrave Macmillan.
- Leitch, T. M. (2014). *What Stories Are: Narrative Theory and Interpretation*. Penn State University Press.
- Gallagher, C., & Greenblatt, S. (Eds.). (2000). *Practicing New Historicism*. University of Chicago Press.

Course 3: British Literature – III (Drama)

Course Objectives:

- To critically analyze the evolution of English drama from the Renaissance to the modernist and absurdist periods, with focused readings of key dramatic texts by Shakespeare, Jonson, Dryden, Sheridan, Wilde, Shaw, Pinter, and Stoppard, situating each within its specific socio-political and literary context.
- To develop an advanced understanding of dramatic form, genre conventions, and theatrical innovations, examining how playwrights engage with and subvert traditions of tragedy, comedy, satire, and absurdism across historical periods.
- To foster independent scholarly engagement with dramatic literature through close reading, theoretical interpretation, and comparative analysis, enabling students to articulate nuanced arguments on themes such as morality, identity, power, performance, and the human condition in canonical English drama.

Course Learning Outcomes:

- The students will analyze the evolution of English drama from the Renaissance to the modern period by studying *Hamlet*, *A School for Scandal*, *Man and Superman*, and *The Dumb Waiter*, focusing on changes in dramatic form, language, and themes, while understanding how these reflect the literary and cultural shifts of their respective historical periods.
- The students will evaluate each play within its specific socio-political and philosophical context, exploring how concerns such as monarchy, social satire, morality, and existentialism shape the dramatic structure and characters. They will assess how historical moments influence dramatic innovation and performance, and how each play contributes to the broader trajectory of English dramatic literature.
- The students will apply critical and theoretical frameworks such as New Historicism, feminism, and absurdism to interpret the assigned plays. They will demonstrate these interpretations through written and oral assessments, analyzing dramatic techniques, thematic concerns, and performance elements to better understand the plays as both literary texts and scripts meant for stage representation and contemporary critical engagement.

Contents:

Unit I: Renaissance Drama

William Shakespeare: *Hamlet*

Unit II: 18th-Century Drama

Richard B. Sheridan: *A School for Scandal*

Unit IV: Victorian Drama

George Bernard Shaw: *Candida*

Unit III: Absurdist Drama

Harold Pinter: *The Homecoming*

Suggested Readings:

- Bevington, D. M. (2002). *English Renaissance Drama*. Norton.
- Orgel, S., & Braunmuller, A. R. (Eds.). (2002). *The Complete Works of William Shakespeare*. Oxford University Press.
- Tobin, J. J. M. (2007). *The Book of William: How Shakespeare's First Folio Conquered the World*. Bloomsbury USA.
- Gurr, A. (1992). *The Shakespearean Stage 1574–1642*. Cambridge University Press.
- Palfrey, S., & Stevenson, W. (Eds.). (2004). *Shakespeare's World of Death: The Early Modern Foundations of Human Behavior*. Princeton University Press.
- Greenblatt, S., & Abrams, M. H. (Eds.). (2005). *The Norton Anthology of English Literature, Volume 1: The Middle Ages through the Restoration and the Eighteenth Century*. Norton.
- Wiggins, M. (Ed.). (2019). *The New Oxford Shakespeare: Critical Reference Edition*. Oxford University Press.
- Dessen, A. J., & Thomson, L. J. (Eds.). (2008). *A Dictionary of Stage Directions in English Drama, 1580-1642*. Cambridge University Press.
- Fox, A. (2000). *History in Quotations: Reflecting 5000 Years of World History*. Harper Collins.
- Smith, E., & Strain, M. (2016). *The Cambridge Guide to the Worlds of Shakespeare*. Cambridge University Press.
- Schoenbaum, S. (1991). *William Shakespeare: A Documentary Life*. Oxford University Press.
- King, T. (2010). *Cultural Icons of the Renaissance*. Greenwood Publishing Group.
- Korda, N. (2007). *Shakespeare's Domestic Economies: Gender and Property in Early Modern England*. University of Pennsylvania Press.
- Leggatt, A. (2015). *Jacobean Public Theatre*. Routledge.
- Shakespeare, W. (2005). *The Riverside Shakespeare*. Houghton Mifflin.

Course 4: History of English Literature

Course Objectives:

- To provide a comprehensive historical framework for the study of English literature from the Anglo-Saxon period to the contemporary era, highlighting key literary movements, cultural shifts, and aesthetic developments.
- To enable critical engagement with representative literary texts across major periods—including Medieval, Renaissance, Augustan, Romantic, Victorian, Modernist, and Postmodern—through close reading and contextual analysis.
- To foster analytical awareness of literature's interaction with social, political, and intellectual currents, including empire, religion, gender, class, and nationhood, while tracing the evolution of literary genres and forms.

Course Learning Outcomes:

- The students will be able to demonstrate a historical understanding of English literature, identifying major literary periods, representative authors, and texts, and relating them to their respective socio-political and philosophical contexts.
- The students will be able to critically analyze canonical texts across periods, applying relevant theoretical, aesthetic, and historical frameworks to interpret genre conventions, literary innovations, and ideological shifts.
- The students will develop the capacity to trace literary continuity and change, articulating how English literature responds to evolving notions of identity, modernity, power, and narrative from the medieval to the contemporary period.

Contents:

Unit I: Medieval to Elizabethan Literature (8th–16th Century)

Old English: Germanic roots, inflections, (*Beowulf* as example)

Middle English: Norman French influence, loss of inflections, Chaucer's diction

Latin and French Influence: Vocabulary enrichment and stylistic effects

Medieval Alliterative Poetry

Origin and Development of British Drama in the Middle Ages

Pre-Elizabethan Drama and Renaissance Humanism

The Elizabethan Sonnet and Sonnet sequences

Unit II: Jacobean to Neoclassical Literature (17th–18th Century)

Metaphysical and Cavalier Poetry

Jacobean and Caroline Drama

Restoration Comedy and Augustan Satire

Neoclassicism

The Rise of the Novel in the Eighteenth Century

Unit III: Romantic to Victorian Literature (Late 18th–19th Century)

The Age of Sensibility and Pre-Romanticism

The Romantic Movement and the French Revolution

Romantic Imagination

Trends in Victorian Poetry and Fiction

Victorian Non-Fictional Prose

Unit IV: Modernist to Post-War Literature (20th Century)

Georgian Poetry & WWI Literature

High Modernism and the Poets of the 1930s

Early 20th Century Poetic Drama

Modernist Fiction & Stream of Consciousness

Post-War and Early Postmodernism

Suggested Readings:

William J. Long (2000). *English Literature: Its History and Its Significance for the Life of the English-Speaking World*. Kalyani Publishers.

R. D. Trivedi. (2006). *A Compendious History of English Literature*. Vikas Publishing House.

Edward Albert (2021). *History of English Literature*. Revised & updated by J. A. Stone. Oxford University Press.

Daiches, David (1960). *A Critical History of English Literature, Vol. I-II*. Ronald Press.

Compton-Rickett, Arthur (1947). *A History of English Literature*. Thomas Nelson and Sons.

Rees, R.J. (1973). *An Introduction to English Literature*. Macmillan.

Abrams, M.H. (2009). *A Handbook of Literary Terms*. Cengage Learning.

- Forster, E.M. (1927). *Aspects of the Novel*. Edward Arnold.
- Baker, Ernest A. (1924-1939). *History of the English Novel*. H.F. & G. Witherby.
- Lodge, David (1992). *The Art of Fiction*. Viking.
- Boas, Frederick S. (1896). *Shakespeare and his Predecessors*. Charles Scribner's Sons.
- Sanders, Andrew (1994). *The Short Oxford History of English Literature*. Oxford UP.
- Ford, Boris, ed. (1954-1961). *The Pelican Guide to English Literature*. 10 vols. Penguin.

Course 5: Language and Linguistics

Course Objectives:

- To develop a comprehensive understanding of the fundamental branches of linguistics, and their respective contributions to the study of language.
- To analyze the processes involved in speech production, including airstream processes, phonation, articulation, and the classification and description of speech sounds, to comprehend the principles of phonemes, syllables, word stress, and intonation.
- To explore the structure of words and the processes of word formation, including the concept of morphemes, morphs, allomorphs, roots, stems, and affixes, and to apply linguistic principles and techniques in language teaching.

Course Learning Outcomes:

- Students will develop a foundational understanding of core linguistic concepts, including descriptive and generative approaches, major branches like sociolinguistics and psycholinguistics, and key distinctions such as synchronic/diachronic and competence/performance, enabling them to critically analyze language variation, standardization, and typological classifications within broader linguistic systems.
- Students will gain the ability to identify, classify, and analyze speech sounds and morphosyntactic structures by mastering principles of phonetics, phonology, and morphology, including processes of speech production, word formation, and syntactic analysis using transformational-generative grammar and Immediate Constituent (IC) analysis.
- Students will explore the interrelationship between language, society, and culture through critical engagement with key texts and theories—such as Chomsky’s Universal Grammar, Saussure’s structuralism, and the Sapir-Whorf hypothesis—equipping them to understand language change, ethnographies of communication, and the sociocultural functions of language in diverse contexts.

Contents:

Unit I: Core Concepts in Linguistics

Descriptive Linguistics; Generative Linguistics

Branches of Linguistics: Sociolinguistics, Psycholinguistics, Pragmatics, Stylistics

Language Variations: Dialect, Register, Pidgins, Creoles

Processes of standardization of Language, Language Typology

Major Concepts: Syntagmatic and Paradigmatic, Synchronic and Diachronic,

Competence and Performance, Innate Hypothesis

Unit II: Phonetics, Phonology, and Morphosyntactic Structures

Process of Speech Production: Airstream processes, Phonation process, Articulatory process

Production, Classification and Description of Speech Sounds
Phoneme and Phonemic Principles; Syllables; Word and Sentence Stress; Intonation
Concept of Morpheme, Morph and Allomorph
Basic Constituents of Word Structure: Root, Stem and Affixes
Major Processes of Word formation
I.C. Analysis; Transformational Generative Grammar

Unit III: Language: Its Origin, Change and Universal Grammar

Rodman & Hyames: *An Introduction to Language* (Selection- “Language Change: The Syllables of Time”)

Noam Chomsky: *Knowledge of Language* (Selection- “[Knowledge of Language as a Focus of Inquiry](#)”)

Ferdinand Saussure: *Course in General Linguistics*. Philosophical Library, 1959. (Selection- “The Object of Study”, pp. 07-15).

Unit IV Language, Society and Culture

Dell Hymes: *Foundations in Sociolinguistics*, Pennsylvania UP, 1989. (Selection- “Towards Ethnographies of Communication”, pp. 3-29).

Halliday, M: *Language as Social Semiotic*. University Park Press. 1978. (Selection- “Social Dialect and Socialization”, pp. 93-101).

John Lyons: *Language and Linguistics*. Cambridge UP, 2002. (Selection- “Sapir-Whorf hypothesis”, pp. 303-312)

Suggested Readings:

Chomsky, N. (1957). *Syntactic Structures*. Berlin: Mouton de Gruyter.

Crystal, D. (2011). *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell Publishing.

Pinker, S. (1994). *The Language Instinct: How the Mind Creates Language*. New York: William Morrow & Co.

Sapir, E. (1921). *Language: An Introduction to the Study of Speech*. New York: Harcourt, Brace and Company.

Aitchison, J. (2010). *The Articulate Mammal: An Introduction to Psycholinguistics* (5th ed.). London: Routledge.

Yule, G. (2016). *The Study of Language* (6th ed.). Cambridge: Cambridge University Press.

Trask, R. L. (1999). *Key Concepts in Language and Linguistics*. London: Routledge.

Hockett, C. F. (1958). *A Course in Modern Linguistics*. New York: Macmillan Publishing Co.

Wardhaugh, R. (2017). *An Introduction to Sociolinguistics* (7th ed.). Chichester: Wiley-Blackwell.

Ladefoged, P., & Johnson, K. (2010). *A Course in Phonetics* (6th ed.). Boston, MA: Cengage Learning.

Lyons, J. (1981). *Language and Linguistics: An Introduction*. Cambridge: Cambridge University Press.

Course 6: Research Methodology

Course Objectives:

- To acquaint students with foundational concepts and approaches to research at the postgraduate level, preparing them for more advanced inquiry in literary and interdisciplinary studies.
- To enable students to engage with various research paradigms, methodologies, and tools relevant to English studies and related disciplines, while fostering both analytical and creative academic skills.
- To equip students with the skills necessary for effective academic writing and documentation, including the structuring of research papers, the preparation of literature reviews, and the correct application of MLA citation style.

Course Learning Outcomes:

- The students will understand the foundational principles of literary research by identifying its types, scope, and methods. They will distinguish between topic, theme, and research problem, and apply appropriate steps in the research process to frame coherent and focused inquiries within English Studies.
- The students will develop the ability to design a research project by formulating research questions, selecting relevant texts and theories, synthesizing existing literature, and constructing annotated bibliographies. They will proficiently use research tools such as digital databases and archives to gather and organize scholarly materials.
- The students will demonstrate competence in applying critical methodologies—including feminist, postcolonial, and psychoanalytic approaches—to literary analysis. They will write well-structured research papers or proposals using MLA citation, avoid common writing errors, and revise drafts effectively to meet academic standards of clarity, coherence, and originality.

Contents:

Unit I: Fundamentals of Literary Research

Definition, scope, and significance of research in English Studies

Types of research: Basic vs Applied, Qualitative vs Quantitative, Descriptive, Analytical

Nature of literary and critical research

Distinguishing between topic, theme, and problem

Steps in the research process

Unit II: Research Design and Tools

Formulating research questions, hypotheses, and objectives

Selection of texts, theory, and contexts

Literature Review: purpose, synthesis, and thematic organization

Primary and secondary sources

Annotated bibliography: Purpose and construction

Introduction to research tools: library catalogues, archives, digital databases (JSTOR,

Project MUSE, MLA International Bibliography)

Unit III: Methodologies in English Studies

Textual Analysis and Close Reading

Comparative Method

Historical and Contextual Approaches

Discourse Analysis and Reader-Response

Feminist, Postcolonial, Psychoanalytic, Marxist, and Cultural Methodologies

Application of theory in research: case illustrations

Unit IV: Writing and Documentation

Structuring a research paper/thesis: Introduction, Argument, Evidence, and Conclusion

Preparing the research proposal: components and format

Styles of citation and documentation: MLA (latest edition)

Common errors in academic writing: logical fallacies, redundancy, plagiarism

Revising and editing the research draft

Suggested Readings:

Griffin, Gabriele (2013). *Research Methods for English Studies*. 2nd ed., Edinburgh University Press.

Gibaldi, Joseph (2021). *MLA Handbook*. 9th ed., Modern Language Association of America.

Kothari, C. R., and Gaurav Garg (2019). *Research Methodology: Methods and Techniques*. 4th ed., New Age International.

Dawson, Catherine (2019). *Practical Research Methods*. 4th ed., How To Books.

Eagleton, Terry (2008). *Literary Theory: An Introduction*. 3rd ed., Blackwell Publishing.

Selden, Raman, Peter Widdowson, and Peter Brooker (2005). *A Reader's Guide to Contemporary Literary Theory*. 5th ed., Pearson Longman.

Barry, Peter (2017). *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press.

Raman, Meenakshi, and Sangeeta Sharma (2015). *Technical Communication: Principles and Practice*. 3rd ed., Oxford University Press.

Bateson, F. W. (1972). *The Scholar Critic: An Introduction to Literary Research*. Methuen.

Punch, Keith F. (2016). *Developing Effective Research Proposals*. 3rd ed., SAGE Publications.

Wisker, Gina (2008). *The Postgraduate Research Handbook: Succeed with Your MA, MPhil, EdD and PhD*. 2nd ed., Palgrave Macmillan.

Blaxter, Loraine, Christina Hughes, and Malcolm Tight (2010). *How to Research*. 5th ed., Open University Press.

3.2 Semester-II

Course 1: World Literature

Course Objectives:

- To develop a critical understanding of world literature as a conceptual and cultural category by engaging with foundational theoretical texts by Goethe, Moretti, and Kundera, and by interrogating the politics of literary circulation, translation, and global canonicity.
- To foster comparative literary analysis across diverse poetic, dramatic, and narrative traditions by closely studying selected texts from classical Indian, European, Latin American, and ancient Vedic sources, encouraging students to recognize thematic resonances, aesthetic strategies, and cultural particularities.
- To cultivate interdisciplinary and historically informed reading practices that situate canonical and non-canonical texts—such as *Don Quixote*, *Abhijnana Shakuntalam*, *Inferno*, and *Death and the Maiden*—within broader sociopolitical, philosophical, and ethical contexts relevant to their production and reception.

Course Learning Outcomes:

- Students will critically engage with key theoretical perspectives on world literature by Goethe, Moretti, and Kundera, enabling them to understand the evolution, scope, and global dimensions of literary production and circulation across cultures and time periods.
- Students will analyze representative poetic, dramatic, and narrative texts from diverse literary traditions—including Sanskrit, Italian, Latin American, and European—thereby developing an appreciation for varied worldviews, aesthetics, and historical contexts that inform global literary expression.
- Students will compare literary forms, themes, and cultural concerns across genres and geographies, fostering intercultural literacy and the ability to critically interpret world literature as a dynamic field shaped by cross-cultural encounters and global dialogues.

Contents:

Unit I: Criticism and Theory

Franco Moretti: (Selection- “Conjectures on World Literature”, pp. 148-163). From *Debating World Literature*, Verso Publications, 2004).

Milan Kundera: “Die Weltliteratur, pp. 289-301” from (*World Literature: A Reader*, Routledge)

Unit II: Poetry

Rig Ved: *The Rig Veda: An Anthology: One Hundred and Eight Hymns*. (Selection- “Creation” and “Speech”)

Dante Aligheri: *Inferno* (Selections- [Canto VI](#))

Pablo Neruda: “[A Song of Despair](#)”, and “[Brown & Agile Child](#)”

Unit III: Drama

Kalidasa: *Abhijnana Sakuntalam* (The Recognition of Shakuntala). Edited and translated by Somadeva Vasudeva

Unit IV: Novel

Miguel de Cervantes: *Don Quixote*

Suggested Readings:

Apter, Emily. *Against World Literature: On the Politics of Untranslatability*. Verso, 2013.

Damrosch, David. *What Is World Literature?* Princeton University Press, 2003.

Goethe, Johann Wolfgang von. *On World Literature*. Translated by John Boening, Routledge, 1996.

Moretti, Franco. *Distant Reading*. Verso, 2013.

Damrosch, David, Natalie Melas, and Mbongiseni Buthelezi, editors. *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*. Princeton University Press, 2009.

Kalidasa. *The Recognition of Shakuntala*. Translated by Somadeva Vasudeva, New York University Press, 2006.

Dorfman, Ariel. *Death and the Maiden*. Nick Hern Books, 1991.

Haddawy, Husain, translator. *The Arabian Nights*. W.W. Norton, 2008.

Davis, Mary Hayes, and Chow-Leung, translators. *Chinese Fables and Folk Stories*. Ayer Publishing, 1980.

Rigveda. *The Rig Veda: An Anthology: One Hundred and Eight Hymns*. Translated by Wendy Doniger, Penguin Classics, 1981.

Neruda, Pablo. *The Essential Neruda: Selected Poems*. Edited by Mark Eisner, City Lights Publishers, 2004.

Adonis. *Selected Poems*. Translated by Khaled Mattawa, Yale University Press, 2010.
Dante Alighieri. *The Divine Comedy: Inferno*. Translated by Allen Mandelbaum, Everyman's Library, 1995.
Cervantes, Miguel de. *Don Quixote*. Translated by Edith Grossman, HarperCollins, 2003.
Kundera, Milan. *The Curtain: An Essay in Seven Parts*. Faber & Faber, 2007.

Course 2: Indian Literature in English

Course Objectives:

- To critically examine the evolution of Indian identity and intellectual traditions through foundational essays by thinkers like A.K. Ramanujan, Amartya Sen, and Amit Chaudhuri, enabling students to interrogate the intersections of tradition, modernity, and colonial/postcolonial frameworks that shape Indian thought.
- To engage with diverse literary genres—poetry, autobiography, drama, and fiction—produced by Indian writers in English, with attention to thematic concerns such as memory, gender, caste, diaspora, and nationalism, thereby fostering a nuanced understanding of India's complex socio-cultural fabric.
- To develop advanced analytical skills through close reading and interpretation of texts by authors such as Kamala Das, Urmila Pawar, Mahesh Dattani, and Githa Hariharan, allowing students to explore how form, voice, and narrative strategy contribute to the representation of marginalities and resistance within Indian English literature.

Course Learning Outcomes:

- The students will critically engage with key perspectives on Indian identity, tradition, and cultural negotiation through foundational essays by Ramanujan, Sen, and Chaudhuri, enabling them to contextualize Indian Writing in English within broader socio-historical and intellectual frameworks.
- The students will analyze a diverse range of poetic voices—from colonial to contemporary—examining themes such as nationalism, gender, diaspora, and familial memory, thereby understanding how Indian poets in English articulate personal and collective identities.
- The students will interpret fictional and dramatic texts by Githa Hariharan and Mahesh Dattani, exploring issues of gender, tradition, communal tensions, and postcolonial realities, fostering an appreciation of narrative strategies and socio-political concerns in Indian English fiction and drama.

Contents:

Unit I: Perspectives on Indian Thought and Identity

A.K. Ramanujan: [Is there an Indian Way of Thinking?](#) *Contributions to Indian Sociology*, 23(1), 41-58.

Amartya Sen: ["Indian Traditions and the Western Imagination"](#) (From *The Argumentative Indian: Writings on Indian History, Culture and Identity*)

Amit Chaudhuri: (Selection- "The Construction of the Indian Novel in English, pp. xxiii - xxxii"), from *The Picador Book of Modern Indian Literature*, Picador, 2002.

Unit II: Poetry

Henry Louis Vivian Derozio: ["To India – My Native Land"](#)

A K Ramanujan: ["Small Scale Reflections on a Great House"](#)

Kamala Das: ["An Introduction"](#)

Nissim Ezekiel: “[Goodbye Party for Ms. Pushpa T.S.](#)”

Meena Alexander: “[House of a Thousand Doors](#)”

Unit III: Fiction

Kiran Desai. *The Inheritance of Loss*

Unit IV: Drama

Mahesh Dattani: *Final Solutions*

Suggested Readings:

Ahmad, A. (1992). *In Theory: Classes, Nations, Literatures*. Verso.

Devy, G. N. (1992). *After Amnesia: Tradition and Change in Indian Literary Criticism*. Orient Longman Limited.

Gauri, V. (1989). *Masks of Conquest: Literary Study and British Rule in India*. Columbia UP.

Iyenger, K. R. S. (1962). *Indian Writing in English*. Asia Publishing House.

King, B. (2005). *Modern Indian Poetry in English (Revised Edition)*. OUP.

Mukherjee, M. (2007). *The Twice Born Fiction (2nd edn)*. Pencraft International.

Naik, M. K. (2009). *A History of Indian English Literature*. Sahitya Akademi.

Naik, M. K., & Narayan, S. A. (2007). *Indian English Literature 1980-2000: A Critical Survey*. Pencraft International.

Course 3. American Literature

Course Objectives:

- To critically examine major American literary movements from the 19th and 20th centuries through representative texts in poetry, fiction, and drama, exploring how authors like Whitman, Dickinson, Plath, Poe, and Melville engage with themes such as identity, nature, mortality, alienation, and the American dream.
- To analyze literature as a vehicle for socio-political commentary, with special emphasis on narratives of slavery and resistance, by engaging with the works of Maya Angelou, Langston Hughes, Charles Chesnut, David Walker, and Frederick Douglass in the context of racial oppression, resistance, and the evolution of African American literary expression.
- To develop advanced interpretive skills and theoretical insights for reading American literature, enabling students to connect formal literary elements (such as symbolism, narrative structure, tone, and voice) with broader philosophical, psychological, and historical concerns represented in the texts of authors like Wallace Stevens, Hawthorne, Arthur Miller, and others.

Course Learning Outcomes:

- The students will critically analyze key American poems from the 19th and 20th centuries, interpreting their themes, formal features, and cultural contexts, while tracing the evolution of American poetic traditions and their engagement with identity, mortality, nature, and consciousness.
- The students will evaluate significant works of American fiction and drama by examining narrative structure, character development, symbolism, and historical relevance, thereby understanding how these genres reflect and critique American society and its ideals.

- The students will explore literary representations of slavery, race, and resistance, developing an understanding of how American literature has engaged with social justice, freedom, and identity through voices that challenge dominant cultural narratives.

Contents:

Unit-I: Poetry

Walt Whitman: "[O captain! My Captain!](#)"

Emily Dickinson: "[I Felt a Funeral in My Brain](#)"

Wallace Stevens: "[Sunday Morning](#)" and "[Thirteen Ways of Looking at a Blackbird](#)"

Sylvia Plath: "[Tulips](#)", and "[Lady Lazarus](#)"

Unit IV: Slavery and Resistance

Maya Angelo: "[Still I Rise](#)"

Langston Hughes: "[The Weary Blues](#)" and "[Let America be America Again](#)"

Charles Chesnutt: *The Goophered Grapevine and Other Stories* ("Selection -[The Goophered Grapevine](#)")

David Walker: [Appeal to the Coloured Citizens of the World](#) (Selection – Article I)

Frederick Douglass: *Narrative of the Life of Frederick Douglass*

Unit-III: Short Fiction

Edgar Allen Poe: "[The Fall of the House of Usher](#)"

Washington Irving "[Rip Van Winkle](#)"

Nathaniel Hawthorne: "[Young Goodman Brown](#)"

Unit-IV: Novel and Drama

Herman Melville: *Moby-Dick*

Arthur Miller: *Death of a Salesman*

Suggested Reading:

Levine, R. S., et al. (Eds.). (2017). *The Norton Anthology of American Literature* (9th edition).

Bradbury, M., & Ruland, R. (1991). *From Puritanism to Postmodernism: A History of American Literature*.

Lauter, P. (Ed.). (2010). *A Companion to American Literature and Culture*.

Crevecoeur, H. St. J. de. (1951). *Letters from An American Farmer, Letter III*. London: J. M Dent & Sons Ltd.

Kaul, A. N. (1963). *The American Vision*. New Haven: Yale University Press.

Matthiessen, F. O. (1941). *The American Renaissance*. New York, London: Oxford UP.

Gray, R. (2012). *A History of American Literature*. Blackwell.

Lewis, R. W. B. (1959). *The American Adam*. Phoenix Books.

Bradbury, M. (1992). *The Modern American Novel*. OUP.

Spengemann, William. *Nineteenth-Century American Poetry*. New York: Penguin, 1996.

Levin, Joanna, and Edward Whitley, eds. *Whitman Among the Bohemians*. Iowa City: University of Iowa Press, 2014.

Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. New York: Oxford University Press, 1968.

- Hollander, J. (Ed.). (1993). *American Poetry: The Nineteenth Century*. New York: Library of America.
- Spengemann, W. (1996). *Nineteenth-Century American Poetry*. New York: Penguin.
- Kaplan, J. (2003). *Walt Whitman: A Life*. New York: Perennial Classics.
- Levin, J., & Whitley, E. (Eds.). (2014). *Whitman Among the Bohemians*. Iowa City: University of Iowa Press.
- Rollyson, C. (2013). *American Isis: The Life and Art of Sylvia Plath*. St. Martin's Press.

Course 4: Disability Studies

Course Objectives:

- To promote sensitivity and understanding regarding disability amongst future researchers and teachers in various disciplines through engaging students with a relatively fresh interdisciplinary domain of Disability Studies in relation to literature.
- To familiarize students with historical outlooks, disability theories and issues in relation to socio-cultural context and disability representations in literature.
- To cultivate empathy and critical awareness by examining lived experiences of disability through autobiographical narratives and fictional portrayals, encouraging students to reflect on issues of accessibility, agency, and inclusion in both literature and real-world contexts.

Course Learning Outcomes:

- The students will develop a critical understanding of the theoretical foundations of disability studies, examining how disability is shaped by cultural, political, and social forces. They will explore the shift from individual and medical models to social and political perspectives, enabling them to conceptualize disability as a dynamic and constructed category within broader power structures.
- The students will analyze poetic and narrative representations of disability to understand how literary forms contribute to the construction, reinforcement, or disruption of societal attitudes toward disability. They will learn to identify underlying assumptions, biases, and empathic dimensions in literary portrayals, fostering sensitivity to the aesthetic and ethical implications of representing disability.
- The students will interpret personal and fictional narratives to explore how lived experiences of disability are articulated, resisted, and reclaimed. They will reflect on how storytelling empowers disabled voices, challenges marginalization, and promotes diverse perspectives, encouraging a deeper engagement with the politics of visibility, identity, and agency in disability discourse.

Contents:

Unit I: Disability Theory

Lennard J. Davis: *The Disability Studies Reader*. Routledge 2013. (Selection- "Introduction: Disability, Power and Culture", pp. 01-17).

Clarke Barker and Stuart Murray: "[Introduction: On Reading Disability in Literature](#)"

Michael Oliver: *Understanding Disability: from Theory to Practice* (Selections- "[From Personal Struggle to Political Understanding](#)" and "[Fundamental Principles of Disability](#)")

Unit II: Poetry and Short Stories

Raymond Carver: "[Cathedral](#)"

Rabindranath Tagore: "[Shubha](#)"

Richards Deets: "[Christina's Courage](#)"
Seamus Heaney: "[Bye-Child](#)", "[Field of Vision](#)"
Wilfred Owen: "[Disabled](#)"

Unit III: Life Narratives

Tom Sullivan: *If You Could See What I Hear/ Option*

Unit IV: Fiction

Wilkie Collins: *Poor Miss Finch*

Malini Chib: *One Little Finger*

Suggested Readings:

- Barnes, C., Mercer, G., & Shakespeare, T. (1999). *Exploring Disability: A Sociological Introduction*. Cambridge; Malden, MA: Polity Press.
- Ghai, A. (2015). *Rethinking Disability in India*. Routledge India.
- Ghosh, N. (2016). *Interrogating Disability in India: Theory and Practice*. Springer Verlag.
- Keller, H. (1954). *The Story of My Life* (1903). New York: Doubleday.
- Mitchell, D., & Snyder, S. (2015). *The Biopolitics of Disability: Neoliberalism, Ablenationalism, and Peripheral Embodiment*. Ann Arbor: U of Michigan Press.
- Addlakha, R. (2013). *Disability Studies in India: Global Discourses, Local Realities*.
- Shakespeare, T. (2006). *Disability Rights and Wrongs*. London: Routledge.
- McRuer, Robert. (2006). *Crip Theory: Cultural Signs of Queerness and Disability*. New York University Press.

Course 5: Women's Writing

Course Objectives:

- Students will analyze and critically engage with foundational feminist texts in essays, poetry, fiction, and drama, exploring themes of gender, desire, resistance, identity, and cultural critique, with a focus on women's voices across different genres.
- Students will develop interpretive skills to examine and compare the representation of women in various literary forms, including the personal and political dimensions of feminist writing, and the intersectionality of race, class, and sexuality in the works of writers like Bell Hooks, Gwendolyn Brooks, and Jean Rhys.
- Students will cultivate a deeper understanding of how women's experiences are portrayed in different cultural and historical contexts, especially in relation to colonialism, post-colonial identity, and female autonomy, drawing on specific works such as *Wide Sargasso Sea* and Adrienne Rich's poetry.

Course Learning Outcomes:

- The students will critically engage with foundational feminist essays by Harriet Taylor Mill and Bell Hooks to understand the historical and ideological struggles surrounding gender, race, and resistance, enabling them to articulate informed perspectives on women's roles in socio-political and cultural discourses.
- The students will analyze a diverse range of poetry by women across geographies and generations, interpreting how poetic form, voice, and metaphor reflect intersections of gender, identity, resistance, and power in both personal and collective contexts.

- The students will examine fiction and drama by Jean Rhys and Lorraine Hansberry to explore issues of racial and gender marginalization, postcolonial subjectivity, and domestic agency, fostering a nuanced understanding of how women writers reimagine narrative spaces and characters within patriarchal and racialized worlds.

Contents:

Unit I: Essay

Harriet Taylor Mill: "[The Enfranchisement of Women](#)"

Bell Hooks: "[Eating the Other: Desire and Resistance](#)"

Unit II: Poetry

Gwendolyn Brooks: "[A Sunset of the City](#)"

Adrienne Rich: "[Snapshots of a Daughter-in-law](#)"

U. A. Fanthorpe: "[Not my Best Side](#)"

Kamua Braithwaite: "[Calypso](#)" and "[Bread](#)"

Judith Wright: "[Eve to Her Daughters](#)" and "[Request to a Year](#)"

Unit III: Fiction

Jean Rhys: *Wide Sargasso Sea*

Unit IV: Drama

Lorraine Hansberry: *A Raisin in the Sun*

Suggested Readings

Brodie, Janice. *The Feminist Agenda in Literature*. Oxford University Press, 2019.

Brooks, Gwendolyn. *Selected Poems*. Harper & Row, 1987.

Cixous, Hélène. *The Laugh of the Medusa*. University of Chicago Press, 1976.

Fanthorpe, U.A. *Selected Poems*. Oxford University Press, 2010.

Friedan, Betty. *The Feminine Mystique*. W.W. Norton & Company, 1963.

Hooks, Bell. *The Will to Change: Men, Masculinity, and Love*. Washington Square Press, 2004.

Rich, Adrienne. *The Will to Change: Poems 1976-1997*. W.W. Norton & Company, 1997.

Rhys, Jean. *Wide Sargasso Sea*. W.W. Norton & Company, 1966.

Taylor Mill, Harriet. *The Subjection of Women*. Oxford University Press, 2019.

Wright, Judith. *The Moveable Feast: Selected Poems*. University of Queensland Press, 1992.

Braithwaite, Kamau. *The Arrivants: A New World Trilogy*. Oxford University Press, 1973.

Hansberry, Lorraine. *A Raisin in the Sun*. Vintage, 1994.

Danticat, Edwidge. *The Farming of Bones*. Soho Press, 1998.

Miller, J. Hillis. *The Critic as Host*. University of Chicago Press, 1992. NourbeSe Philip, M. Zong!

Wesleyan University Press, 2008.

Course 6: Research and Publication Ethics

Course objectives:

- To examine the fundamental philosophical principles and moral frameworks that govern academic integrity while evaluating the systemic consequences of deceptive data practices and intellectual dishonesty.

- To critically assess international regulatory standards and professional guidelines that define legitimate scholarly communication, focusing on the identification of exploitative publishing models and authorship disputes.
- To master the technical application of digital verification systems, citation analytics, and impact measurement indicators to ensure transparent dissemination and validation of original contributions.

Course Learning Outcomes:

- Students will develop the capacity to apply theoretical frameworks of moral philosophy to distinguish between ethical conduct and systemic misconduct in the acquisition and reporting of information.
- Students will gain the expertise to verify the credibility of dissemination platforms and authorship claims by utilizing international regulatory benchmarks and professional codes of conduct.
- Students will master the use of specialized software and bibliometric indicators to validate the originality of work and quantify the influence of scholarly output within global citation networks.

Contents:

Unit I: Ethics in Research

Introduction to research: meaning, scope, types, and key research questions.

Ethics: definition, moral philosophy, and ethical reasoning.

Designing ethical research questions and hypotheses.

Intellectual honesty, academic integrity, and responsible research conduct.

Forms of scientific misconduct: falsification, fabrication, and plagiarism.

Ethical data use: accuracy, transparency, and representation, and misrepresentation.

Unit II: Ethics in Scholarly Publishing

Concept and significance of publication ethics in academic research.

Ethical responsibilities in scholarly publishing: Initiatives like [COPE](#), [WAME](#), and others.

Authorship and contributorship: criteria, responsibilities, and disputes.

Conflict of interest in research and publication.

Unethical publishing: duplication, overlap, and salami slicing.

Addressing publication misconduct: complaints, investigations, and appeals.

Unit III: Open Access and Research Tools

Open access publishing: concepts, models, and global initiatives.

Copyright policies and self-archiving in scholarly publishing: SHERPA/RoMEO.

Predatory journals and publishers: characteristics, risks, and methods of identification.

Journal selection tools: [JANE](#), [Elsevier Journal Finder](#), and [Routledge Journal Suggester](#).

Plagiarism detection tools: [Turnitin](#), Urkund, and other open-source software.

Unit IV: Research Metrics and Transparency

Indexing and citation databases: Web of Science, Scopus, and other indexing platforms.

Journal-level metrics: Impact Factor, SNIP, SJR, IPP, and CiteScore.

Author-level and article-level metrics: *h*-index, *g*-index, *i10*-index, and altmetrics.

Retractions, corrections, and post-publication review in academic publishing.

Suggested Readings:

- Bird, A. (2006). *Philosophy of Science*, Routledge.
- MacIntyre, Alasdair (1967). *A Short History of Ethics*, Routledge.
- Medicine (2009) *On Being a Scientist: A guide to Responsible Conduct in Research*. National Academies Press.
- Beall, J. (2012). Predatory publishers are corrupting open access. *Nature* 489, 179.
<https://doi.org/10.1038/489179a>
- Nicholas H. Steneck. (2007). Introduction to the Responsible Conduct of Research. Office of Research Integrity. Available at: <https://ori.hhs.gov/sites/default/files/rcrintro.pdf>
- Paul Oliver (2003). *The Student's Guide to Research Ethics*. Open University Press.
- A. Shamoo & D. Resnik (2003) *Responsible Conduct of Research*. Oxford UP.
- Bijorn Gustavii (2012) *How to write and illustrate scientific papers?* Cambridge UP.
- Bordens K, and Abbott. (2008) *Research Design and Methods*. Mc Graw Hill.
- Graziano, M., and Raulin, L. (2007) *Research Methods – A Process of Inquiry*. Pearson.

Course 7: Equivalent Course from MOOCs

The Department shall identify and mandate a specific **UGC-approved MOOC** for student enrollment to complement the core curriculum. This elective ensures that learners engage with high-quality digital environments while earning institutional credits toward their degree requirements.

3.3 Semester III

Course 1: Indian Literatures in English Translation

Course Objectives:

- To introduce students to a diverse selection of nineteenth and twentieth-century Indian literature translated into English, providing insights into the nation's transition from pre-colonial to colonial and post-colonial eras through the study of key texts.
- Explore how these texts portray the nation and address themes such as gender, caste, class, and history, fostering discussions on their significance within Indian society and culture.
- To examine the challenges and complexities of translation within the context of Indian literature, considering the nuances of language and culture and their impact on the interpretation and representation of these texts.

Course Learning Outcomes:

- The students will develop a critical understanding of key translation theories and concepts, while exploring the complexities of literary transfer across languages and cultures, particularly in the Indian context. They will analyze how theoretical frameworks shape the reception and meaning of Indian texts in English translation.
- The students will analyze and interpret translated Indian poetry, identifying the role of the translator in preserving or transforming poetic form, cultural nuance, and emotional tone. By engaging with poets like Faiz Ahmad Faiz, Sitakant Mahapatra, and Chemmanam Chacko, students will evaluate how translation mediates linguistic identity and political consciousness in multilingual India.
- The students will critically examine prose, short stories, and drama in English translation to understand how historical, social, and gendered dimensions are conveyed across languages. Through close readings of works by Shrilal Shukla, Premchand, Mahasweta Devi, and others,

they will reflect on the ethical and political implications of translating regional Indian narratives for global audiences.

Contents:

Unit I: Concepts and Theory

Main Concepts: Source and Target Text; Foreignization; Domestication; Equivalence.

Skopos Theory; Kinds of Translation

Andre Lefevere: *Translating Literature*. MLA 1992. (Selection- “Translation Studies, Chapter 1”, pp. 05-15)

Harish Trivedi: “[India, England, France: A \(Post\)-Colonial Translational Triangle](#)”

Unit II: Poetry

Faiz Ahmad Faiz: “[Don’t Ask me, for that Love Again](#)”, “[Dawn of Freedom](#)”, (Trans. Agha Shahid Ali) from *The Rebel’s Silhouette*

Chemmanam Chacko: (Selection “Rice”, pp. 148-149). In *The Oxford Anthology of Modern Indian Poetry*. Oxford UP, 1994.

Sitakant Mahapatra: (Selection- “The Election”, pp. 176). in *The Oxford Anthology of Modern Indian Poetry*. Oxford UP, 1994.

Unit III: Fiction and Prose

Shrilal Shukla: *RaagDarbari* (Trans. Gillian Wright)

Mirza Ghalib: *Dastanbuy: A Diary of The Indian Revolt of 1857* (Trans. Khawaja Faruqi)

Unit IV: Drama

Mahasweta Devi: “Draupadi” (trans. Gayatri Chakravorty Spivak)

Suggested readings:

Ahmad, A. (1992). “Indian Literature: Notes Towards the Definition of a Category”. In *In Theory: Classes, Nations, Literatures*. Verso.

Das, S. K. (1995). *History of Indian Literature (Vols. 2-3)*. Sahitya Akademi; Oxford University Press.

Dharwadker, V. (1996). “Modern Indian Poetry and its Contexts”. In *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press.

Gupta, A. (2012). “Narratives of Corruption.” In *Red Tape: Bureaucracy, Structural Violence, and Poverty in India*. Duke University Press.

Kaviraj, S. (2010). *The Imaginary Institution of India: Politics and Ideas*. Columbia University Press.

Oldenburg, V. T. (1984). *The Making of Colonial Lucknow: 1856-1877*. Princeton University Press.

Russel, R., & Islam, K. (2007). *Ghalib: Life and Letters*. Oxford University Press.

Sangari, K., & Vaid, S. (1989). *Recasting Women: Essays in Indian Colonial History*. Kali for Women.

Course 2. New Literatures in English

Course Objectives:

- To critically examine the intersections of language, culture, and power across diverse postcolonial contexts. Students will analyze literary texts that explore how language shapes identity, resists colonial legacies, and functions as a site of cultural negotiation and assertion in the aftermath of colonialism.
- By engaging with texts from the Caribbean, Africa, Australia, and South Asia, students will investigate how colonial encounters have produced enduring narratives of resistance, hybridity, and racial conflict. Readings from Brathwaite, Okara, Hope, and Rushdie will provide a platform for critical reflection on the literary strategies employed to challenge imperial ideologies and reclaim indigenous voices.
- To explore the thematic complexities of hybridity, displacement, nostalgia, and identity in postcolonial literatures. This objective will guide students in interpreting the nuanced representations of historical trauma, cultural fusion, and identity politics in both poetry and prose.

Course Learning Outcomes:

- The students will critically analyze the intersections of language, culture, and power in postcolonial contexts, examining how literary texts by Indigenous and diasporic writers challenge dominant narratives and reclaim marginalised voices, thereby fostering an understanding of literature as a site of cultural resistance and identity negotiation.
- The students will explore themes of colonisation, resistance, and racial trauma through close readings of poetry, fiction, and essays, identifying how authors from diverse postcolonial regions depict the effects of historical subjugation, articulate dissent, and reconstruct collective memory in ways that subvert Eurocentric literary frameworks.
- The students will evaluate the complexities of hybridity, nostalgia, and national identity in postcolonial literature, engaging with theoretical and narrative perspectives to trace how cultural displacement, historical rupture, and political struggle inform the formation of individual and communal identities in formerly colonised societies.

Contents:

Unit I: Language, Culture, Power

Rita Joe (Canadian): "[I Lost My Talk](#)"

Louise Bennett-Coverley (Jamaican): "[Colonization in Reverse](#)"

Jeanette C. Armstrong (Canadian): "[This is a Story](#)"

Unit-II: Colonisation, Resistance

Edward Brathwaite (Caribbean): "[Colombe](#)"

A. D. Hope (Australian): "[Australia](#)"

Gabriel Okara (Nigerian): "[You Laughed and Laughed and Laughed](#)"

Salman Rushdie (Indian British): *Imaginary Homelands*. Granta Books, 1991. (Selection- "Commonwealth Literature Does Not Exist", pp. 61-71)

Unit-III: Racism, Social Disintegration, Aboriginality

Derek Walcott (St. Lucian): "[A Far Cry from Africa](#)"

Sally Morgan (Australian): *My Place* (Selection - "[A Black Grandmother](#)" pp. 117-124)

V.S. Naipaul (Trinidadian British): *Miguel Street* (Selections- Chapter 1 and 2)

Unit-IV: History, Hybridity, Politics, Identity, Nostalgia

Sujata Bhatt (Indian): “[A Different History](#)” On Language

Robert Young (British): “[The Cultural Politics of Hybridity](#)”

Gabriel Garcia Marquez (Columbian): *One Hundred Years of Solitude*

Suggested Readings:

- Anderson, Benedict: *Imagined Communities: Reflections on the Origins and Spread of Nationalism*. UK: Verso, 2000.
- Ashcroft, Bill et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989
- Bhabha, Homi K. “Of Mimicry and Man: The Ambivalence of Colonial Discourse” in *The Location of Culture*, Routledge, 2004.
- Chibber, Vivek. *Postcolonial Theory and the Spector of Capital*. Navayana, 2013.
- Gilbert, Helen. *Postcolonial Drama: Theory, Practice, Politics*. Routledge,
- Innes, C.L. *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge UP, 2007.
- Schwarz, Henry and Sangeeta Ray. *A Companion to Postcolonial Studies*. Blackwell, 2005.
- Gandhi, Leela. *Postcolonial Theory – A Critical Introduction*. Edinburgh: Edinburgh UP, 1998.
- Gibson, Ross. *South of the West: Postcolonialism and the Narrative Construction of Australia*. Bloomington: Indiana UP, 1992.
- Irele, F. Abiola, and Simon Gikandi, eds. *The Cambridge History of African and Caribbean Literature*. Cambridge: Cambridge UP, 2000.
- Kroller, Eva-Marie, ed. *The Cambridge Companion to Canadian Literature*. Cambridge: Cambridge UP, 2004.

Course 3: Literatures of Protest

Course Objectives:

- To critically engage with foundational theories of marginality and resistance, drawing on the writings of Ambedkar, Harlow, and postcolonial theorists such as Ashcroft, Griffiths, and Tiffin, to develop a nuanced understanding of how socio-political and literary discourses construct, challenge, and reconfigure the margins.
- To analyze diverse literary expressions of resistance and identity across poetry, fiction, and autobiography by marginalized voices-particularly Dalit, feminist, and Palestinian writers-emphasizing how personal and collective experiences of displacement, gendered oppression, and cultural erasure are aesthetically rendered and politically charged.
- To foster interdisciplinary and comparative literary analysis skills by exploring how texts from different geopolitical and linguistic contexts-India, Palestine, and the Arab world-articulate shared struggles against hegemonic structures, while also attending to the unique cultural specificities of each narrative.

Course Learning Outcomes:

- The students will critically engage with foundational theoretical texts to understand the concept of marginality and its intersections with caste, race, gender, and empire. Through the works of Ambedkar, Harlow, and postcolonial theorists, students will analyze how resistance and non-resistance are shaped by historical and socio-political contexts in marginal discourses.
- The students will develop the ability to interpret and evaluate poetic expressions of marginal identities across cultures. Through close readings of selected poems, students will explore themes such as exile, memory, oppression, and defiance, while assessing how stylistic choices serve as subtle forms of non-resistance and narrative subversion.
- The students will examine fictional and autobiographical narratives by marginalized authors to identify how lived experiences, cultural dislocations, and inherited trauma inform non-resistant storytelling. They will also explore the blurred boundaries between testimony, literature, and memory in texts that both challenge and reframe dominant histories and power structures.

Contents:

Unit I: Conceptualizing Protest in Literature

B.R. Ambedkar: "[The Riddle of the Shudras](#)" (from *Who were the Shudras?*)

Barbara Harlow: *Resistance Literature*. Methuen, 1987. (Selection – "The Theoretical-Historical Context", pp. 1-31)

Bill Ashcroft, Gareth Griffiths & Helen Tiffin: *The Empire Writes Back*. Routledge 2002. (Selection- "Introduction" pp. 1-14)

Unit II: Poetry

Namdeo Dhasal: "[Man You should Explode](#)" (in *Golpitha*)

Fadwa Tuqan: "[Ever Alive](#)"

Kishwar Naheed: "[We Sinful Women](#)"

Mahmoud Darwish: "[Rita and the Rifle](#)" and "[To My Mother](#)"

Wole Oguntokun: "The Immigrant"

Unit III: Fiction

Ghassan Kanafani: *Returning to Haifa*

Unit IV: Autobiography

Urmila Pawar: *The Weave of My Life: A Dalit Woman's Memoirs*

Suggested Readings:

Ambedkar, B.R. *Who Were the Shudras?* Oxford University Press, 2014.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2002.

Barghouti, Mourid. *I Saw Ramallah*. Translated by Ahdaf Soueif, Bloomsbury, 2005.

Dhasal, Namdeo. *A Current of Blood*. Translated by Dilip Chitre, Navayana, 2017.

Harlow, Barbara. *Resistance Literature*. Verso, 2023.

Kanafani, Ghassan. *Returning to Haifa*. Translated by Barbara Harlow and Karen Riley, Lynne Rienner, 2000.

King Jr., Martin Luther. *I Have a Dream: Writings and Speeches That Changed the World*. Edited by James M. Washington, HarperOne, 1992.

Merchant, Hoshang. *Sufiana Poems*. Oxford University Press, 2013.

Morgan, Sally. *My Place*. Bloomsbury, 2018.

- Naheed, Kishwar. *We Sinful Women: Contemporary Urdu Feminist Poetry*. Translated by Rukhsana Ahmad, The Women's Press, 1991.
- Navaria, Ajay. *Unclaimed Terrain*. Translated by Laura Brueck, Columbia University Press, 2013.
- Oguntokun, Wole. *The Immigrant and Other Plays*. Farafina Books, 2005.
- Pawar, Urmila. *The Weave of My Life: A Dalit Woman's Memoirs*. Translated by Maya Pandit, Columbia University Press, 2009.
- Shekhar, Hansda Sowvendra. *The Adivasi Will Not Dance*. Speaking Tiger, 2015.
- Tuqan, Fadwa. *A Mountainous Journey: A Poet's Autobiography*. Translated by Salma Khadra Jayyusi and Naomi Shihab Nye, Graywolf Press, 1990.

Course 4: Cultural Studies

Course Objectives:

- To provide students with a comprehensive understanding of the theoretical foundations and historical development of cultural studies, including the concept of culture, the rise of cultural studies as a field of inquiry, and the examination of popular culture, technology, folk, tribal cultures, and cyberculture.
- To analyze and critically engage with key texts and theories in cultural studies.
- To explore contemporary issues and debates within cultural studies, including the impact of consumerism and globalization on cultural practices, the significance of multi-culturalism and social change, and the complexities of cultural identity and representation.

Course Learning Outcomes:

- The students will critically engage with foundational concepts of culture and the evolution of cultural studies, examining intersections between popular culture, technology, folk, tribal, and cyber cultures to develop a nuanced understanding of how culture is produced, disseminated, and transformed in contemporary societies.
- The students will analyze key theoretical contributions to cultural studies, particularly those of Adorno, Horkheimer, Hall, and Eagleton, to interpret how culture operates as a site of power, ideology, and resistance within modern industrial and post-industrial contexts.
- The students will evaluate contemporary cultural phenomena using advanced theoretical frameworks, including those of Lefebvre, Baudrillard, Morris, and Appadurai, to explore spatiality, gender, globalization, and simulation in the shaping of cultural identities and practices.

Contents:

Unit I:

The concept of Culture; Rise and development of Cultural Studies; Popular Culture Culture and Technology; Cultural studies and Folk; Tribal Cultures and Cyberculture

Unit II:

Theodor Adorno & Horkheimer: "[Culture Industry: Enlightenment as Mass Deception](#)"
Stuart Hall & Terry Eagleton: *The Idea of Culture*. (Selection- "[Versions of Culture](#)", pp. 1-31).

Unit III:

Lefebvre Henri: *Writings on Cities* (Selection- "The Specificity of the City", pp. 100-104)
Jean Baudrillard: *Simulacra and Simulations* (Selection- "The [Precession of Simulacra](#)", pp. 1-42)

Unit IV:

Meaghan Morris: Gender “[Things to Do with Shopping Centers](#)”

Arjun Appadurai: “[Disjuncture and Difference in the Global Cultural Economy](#)” Theory, Culture & Society, 7(2-3), pp. 295-310.

Suggested Readings:

Berger, J. (1972). *Ways of Seeing*. Penguin.

During, S. (2005). *Cultural Studies: A Critical Introduction*. Routledge.

Geertz, C. (1973). *The Interpretation of Cultures*. Basic Books.

Haimendorf, C. V. (1982). *Tribes of India: The Struggle for Survival*. California UP.

Lefebvre, H. (1991). *The Production of Space*. Blackwell.

Lévy, P. (2001). *Cyberculture*. University of Minnesota Press.

Mukhopadhyay, B. (2006). Cultural Studies and Politics in India Today. *Theory, Culture & Society*, 23(7–8), 279–292.

Niranjana, T. (2012). “The Desire for Cultural Studies”. In M. Morris & M. Hjort (Eds.), *Creativity and Academic Activism: Instituting Cultural Studies*. Hong Kong University Press.

Ong, W. J. (Year of Publication). *Orality and Literacy*. Routledge.

Storey, J. (Ed.). (1994). *Cultural Theory and Popular Culture: A Reader*. Harvester Press.

Nayar, R., et al. (Eds.). (2016). *Cultural Studies in India*. Routledge.

Ninan, S. (1995). *Through the Magic Window: Television and Change in India*. Penguin.

Rajadhyaksha, A. (2023). *Indian Cinema: A Very Short Introduction*. Oxford University Press.

Course 5: Literary Theory & Criticism – I

Course Objectives

- To critically examine the evolution of literary criticism and poetic theory from the 18th to the 20th century, engaging with foundational texts by Samuel Johnson, Wordsworth, and Coleridge to understand shifting paradigms in aesthetics, authorship, and poetic function.
- To develop a nuanced understanding of key theoretical frameworks—including psychoanalytic, Marxist, and formalist approaches—through close readings of primary texts by Jung, Lacan, Frye, Eagleton, Williams, and Jameson, enabling students to interpret literature as a site of psychological, ideological, and structural complexity.
- To equip students with the analytical tools necessary for advanced literary inquiry by synthesizing diverse critical methodologies, including New Criticism and Russian Formalism, and applying these frameworks to both canonical and contemporary literary texts with theoretical precision.

Course Learning Outcomes:

- The students will develop a foundational understanding of literary criticism by engaging with classical and Romantic texts, enabling them to critically assess poetic theory and the evolving role of the critic from Samuel Johnson to Coleridge. They will learn to situate these texts in their historical contexts and trace key debates in early literary thought.
- The students will analyze major psychoanalytic and Marxist approaches to literature by examining core concepts such as the collective unconscious, ideology, and the socially symbolic

act. They will demonstrate an ability to interpret texts through the lenses of Jung, Lacan, Frye, Eagleton, Williams, and Jameson, articulating the relationship between literature, psyche, and society.

- The students will examine the principles of Formalism and New Criticism, focusing on concepts like defamiliarization, metaphor, intentional fallacy, and close reading. They will be able to apply these critical tools in textual analysis and compare them with other theoretical models to appreciate different methods of literary interpretation and the autonomy of the literary text.

Contents:

Unit I: Foundations of Literary Criticism and Poetic Theory

Samuel Johnson: “*Preface to Shakespeare*” (Selection- First Section)

S. T. Coleridge: *Biographia Literaria*, (Chapters 14, and 17)

Unit II: Psychoanalytic Criticism

Carl Jung: *The Archetypes and the Collective Unconscious*. Translated by R.F.C. Hull, 2nd ed., Routledge, 1968. (Selection – “The Concept of the Collective Unconscious” pp. 42–54)

Northrop Frye, “[The Archetypes of Literature](#)”, (in *The Kenyon Review*, Vol. 13.1)

Jacques Lacan: “[The Agency of the Letter in the Unconscious or Reason since Freud](#)” (From *Écrits*)

Unit III: Marxist Criticism

Terry Eagleton: *Marxism and Literary Criticism*. Routledge, 2002. (Selection– “Literature and History” pp. 1–10)

Raymond Williams: *Marxism and Literature* (Selection– “Dominant, Residual, and Emergent” pp. 121-128, and “Base and Superstructure” pp. 75-83)

Fredric Jameson: *The Political Unconscious*. Routledge 1983. (Selection– “On Interpretation: Literature as a Socially Symbolic Act”)

Unit IV: Formalism and New Criticism

Viktor Shklovsky: *Theory of Prose*. Dalkey Archive Press, 1990. (Selection – “[Art as Technique](#)”)

Wimsatt and Beardsley: “[Intentional Fallacy](#)” in (*The Sewanee Review*, Vol. 54.3)

Cleanth Brooks: *The Well-Wrought Urn*, Harvest Book, 1947. “Selection- “[The Heresy of Paraphrase](#)”

Suggested Readings:

Habib, M. A. R. (2008). *A history of literary criticism: from Plato to the present*. John Wiley & Sons.

Mayhew, R. (1997). *Aristotle's criticism of Plato's Republic*. Rowman & Littlefield.

Selden, R. (2014). *The theory of criticism: From Plato to the present: A reader*. Routledge.

Fine, G. (1993). *On ideas: Aristotle's criticism of Plato's theory of forms*. Clarendon Press.

Shields, C. (Ed.). (2012). *The Oxford Handbook of Aristotle*. Oxford University Press, USA.

Gilbert, A. H., & Snuggs, H. L. (1947). On the relation of Horace to Aristotle in literary criticism. *The Journal of English and Germanic Philology*, 46(3), 233-247.

Bialostosky, D. H. (1992). *Wordsworth, dialogics and the practice of criticism* (Vol. 2). Cambridge University Press.

Jackson, J. D. J. (2016). *Method and imagination in Coleridge's criticism*. Routledge.

- Fogle, R. H. (1962). *The Idea of Coleridge's Criticism* (Vol. 9). University of California Press.
- Corrigan, T. (2008). *Coleridge, language and criticism*. University of Georgia Press.
- Northrop Frye, H. (1957). *Anatomy of criticism*. Princeton.
- Waugh, P. (Ed.). (2006). *Literary theory and criticism: An Oxford guide*. Oxford University Press.
- Wood, N., & Lodge, D. (2014). *Modern criticism and theory: A reader*. Routledge.
- Bennett, A., & Royle, N. (2023). *An introduction to literature, criticism and theory*. Routledge.
- Habib, R. (2008). *Modern literary criticism and theory: A history*. John Wiley & Sons.
- Booth, W.C. (1983). *The rhetoric of fiction* (2nd ed.). University of Chicago Press.
- Bigsby, C.W.E. (1981). *Contemporary English drama*. Homes & Meier Publishers.
- Esslin, M. (2015). *The theatre of the absurd*. Bloomsbury Academic.
- Styan, J.L. (1983). *Modern drama in theory and practice*. Cambridge University Press.
- Williams, R. (1981). *Drama from Ibsen to Brecht*. Penguin

3.4 Semester IV

Course 1. Aesthetics and Literature

Course Objectives:

- To study the ways in which art and literature is understood by engaging with aspects of form, beauty, taste, rhythm and feeling as well as with symbols, icons, allegory and other rhetorical ways, to appreciate the disinterested study of art and literature.
- To analyze the formal structures and political dimensions of art and aesthetics through a study of seminal works by Danto, Langer, and Rancière, enabling students to grasp how form, medium, and ideology interact in the making and reception of art.
- To explore the interplay between aesthetics and lived experience through artistic practice and social critique, drawing from the aesthetic philosophies of Keats, Bakhtin, Suhrud, and others, while situating art as a dialogic space shaped by historical, cultural, and embodied sensibilities.

Course Learning Outcomes:

- The students will critically engage with foundational aesthetic theories from Indian and Western traditions, analyzing key concepts such as beauty, form, and the sublime through the writings of Tagore, Schiller, and Chakrabarti, and will develop a nuanced understanding of how aesthetic experience is shaped across cultural and philosophical contexts.
- The students will examine how aesthetic forms relate to social, political, and philosophical discourses, interpreting texts by Danto, Langer, Rancière, Bakhtin, and Marinetti to evaluate the role of art in shaping and contesting cultural meaning and collective imagination in both historical and contemporary settings.
- The students will explore the intersection of artistic practice and aesthetic reflection by studying letters, essays, and reflections from figures like Keats, Lath, and Mukhopadhyaya, and will learn to articulate how personal vision, sensory experience, and cultural ethos contribute to the creation and interpretation of literary and artistic works.

Contents:

Unit I: Foundational Texts

Rabindranath Tagore: “The Significance of a Poem”, “Literary Creation” and “Sense of Beauty” (*The Oxford Tagore Translations*, editor. Sukanta Chaudhuri).

Friedrich Schiller: *On the Aesthetic Education of Man* (Letters 6, 11, 12)

Arindam Chakrabarti: "Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting." (*Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy and Art*).

Unit II: Defining Form

Arthur C. Danto: *The Transfiguration of the Commonplace: A Philosophy of Art* (Selection- Aesthetic and the Work of Art)

Susanne K. Langer: *Feeling and Form* (Selection- "The Art Symbol").

Jacques Ranciere: *Aesthetics and Its Discontents* (Selection- "Politics of Aesthetics")

Unit III: Aesthetics and the Social

Mikhail Bakhtin: "Author and Hero in Aesthetic Activity" (From- *Art and Answerability: Early Philosophical Essays*)

Tridip Suhrud: "Towards a Gandhian Aesthetics" (From- *Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy and Art*)

Unit IV: Art Practice

John Keats: "A Life of Sensations rather than of Thoughts" (Letter to B. Bailey, 22/11/1817)

"On the Aims of Poetry" (Letter to J. H. Reynolds, 03/02/1818)

Mukund Lath: "Thoughts on Svara and Rasa: Music as Thinking/Thinking as Music" (From *Bloomsbury Research Handbook of Indian Aesthetics & the Philosophy and Art*).

Satyajit Ray: *Our Films Their Films* (Selection- "An Indian New Wave", pp. 81-99).

Satyajit Ray: *The Upu Trilogy* (1955), or *Aranyer Din Ratri* (1970). (*Films are for reference only, no questions will be asked from them.*)

Suggested Readings:

Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas on the Sublime and the Beautiful* (1757) www.gutenberg.org

Gotthold Ephraim Lessing, *Laocoon* (1766) www.archive.org

VS Sethuraman, *Indian Aesthetics: An Introduction* (Trinity P, 2000)

Tagore, Rabindranath. 2001. *The Oxford Tagore Translations: Selected Writings on Literature and Aesthetics*. Edited by Sukanta Chaudhuri, Oxford University Press.

Schiller, Friedrich. 2004. *On the Aesthetic Education of Man: In a Series of Letters*. Translated by Reginald Snell, Dover Publications.

Chakrabarti, Arindam. 2016. "Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting." *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*, edited by Arindam Chakrabarti, Bloomsbury, pp. 215–238.

Danto, Arthur C. 1981. *The Transfiguration of the Commonplace: A Philosophy of Art*. Harvard University Press.

Langer, Susanne K. 1953. *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key*. Charles Scribner's Sons.

Rancière, Jacques. 2009. *Aesthetics and Its Discontents*. Translated by Steven Corcoran, Polity Press.

Bakhtin, Mikhail. 1990. "Author and Hero in Aesthetic Activity." *Art and Answerability: Early Philosophical Essays*, edited by Michael Holquist and Vadim Liapunov, translated by Vadim Liapunov, University of Texas Press, pp. 4–256.

Marinetti, Filippo Tommaso. 1973. "The Founding and Manifesto of Futurism." *Futurist Manifestos*, edited by Umbro Apollonio, translated by R. W. Flint, Thames and Hudson, pp. 19–24.

- Suhrud, Tridip. 2016. "Towards a Gandhian Aesthetics." *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*, edited by Arindam Chakrabarti, Bloomsbury, pp. 95–108.
- Keats, John. 2002. *Selected Letters of John Keats*. Edited by Grant F. Scott, Harvard University Press.
- Lath, Mukund. 2016. "Thoughts on Svara and Rasa: Music as Thinking / Thinking as Music." *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*, edited by Arindam Chakrabarti, Bloomsbury, pp. 185–199.
- Mukhopadhyay, Benodebehari. 2006. *Chitrakar: The Artist*. Translated by K. G. Subramanyan, Seagull Books.
- Chakrabarti, Arindam, editor. 2016. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*. Bloomsbury Academic.

Course 2: Indian Literary Criticism

Course Objectives:

- To introduce students to foundational Indian aesthetic theories and critical frameworks by engaging with classical texts such as The *Natyasastra*, *Dhvanyaloka*, and *Vakrokti-Jivita*, enabling them to understand key indigenous concepts like *rasa*, *dhvani*, and *vakrokti*, and apply these in literary interpretation.
- To critically examine the evolution of Indian literary criticism through modern Indian thinkers like Rabindranath Tagore, Krishna Rayan, A.K. Ramanujan, and G.N. Devy, fostering an understanding of how traditional frameworks have been revisited and recontextualized in contemporary literary discourse.
- To enable students to articulate and analyze Indian approaches to literature and narrative in comparison with Western critical paradigms, using texts like Ayyappa Panikker's and Devy's, and to develop original critical insights rooted in Indian epistemological traditions.

Course Learning Outcomes:

- The students will critically engage with foundational Indian aesthetic theories by studying primary texts like Bharata's *Natyasastra* and Anandavardhana's *Dhvanyaloka*, enabling them to identify core concepts such as *Rasa*, *Dhvani*, and *Alamkara* and assess their enduring relevance in Indian literary discourse.
- The students will analyze key modern interventions in Indian literary criticism by Tagore, Krishna Rayan, and G.N. Devy, fostering an understanding of how traditional and contemporary critical frameworks intersect in shaping Indian theories of literariness, art, and cultural memory.
- The students will evaluate indigenous poetics through texts by Kuntaka, Ramanujan, and Ayyappa Panikker to appreciate the complexity of Indian narrative and poetic traditions, and to articulate culturally rooted approaches to metaphor, narrative structure, and critical interpretation.

Contents:

Unit I

C. D. Narasimhaiah: "An Introduction to Indian Criticism" from *The Swan & The Eagle*
 Bharata Muni: *The Natyasastra* (Chapters VI and VII)
 Anandavardhana: *Dhvanyaloka* (Chapters I and II)

Unit II

Rabindranath Tagore: (Selection- “What is Art”, pp. 137-153), anthologized in *Indian Literary Criticism*. Edited by G.N. Devy. Oriental Longman, 2002.
Krishna Rayan: (Selection- “What is Literariness”, pp. 177-184), *Indian Literary Criticism*. Edited by G.N. Devy. Oriental Longman, 2002.

Unit III

Kuntaka: (Selection- “Language of Poetry and Metaphor”, pp. 46-61), *Indian Literary Criticism*. Edited by G.N. Devy. Oriental Longman, 2002.

Unit IV

G.N. Devy: *After Amnesia: Tradition and Change in Indian Literary Criticism*. Oriental Longman 1992. (Selection- “The Tripartite Relation”, pp. 102-119).

Ayyappa Panikker: *Indian Narratology*. IGNCJA New Delhi, 2003. (Selection- “The Theory and Practice of the Narrative in India”, pp. 01-18).

Suggested Readings:

Bharata. *The Nāṭyaśāstra: A Treatise on Ancient Indian Dramaturgy and Histrionics*. Translated by Manomohan Ghosh, Manisha Granthalaya, 2002.

C. D. Narasimhaiah. *The Swan and the Eagle: Essays on Indian English Literature*. Indian Institute of Advanced Study, 1999.

Anandavardhana. *Dhvanyaloka of Anandavardhana with the Locana of Abhinavagupta*. Translated by Daniel H.H. Ingalls, Harvard University Press, 1990.

Tagore, Rabindranath. *Rabindranath Tagore: Selected Writings on Literature and Language*. Edited by Sisir Kumar Das, Oxford University Press, 2001.

Devy, G. N., editor. *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan, 2002.

Krishna Rayan. *Suggestive Meaning: The Theory and Practice of Dhvani in Sanskrit Poetics*. Macmillan India, 1972.

Kuntaka. *Vakrokti-Jivita (The Art of Poetic Expression)*. Translated by K.K. Raja, Kerala University Press, 1977.

A.K. Ramanujan. *The Collected Essays of A. K. Ramanujan*. Edited by Vinay Dharwadker, Oxford University Press, 1999.

Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Orient BlackSwan, 1993.

Panikker, Ayyappa. *Indian Narratology*. Indira Gandhi National Centre for the Arts & Sterling Publishers, 2003.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press, 2016.

Gerow, Edwin. *Indian Poetics*. Otto Harrassowitz Verlag, 1977.

Kapil Kapoor. *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press, 1998.

Raghavan, V. *Some Aspects of Alaṅkāra Śāstra*. Adyar Library and Research Centre, 1978.

Chaitanya, Krishna. *Sanskrit Poetics: A Critical and Comparative Study*. Clarion Books, 1987.

Course 3. Non-Fictional Prose

Course Objectives:

- To explore the intersections between human experiences and the environment through the lens of environmental humanities, analyzing texts that address issues of ecological impact, historical contexts, and socio-political dimensions as portrayed in literary works.

- To investigate the intersection of medicine, society, and literature within the framework of medical humanities, examining narratives that shed light on the human condition, illness, and healthcare practices, and critically engaging with themes of representation, power dynamics, and metaphorical constructions of illness.
- To examine the genre of travel narratives, exploring the ways in which travel literature reflects and shapes cultural perceptions, identities, and encounters, and analyzing the role of technology and mobility in shaping narratives of exploration, discovery, and identity formation.

Course Learning Outcomes:

- The students will critically engage with diverse forms of non-fictional prose—including environmental and medical writings—to understand how factual narratives articulate complex socio-political and ethical issues across disciplines.
- The students will demonstrate analytical and interpretive skills by examining how travelogues, food writing, and personal essays construct identity, place, and cultural memory through narrative and rhetorical strategies.
- The students will contextualize and evaluate non-fictional texts within frameworks such as environmental justice, postcolonial critique, and medical discourse, recognizing their power to influence public thought and policy.

Contents:

Unit I: Environmental Humanities

Arundhati Roy: [“The Greater Common Good”](#) Vandana Shiva

Dipesh Chakrabarty: [“The Climate of History: Four Theses”](#)

Unit II: Medical Humanities

Samuel Pepys: *Eyewitness Accounts: London’s Great Plague* (Selection- “June 1655”)

Michel Foucault: *The Birth of the Clinic*. Routledge, 2003. (Selection- “The Old Age of the Clinic”, pp. 54-64).

Susan Sontag: *Illness as Metaphor*

Unit III: Travel Narratives

Frater, Alexander: *Chasing the Monsoon*. Picador, 2005. (Selections- Chapter 1, pp. 10-20).

Sidonie Smith: *Moving Lives: Twentieth-Century Women’s Travel Writings*. Minnesota UP, 2001. (Selection- [“The Logic of Travel and Technologies of Motion”](#))

Unit IV: Writings on Food

Gopal Guru: [“Food as a Metaphor for Cultural Hierarchies”](#)

Yasmin Brown: *The Settler’s Cookbook*. Granta Publication 2010. (Selections- “Paradise Found, AD 68-1920”)

Suggested Readings:

Russel, R., Rahbar, D., Said, E., & Vermeulen, P. (2020). “Anthropocene Agencies”. In *Literature and the Anthropocene*. Routledge.

Derrida, J. (1993). *Memoirs of the Blind: The Self-portrait and Other Ruins*. University of Chicago Press.

Iyer, P. (1994). *Falling Off the Map: Some Lonely Places of The World*. Vintage.

- Counihan, C., & Van Esterik, P. (Eds.). (2013). *Food and Culture: A Reader*. New York: Routledge.
- Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Harvard University Press.
- Nixon, R. (Year). "The Anthropocene: The Promise and Pitfalls of an Epochal Era." In G. Mitman, M. Armiero, & R. Emmett (Eds.), *Future Remains: A Cabinet of Curiosities for the Anthropocene*. University of Chicago Press.
- Foucault, M. (1995). *Discipline and Punishment: The Birth of the Prison*. Vintage.

Course 4: Digital Humanities

Course Objectives:

- To introduce students to the theoretical foundations of Digital Humanities by exploring key debates, methodologies, and the evolving role of technology in humanities research.
- To equip students with computational tools and digital methodologies for text analysis, data visualization, digital archiving, and social media studies, enabling them to critically engage with digital culture.
- To foster critical awareness of the ethical, social, and political implications of digital technologies in knowledge production, including issues of accessibility, algorithmic bias, and the future directions of digital scholarship.

Course Learning Outcomes:

- The students will demonstrate an understanding of foundational concepts in cultural studies, including popular culture, folk traditions, and cyberculture, while critically engaging with the intersections of culture and technology. They will examine how cultural practices evolve within digital contexts and reflect on the transformation of tribal and folk traditions in the age of digital humanities.
- The students will critically analyze key theoretical texts by Adorno, Horkheimer, Stuart Hall, and Terry Eagleton to understand the politics of representation, the culture industry, and the ideological workings of mass media. They will apply these perspectives to assess how cultural meanings are produced, circulated, and consumed in both traditional and digital spheres.
- The students will evaluate contemporary cultural theories by Lefebvre, Baudrillard, Morris, and Appadurai, focusing on urban space, simulacra, gender, and globalization. They will develop the ability to interrogate how digital media, and global flows reshape cultural identities, spatial practices, and consumer behaviors within the framework of digital humanities.

Contents:

Unit-I: Foundations of Digital Humanities

David Berry: *Understanding the Digital Humanities*. Palgrave Macmillan, 2012.
(Selection- "Introduction", pp. 01-22)

M. Kirschenbaum: "[What is Digital Humanities and What's it Doing in English Departments?](#)"

Kathleen Fitzpatrick: "[The Humanities, Done Digitally](#)"

Unit-II: Computing and the Humanities

John Unsworth: "[What is Humanities Computing and What is Not?](#)"

Susan Hockey: “[The History of Humanities Computing](#)”
Jerome McGann: “[Information Technology and the Troubled Humanities](#)”

Unit-III: Digital Humanities in Practice

Documentation and Metadata: Standards for Organizing and Preserving Digital Texts
Social Media as an Archive: Twitter, Facebook, and Instagram in Humanities Research
Use of Tools in English Literature Learning: Hello English <https://helloenglish.com/>
Pro Writing Aid - <https://prowritingaid.com/>, Memrise - <https://www.memrise.com/>
Book Traces - <http://www.booktraces.org/>, Voyant - <https://voyant-tools.org/>
Philip Pullman: *Jeffrey the housefly* <https://twitter.com/philippullman>
Jennifer Egan: *Black Box* <https://www.newyorker.com/magazine/2012/06/04/black-box>

Unit-IV: Future Directions in Digital Humanities and AI

Tara McPherson: “[Why Are the Digital Humanities So White? Or Thinking the Histories of Race and Computation](#)”
Safiya Umoja Noble: *Algorithms of Oppression*. NYU Press 2018. (Selection- “[The Future of Information Culture](#)” pp. 153-170).
Cole Richard: *The Routledge Handbook of AI and Literature* (Selection- “[The AI Question, or what if Homer had ChatGPT?](#)”, pp. 85-97)

Suggested Readings:

Berry, David M., editor. *Understanding Digital Humanities*. Palgrave Macmillan, 2012.
Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*. Harvard University Press, 2014.
Fitzpatrick, Kathleen. *Planned Obsolescence: Publishing, Technology, and the Future of the Academy*. NYU Press, 2011.
Gold, Matthew K., editor. *Debates in the Digital Humanities*. University of Minnesota Press, 2012.
Hockey, Susan. *The History of Humanities Computing*. Oxford University Press, 2004.
Kirschenbaum, Matthew G. *Mechanisms: New Media and the Forensic Imagination*. MIT Press, 2008.
Liu, Alan. *The Laws of Cool: Knowledge Work and the Culture of Information*. University of Chicago Press, 2004.
McGann, Jerome. *Radiant Textuality: Literature after the World Wide Web*. Palgrave Macmillan, 2001.
McPherson, Tara. *Feminist in a Software Lab: Difference + Design*. Harvard University Press, 2018.
Moretti, Franco. *Distant Reading*. Verso, 2013.
Noble, Safiya Umoja. *Algorithms of Oppression: How Search Engines Reinforce Racism*. NYU Press, 2018.
Ramsay, Stephen. *Reading Machines: Toward an Algorithmic Criticism*. University of Illinois Press, 2011.
Rockwell, Geoffrey, and Stéfan Sinclair. *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. MIT Press, 2016.
Schreibman, Susan, Ray Siemens, and John Unsworth, editors. *A Companion to Digital Humanities*. Blackwell Publishing, 2004.
Unsworth, John. *Humanities Computing and Digital Scholarship: Some Examples*. University of Illinois Press, 2007.
Will Slocombe and Genevieve Liveley, editors. *The Routledge Handbook of AI and Literature*, Routledge Publications, 2024.

Course 5. Literary Criticism and Theory - II

Course Objectives:

- To critically engage with foundational theoretical paradigms—Structuralism, Post-Structuralism, and Deconstruction—through close reading of key texts by Saussure, Lévi-Strauss, Jakobson, Barthes, Derrida, and Hillis Miller, enabling students to comprehend how language, myth, authorship, and meaning are constructed and contested within cultural and literary discourse.
- To examine the intersections of gender, language, and authorship in feminist literary criticism by analyzing the performative nature of gender, the socio-cultural construction of femininity, and the re-visioning of literary tradition by women writers, fostering a nuanced understanding of feminist interventions in literary theory.
- To explore key concepts in postcolonial theory such as Orientalism, decolonization, mimicry, and hybridity through the works of Said, Ngũgĩ, and Bhabha, equipping students with critical tools to interrogate the legacy of colonial discourse and the politics of representation in global literature and culture.

Course Learning Outcomes:

- The students will: develop a nuanced understanding of Structuralist and Post-Structuralist approaches by critically engaging with key texts by Saussure, Jakobson, Barthes, and Derrida. They will be able to analyze how meaning is constructed, deferred, and destabilized within language and cultural discourse, applying theoretical concepts to literary and non-literary texts.
- The students will: explore feminist theoretical frameworks through the writings of Judith Butler and Simone de Beauvoir, understanding how gender identity and subjectivity are constructed through performance and social positioning. They will critically evaluate feminist critiques of patriarchy and develop the ability to interrogate gendered assumptions within cultural, literary, and theoretical discourses.
- The students will: gain insight into postcolonial theory by examining the works of Edward Said and Ngũgĩ wa Thiong'o, assessing how colonial histories, language politics, and cultural representations inform identity and resistance. They will be able to apply postcolonial concepts to critically read texts shaped by colonial legacies and global power structures.

Contents:

Unit I: Structuralism

Ferdinand de Saussure: "[Nature of the Linguistic Sign](#)" (From *Course in General Linguistics*)

Roman Jakobson: "[Linguistics and Poetics](#)" (From Thomas Sebeok's *Style in Language*)

Unit II: Post-Structuralism and Deconstruction

Ronald Barthes: "[The Death of the Author](#)" (From *Image Music Text*, Trans. Stephen Heath)

Jacques Derrida: "[Sign, Structure and Play in the Discourse of Human Sciences](#)"

Unit II: Feminist Criticism

Judith Butler: "[Performative Acts and Gender Constitution](#)" *Theatre Journal*, Vol. 40 (4).

Simone de Beauvoir: *The Second Sex*. Jonathan Cape, 1956. (Selection- "Woman's Situation and Character", pp. 567-597).

Unit IV: Postcolonial Theory

Edward Said: *Orientalism*. Penguin Books, 2001. (Selection- “Crisis”, pp. 92-113).

Ngugi waThiong’o: *Decolonizing the Mind*. Zimbabwe Publishing House, 1994.

(Selection- “Introduction and The Language of African Literature”, pp. 0-34).

Suggested Readings:

Barrey, P. (2002). *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press.

Wolfreys, J. (2001). *Introducing Literary Theories*. Edinburgh University Press.

Eagleton, T. (1976). *Marxism and Literary Criticism*. University of California Press.

Jameson, F. (1974). *Marxism and Form: Twentieth Century Dialectical Theories of Literature*. Princeton University Press.

William, R. (Year). *Marxism and Literature*. Oxford University Press.

Loomba, A. (2005). *Colonialism/Postcolonialism*. Routledge.

Atkins, G. D. (1985). *Reading Deconstruction*. University Press of Kentucky.

Culler, J. (2002). *Structural Poetics: Structuralism, Linguistics and the Study of Literature*. Cornell University Press.

Norris, C. (1982). *Deconstruction: Theory and Practice*. Methuen.

Ashcroft, B., et al. (2002). *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*. Routledge.

Gamble, S. (2004). *The Routledge Companion to Feminism and Postfeminism*. Routledge.

Miller, T., & Stam, R. (Eds.). (2009). *A Companion to Film Theory*. Blackwell Publishing.

Schwaz, H., & Ray, S. (Eds.). (2009). *A Companion to Postcolonial Studies*. Blackwell Publishing.

Miller, T. (Ed.). (2009). *A Companion to Cultural Studies*. Blackwell Publishing.

Kolmar, W., & Bartkowski, F. (Eds.). (2013). *Feminist Theory: A Reader*. McGraw Hill.

Walters, M. (2006). *Feminism: A Very Short Introduction*. Oxford University Press

Rooney, E. (Ed.). (2006). *The Cambridge Companion to Feminist Literary Theory*. Cambridge University Press.

Course 6. Research Project (Dissertation)

Course Objectives:

- To develop effective strategies for revising and editing a dissertation, enabling students to enhance the clarity, coherence, and overall quality of their academic writing.
- To equip students with proofreading techniques that promote error-free writing, enabling them to identify and correct grammatical, spelling, punctuation, and formatting errors in their dissertations.
- To enable students to effectively respond to reviewer comments by providing guidance on how to address feedback, revise their work, and strengthen their arguments in the context of English literature.

Course Learning Outcomes:

- The students will demonstrate the ability to independently conceptualize, research, and compose a scholarly dissertation, reflecting critical engagement with a chosen literary topic and adherence to academic rigor.
- The students will acquire and apply foundational research skills, including formulating research questions, structuring academic writing, and citing sources accurately using the latest MLA Handbook guidelines.
- The students will understand and uphold academic integrity by successfully completing an anti-plagiarism check and ensuring their dissertation meets ethical research standards for final submission and archival.

Contents:

This course requires students to complete a dissertation of **5,000–8,000 words** on a topic of their choice, to be submitted before the Semester IV examinations. There will be no formal teaching for this paper; however, the Department will conduct a weeklong workshop to train students in research fundamentals and dissertation writing, with a focus on the latest edition of the MLA Handbook. All dissertations must undergo an anti-plagiarism check and certification before submission. The final dissertations, both in hard and soft copies, will be archived in the department libraries of the university.

Suggested Readings:

- Weigle, S. C. (2002). *Assessing writing*. Cambridge University Press.
- Wallace, M., & Wray, A. (2016). *Critical Reading and Writing for Postgraduates*. Sage Publications.
- Harvey, S. (1998). *Nonfiction matters: Reading, writing, and research in grades*. Stenhouse Publishers.
- Weissberg, R., & Buker, S. (1990). *Writing up Research*. Prentice Hall.
- Roberts, C. M. (2010). *The dissertation journey: A practical and comprehensive guide to planning, writing, and defending your dissertation*. Corwin Press.
- Flower, Linda, & Hayes, John R. (1981). *A Cognitive Process Theory of Writing*. Oxford University Press.
- Elbow, Peter. (1998). *Writing with Power: Techniques for Mastering the Writing Process*. Oxford University Press.
- Murray, Donald M. (2003). *Writing to Learn: How to Write - and Think - Clearly About Any Subject at All*. Random House.
- Swales, John M., & Feak, Christine B. (2012). *Academic Writing for Graduate Students: Essential Tasks and Skills* (3rd ed.). University of Michigan Press.
- Belcher, Wendy Laura. (2009). *Writing Your Journal Article in Twelve Weeks: A Guide to Academic Publishing Success*. SAGE Publications.

