



SNDT Women's University, Mumbai

Master of Arts (English)

M.A. (English)

as per NEP-2020

Syllabus

(2023-24)

HUMANITIES
ENGLISH
POSTGRADUATE LEVEL
BOARD OF STUDIES OF ENGLISH
CHAIRPERSON: DR. RAJSHREE TRIVEDI

Programme Degree e.g. M.A./M.Com./M.Sc./ M.M.S., etc.		M.A.
Parenthesis if any (Specialization) e.g. History, Human Development, English, etc.		English
Preamble (Brief Introduction to the programme)		Established in 1972, the department offers an M.A. programme that is contemporary, research-oriented and skill-based with an interdisciplinary approach. It incorporates a wide range of texts from world literature, including literatures in English and in translation as well as the allied arts, offering intellectual diversity. A well formulated, contemporized and international level syllabus, the curriculum is designed with the objective to contextualizing and contemporizing literary studies. With the critical re-examination and analysis in a comparative frame of literary and linguistic texts, agencies, locations, productions and reception of texts as its thrust, the syllabus also familiarizes the students with contemporary perspectives in literary criticism and linguistic theories. The course is designed to provide the students with a solid foundation for advanced research as well as equip them with skills that make them valuable in the employment sector.
Programme Specific Outcomes (POs)		After completing this programme, Learner will
	1.	be able to focus on creative and critical texts written in and translated into English.
	2.	be able to critically re-examine and analyze in a comparative frame literary texts, locations, agencies, productions and history of reception of these texts.

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	3.	will be able to analyze contemporary approaches in literary criticism and linguistics theories.
		Note: Objectives are also given separately for individual papers.
Eligibility Criteria for Programme		A student is being eligible for admission to M.A. in English as per the eligibility norms prescribed by the university.
Intake (For SNDT WU Departments and Conducted Colleges)		30

RM: Research Methodology

OJT: On-Job Training

RP: Research Project

Structure with Course Titles

(Options related to our area of study to be provided with "OR" for baskets of different types)

Postgraduate Programme of 2 years:

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester I					
PG3.1	Modern Critical Theory	Major (Core)	4	100	50	50
PG3.2	Theories of Language Acquisition and Learning and Approaches to Syllabus Design	Major (Core)	4	100	50	50
PG3.3	Language Teaching Skills, Issues in Language Testing and Practice Teaching	Major (Core)	4	100	50	50

PG3.4	Academic Writing	Major (Core)	2	50	50	0
PG3.5	Critical theories from the Global South/ Modern Feminist Theory and Criticism	Major (Elective)	4	100	50	50
PG3.6	Research Methodology	Minor Stream (RM)	4	100	50	50
			22	550	300	250
	Semester II					
PG4.1	Genre Paper: Drama	Major (Core)	4	100	50	50
PG4.2	Genre Paper: Poetry	Major (Core)	4	100	50	50
PG4.3	Adaptations of Shakespeare in Film	Major (Core)	4	100	50	50
PG4.4	Representation of Women in Dramatic Texts	Major (Core)	2	50	0	50
PG4.5	Epics and Long Poems/ Modern Indian Poetry Bhakti	Major (Elective)	4	100	50	50
PG4.6	Internship	OJT	4	100	50	50
			22	550	250	300

Exit option: (44 credit) after Three-Year UG Degree

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Year II

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester III					
PG3.1		Major (Core)	4	100	50	50
PG3.2		Major (Core)	4	100	50	50
PG3.3		Major (Core)	4	100	50	50
PG3.4		Major (Core)	2	50	0	50
PG3.5		Major (Elective)	4	100	50	50
PG3.6		RP	4	100	50	50
			22	550	250	300
	Semester IV					
PG4.1		Major (Core)	4	100	50	50
PG4.2		Major (Core)	4	100	50	50
PG4.3		Major (Core)	4	100	50	50
PG4.4		Major (Elective)	4	100	50	50
PG4.5		RP	6	150	100	50
			22	550	300	250

PPS

- *External Examination does not always mean Theory paper. It may practical examination, Product submission, projects, etc. checked by external examiners.*
- *Internal evaluation should not be Written Theory papers like Unit tests. Internal marks will be acquired through practical, small group or individual Projects, activities, presentations, seminars, workshops, products, assignments, application-based work, reports, etc.*
- Practical may be part of the main courses alongwith theory modules instead of having separate courses of practical work.

- **Internal: 50 marks (Two or more assignments on Theory and Prescribed texts)**
- **External: 50 marks (Two questions of 25 marks each with internal choice)**

Terminologies

Abbreviation	Full-form	Remarks	Related to Major and Minor Courses
Major (Core)	Main Discipline		
Major (Elective)	Elective Options		related to the Major Discipline
Minor Stream	Other Disciplines (Inter/ Multidisciplinary) not related to the Major	either from the same Faculty or any other faculty	
OEC	Open Elective Courses/ Generic		Not Related to the Major and Minor
VSEC	Vocational and Skill Enhancement Courses		
VSC	Vocational Skill Courses		Related to the Major and Minor
SEC	Skill Enhancement Courses		Not Related to the Major and Minor

AEC	Ability Enhancement Courses	Communication skills, critical reading, academic writing, etc.	Not Related to the Major and Minor
VEC	Value Education Courses	Understanding India, Environmental science/education, Digital and technological solutions, Health & Wellness, Yoga education, sports, and fitness	Not Related to the Major and Minor
IKS	Indian Knowledge System	I. Generic IKS Course: basic knowledge of the IKS II. Subject Specific IKS Courses: advanced information pertaining to the subject: part of the major credit.	Subject Specific IKS related to Major
VAC	Value-Added Courses		Not Related to the Major and Minor
OJT	On-Job Training (Internship/Apprenticeship)	corresponding to the Major Subject	Related to the Major
FP	Field projects	corresponding to the Major Subject	Related to the Major
CC	Co-curricular Courses	Health and Wellness, Yoga education sports, and fitness, Cultural Activities, NSS/NCC and Fine/ Applied/Visual/ Performing Arts	Not Related to the Major and Minor
CE	Community Engagement and service		Not Related to the Major and Minor
RP	Research Project	corresponding to the Major Subject	Related to the Major

Course Syllabus

Semester I

1.1 Major (Core)

Course Title	Modern Theory and Criticism
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Examine significant critical theories and history of thought, ideas and debates and issues in the area across period of time which influenced and transformed literary studies
	2. Enhance the students' understanding of the historical, racial, political and social contexts within which theoretical discussions on critical theory take place
	3. Critically engage with contemporary critical theoretical paradigms
	4. Place prominent literary theories in their respective intellectual histories
	5. Understand the important critical theories that shape literary studies
	6. Analyze the literary theories within their own contextual paradigms

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Module 1 (Credit 1) Structuralism /Post-Structuralism	
Learning Outcomes	After learning the module, learners will be able to
	1. identify specific intellectual movements associated with Structuralism and poststructuralism
	2. apply understandings of theoretical premises to read texts using deconstruction
Content Outline	<ul style="list-style-type: none"> Ferdinand de Saussure <p>from <i>Modern Criticism and Theory: A Reader</i>, ed. by David Lodge, Longman: 1988</p> <ul style="list-style-type: none"> Jacques Derrida <p>Structure, Sign and Play in the Discourse of the Human Sciences.</p> <p>From <i>Modern Criticism and Theory: A Reader</i>, ed. by David Lodge, Longman: 1988</p>
Module 2 (Credit 1) Post-modernism	
Learning Outcomes	After learning the module, learners will be able to
	1. Acquaint themselves with various tenets pertaining to post-modernism and place them in context
	2. Apply postmodernist strategies to reading texts
Content Outline	<ul style="list-style-type: none"> Michel Foucault <p>What is an Author?</p> <p>From <i>Modern Criticism and Theory: A Reader</i>, ed. by David Lodge, Longman: 1988</p>

Module 3 (Credit 1) Postcolonialism	
Learning Outcomes	After learning the module, learners will be able to
	1. Examine the various ideological premises that concern postcolonialism
	2. Assess texts using postcolonial reading strategies
Content Outline	<ul style="list-style-type: none"> Edward Said: Selections from <i>Orientalism</i>, Vintage Books, New York 1979 Gayatri Chakravorty Spivak: Can the Subaltern Speak? From <i>Postcolonialism: Critical Concepts</i>, Vol. IV ed. by Diana Brydon. Routledge, London and New York, 2000
Module 4 (Credit 1) Race Theory	
Learning Outcomes	After learning the module, learners will be able to
	1. Familiarize themselves with the movements, contexts and paradigms that concern race theory
	2. Apply race theory to read texts
Content Outline	<ul style="list-style-type: none"> Cornel West Selections from <i>Race Matters</i> Beacon Press, Boston, 1993

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Intensive Seminar/presentation modules
2. Open book assignments
3. 15 minutes audio/visual recorded presentation that allows the student to practice academic self-presentation on material pertaining to the course

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Recommended Readings:

1. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
2. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
3. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008
4. Adams, Hazard. *Critical Theory Since Plato*. New York: Harcourt Brace Jovanovich, 1971.
5. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
6. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
7. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
8. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
9. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
10. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. : Prentice-Hall, 1996.
11. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced*
12. *Application*. Boston: Houghton, 2001.
13. Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.
14. Keeseey, Donald. *Contexts for Criticism*. 4th Ed. Boston: McGraw Hill, 2003.
15. Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
16. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
17. Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St. Martin's, 2003.

18. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
19. Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: University of Illinois P, 1987.
20. Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.
21. Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.
22. Rivkin, J. and Ryan, M., ed: *Literary Theory: An Anthology*. Oxford: Blackwell, 2004.

1.2 Major (Core)

Course Title	Theories of Language Acquisition and Learning and Approaches to Syllabus Design
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Understand the current theories in the field of second language acquisition and learning
	2. Familiarize the current theories with the concepts of first language acquisition, and second language acquisition learning in the Indian context.
	3. Develop an understanding of the process of syllabus design in second language teaching
	4. Understand the different types of language teaching syllabi with special focus on the communicative syllabus.
Module 1 (Credit 1) Theories of Language Acquisition and Learning	
Learning Outcomes	After learning the module, learners will be able to

	1. Acquire a profound comprehension of current theories in the field of second language acquisition and learning
Content Outline	<ul style="list-style-type: none"> • Theories of language acquisition particularly behaviourism and cognitivism • Notions of linguistics competence and performance • Acquisition vs. Learning • Error Analysis
Module 2 (Credit 1) Language Acquisition and Second Language Learning	
Learning Outcomes	After learning the module, learners will be able to
	1. Examine the application of language acquisition theories to both first language acquisition and second language learning in Indian Context
Content Outline	<ul style="list-style-type: none"> • Language Acquisition in children, Teaching and learning English as a 2nd language in the Indian context • The concept of the good language learner
Module 3 (Credit 1) Syllabus Design	
Learning Outcomes	After learning the module, learners will be able to
	1. Develop insight into the process of syllabus design in second language teaching
Content Outline	<ul style="list-style-type: none"> • Syllabus vs. Curriculum • Needs Analysis • Product vs. Process • Structural, Situational, Notional- Functional Syllabus
Module 4 (Credit 1) Syllabus Design and Implementation	

Learning Outcomes	After learning the module, learners will be able to
	1. Comprehend various language teaching syllabus types, with special emphasis on the communicative syllabus
	2. Design the syllabus
Content Outline	<ul style="list-style-type: none"> • Procedural Syllabus, Task Based Syllabus • Communicative Syllabus design and implementation, • Designing syllabi to teach language through literature texts

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Class Presentation
2. Data Collection and Designing the syllabus

Recommended Reading:

1. Agnihotri, R.K. & A.L.Khanna. 1994. *Second Language Acquisition: Socio-Cultural and Linguistic Aspects of English in India*. New Delhi: Sage
2. Alderson, J.C. & Hughes, Arthur (eds.). 1981. *Issues in Language Testing*. ELT Documents 111. The British Council.
3. Brown, G. & Yule, G. 1983. *Discourse Analysis*. Cambridge University Press.
4. Carter, R. & D. Nunan. 2001. *The Cambridge Guide to Teaching English to Speakers of other Languages*. Cambridge University Press.
5. Ellis, R. 1985. *Understanding Second Language Acquisition*. London: Oxford University Press.
6. Ellis, R. 1990. *Instructed Second Language Acquisition: Learning in the Classroom*. Oxford: Basil Blackwell.
7. Hatch, E.M. 1977. *Second Language Acquisition*. New York: Newbury House
8. Heaton, J.B. 1975. *Studying in English: A Practical Approach to Study Skills in English as a Second Language*. London : Longman
9. Holliday, A. 1994. *Appropriate Methodology and Social Context*. Cambridge University Press

10. Hutchinson, Tom and Alan Waters, 1987. *English for Specific Purposes : A Learner Centred Approach*. Cambridge University Press
11. Ingram, D. 1989. *First Language Acquisition*. Cambridge: Cambridge University Press.
12. Krashen, S. 1982. *Second Language Acquisition and Second Language Learning*. Oxford, New York: Pergamon
13. Nunan, David. 1989. *Designing Tasks for the Communicative Classroom*. Cambridge University Press.
14. Pride, J.B.(ed) .1979.*Sociolinguistic Aspects of Learning and Teaching* Oxford University Press.
15. Richards, Jack & Ted Rodgers. 2001. *Approaches and Methods in Language Teaching*. Cambridge University Press.
16. Richards, Jack C. 1972. *An Introduction to Error Analysis*. London: Longman.
17. Ritchie, W. & T. Bhatia (eds.). 1996. *Handbook of Second Language Acquisition*. New York: Academic Press.
18. . Stern , H.H. 1983.*Fundamental Concepts of Language Teaching* . Oxford University Press.
19. . Vygotsky.1972.*Thought and Language*. Massachusetts: MIT
20. . Widdowson ,H.G. 1978 *Teaching Language as Communication*. Oxford University Press.
21. . Widdowson, H.G, 1978. *Teaching Language as Communication*. Oxford University Press.
22. Yalden, Janice. 1987. *Principles of Course Design for Language Teaching*. Cambridge University Press.
23. Kumaravadivelu, B. (2016), The Decolonial Option in English Teaching: Can the Subaltern Act?. TESOL Q, 50: 66-85. <https://doi.org/10.1002/tesq.202>
24. Brown, H. D., & Lee, H. (2015). *Teaching principles*. P. Ed Australia.
25. Richards, J. C., Richards, J. C., & Renandya, W. A. (Eds.). (2002). *Methodology in language teaching: An anthology of current practice*. Cambridge university press.
26. Gass, S. M., & Mackey, A. (Eds.). (2013). *The Routledge handbook of second language acquisition*. Routledge.
27. Hinkel, E. (Ed.). (2011). *Handbook of research in second language teaching and learning*. Routledge.

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1.3 Major (Core)

Course Title	Language Teaching Skills, Issues in Language Testing And Practice Teaching
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Acquire essential knowledge and insights into the field of foreign language teaching. It approaches central language teaching issues will be approached through a series of questions – what to teach? Where to teach? And how to teach? These issues will be related to the aims and contexts of language teaching, the participants, and the materials, which may be utilized for teaching.
	2. Develop teaching material as per needs
	3. Built on their knowledge of language testing by providing theoretical input on issues central to language testing
	4. Develop test items in specific areas
Module 1 (Credit 1) Approaches and Methods in Language Teaching	
Learning Outcomes	After learning the module, learners will be able to
Content Outline	<ul style="list-style-type: none"> • Grammar translation Method, Direct Method • Audio-lingual Method, other innovative methods such as communicational method and communicative teaching. • Approaches to teaching methodology
Module 2 (Credit 1) Materials and Methods in ELT	

Learning Outcomes	After learning the module, learners will be able to
	1. Design teaching material
	2. Carry out the lesson plan
Content Outline	<ul style="list-style-type: none"> • Material production and evaluation for the teaching of LSRW. (Listening, Speaking, Reading, Writing) • Lesson Planning and Practice Teaching, Peer group observation: Remedial Teaching Practice
Module 3 (Credit 1) Language Testing	
Learning Outcomes	After learning the module, learners will be able to
	1. Enhance the proficiency in language testing through comprehensive theoretical instruction on core language testing issues
Content Outline	<ul style="list-style-type: none"> • Criteria for a good test : -- • Concept of proficiency in language, • Reliability, Validity, Feasibility
Module 4 (Credit 1) Language Assessment : Principles and Classroom Practices	
Learning Outcomes	After learning the module, learners will be able to
	1. Design test items
	2. Design tests items to assess specific skills and approaches to teaching/learning

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Content Outline	<ul style="list-style-type: none"> ● Criteria in Evaluation and making of test ● The testing of grammar and structure evaluation as well as testing of communicative skills. ● The testing of LSRW. (Listening, Speaking, Reading, Writing)
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Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Identify the skill/elements being tested in the tasks
2. Identify and comment on the approach to teaching/learning as reflected in the task
3. Identify the skills that the task is designed to teach
4. Class test

Recommended Reading:

1. Heaton, J.B. 1975. *Studying in English: A Practical Approach to Study Skills in English as a Second Language*. London : Longman
2. Holliday, A. 1994. *Appropriate Methodology and Social Context*. Cambridge University Press
3. Hutchinson, Tom and Alan Waters, 1987. *English for Specific Purposes : A LearnerCentred Approach*. Cambridge University Press
4. Ingram, D. 1989. *First Language Acquisition*. Cambridge: Cambridge University Press.
5. Krashen, S. 1982. *Second Language Acquisition and Second Language Learning*. Oxford, New York: Pergamon
6. Kroll, Barbara (ed.). 1992. *Second Language Writing*. Cambridge University Press
7. Leech, Geoffrey N. 1983. *Principles of Pragmatics*. Lond. & N.Y.: Longman
8. McArthur, T. 1983. *A Foundation Course for Language Teachers*. Cambridge University Press.
9. Nunan, David. 1989. *Designing Tasks for the Communicative Classroom*. Cambridge University Press.
10. Prabhu, N.S. 1987. *Second Language Pedagogy*. Oxford University Press.
11. Pride, J.B.(ed) .1979. *Sociolinguistic Aspects of Learning and Teaching* Oxford University Press.
12. Richards, Jack & Ted Rodgers. 2001. *Approaches and Methods in Language Teaching*. Cambridge University Press.
13. Richards, Jack C. 1972. *An Introduction to Error Analysis*. London: Longman.

14. Ritchie, W. & T. Bhatia (eds.). 1996. *Handbook of Second Language Acquisition*. New York: Academic Press.
15. Larsen-Freeman, D. (2000). *Techniques and principles in language teaching*. Oxford University.
16. Tomlinson, B. (2012). Materials development for language learning and teaching. *Language teaching*, 45(2), 143.
17. Richards, J. C., & Richards, J. C. (1990). *The language teaching matrix*. Cambridge University Press.
18. Nunan, D. (1988). Principles for designing language teaching materials. *Guidelines: A periodical for classroom language teachers*, 10(2), 1-24.
19. Howard, J., & Major, J. (2004). Guidelines for designing effective English language teaching materials. *The TESOLANZ Journal*, 12(10), 50-58.
20. Fulcher, G., & Davidson, F. (2007). *Language testing and assessment*. London and New York: Routledge.
21. Shohamy, Elana, Or, Iair, May, Stephen (Eds.) (2017) *Language Testing and Assessment*. Springer

Online journals :

1. Reading Teacher (International Literacy Association) <https://ila.onlinelibrary.wiley.com/journal/19362714>
2. English Language Teaching Journal (ELTJ) <https://academic.oup.com/eltj>
3. Language Learning <https://onlinelibrary.wiley.com/journal/14679922>
4. English Teaching Forum (US Department of State) <https://americanenglish.state.gov/forum>
5. Reading and Writing <https://www.springer.com/journal/11145>
5. Language Testing <https://journals.sagepub.com/home/ltj>
6. Asia TEFL <https://journals.sagepub.com/home/ltj>
7. Fortell <https://www.fortell.org/>
8. Language and Language Teaching <https://azimpremjifoundation.org/foundation-publications/9724#main-content>
9. System <https://www.journals.elsevier.com/system>
10. International Journal of Bilingualism <https://journals.sagepub.com/home/ijb>
11. Journal of English Language Teaching <http://eltai.in/journal-english-language-teaching/>

1.4 Major (Core)

Course Title	Academic Writing
Course Credits	2
Course Outcomes	After going through the course, learners will be able to
	1. Examine the structure and the components of a research paper
	2. Assess an academic paper
	3. Adhere to the regulations that govern writing and publishing of a paper
	4. Equipped with the tools required to write effectively for academic purposes
	5. Structure a paper, organize and present their research findings as per the expectations of scholarly publishing
Module 1 (credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	1. Differentiate academic writing from other forms of writing and understand its stylistic demands
	2. Critically evaluate academic texts
Content Outline	<ul style="list-style-type: none"> • What is academic writing? How is academic writing different from other forms of writing? • Development of the modern academic writing and the essay form



	<ul style="list-style-type: none"> • Different kinds of scholarly writing: thesis, academic paper, book length work, research reports, reviews, commentaries, opinion pieces • Publication and peer review • Technology and academic writing practice • Issues related to authorship, plagiarism and reproducible research
Module 2 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	1. Gain competency in structuring an academic article/paper/essay
	2. Respond to the formal demands of various kinds of academic writing
Content Outline	<ul style="list-style-type: none"> • Components of a research paper: Structure and elements • Title and abstract writing • Communicating coherently and effectively: summarizing and paraphrasing, writing critical appreciation, paragraph coherence, cutting down clutter, effective choice of verbs • Summarizing/paraphrasing • Citing sources

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. – book review and peer review
2. – structuring and editing of an academic paper

Recommended Reading :

1. Hamp-Lyons, Liz, and Ben Heasley. *Study writing: A course in written English for academic purposes*. Cambridge University Press, 2006.

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2. Juzwik, Mary M., et al. "Writing into the 21st century: An overview of research on writing, 1999 to 2004." *Written Communication* 23.4 (2006): 451-476.
3. Gupta, Renu. "Course in Academic Writing." *New Delhi: Orient Blackswan* (2010).
4. Leki, Ilona. *Academic writing: Exploring processes and strategies*. Cambridge University Press, 1998.
5. Birkenstein, Cathy, and Gerald Graff. *They say/I say: The moves that matter in academic writing*. WW Norton & Company, 2018.
6. Hacker, Diana, and Nancy Sommers. *A Writer's Reference with Writing in the Disciplines*. Macmillan, 2011.
7. Oshima, Alice, and Ann Hogue. *Introduction to academic writing*. Pearson/Longman, 2007.
8. Giltrow, Janet, Richard Gooding, and Daniel Burgoyne. *Academic writing: An introduction*. Broadview Press, 2021.

1.5 Major (Core)

Course Title	Critical Theory from the Global South
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Introduce the seminal literary theories from the Global South.
	2.Examine how the theories of the global south challenge eurocentric norms of reading the text
	3. Understand a comparatist approach to critical theories of the Global South
	4. Understand how to apply critical theories under review to narratives from these specific locations



	5.Distinguish critical theories that have emerged from the Global South
	6.Compare theories that have emerged from various locations in the Global South
	7.Evaluate the ways in which critical theories from the Global South resists the ones that comes from the Global North
Module 1 (Credit 1) Negritude	
Learning Outcomes	After learning the module, learners will be able to
	1. Understand the various theoretical movements that have resisted the centrality of perspectives that emerge from the Global North
	2. Evaluate 'negritude' within its contexts of production and dissemination
Content Outline	<ul style="list-style-type: none"> • Frantz Fanon <p>Selections from 'The Wretched of the Earth'. Grove Press, New York 1963</p>
Module 2 (Credit 1) Decolonization	
Learning Outcomes	After learning the module, learners will be able to
	1. Familiarize themselves with ideas concerning decolonization
	2. Critically analyze texts using ideas of decolonization
Content Outline	<ul style="list-style-type: none"> • Ngugi Wa Thiongo

	<p>Selections from 'Decolonising the Mind' in The Politics of Language in Africa London. Portsmouth, N.H. :J. Currey ; Heinemann, 1986</p> <ul style="list-style-type: none"> • Mbembe , Achilles Necropolitics Translated by Libby Meintjes Public Culture, Vol 15, No.1 (2003), pp 11-40
Module 3 (Credit 1) Nationalism	
Learning Outcomes	After learning the module, learners will be able to
	1. Grasp the various notions of nationalism that have emerged in the Global South
	2. Critique extant notions of nationalism that come from the Global North using strategies that have evolved in South-Asia
Content Outline	<ul style="list-style-type: none"> • Partha Chatterjee <p>Selections from <i>The Nation and its Fragments: Colonial and Postcolonial Histories</i>. Princeton University Press, 1993</p>
Module 4 (Credit 1) Inappropriate/d other	
Learning Outcomes	After learning the module, learners will be able to
	1. locate contexts of the postcolonial subjectivities that take into account gender as an operative category
	2. critically analyze postcolonial texts using gendered understanding of subjectivities
Content Outline	<ul style="list-style-type: none"> • Trin T Minha <p>Selections from <i>Woman, Native, Other: Writing Postcoloniality and Feminism</i>. Bloomington, Indiana, Indiana University Press -</p>

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)



1. Multiple sequenced short writing assignments
2. Synthesizing course learning into group discussions
3. Open book assignments

References

1.6 Major (Core)

Course Title	Modern Feminist Theory and Criticism
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Introduce students to varieties of feminist criticism from across the globe
	2. Introduce students to varieties of modern feminist perspectives from across cultures and the rationale for the multiplicity of feminist perspectives.
	3. Critically explore major intellectual patterns and traditions of feminist theory
	4. Acquaint students with the strengths and limitations of the interdisciplinary approach to literary studies
	5. To provide critical tools for feminist readings of literary texts
Module 1 (Credit 1) Women and Writing	
Learning Outcomes	After learning the module, learners will be able to
	1. Estimate the women's movement in the early twentieth century

	2. Critically analyze the political dimensions of the act of writing by women
Content Outline	<ul style="list-style-type: none"> • Virginia Woolf <p>Selections from 'A Room of One's Own'</p>
Module 2 (Credit 1) Women and Canon	
Learning Outcomes	After learning the module, learners will be able to
	1. Understand the exclusionary paradigms of canon formations
	2. Critically respond to the concerns of building alternative canons
Content Outline	<ul style="list-style-type: none"> • Annette Kolodny <p>'Dancing through the Minefield: Some Observations on the Theory, Practice, and Politics of a Feminist Literary Criticism' in <i>Feminisms</i>: ed by Robin r. Warhol and Diane Price Herndl.</p>
Module 3 (Credit 1) Third World Women	
Learning Outcomes	After learning the module, learners will be able to
	1. Identify contexts of gendered subject formations that concern third world women
	2. Critically estimate the politics of third-world feminist movements
Content Outline	<ul style="list-style-type: none"> • Chandra Talpade Mohanty ' Under Western Eyes: Feminist Scholarships and Colonial Discourses in Third World Women and the Politics of Feminism, Bloomington, Indiana, Indiana University Press
Module 4 (Credit 1) Feminism and Method	

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Learning Outcomes	After learning the module, learners will be able to
	1. Question the ways in which 'objective' researches are carried out
	2. Understand multiple ways of addressing the gender question in the context of research methods
Content Outline	<ul style="list-style-type: none"> • Sandra Harding 'Is there a Feminist Method?' in <i>Feminism and Methodology</i>, Bloomington: Indiana University Press

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Open Book Assignment
2. Peer/Focus group discussion
3. Digital storytelling

Recommended Readings

1. *Gender & Caste: Issues in Contemporary Indian Feminism* (New Delhi, Kali for Women, 2003).
2. Beauvoir, Simone. *The Second Sex*, (New York, Knopf, 1953).
3. Donovan, Josephine (ed) *Feminist Literary Criticism* (Lexington: University Press of Kentucky, 1975)
4. *The Feminist Standpoint Theory Reader: Intellectual and Political Controversies*. (London: Routledge.)
5. Moi, Toril. *Sexual/Textual Politics*. (London: Routledge, 1985).
6. Nussbaum, Martha (2000) *Sex and Justice*. New York: Oxford University Press.
7. Braidotti, Rosi (1994) *Nomadic Subjects: Embodiment and Difference Contemporary Feminist Theory*. Columbia: Columbia University Press.
8. Walby, Susan. (2011) *The Future Of Feminism . polity*.

9. Warhol Robin and Diane price Herndl *Feminisms* (1991) NewBrunswick, New Jersey: Rutgers University Press.
10. Wollestencraft, Mary (1992) *A Vindication of the Rights of Women*. London. Penguin.

1.7 Major (Core)

Course Title	Research Methodology
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Learn about research and different research methodologies used in the ambit of Literature and Language Studies
	2. identify ways and means of doing research in the humanities
	3. Inculcate skills required for academic writing
	4. Apply the methodologies in research
	5. Think and write critically as per the expectations of the international academic standards
Module 1 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	1. Discern what research means in the humanities
	2. Formulate the ways in which research in the humanities operate



Content Outline	<ul style="list-style-type: none"> • Definition and types of Research Literary Research • Language Research • Conceptual, analytical and writing skills in Literature and Language research. • Ethics in Research.
Module 2 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	1. Understand various ways of doing a literature review
	2. Process reading material into a cogent literature survey
Content Outline	<ul style="list-style-type: none"> • Literature Survey
Module 3 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	1. Differentiate between methods and methodologies
	2. Critically estimate methodologies that can be applied to research in the humanities
Content Outline	<ul style="list-style-type: none"> • Critical methodologies
Module 4 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	1. Familiarize themselves with the various components of a research proposal

	2. Identify valid research questions and frame them within a proposal
Content Outline	Preparing and presenting a Research Proposal

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. – Literature review
2. – research proposal presentation/peer review
3. Research proposal writing

Recommended Reading:

1. Abdul Rahim, F. (2005) *Thesis Writing : A Manual for Researchers* . New Delhi : New Age International)
2. Gibaldi, Joseph (6th edn. 2003) *MLA Handbook for Writers of Research Papers*. New York :MLA Association.
3. Eliot, Simon and W. R. Owens (4th edn. 1998) *A Handbook to Literary Research*. London : Routledge & Open University
4. Miller, R. H. (1995) *Handbook of Literary Research*, Methuen. Basingstoke: Palgrave Macmillan.
5. Wesker, Gina.(2nd edition,2008) *The Postgraduate Research Handbook*
6. Lenburg, Jeff (2007), *Guide to Research*, Viva Books
7. Harner, James L. (2002) *Literary Research Guide : An Annotated Listing of Reference Sources in English Literary Studies*. New York : MLA of America
8. Bateson, F. W. (1972) *The Scholar Critic : An Introduction to Literary Research*. London : Routledge
9. Adam Sirjohn (2004) *Research Methodology: Methods & Techniques*. Delhi : New Age International Ltd.
10. Calvary, R. & Nayak V. K. (2005) *Research Methodology*. New Delhi: S. Chand.
11. Rengachari,S. & Rengachari,Sulochna (eds.). *Research Methodology for English Literature* (2004). Bareilly : Prakash Book Depot.
12. Seliger (2001), *Second Language Research Methods*, Oxford University
13. Sinha, M.P. - *Research Methods in English*
14. Winkler, Anthony C. & Accuen, Jo Roy (2003), *Writing the Research Paper*, Thomson Heinle
15. Brown, James Dean (2006), *Understanding Research in Second Language Learning*, New York: Cambridge University Press

Semester II

2.1 Major (Core)

Course Title	Genre Paper : Drama
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Introduce some of the outstanding plays and significant critical theory on drama and theater
	2. Critically examine the various dramatic conventions
	3. Contextualize the dramatic texts as per the historical, political and social contexts of the age
	4. Analyse and assess the prescribed texts and cultivate a deeper understanding of language and formal elements of the genre
	5. Analyse dramatic texts within a comparative framework
Module 1 (Credit 1) Rasa Theory/Acting and Method	
Learning Outcomes	After learning the module, learners will be able to
	1. Identify various schools of thought that theorize performance of dramatic texts
	2. Compare the Indian and the western models of evaluating dramatic texts
Content Outline	<ul style="list-style-type: none"> ● Bharata's Natyashastra- <p>"Bharatmuni on „Natya" and „Rasa": Aesthetics of Dramatic Experience from the Natyashatra"</p>

	<p>From Indian Literary Theory: Theory and Interpretation. Ed. G. N. Devy.</p> <p>And</p> <ul style="list-style-type: none"> • Constant in Stanislavski <p>Selections from 'An Actor Prepares' Chapters I- The First Test II- When Acting is an Art III- Action and IX-Emotion Memory</p>
Module 2 (Credit 1) Renaissance drama	
Learning Outcomes	After learning the module, learners will be able to
	1. Evaluate the contexts in which drama emerged in Renaissance England
	2. Identify ways in which English drama selectively borrowed its genres from classical Greek theatre
Content Outline	<ul style="list-style-type: none"> • Christopher Marlowe: Jew of Malta
Module 3 (Credit 1) Epic Theatre	
Learning Outcomes	After learning the module, learners will be able to
	1. Identify the characteristics of epic theatre
	2. Place epic theatre within the contexts of modern European drama
Content Outline	<ul style="list-style-type: none"> • Bertolt Brecht: The Caucasian Chalk Circle
Module 4 (Credit 1) Theatre of the Absurd	

Learning Outcomes	After learning the module, learners will be able to
	1. Recognize the characteristics of the theatre of the Absurd
	2. Critically estimate the contexts of emergence of the theatrical tradition within its intellectual history
Content Outline	<ul style="list-style-type: none"> ● Samuel Beckett: Endgame

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. – writing notes/reviews of performances
2. – original research papers
3. – presentations on several local adaptations of these canonical plays

Recommended Readings

1. Bratton, J. S. (2003) *New Readings in Theatre History: Theatre and Performance Theory*. Cambridge: Cambridge University Press.
2. Raghavan V. and Nagendra (ed.)(1970) *An Introduction to Indian Poetics*. Madras: MacMillan.
3. Esslin Martin, *The Theatre of the Absurd*. (1965) Hammondsworth: Penguin.
4. Kott, Jan. *Shakespeare Our Contemporary*.(1965) translated by Boleslaw Taborski ,London:Metheun.
5. Fortier, Mark. *Theory/Theatre: An Introduction*.(2002)Routledge
6. Carlson,Marvin. *Theories of the Theatre:A Historical and Critical Survey from the Greeks to the Present*.
7. Krasner, David. *Theatre in Theory 1900-2000 An Anthology*.
8. Brandt, George W. *Modern Theories of Drama*. OUP.

2.2 Major (Core)

Course Title	Genre Paper: Poetry
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Classify the seminal poetical works and critical theories from across the globe
	2. Identify poetic works to create an aesthetic and a context for reading women's writing
	3. Develop an ability to engage in critical analysis and develop aesthetic sensibilities through the study of emerging and contemporary texts of poetry
	4. Develop an understanding of the interrelationships between ideas and expression in works of poetry
Module 1 (Credit 1) ways of reading poetry	
Learning Outcomes	After learning the module, learners will be able to
	1. Distinguish between various methods of reading poetry
	2. Place certain movements in poetry criticism in the illustrious traditions of criticism
Content Outline	<ul style="list-style-type: none"> • Harold Bloom: Selections from The Anxiety of Influence Preface, Introduction, Chapter I <p>And</p> <ul style="list-style-type: none"> • Adrienne Rich : <p>"When we dead awaken: Writing as Re- vision"</p>



	<p>From Norton Critical Edition <i>Adrienne Rich's Poetry</i></p> <p>Edited by Barbara .C. Gelpi and Albert Gelpi.</p>
Module 2 (Credit 1) Epic	
Learning Outcomes	After learning the module, learners will be able to
	1. Detect the distinguishing features of the epic form in English
	2. Critically evaluate the poetic strategies of Milton vis-à-vis the English canon
Content Outline	<ul style="list-style-type: none"> Paradise Lost: Milton <p>Books I , II and IX----</p>
Module 3 (Credit 1) Modernism	
Learning Outcomes	After learning the module, learners will be able to
	1. Identify the tenets of modernist turn in English poetry
	2. Develop strategies of reading modernist poetry
Content Outline	<ul style="list-style-type: none"> The Waste Land: T.S.Eliot
Module 4 (Credit 1) women's tradition of writing poetry	
Learning Outcomes	After learning the module, learners will be able to
	1. Recognize strategies that women employ to write poetry

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	2. Place the alternative canon of women's writing in the context of canonical readings of poetry in English
Content Outline	<ul style="list-style-type: none"> • Selections from Norton Anthology Poetry by Women: The Traditions in English By Gilbert and Gubar, W. W. Norton & Company, 1996

Note: Names of some poets and their poems are given below. However students may also choose and study other Women poets and poems.

Selections from Norton Anthology Poetry by Women: The Traditions in English By Gilbert and Gubar, W. W. Norton & Company, 1996

Poems from Middle Age and Renaissance

1. Queen Elizabeth (1533-1603)

- The Doubt of Future Foes

- On Monsieur's
Departure

- Speech to the
Troops at Tilbury

2. Mary
worth (1587-1651/53)

- ("When night's black mantle could most darkness prove")
- ("Love, leave to urge")
- ("The weary traveler who, tired, sort ")
- ("When last I saw thee, I did not thee see")
- ("Like to the Indians, scorched with the sun")
- Song ("Sweet, let me enjoy thy sight")
- ("Late in the forest I did Cupid see")
- ("My muse, now happy, lay thy self to rest")

Seventeenth and Eighteenth Century Poems

3. Anne Bradstreet (1612-1672)

- The Prologue
- The Author to Her Book
- To My Dear and

Loving Husband

4. Aphra Behn (1640-1689)

- The Willing Mistress

- Love Armed
 - The Disappointment
 - On her Loving Two Equally
 - To the Fair Clarinda, Who Made Love to Me, imagined More than Women
5. Phillis Wheatley (c. 1753-1784)
- On Being Brought From Africa To America
 - To the Right Honourable William, Earl of Darthmouth
 - To S.M.A young African Painter, on Seeing His Works
 - To His Excellency, General Washinton

Nineteenth Century Poems

6. Dorothy Wordsworth (1771-1855)
- From The Grasmere Journals
 - Peaceful Our Valley, Fair and Green
7. Elizabeth Barrett Browning (1806-1861)
- A True Dream
 - Grief
 - To George Sand: A Desire
 - To George Sand: A Recognition
 - The Cry of the Children
- The Runaway Slave at Pilgrim"s Point
8. Christina Rossetti (1830-1894)

Turn of the century 20th century

9. Oliver Schreiner (1885-1935)
- Woman and Labor (Sex-parasitism)
10. Mary Elizabeth Coleridge (1861-1907)
- The Other Side of a Mirror
 - The Devil"s Funeral
 - The White Woman
 - Marriage
11. Charlotte Mew (1869-1928)
- The Farmer"s Bride
 - The Quiet House

for

Early 20th century literature

12. Amy Lowell (1874- 1925)

- The Letter
- Venus Transeins
- Madonna of the Evening Flowers
- Decade
- A Critical Fable

13. Gertrude Stein (1874-1946)

- The Gentle Lena
- Picasso

14. Mina Loy (1882-1996)

- Gertrude Stein
- Three Moments in Paris
- One O'clock at Night
- Omen of Victory
- Photo of Pogrom

15. Marianne Moore (1887-1972)

- Sojourn in the Whale
- Those Various Scalpels
- Poetry
- To a Snail
- An Egyptian pulled Glass Bottle in the Shape of a Fish

16. Edna St. Vincent Millay (1892-1950)

- First Fig
- Second Fig

17. Elizabeth Bowen (1899-1973)

- The Demon Lover

Late 20th century literature

18. Stevie Smith (1902-1971)

- Papa Love Baby
- This Englishwoman

19. Dorothy livesay (1909-)

- Green Rain
- Eve
- The Three Emily"s
- The Children"s Letter

20. Elizabeth Bishop (1911-1979)

- The Man-Moth
- Roosters

- Invitation to Miss Marianne Moore
- In the waiting Room
- 21. Muriel Rukeyser (1913-1980)
 - Boy with his Hair Cut short
 - More of a Corpse Than a Woman
 - Letter to the Front
- 22. Gwendolyn Brooks (1917-2000)
 - The mother
 - The womanhood
 - We Real Cool
- 23. Anne Sexton (1928-1974)
 - Her Kind
 - Housewife
 - Somewhere in Africa
 - Consorting with Angels
- 24. Maya Angelou (1928-)
 - I know why The Caged Bird Sings
- 25. Adrienne Rich (1929-)
 - "I Am in Danger –Sir–"
- 26. Sylvia Plath (1932-1963)
 - The Disquieting muses
 - The colossus
 - Stings
 - Daddy
 - Medusa
- 27. Caryl Churchill (1938-)
 - Top Girls
- 28. Sharon Olds (1942-)
 - The Language of The Brag
 - Rite of Passage

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. – group discussions and presentations
2. – original research paper

Recommended Readings

1. Gardener, Helen. (1972) *The Art of T.S Eliot*. London: Faber and Faber Ltd.
2. Williamson, G. (1974) *A Readers Guide to T.S Eliot*. London: Thames and Hudson.

3. Moody, A. ed. (1994) *Cambridge Companion to T.S Eliot*. Cambridge University Press

4. Elliot, Bridget and Wallace, Jo Ann. (1994) *Women Artists and Writers: Modernist (Im)positioning*. London and New York: Routledge.

5. Gilbert, Sandra and Gubar, Susan. (1986). *The Female Imagination and the Modernist Aesthetic*. New Haven: Yale University

2.3 Major (Core)

Course Title	Adaptation of Shakespeare in Cinema.
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Familiarized with interdisciplinary approach to the study of Shakespeare
	2. Explore the changing notions of performance aesthetic
	3. critically respond to performance traditions by drawing an engagement and explore how culture influences the way a play is adapted
Module 1 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	1. theorize on the ways in which Shakespeare can be read 'outside' of the canon
	2. grasp several competing theories of reading adaptations of Shakespearian plays



Content Outline	<ul style="list-style-type: none"> • From play-script to screen play." By Russel Jackson and • Looking at Shakespeare's women on film" Carol Chillinton Rutter. <p>From Cambridge companion to Shakespeare on Films. Ed by Russell Jackson</p>
Module 2 (Credit 1) Tragedy	
Learning Outcomes	After learning the module, learners will be able to
	1. Engage with multiple ways in which Shakespearian tragedies can be read
	2. Critically analyze 'tragic heroes'
Content Outline	<ul style="list-style-type: none"> • Macbeth adaptations; <p>Throne of Blood, Director: Akira Kurosawa with reference to Magbool Director Vishal Bhardwaj</p>
Module 3 (Credit 1) Tragedy	
Learning Outcomes	After learning the module, learners will be able to
	1. Participate in conversations that concern dramatic strategies in tragedies
	2. Critically examine 'monologues' as building blocks of Shakespearian tragedies
Content Outline	<ul style="list-style-type: none"> • Hamlet adaptations; <p>Director Grigor iKozintsev and Iosif Shapiro</p> <p>And</p> <p>Director Kenneth Branagh.</p>

Module 4 (Credit 1) Comedy	
Learning Outcomes	After learning the module, learners will be able to
	1. Study the form of comedy in renaissance drama
	2. Discern how the form of comedy operates in several adaptations of the drama
Content Outline	<ul style="list-style-type: none"> • <i>As You Like It</i> <p>Director: Christine Edzard</p>

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. – comparative analysis of various adapted texts
2. – notes on performances
3. – group discussions

Recommended Readings

1. Hutcheon Linda. *A Theory of Adaptation*.(2006).NewYork: Routledge.
2. Hindle Maurice. *Studying Shakespeare in Film*.(2007) Hampshire New York: Palgrave Macmillan.
3. Jackson,Russel(ed),*The Cambridge Companion to Shakespeare On Film* Cambridge: Cambridge University Press.
4. Hatchuel, Sarah. *Shakespeare: From Stage to Screen*.(2004) Cambridge: Cambridge University Press.
5. Shaunessy,Robert,ed.(1998)*Shakespeare on Films* New Casebooks" series. London: Houndmills.
6. *Literature/Film Quaterly*,20,4(1992)(issue on film and television)
7. Stam, Robert and Raengo, Alessandra,(eds)(2005) *Literature and Film: A guide to the theory and practice of Film adaptation*. Oxford: Blackwell.

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2.4 Major (Core)

Course Title	Representation of Women in Dramatic Texts
Course Credits	2
Course Outcomes	After going through the course, learners will be able to
	1. Critically examine the representation of women in drama by both male and female dramatists
	2. Contextualize the representation of women within the patriarchal structures of different societies and in different times
	3. Explore the specificities of „woman as protagonist“ in dramatic texts
	4. Encourage the reading of plays within feminist frameworks
	5. Read dramatic texts within a gendered framework
	6. Critically reflect on the ways in which dramatic texts have allowed for spaces of self-representation for women
	7. Identify dramatic tools that are specific to representation of women
Module 1 (Credit 1) Classical Drama	
Learning Outcomes	After learning the module, learners will be able to
	1. Theorize on the role of women in dramatic texts in classical Greek drama
	2. Debate on the ways in which women were represented in forms such as tragedy

Content Outline	<ul style="list-style-type: none"> • Medea: Euripides OR • The Mrichchhakatika of Sudraka – Edited by M. R. Kale, Motilal Banarsidass, Delhi (2004)
Module 2 (Credit 1) Contemporary Drama	
Learning Outcomes	After learning the module, learners will be able to
	1. Recognize dramatic strategies that are particular to women dramatists
	2. debate ways in which self-representation works in dramatic texts by women
Content Outline	<ul style="list-style-type: none"> • Rudali: (Play) Usha Ganguli and Mahasweta Devi. OR • A Raisin in The Sun. Lorraine Hansberry

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. – open book assignment
2. – original research paper
3. – appraisal of performances

Recommended Readings

1. Moi, Toril. *Sexual/Textual Politics*. (London: Routledge, 1985).
2. Sandra Gilbert and Susan Gubar *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 1979.
3. Blondell, R., et al. (Ed.). (1999). *Women on the edge: four plays by Euripides*. New York, NY: Routledge.
4. Chakravorty Spivak, Gayatri. „Feminism and Critical Theory“. *Modern Criticism and Theory*. David Lodge (ed.). Pearson Education (Singapore) Pte. Ltd.



2.5 Major (Core)

Course Title	Epics and Long Poems: Classical to the Modern
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Understand the narrative tradition of poetry and social and cultural contexts of poetry
	2. Explore movements and their production of a counter-cultural aesthetic.
	3. Understand and articulate how diverse cultural identities and other
	4. social contexts influence the creation and experience in the world of poetry
Module 1 (Credit 1) Classical Greek Epic	
Learning Outcomes	After learning the module, learners will be able to
	1. familiarize themselves with the classical Greek epic conventions
	2. evaluate the Greek epics using its contemporary literary tropes/strategies
Content Outline	<ul style="list-style-type: none"> • Homer: Odyssey
Module 2 (Credit 1) Classical Indian	
Learning Outcomes	After learning the module, learners will be able to
	1. Understand the multiplicity of narratives in the Indian classical tradition

	2. Read various versions of the Ramayana within a comparative framework
Content Outline	<ul style="list-style-type: none"> Ramayana stories from Modern South India: edited by Paula Richman (selections)
Module 3 (Credit 1) Long Poems	
Learning Outcomes	After learning the module, learners will be able to
	1. Locate the beginnings of modern English writing
	2. Critically estimate the tools and strategies that Chaucer employs to represent the complex realities of his times
Content Outline	<ul style="list-style-type: none"> Chaucer : The Canterbury Tales <p>(Selections) The Prologue The knight's Tale and The Wife of Bath.</p>
Module 4 (Credit 1) Modern Lyrics	
Learning Outcomes	After learning the module, learners will be able to
	1. understand the evolution of the modern lyric
	2. critically engage with the socio-political contexts that the modern lyric represents
Content Outline	<ul style="list-style-type: none"> Selections from <p>Allen Ginsberg : Howl Vikram Seth : The Golden Gate. The Beatles- (selected lyrics.) Bob Dylan- (selected lyrics.)</p>

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. – original research paper
2. Multiple short writing assignments

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References

2.6 Major (Core)

Course Title	The Bhakti Tradition and 20th Century Indian Poetry
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Know the tradition of Bhakti poetry in India and Modern Indian Poetry
	2. Analyze the techniques and poetic devices that poets use to elicit emotional and intellectual responses in their poems
	3. Critically examine and assess the Bhakti poetry and mainstream aesthetics
	4. Explore and identify the new and radical socio-political issues expressed in the works of modernist poets
	5. Sensitize about various themes, issues and concerns of modernist poets
Module 1 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	1. read into strategies that bhakti poets employ to critique rigid socio-political systems around them
	2. discern the innovations in poetic conventions that bhakti poets formulate

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Content Outline	<ul style="list-style-type: none"> • Dilip Chitre: Says Tuka (Selections) and • Speaking of Shiva: A.K.Ramanujan (Selections)*
Module 2 (Credit 1) Women Bhakti poets	
Learning Outcomes	After learning the module, learners will be able to
	1. Understand ways in which women bhakti poets respond to their contexts
	2. Formulate an alternative canon of bhakti poetry
Content Outline	<ul style="list-style-type: none"> • Women Bhakti Poets: Meerabai, Bhahinabai, AkkaMahadevi (selections)*
Module 3 (Credit 1) Modern Indian Poetry	
Learning Outcomes	After learning the module, learners will be able to
	1. Contextualize the literary tradition of modern Indian poetry
	2. Read within a comparative framework poetic movements in several bhasha literatures
Content Outline	<ul style="list-style-type: none"> • Selected Early Modernist poetry (Bangla, From An Anthology of Marathi Poetry edited by Dilip Chitre and the Tree of Tongues edited by E V Ramkrishnan {Hindi,Gujarati,Marathi and Malayalam})
<ul style="list-style-type: none"> • Module 4 (Credit 1) Selected Post-1970 Modern Poetry 	
Learning Outcomes	After learning the module, learners will be able to

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	1. Distinguish the features of post 1970 modern poetry in India
	2. Relate to the poetic movements in bhasha literatures post 1970
Content Outline	(Bangla, Hindi, Gujarati, Marathi and Malayalam) From An Anthology of Marathi Poetry edited by Dilip Chitre and the Tree of Tongues edited by E V Ramkrishnan

Note-1: The selected poems for study for Unit 1&2 are given below

Unit 1 :: From <i>Says Tuka</i> translated and edited by Dilip Chitre	
Introduction	Page No.
Part One: Being a Poet	3-12, 18, 27
Part Three: Being a Devotee	69-72, 75, 83-84, 92, 99-101
Part Four: Being in Turmoil	115-123, 128
Part Five: Being in Time and Place	139-140, 144-146
Part Seven: Being a Saint	181-187, 191-194
Part Nine: Absolutely Being	221-225, 230, 239

Unit 2 :: From <i>Speaking of Shiva</i> edited by A. K. Ramanujan	
Introduction	1-37

For

Basavanna	43-73
Allama Prabhu	125-150
Mahadeviyakka	93-124

Note-2: The names of some of the significant poets of Units 3 and 4 are given below. However students are encouraged to refer to language poets of the same period from lists/collections/anthologies other than those given in the syllabus.

Unit: 3 Early Modernist Poets (Before 1960)		
Marathi Poetry: <ul style="list-style-type: none"> · B.S. Mardhekar · Vinda Karandikar · Sadananda Rege 	Hindi Poetry: <ul style="list-style-type: none"> · Agneya 	Bangla Poetry: <ul style="list-style-type: none"> · Jibanananda Das · Buddhadev Bose · Sudhindranath Dutta.
Gujarati Poetry: <ul style="list-style-type: none"> · Uma Shankar Joshi · Niranjan Bhagat · Suresh Joshi 	English Poetry: <ul style="list-style-type: none"> · Dom Moraes · Nissim Ezekiel 	

Unit 4: (Post 1960) Modernist poetry	
Marathi Poetry: <ul style="list-style-type: none"> · Dilip Chitre · Arun Kolatkar · Vasant Dahake · Bhalchandra Nemade · Namdeo Dhasal · Mallika Amar Sheikh 	Hindi Poetry: <ul style="list-style-type: none"> · Kedarsath Singh · Shrikant Verma · Dhoomil · Gagan Gil · Teji Grover

For

Gujarati Poetry: <ul style="list-style-type: none"> · Labshankar Thakar · Sitanshy Yashaschandra · Gulammohammed Sheikh · Joseph Macwan · Saroop Dhruv 	English Poetry: <ul style="list-style-type: none"> · Kamala Das · A.K. Ramanujan · Arun Kolatkar · Dilip Chitre · Eunice de Souza · Adil Jussawalla · Gieve Patel · Arundhati Subramaniam
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Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

- 1.– group discussions and presentations
2. short writing assignments
3. design strategies for reading contemporary Indian poetry

Recommended Readings

1. Quayum, M (ed) 2011 *The Poet and His World: Critical Essays on Rabindranath Tagore*. Hyderabad: Orient Blackswan
2. Chitre, Dilip. 1967 *An Anthology of Marathi Poetry: 1945-65*. Bombay: NirmalaSadanand Publishers
3. Ramakrishnan, E.V (ed) 1995 *Making it New: Modernism in Malayalam, Marathi and Hindi Poetry*. Shimla: IAS
4. Seely, C. 1990 *A Poet Apart: A Literary Biography of the Bengali Poet Jibanananda Das 1899-1954*. Delaware: University of Delaware Press.
5. Das ,Sisir Kumar, *History of Indian Literature 1911-1956*, SahityaAkademi 1995.
6. "Manushi" January- June 1989 Nos. 50-51-52
7. KumKumSangari,,Mirabai and the Spiritual Economy of Bhakti Vol - XXV No. 27, July 07, 1990

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2.7 Major (Core)

Course Title	Internship
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	1. Translate their theoretical and classroom learning into practice.
	2. Apply skills in different working environments.
Module 1 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	1. understand the modalities of working in a professional space
	2. develop work ethics
Content Outline	Placement as interns
Module 2 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	3. Understand the possibilities of various employment avenues
	4. Translate their theoretical knowledge into practice

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Content Outline	Placement as interns
Module 3 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	5. carry out responsibilities independently
	6. pick-up necessarily skills pertinent to the specific industry
Content Outline	Placement as interns
Module 4 (Credit 1)	
Learning Outcomes	After learning the module, learners will be able to
	7. communicate effectively
	8. work in teams
Content Outline	Placement as interns

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Internship goals, journal and diary
2. Presentation and viva-voce

RPZ
29/11/23