

**CENTRAL UNIVERSITY OF KARNATAKA, KALABURAGI
SCHOOL OF HUMANITIES AND LANGUAGES
DEPARTMENT OF ENGLISH**

NEW SYLLABUS OF M.A. (2025-26)

One Year PG Programme

Programme Code: PENGL

Sl. No.	Course Code	Title of the Course	Credits	Level
SEMESTER-I				
1	PENTC10600	The British Drama	04	6
2	PENTC10601	The British Novel	04	6
3	PENTC10602	Latin American Literature	04	6
4	PENTC10603	Canadian Literature	04	6
5	PENTC10604	Australian Literature	04	6
6	PENTL10600	Animal Studies	03	6
7	PENTL10601	Plant Studies		6
8	NSC-I	English Grammar and Academic Listening-Speaking Proficiency	02	6
TOTAL			23	
SEMESTER-II				
9	PENTC20605	Twentieth Century British Novel	04	6
10	PENTC20606	Literatures of the Global South	04	6
11	PENTC20607	Culture Studies	04	6
12	PENTL20602	Critical Environmental Humanities	03	6
13	PENPI20600	Internship	08	6
TOTAL			23	
GRAND TOTAL			46	

SEMESTER-I				
Sl. No.	Course Code	Title of the Course	Credits	Level
1	PENTC10600	The British Drama	04	6
2	PENTC10601	The British Novel	04	6
3	PENTC10602	Latin American Literature	04	6
4	PENTC10603	Canadian Literature	04	6
5	PENTC10604	Australian Literature	04	6
6	PENTL10600	Animal Studies	03	6
7	PENTL10601	Plant Studies		6
8	NSC-I	Advanced English Grammar and Academic Reading-Writing Proficiency	02	6
TOTAL			23	

Title of the Course	:	The British Drama
Credits	:	04
Course Type	:	Core Course
Level	:	6.5
Semester	:	I
Total Teaching Hours	:	60

Course Objective:

This course offers a comprehensive study of British drama from the Renaissance to the modern period, focusing on key playwrights and landmark texts. Through critical engagement with tragedy, comedy, and tragicomedy, students will examine how British drama has reflected and shaped social, political, and cultural discourses over time. Emphasis will be placed on dramaturgical structure, character development, theatrical conventions, and philosophical themes such as justice, morality, gender, power, and identity.

Course Outcome:

By the end of the course, the students will be able to identify major trends in British drama and analyze canonical plays within their historical and aesthetic contexts. They will develop the ability to engage with dramatic texts, demonstrating understanding of genre, language, and structure. Students will critically evaluate how British drama engages with political power, religious ideology, gender roles, and ethical dilemmas. Additionally, they will be able to contextualize the works within broader literary movements and theatrical traditions, enhancing their capacity for comparative and interdisciplinary literary analysis.

TEXTS		
UNIT I	Early Modern Tragedy	John Webster: <i>The White Devil</i> Thomas Heywood: <i>A Woman Killed with Kindness</i>
UNIT II	Renaissance Drama	Christopher Marlowe: <i>The Jew Of Malta</i> William Shakespeare: <i>The Merchant of Venice</i>
UNIT III	Jacobean and Caroline Stage	Ben Jonson: <i>The Alchemist</i> Francis Beaumont and John Fletcher: <i>The Maid's Tragedy</i>
UNIT IV	Restoration to the Modern Stage	John Dryden: <i>All for Love</i> George Bernard Shaw: <i>Caesar and Cleopatra</i>

Course Content:**Unit I – Early Modern Tragedy**

This Unit introduces students to the themes and styles of early 17th-century English tragedy. Through Webster's *The White Devil* and Heywood's *A Woman Killed with Kindness*, students will explore domestic tragedy, revenge tragedy, and the moral complexities of gender, violence, and justice. The Unit emphasizes dramatic structure, rhetorical strategy, and the socio-political implications of theatrical representation in early modern England.

Unit II – Renaissance Drama

This Unit explores the ideological and theatrical tensions in Renaissance drama through Marlowe's *The Jew of Malta* and Shakespeare's *The Merchant of Venice*. Students will

analyze the interplay of religion, ethnicity, power, and performance, alongside an exploration of comic and tragic modes. The unit investigates how Renaissance drama engages with contemporary issues of identity, economics, and nationhood.

Unit III – Jacobean and Caroline Stage

This Unit Focuses on the mature phase of early modern English drama. It considers satire, moral ambiguity, and performative experimentation. Through *The Alchemist* and *The Maid's Tragedy*, students will examine the blending of genres, subversion of classical tropes, and reflections on court politics and human folly. Attention is also paid to collaboration and authorship in the early modern theatre.

Unit IV – Restoration to the Modern Stage

This Unit traces the transition from classical tragedy to modern intellectual drama. Dryden's *All for Love* offers a neoclassical reimagining of Shakespearean romance, while Shaw's *Caesar and Cleopatra* exemplifies the witty, philosophical dialogue of modern British theatre. The unit emphasizes evolving dramatic form, character psychology, and the dramatist's role as moral and political commentator.

Reading List:

Beaumont, Francis, and John Fletcher. *The Maid's Tragedy*. Oxford University Press, 2008.

Dryden, John. *All for Love*. Oxford World's Classics, 2008.

Heywood, Thomas. *A Woman Killed with Kindness*. Methuen Drama, 1991.

Jonson, Ben. *The Alchemist*. Penguin Classics, 2000.

Marlowe, Christopher. *The Jew of Malta*. Methuen Drama, 2009.

Shakespeare, William. *The Merchant of Venice*. Arden Shakespeare, 2010.

Shaw, George Bernard. *Caesar and Cleopatra*. Penguin Classics, 2006.

Webster, John. *The White Devil*. Oxford World's Classics, 2008.

Evaluation Pattern: As per the University norms

Title of the Course	:	The British Novel
Credits	:	04
Course Type	:	Core Course
Level	:	6.5
Semester	:	I
Total Teaching Hours	:	60

Course Objective:

This course traces the development of the British novel from its emergence in the 18th century to the Victorian period. Through a study of key works, students will explore the evolution of narrative form, character construction, and thematic concerns, including individualism, social mobility, morality, class, gender, and empire. Emphasis will be placed on the relationship between the novel and its historical, philosophical, and cultural contexts. The course encourages students to examine how the British novel has functioned as a reflection of, and a response to, social transformation and ideological shifts.

Course Outcome:

By the end of the course, the students will be able to critically analyze major British novels in terms of narrative strategy, thematic depth, and historical context. They will trace the genre's development from early realist experiments to the complex social narratives of the 19th century. Students will engage with various interpretive frameworks to understand the interplay between text, author, and society. They will also develop analytical skills in close reading, literary argumentation, and comparative evaluation of different narrative voices and ideological positions.

TEXTS

UNIT I	FOUNDATIONS OF THE BRITISH NOVEL	Daniel Defoe: <i>Robinson Crusoe</i> Laurence Sterne: <i>The Life and Opinions of Tristram Shandy</i>
UNIT II	THE EIGHTEENTH-CENTURY NOVEL	Henry Fielding- <i>Tome Jones</i> Tobias Smollett: <i>The Adventures of Peregrine Pickle</i>
UNIT III	ROMANTIC-ERA HISTORICAL AND DOMESTIC FICTION	Sir Walter Scott: <i>Ivanhoe</i> Jane Austen- <i>Mansfield Park</i>
UNIT IV	THE VICTORIAN NOVEL	George Eliot- <i>Middlemarch</i> Charles Dickens – <i>Hard Times</i>

Course Content:**Unit I – Foundations of the British Novel**

This Unit introduces students to the origins of the British novel through Defoe's

Robinson Crusoe, a pioneering work of realist fiction, and Sterne's *Tristram Shandy*, which challenges narrative conventions through digression and metafiction. Discussions will center on narrative authority, subjectivity, and early explorations of individualism and selfhood. The Unit highlights the diversity and innovation of early novelistic form.

Unit II – The Eighteenth-Century Novel

This Unit Focuses on the comic and satirical mode. It explores the narrative dynamics and moral concerns of Fielding and Smollett. *Tom Jones* offers a panoramic social vision and robust moral comedy, while *Peregrine Pickle* presents picaresque adventure and critique of human folly. The Unit emphasizes character development, social commentary, and the role of narration in shaping readers' ethical responses.

Unit III – Romantic-Era Historical and Domestic Fiction

This Unit explores the consolidation of the novel's cultural status through Scott's *Ivanhoe* and Austen's *Mansfield Park*. Students will examine Scott's use of historical romance to forge national identity and Austen's critique of class, gender, and moral responsibility within domestic space. The Unit encourages comparative analysis of genre, ideology, and narrative voice in early 19th-century fiction.

Unit IV – The Victorian Novel

This Unit examines how Eliot's *Middlemarch* and Dickens's *Hard Times* exemplify the moral, philosophical, and social ambitions of the Victorian novel. Themes of industrialization, class struggle, reform, gender, and education are central to the discussions. Students will explore narrative complexity, psychological realism, and the novel's engagement with public and private life during the 19th century.

Reading List:

Austen, Jane. *Mansfield Park*. Penguin Classics, 2003.
Defoe, Daniel. *Robinson Crusoe*. Oxford World's Classics, 2008.
Dickens, Charles. *Hard Times*. Penguin Classics, 2003.
Eliot, George. *Middlemarch*. Oxford World's Classics, 2008.
Fielding, Henry. *Tom Jones*. Penguin Classics, 2005.
Scott, Walter. *Ivanhoe*. Oxford World's Classics, 2008.
Smollett, Tobias. *The Adventures of Peregrine Pickle*. Oxford University Press, 2009.
Sterne, Laurence. *The Life and Opinions of Tristram Shandy, Gentleman*. Penguin Classics, 2003.

Evaluation Pattern: As per the University norms

Title of the Course	:	Latin American Literature
Credits	:	04
Course Type	:	Core Course
Level	:	6.5
Semester	:	I
Total Teaching Hours	:	60

Course Objective:

This course introduces students to the richness and diversity of Latin American literature across genres and periods. Through poetry, short stories, novels, and drama, students will explore themes such as colonialism, revolution, dictatorship, identity, gender, race, and cultural memory. The course emphasizes the relationship between literature and politics, the rise of testimonial and magical realist traditions, and the literary responses to historical trauma and social transformation. Students will engage with key voices that define Latin American literary traditions and develop critical tools for cross-cultural literary analysis.

Course Outcome:

By the end of the course, students will be able to critically engage with major literary works from Latin America, recognizing their thematic, political, and stylistic complexities. They will be able to analyze how Latin American writers have responded to colonial legacies, cultural hybridity, state violence, and social inequality through diverse literary forms. Students will also be introduced to major literary movements, including magical realism and testimonial literature, and understand their significance in national and transnational contexts. Through close reading, contextual interpretation, and critical writing, students will gain a deeper appreciation of Latin America's literary contributions to world literature.

Units:

Unit-I:	Poetry	Jorge Luis Borges: "Music Box" Pablo Neruda: "The United Fruit Co." Jose Marti: "Two Homelands" Martin Espada: "Alabanza: In Praise of Local 100" Alfonsina Storni: "Sleep Peacefully" Marjorie Agosin: "Seven Stones"
Unit-II:	Short Stories	Isabel Allende: "The Road North" Juan Carlos Onetti: "The Image of Misfortune" Julio Cortázar: "Continuity of Parks" Gabriel Garcia Marquez: "A Very Old Man with Enormous Wings"
Unit-III:	Novels	Gabriel García Márquez: <i>One Hundred Years of Solitude</i> Mario Vargas Llosa: <i>The Green House</i>
Unit-IV:	Dramas	Federico García Lorca: <i>The House of Bernarda Alba</i> Ariel Dorfman: <i>Death and the Maiden</i>

Course Content:**Unit I – Poetry**

This Unit explores poetic responses to colonialism, capitalism, identity, exile, and gender in Latin America. From Martí's revolutionary fervour to Neruda's political satire and Borges's philosophical lyricism, students will trace the evolution of Latin American poetics. Attention will be paid to feminist voices like Storni and Agosín, and the poetic engagement with labour, memory, and resistance in Espada's work.

Unit II – Short Stories

This Unit focuses on narrative brevity and experimental style and features magical realism, political allegory, and existential themes. Students will examine how Latin American short fiction blurs the boundaries between reality and the fantastic, while also interrogating history and trauma. The works of Allende, Onetti, Cortázar, and García Márquez highlight diverse regional voices and literary innovation.

Unit III – Novels

This Unit delves into two canonical novels that represent the breadth of Latin American fiction. *One Hundred Years of Solitude* is examined for its mythic scope, magical realism, and commentary on cyclical history. *The Green House* presents a multi-narrative structure depicting corruption, marginalization, and postcolonial complexity. Emphasis will be placed on narrative structure, symbolism, and the socio-political contexts of the novels.

Unit IV – Dramas

This Unit explores theatrical responses to repression, gender norms, and collective trauma. Lorca's *The House of Bernarda Alba* examines patriarchy and silence in rural Spain, resonating within broader Latin American contexts. Dorfman's *Death and the Maiden* addresses justice, memory, and accountability in post-dictatorship societies. The unit emphasizes dramatic technique and the intersection of politics and performance.

Reading List:

Agosín, Marjorie. *The Woman Who Has No Shadow: Selected Poems*. White Pine Press, 2005.

Allende, Isabel. *The Stories of Eva Luna*. Translated by Margaret Sayers Peden, Atria Books, 2005.

Borges, Jorge Luis. *Selected Poems*. Edited by Alexander Coleman, Penguin Classics, 2000.

Cortázar, Julio. *Blow-Up and Other Stories*. Translated by Paul Blackburn, Pantheon Books, 1985.

Dorfman, Ariel. *Death and the Maiden*. Penguin Books, 1994.

Espada, Martín. *Alabanza: New and Selected Poems, 1982–2002*. W. W. Norton & Company, 2003.

García Lorca, Federico. *The House of Bernarda Alba and Other Plays*. Translated by Michael Dewell and Carmen Zapata, Penguin Classics, 2001.

García Márquez, Gabriel. *Collected Stories*. Translated by Gregory Rabassa, Harper Perennial, 2008.

---. *One Hundred Years of Solitude*. Translated by Gregory Rabassa, Harper Perennial, 2006.

Martí, José. *José Martí: Selected Writings*. Edited and translated by Esther Allen, Penguin Classics, 2002.

Neruda, Pablo. *Canto General*. Translated by Jack Schmitt, University of California Press, 2000.

Onetti, Juan Carlos. *The Shipyard and Other Stories*. Translated by Donald A. Yates, University of Texas Press, 1991.

Storni, Alfonsina. *Selected Poems of Alfonsina Storni*. Translated by Ivonne Gordon Vailakis, University of New Mexico Press, 2020.

Vargas Llosa, Mario. *The Green House*. Translated by Gregory Rabassa, Harper Perennial, 2005.

Evaluation Pattern: As per the University norms

Title of the Course	: Canadian Literature
Credit	: 04
Course Type	: Core Course
Level	: 6
Semester	: I
Total Teaching Hours	: 60

Course Objective:

This course introduces students to the major literary genres in Canadian literature – including poetry, drama, and fiction – situated within their historical, cultural, regional, and linguistic contexts. Emphasizing both Indigenous and settler narratives, it explores the formal innovations, thematic preoccupations, and evolving national identity that characterize Canadian literary expression. Students will critically examine questions of landscape, language, identity, colonization, multiculturalism, and gender, while gaining skills in close reading, textual analysis, and contextual interpretation of Canadian literary works across time and place.

Course Outcome:

By the end of the course, students will be able to identify and analyze key genres in Canadian literature and understand their development across diverse historical, regional, and cultural contexts. They will critically interpret poetic, dramatic, and narrative texts, recognizing major themes such as identity, landscape, colonization, and multiculturalism, as well as distinctive literary techniques and stylistic innovations. Students will also be able to contextualize Canadian literary works within broader national and global frameworks, such as Indigenous resurgence, postcolonial discourse, and feminist thought, enhancing their ability to perform informed, comparative literary analysis.

Texts

UNIT I	INTRODUCTION TO CANADIAN LITERATURE	<p>Margaret Atwood - “Survival” (From <i>Survival: A Thematic Guide to Canadian Literature</i>)</p> <p>D. M. R. Bentley - “Reflections on the Situation and Study of Early Canadian Literature in the Long Confederation Period”</p>
UNIT II	POETRY	<p>Duncan Campbell Scott – “Fragment Of An Ode To Canada”</p> <p>A.J.M. Smith - “The Lonely Land”</p> <p>Rita Joe - “I Lost My Talk”</p> <p>Gregory Scofield - “I’ll Teach You Cree”</p> <p>Carol Shields - “A Woman We Know Who Suffers from Occasional Depression”</p> <p>Michael Ondaatje - “Speaking To You (From</p>

		Rock Bottom)"
		Charles G.D. Roberts - "Resurrection"
		P. K. Page - "A Backwards Journey"
UNIT III	DRAMA	Tomson Highway - <i>The Rez Sisters</i>
		Drew Hayden Taylor - <i>Cerulean blue: a comedy in two acts</i>
UNIT IV	NOVEL	Margaret Laurence - <i>The Stone Angel</i>
		Shani Mootoo - <i>Cereus Blooms at Night</i>

Course Content:**Unit I – Introduction to Canadian Literature**

This Unit introduces the thematic and historical foundations of Canadian literature. Students will engage with critical perspectives on the development of national identity, regionalism, and the influence of geography and colonial history on literary expression. Key essays by Margaret Atwood and D. M. R. Bentley will serve as entry points into debates surrounding early Canadian writing, cultural survival, and the formation of a Canadian literary canon. The Unit sets the stage for further study of the literary forms that follow, grounding them in the contexts of politics, language, and landscape.

Unit II – Poetry

This Unit explores the diversity and evolution of Canadian poetry through a range of voices, including settler, Indigenous, and diasporic perspectives. Students will examine formal experimentation, lyrical expression, and thematic concerns such as identity, displacement, resilience, and cultural reclamation. Poets such as Charles G. D. Roberts, A.J.M. Smith, and P. K. Page represent early and mid-century poetic innovation, while contemporary poets like Rita Joe, Gregory Scofield, and Michael Ondaatje bring forward issues of Indigenous identity, trauma, and hybridity. Close reading and critical analysis will help students appreciate the complexity and richness of Canadian poetic traditions.

Unit III – Drama

This Unit focuses on Canadian drama as a site of cultural commentary and Indigenous resurgence. Through plays by Tomson Highway and Drew Hayden Taylor, students will explore how contemporary playwrights use humour, memory, and performance to address themes of gender, tradition, family, and community. Emphasis will be placed on how drama operates both textually and performatively, engaging questions of representation, language, and resistance. The Unit encourages students to consider drama not only as literature but also as a living, interactive medium within Indigenous and multicultural contexts.

Unit IV – Novel

This Unit examines the Canadian novel as a complex form that navigates questions of

memory, trauma, gender, and postcolonial identity. Margaret Laurence's *The Stone Angel* offers a portrait of ageing, independence, and social change in mid-20th-century Canada, while Shani Mootoo's *Cereus Blooms at Night* engages with themes of queerness, colonial trauma, and cultural dislocation. Students will analyze narrative voice, character development, and symbolic structure, considering how fiction serves as a space for both personal and political storytelling within Canadian society.

Reading List:

- Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. House of Anansi, 2004.
- Bentley, D. M. R. "Reflections on the Situation and Study of Early Canadian Literature in the Long Confederation Period." *Canadian Poetry: Studies, Documents, Reviews*, no. 20, 1987, pp. 1–22.
- Highway, Tomson. *The Rez Sisters*. Fifth House, 1992.
- Joe, Rita. *Song of Rita Joe: Autobiography of a Mi'kmaq Poet*. Breton Books, 1996.
- Laurence, Margaret. *The Stone Angel*. McClelland & Stewart, 2006.
- MacLeod, Alistair. *Island: The Collected Stories*. Vintage Canada, 2001.
- Mootoo, Shani. *Cereus Blooms at Night*. Grove Press, 1996.
- Munro, Alice. *Selected Stories*. Vintage International, 1997.
- Ondaatje, Michael. *The Cinnamon Peeler: Selected Poems*. Vintage Canada, 1997.
- Page, P. K. *The Hidden Room: Collected Poems*. The Porcupine's Quill, 1997.
- Roberts, Charles G. D. *Selected Poetry and Critical Prose*. Edited by Malcolm Ross, McClelland & Stewart, 1974.
- Scofield, Gregory. *Love Medicine and One Song*. Kegedonce Press, 2009.
- Scott, Duncan Campbell. "Fragment of an Ode to Canada." *The Poems of Duncan Campbell Scott*, edited by E. K. Brown and R. G. Moyles, University of Toronto Press, 1983.
- Shields, Carol. *Collected Stories*. Harper Perennial, 2005.
- Smith, A. J. M. *The Book of Canadian Poetry: A Critical and Historical Anthology*. Gage, 1970.
- Taylor, Drew Hayden. *Cerulean Blue: A Comedy in Two Acts*. Talon Books, 2013.

Evaluation Pattern: As per the University norms

Title of the Course	: Australian Literature
Credit	: 04
Course Type	: Core Course
Level	: 6
Semester	: I
Total Teaching Hours	: 60

Content Objective:

This course introduces students to Australian literature from its colonial origins to the present, exploring its evolution through poetry, short stories, drama and novels. It examines themes of identity, Indigenous perspectives, colonialism, and multiculturalism across three historical phases. By analyzing key texts, students will understand the socio-cultural and political contexts shaping Australian literary traditions, fostering cultural awareness and appreciation of diverse voices.

Course Outcome:

By the end of the course, the students will be able to trace the development of Australian literature through its colonial, national, and contemporary phases. By evaluating the themes of identity, race, gender, and place in key texts, they will critically interpret the contributions of Indigenous and multicultural voices. In addition, they will demonstrate understanding of literary forms (poetry, short stories, drama, novels) in their historical and cultural contexts. With skills in close reading, critical analysis, the students will be able to trace connections between Australian literature and global literary traditions.

Units

UNIT I	Poetry	Andrew Barton Paterson “Waltzing Matilda” Oodgeroo Noonuccal- “We are Going” David Malouf-“Wild Lemons” Judith Wright- “Five Senses” Less Murray- “Rainwater Tank” Alec Derwent Hope- “Australia” Chris Wallace Crabble- “Melbourne”
UNIT II	Short Stories	Henry Lawson- ‘The Drover’s Wife’ Barbara Baynton- ‘A Dreamer’ Hal Porter – ‘Francis Silver’ Margo Lanagan – ‘Singing My Sister Down’
UNIT III	Novels	Patrick White – <i>The Tree of Man</i> Thomas Michael Keneally- <i>Schindler's Ark</i>
UNIT IV	Drama	Nick Enright- <i>Daylight Saving</i> Jack Davies- <i>The Dreamers</i>

Course Content:**Unit I: Poetry**

This Unit traces Australian poetry from colonial to contemporary times. Poems such as “Waltzing Matilda” is a bush ballad that deals with colonial defiance and Australian identity through folklore; “Australia” critiques colonial legacy, questioning national identity in mid-20th-century literature; “We Are Going” is an indigenous

poem mourning cultural loss, critiquing colonialism, and asserting Aboriginal resilience; “Wild Lemons” explores memory and landscape, blending personal and post-colonial Australian identity, “Five Senses” reflects ecological awareness and human-nature bonds in post-war poetry; “Rainwater Tank” deals with rural life and environmental consciousness in modern times. This Unit explores identity, land, and cultural shifts through poems reflecting colonial, Indigenous, and modern perspectives within socio-political contexts.

Unit II: Short Stories

This Unit covers short stories from colonial to modern times, exploring survival, gender, and multiculturalism, highlighting evolving narrative styles and socio-cultural challenges in Australian literature. ‘The Drover’s Wife’ is a realist tale of bush life, emphasizing female resilience in colonial Australia; ‘A Dreamer’ is a gothic story of female isolation, challenging romanticized bush narratives; Francis Silver explores post-war urban alienation, reflecting modernist Australian storytelling traditions; and ‘Singing My Sister Down’ is a magical realist tale of sacrifice, showcasing multicultural themes.

Unit III: Novels

This Unit examines novels exploring identity, historical trauma, and moral dilemmas, reflecting Australia’s literary evolution from post-colonial introspection to global engagement. *The Tree of Man* explores rural life with spiritual dimensions. *Schindler’s Ark* is a historical novel that blends the Australian perspective with the Holocaust narrative, exploring morality.

Unit IV: Drama

This Unit studies drama, addressing cultural identity, Indigenous narratives, and modern tensions, reflecting Australia’s theatrical evolution and socio-political discourse. *Daylight Saving* is a satirical comedy critiquing urban Australian class and cultural dynamics. *The Dreamers* is an indigenous play that portrays dispossession and cultural survival in theatre.

Reading List:

- Clancy, Laurie. *A Reader’s Guide to Australian Fiction*. Oxford UP, 1992.
Davis, Jack. *The Dreamers*. Currency Press, 2014.
Dhawan, R.K. *Australian Literature Today*. Indian Society for Commonwealth Studies, 1993.
Enright, Nick. *Daylight Saving*. Currency Press, 2015.
Kinsella, John, editor. *The Penguin Anthology of Australian Poetry*. Penguin Books, 2009.
Narasimhaiah, C. D., editor. *An Anthology of Commonwealth Poetry*. Macmillan India, 1990.
Ramaswamy, S. *Commentaries on Commonwealth Fiction*. Prestige Books, 1994.
Walsh, William. *Commonwealth Literature*. Macmillan Press, 1979.
Wilding, Michael, editor. *The Oxford Book of Australian Short Stories*. Oxford UP, 1994.
Commonwealth Fiction. Classical Publishing Company, 1988.

Evaluation Pattern: As per the University norms

Title of the Course	:	Animal Studies
Credits	:	03
Course Type	:	Discipline Specific Elective-I
Level	:	6
Semester	:	I
Total Teaching Hours	:	45

Course Objective:

This course introduces students to key literary texts from Animal Studies, its objective is to analyze how animals are represented and understood in literary works, often challenging anthropocentric perspectives and exploring the complex relationships between humans and non-human animals. This field seeks to understand the symbolic roles animals play, how their portrayal reflects societal values, and how literature can be a space for reimagining human-animal relations.

Course Outcome:

By the end of this course, the students will be able to critically engage with literary texts through the lens of Animal Studies. They will deconstruct anthropocentric narratives, question human-animal binaries, and analyze the symbolic representation of animals in literature. Students will explore how animals reflect human traits and social issues such as power, oppression, and freedom, while examining ethical dimensions of human-animal relationships. The course also encourages analysis of literary form and style in representing animal life, fostering a more inclusive and reflective approach to literary studies.

Texts

UNIT-I	Animal Studies: A Theoretical Introduction	Ethics and Animal Rights Human-Animal Relationships Representation of Animals: Investigating how animals are portrayed in literature, film, art, and other cultural forms, and the impact of these representations. Theoretical Frameworks: Drawing on diverse theoretical perspectives, such as post-structuralism, feminism, and critical theory, to analyze the human-animal relationship.
UNIT-II	Philosophy and Animal Studies	John Peter: <i>Animals, An Anthology</i> (edited) Gary Steiner: <i>Anthropocentrism and Its Discontents: The Moral Status of Animals in The History of Western Philosophy</i>
UNIT III	Feminism and Animal Studies	Simmons & Armstrong: <i>Knowing Animals</i> Gayatri Chakravorty Spivak: <i>Feminist Care Tradition in Animal Ethics</i> ": Gayatri Chakravorty Spivak: "Righting Wrongs"(Essay)

Course Content:

Unit I: This Unit examines how writers from the Animal Studies respond to human experiences through literature. It will examine the theoretical foundations of Animal Studies and how it has challenged human/animal divisions and reconsidered concepts of the human, nature, and culture. Students will analyze canonical Animal Studies texts and how they represent and access ideas of "The Animal". "Animal Studies: A

Theoretical Introduction" explores the interdisciplinary field that examines the relationship between humans and animals, moving beyond traditional zoological or biological perspectives. It delves into ethical, philosophical, historical, sociological, and literary aspects of this relationship, often challenging anthropocentric viewpoints. It examines the moral status of animals, animal welfare, and the concept of animal rights. The Unit analyses the diverse ways humans interact with and perceive animals in various contexts, including domestication, farming, and scientific research.

Unit II: This Unit explores the philosophical and ethical dimensions of knowledge about animals and postcolonial animal studies. It examines the intersection of feminist thought and animal ethics and emphasizes the need for a more nuanced understanding of care, one that acknowledges the interconnectedness of social justice issues and the potential for unintended consequences when addressing animal suffering.

Unit III: This Unit explores the philosophical history of Western thought on animal ethics. It critically examines the concept of "care" within feminist ethics, particularly when applied to the treatment of animals. It also questions the limitations of traditional Western feminist approaches to animal ethics, arguing that they often replicate colonial power dynamics and fail to adequately address the complexities of intersectional identities.

Reading List:

- Encyclopedia of Evolution*. Pagel, Mark D., editor.; Oxford University Press,
The encyclopedia of farm animal nutrition, Fuller, M. F, Publisher: CABI
 Published: January 1, 2004
The continuum encyclopedia of animal symbolism in art / The continuum encyclopedia of animal symbolism in art Werness, Hope B.
Encyclopedia of animal behaviour. Choe, Jae C., editor.
Palgrave Studies in Animals and Literature. Edited by Susan McHugh · Robert McKay · John Miller. Palgrave, Macmillan.
Animal Studies In Science And Literature: Creation Of Mystic Feline And Cultural Serpent Archetypes. Ilkogretim Online - Elementary Education Online, 2020; Vol 19 (Issue 4): pp. 7614-7622. <http://ilkogretim-online.org> doi: 10.17051/ilkonline. 2020.04.765158
Carroll, Lewis. Alice's Adventures in Wonderland. Pearson, 2003.
 Berthelot, Francis "Fantasy." *The Routledge Companion to World Literature*, edited by Theon D'haen et al., Routledge, 2013.
 "Fairy Tale." *The Routledge Companion to World Literature*, edited by Theon D'haen et al. Routledge, 2013.
 Frazer, James George. *Golden Bough: A Study of Magic and Religion*. The Project Gutenberg Ebook, 2003.
 Frye, Northrop. *Anatomy of Criticism: Four Essays*. Edited by Robert D. Denham, vol. 22, University of Toronto Press, 2006. JSTOR, www.jstor.org/stable/10.3138/j.ctt2tth1v. Accessed 3 May 2020.
 Linnaeus, C. "Felis Catus". *Systema naturae per regna tria naturae: secundum classes, ordines, genera, species, cum characteribus, differentiis, synonymis, locis (in Latin)*. Vol. 1 (Tenth reformed ed.). Holmiae: Laurentii Salvii. 1758. pp. 42.
 Nix, Garth. *Sabriel*. HarperCollins Publishers, 1995.

Prop, Vladimir. "Fairy Tale Transformation." *The Routledge Companion to World Literature*, edited by Theon D'haen et al., Routledge, 2013, pp.50-64

Straparola, Giovanni Francesco, et al. *Puss in Boots*. Jack Lake Productions Inc., 2009.

Vaughan, Brian K., and Fiona Staples. *Saga*. Image Comics, 2012.

Wozencraft, W. C. (2005). "Species *Felis catus*". In Wilson, D. E.; Reeder, D. M. (eds.). *Mammal Species of the World: A Taxonomic and Geographic Reference* (3rd ed.). Johns Hopkins University Press. pp. 534–535. ISBN 978-0-8018-8221-0.

<https://worldbirds.com/snake-symbolism/>

<https://www.sciencedirect.com/topics/agricultural-and-biological-sciences/serpentes#>.

Evaluation Pattern: As per the University norms

Title of the Course	:	Plant Studies
Credits	:	03
Course Type	:	Discipline Specific Elective-II
Course Level	:	6
Semester	:	IV
Total Teaching Hours	:	45

Course Objective:

This course explores plant studies through the lens of ecology and ecocriticism, focusing on literary representations of plants and their ecological significance. It aims to develop students' abilities to critically analyze texts that engage with plant ecosystems, integrating ecocritical theories with literary analysis. The course emphasizes the interplay of human-plant relationships, environmental ethics, and cultural contexts, equipping students with skills to interpret texts that address ecological challenges and plant agency.

Course Outcome:

By the end of the course, students will understand key ecocritical theories and their application to plant studies in literature and develop skills to analyze literary texts that depict plants and ecosystems, demonstrating critical engagement with ecological themes. It helps students to critically evaluate representations of plants in literature, assessing their aesthetic, ethical, and cultural implications. and produce informed analytical essays, integrating ecocritical insights with literary techniques to address human-plant interactions.

TEXTS		
UNIT I	Foundations of Plant Studies in Ecocriticism	<ul style="list-style-type: none"> John Ryan: "Plants in Contemporary Poetry: Toward a Vegetal Poetics" (from <i>Plants in Contemporary Poetry</i>) Timothy Morton: "The Ecological Thought" (from <i>The Ecological Thought</i>) Cheryll Glotfelty: "Introduction: Literary Studies in an Age of Environmental Crisis" (from <i>The Ecocriticism Reader</i>) Donna Haraway: "Staying with the Trouble: Symptomatology" (from <i>Staying with the Trouble: Making Kin in the Chthulucene</i>)
UNIT II	Poetry and Plant Ecology	<ul style="list-style-type: none"> Mary Oliver: "Wild Geese" and "The Summer Day" Joy Harjo: "She Had Some Horses" and "The Woman Who Fell from the Sky" Seamus Heaney: "Bogland" and "The Grauballe Man" Alice Oswald: "Dunt" and "Shadow"
UNIT III	Fiction – Novels and Plant Studies	<ul style="list-style-type: none"> Richard Powers: <i>The Overstory</i> Barbara Kingsolver: <i>Prodigal Summer</i>
UNIT IV	Nature Writing and Plant	<ul style="list-style-type: none"> Robin Wall Kimmerer: "Learning the Grammar of Animacy" (from <i>Braiding Sweetgrass</i>)

	Ecosystems	<ul style="list-style-type: none"> Annie Dillard: “The Force That Drives the Flower” (from <i>Pilgrim at Tinker Creek</i>) Terry Tempest Williams: “The Bowl” (from <i>Red: Passion and Patience in the Desert</i>) Robert Macfarlane: “The Wood” (from <i>The Old Ways</i>)
<p>Course Content</p> <p>Unit I: Foundations of Plant Studies in Ecocriticism This Unit introduces foundational ecocritical theories and their application to plant studies, emphasizing plants’ agency and ecological roles in literature. Ryan’s “Plants in Contemporary Poetry” explores vegetal poetics, Morton’s “The Ecological Thought” advocates for interconnectedness, Glotfelty’s “Introduction” establishes ecocriticism’s framework, and Haraway’s “Sympoiesis” highlights collaborative human-plant relationships. Students will analyze these texts to understand plants as active participants in ecological and literary narratives.</p> <p>Unit II: Poetry and Plant Ecology This Unit focuses on poetry that engages with plants and ecological themes, exploring their symbolic and material roles. Oliver’s “Wild Geese” and “The Summer Day” celebrate nature’s vitality, Harjo’s “She Had Some Horses” and “The Woman Who Fell from the Sky” weave indigenous plant connections, Heaney’s “Bogland” and “The Grauballe Man” depict plants in cultural landscapes, and Oswald’s “Dunt” and “Shadow” explore vegetal agency. Students will analyze poetic techniques (e.g., imagery, metaphor) and their ecological implications.</p> <p>Unit III: Fiction – Novels and Plant Studies This Unit examines novels that center on plants and ecological systems. Powers’ <i>The Overstory</i> interweaves human and tree narratives, emphasizing plant agency, while Kingsolver’s <i>Prodigal Summer</i> explores ecological interdependence in Appalachian forests. Students will analyze narrative techniques (e.g., multi-perspective storytelling, ecological symbolism) and their role in depicting plant-human relationships.</p> <p>Unit IV: Nature Writing and Plant Ecosystems This Unit explores nature writing that directly engages with plant ecosystems. Kimmerer’s “Learning the Grammar of Animacy” emphasizes indigenous plant knowledge, Dillard’s “The Force That Drives the Flower” explores botanical vitality, Williams’ “The Bowl” reflects on desert flora, and Macfarlane’s “The Wood” examines wooded landscapes. Students will analyze how these texts articulate plant agency and ecological ethics.</p> <p>Reading List: Dillard, Annie. “The Force That Drives the Flower.” <i>Pilgrim at Tinker Creek</i>, Harper & Row, 1974, pp. 108–119. Glotfelty, Cheryll. “Introduction: Literary Studies in an Age of Environmental Crisis.” <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i>, edited by Cheryll Glotfelty and Harold Fromm, U of Georgia P, 1996, pp. xv–xxxvii. Haraway, Donna. “Staying with the Trouble: Sympoiesis.” <i>Staying with the Trouble: Making Kin in the Chthulucene</i>, Duke UP, 2016, pp. 58–98.</p>		

Harjo, Joy. "She Had Some Horses" and "The Woman Who Fell from the Sky." *She Had Some Horses*, W. W. Norton, 1983, pp. 3–5, 53–55.

Heaney, Seamus. "Bogland" and "The Grauballe Man." *Opened Ground: Selected Poems 1966–1996*, Farrar, Straus and Giroux, 1998, pp. 41–42, 115–116.

Kimmerer, Robin Wall. "Learning the Grammar of Animacy." *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, Milkweed Editions, 2013, pp. 48–59.

Kingsolver, Barbara. *Prodigal Summer*. HarperCollins, 2000.

Macfarlane, Robert. "The Wood." *The Old Ways: A Journey on Foot*, Penguin, 2012, pp. 85–108.

Morton, Timothy. "The Ecological Thought." *The Ecological Thought*, Harvard UP, 2010, pp. 1–28.

Powers, Richard. *The Overstory*. W. W. Norton, 2018.

Evaluation Pattern: As per the University norms

Title of the Course : English Grammar and Academic Listening-Speaking Proficiency

Credits : 02

Course Type : Non Structured Course

Level : PG

Semester : I

Total Teaching Hours : 30

Course Objective

This course aims to strengthen communicative competence for PG students by focusing on listening, speaking, reading, and writing skills for effective interaction in academic and social contexts. It develops clarity, confidence, and collaboration skills for professional, academic, and social communication.

Course Outcome

Students will achieve intermediate proficiency in communicative English. They will be able to interact effectively in academic settings such as seminars and presentations, and in social situations such as group discussions and informal debates. Students will demonstrate improved collaboration, clarity, and confidence, preparing them for teaching or professional roles.

Content		
UNIT I	Foundational and Social Communication Skills	<ul style="list-style-type: none"> • Parts of Speech: understanding nouns, verbs, adjectives, adverbs. • Sentence Structure: simple sentence formation and subject-verb-object patterns. • Tenses: Present and Past – usage in sentences and short dialogues. • Listening for Main Ideas in short academic and social contexts. • Speaking: basic fluency and pronunciation exercises. • Subject-Verb Agreement practice. <p>English Language Lab</p>

		Activities: Language games and interactive exercises Listening exercises with VisioNET podcasts 1-minute speaking tasks and dialogues Intonation and pronunciation drills Sentence construction exercises and peer review
UNIT II	Professional Communication Skills	<ul style="list-style-type: none"> • Tenses: Future and Perfect – applying in academic predictions and discussions. • Listening for Details in lectures and podcasts. • Academic Vocabulary: word formation using prefixes and suffixes. • Speaking with clarity and professional pronunciation. • Writing short paragraphs and summaries for academic purposes. • Collaborative communication: group discussion and debate practice. English Language Lab Activities: Listening to TED-Ed

		<p>lectures and podcast summaries</p> <p>1–3 minute recorded presentations and dialogues</p> <p>Paragraph writing, peer review, and feedback sessions</p> <p>Vocabulary debates and exercises</p> <p>Integrated tasks combining listening, speaking, reading, and writing</p>
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Course Content Description

Unit I: Foundational and Social Communication Skills

This unit focuses on strengthening basic grammar, sentence structures, tenses, and listening and speaking skills for everyday academic and social communication. Students learn to identify parts of speech, form simple sentences, use present and past tenses, listen for main ideas, and communicate clearly in short dialogues and interactions.

Unit II: Professional Communication Skills

This unit builds on foundational communication skills and focuses on developing intermediate and professional competence in English. Students practice advanced tenses (future and perfect), listen for details in lectures and podcasts, enhance academic vocabulary through word formation exercises, and improve clarity and pronunciation in speaking. They also engage in essay and paragraph writing, debates, and collaborative discussions. Integrated exercises help students combine listening, speaking, reading, and writing skills for effective academic and professional communication.

SEMESTER-II				
Sl. No.	Course Code	Title of the Course	Credits	level
1	PENTC20605	Twentieth Century British Novel	04	6
2	PENTC20606	Literatures of the Global South	04	6
3	PENTC20607	Culture Studies	04	6
4	PENTL20602	Critical Environmental Humanities	03	6
5	PENPI20600	Internship	08	6
Total			23	

Title of the Course	:	Twentieth Century British Novel
Credits	:	04
Course Type	:	Core Course
Level	:	6
Semester	:	II
Total Teaching Hours	:	60

Course Objective:

This course introduces students to the major developments in British fiction during the twentieth century, a period marked by global conflict, imperial decline, and radical artistic experimentation. The course examines how British novelists responded to shifting social, political, and cultural landscapes, including issues of identity, gender, race, colonialism, and modernity. Students will explore a variety of narrative techniques and formal innovations, such as stream of consciousness, symbolism, and fragmented structure, that reflect the evolving literary aesthetic of the time.

Course Outcome:

By the end of the course, the students will be able to critically analyze key twentieth-century British novels in relation to their historical, ideological, and stylistic contexts. They will engage with modernist and postmodernist techniques, explore the intersection of literature and empire, and interpret how the British novel reflects changing notions of identity, morality, and social order. Students will also develop skills in literary criticism, close reading, and comparative analysis across different narrative voices and political frameworks.

TEXTS

UNIT I	RELIGION, POLITICS, AND MORALITY	Graham Greene: <i>The Power and the Glory</i> William Golding: <i>Lord of the Flies</i>
UNIT II	COLONIALISM AND OTHERNESS	Joseph Conrad: <i>Heart of Darkness</i> E M Forster: <i>A Passage to India</i>
UNIT III	LOVE, GENDER, AND SOCIETY	D. H. Lawrence: <i>Women in Love</i> Thomas Hardy: <i>Tess of the d'Urbervilles</i>
UNIT IV	MODERNISM AND EXPERIMENTAL FORM	Virginia Woolf: <i>To the Lighthouse</i> James Joyce: <i>A Portrait of the Artist as a Young Man</i>

Course Content:**Unit I – Religion, Politics, and Morality**

This Unit explores narratives concerned with personal conscience, state power, and the ethical ambiguities of faith and human nature. Greene's *The Power and the Glory* investigates martyrdom and spiritual conflict in a totalitarian regime, while Golding's *Lord of the Flies* serves as a dark allegory of civilization, innocence, and savagery.

Students will discuss moral complexity, symbolism, and allegory as narrative techniques.

Unit II – Colonialism and Otherness

This Unit focuses on imperialism and cross-cultural encounters and examines *Heart of Darkness* and *A Passage to India* for their portrayal of colonial authority, racial othering, and the psychological toll of empire. Students will engage with postcolonial theory, narrative framing, and the critique of British imperial ideologies.

Unit III – Love, Gender, and Society

This Unit discusses the intricate dynamics of relationships, repression, and societal expectations. *Women in Love* presents a philosophical exploration of intimacy and identity, while *Tess of the d'Urbervilles* portrays gendered suffering and moral hypocrisy in Victorian society. The Unit emphasizes character analysis, symbolism, and social critique.

Unit IV – Modernism and Experimental Form

This Unit introduces students to modernist aesthetics and psychological realism. *To the Lighthouse* and *A Portrait of the Artist as a Young Man* exemplify innovations in narrative form, interior monologue, and temporal structure. Students will study stream of consciousness, subjectivity, and the fragmentation of identity in modernist prose.

Reading List:

Conrad, Joseph. *Heart of Darkness*. Edited by Paul B. Armstrong, Norton Critical Edition, W. W. Norton & Company, 2006.

Forster, E. M. *A Passage to India*. Penguin Classics, 2005.

Golding, William. *Lord of the Flies*. Faber & Faber, 1954.

Greene, Graham. *The Power and the Glory*. Penguin Classics, 2001.

Hardy, Thomas. *Tess of the d'Urbervilles*. Oxford World's Classics, 2008.

Joyce, James. *A Portrait of the Artist as a Young Man*. Penguin Classics, 2003.

Lawrence, D. H. *Women in Love*. Penguin Classics, 2007.

Woolf, Virginia. *To the Lighthouse*. Edited by Mark Hussey, Harcourt, 2005.

Evaluation Pattern: As per the University norms

Title of the Course	:	Literatures of the Global South
Credits	:	04
Course Type	:	Core Course
Level	:	6
Semester	:	II
Total Teaching Hours	:	60

Course Objective:

This course introduces students to key literary texts from the Global South, focusing on how writers from formerly colonized and marginalized regions use literature to assert cultural identity, resist imperial power, and reflect on historical and contemporary struggles. It explores diverse genres, themes, and narrative strategies that challenge dominant discourses and reimagine global literary spaces.

Course Outcome:

By the end of this course, the students will be able to critically engage with literary works from the Global South, understand their historical and political contexts, and analyze how literature from these regions resists colonial legacies and articulates local voices. Students will gain awareness of cultural hybridity, postcolonial identities, and the role of storytelling in asserting autonomy and shaping collective memory.

Texts

UNIT-I	Colonial Histories and Cultural Resistance	Poem: Aime Césaire – <i>Notebook of a Return to the Native Land</i> (excerpts) Fiction: Chinua Achebe – <i>Things Fall Apart</i> Non-Fiction: Frantz Fanon – “On National Culture”(From <i>The Wretched of the Earth</i>)
UNIT-II	Postcolonial Identity and Displacement	Poem: Suheir Hammad – “First Writing Since” Fiction: Bessie Head – <i>When Rain Clouds Gather</i> Non-Fiction: Edward Said – “Reflections on Exile”
UNIT III	Global Inequities and Contemporary Struggles	Poem: Warsan Shire – <i>Home</i> Fiction: Valeria Luiselli – <i>Lost Children Archive</i> Non-Fiction: Eduardo Galeano – “Introduction: 120 Million Children in the Eye of the Hurricane” (From <i>Open Veins of Latin America: Five Centuries of the Pillage of the Continent</i>)
UNIT IV	Language, Memory, and Cultural Reclamation	Poem: Lorna Goodison – “For My Mother (May I Inherit Half Her Strength)” Fiction: Leila Aboulela – <i>The Translator</i> Non-Fiction: Linda Tuhiwai Smith – “Introduction” to <i>Decolonizing Methodologies: Research and Indigenous Peoples</i>

Course Content:

Unit I: This Unit examines how writers from the Global South respond to the historical experiences of colonialism through literature. It explores how poetry, fiction, and critical essays articulate cultural resistance, assert indigenous identity, and challenge imperial narratives. Through engagement with foundational anti-colonial texts, students will understand how literature serves as both a record of oppression and a tool of political and cultural empowerment. The Unit foregrounds questions of language, narrative control, and the reclamation of history.

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Unit II: This Unit explores how individuals and communities navigate complex questions of identity, belonging, and cultural hybridity in a globalized world. Through representations of migration, diaspora, and exile, students will analyze how postcolonial literature reflects the fragmented experiences of those shaped by historical dislocation and cultural negotiation. The Unit emphasizes how writers from the Global South create new literary forms to express evolving identities in transnational contexts.

Unit III: This Unit addresses the ongoing challenges faced by postcolonial societies, including political oppression, gender inequality, environmental degradation, and economic exploitation. It focuses on how contemporary writers use literature as a means to document resistance, critique neocolonial systems, and envision social justice. Students will explore how literary texts from the Global South engage with global power structures while affirming local voices, cultural resilience, and the politics of representation in the 21st century.

Unit IV: This Unit examines how literature reclaims memory, language, and spiritual identity in the face of cultural erasure and displacement. Lorna Goodison's poetry honours matriarchal strength and oral tradition, while Leila Aboulela's *The Translator* explores religious and linguistic identity in a transnational context. Linda Tuhiwai Smith's decolonial theory challenges dominant academic paradigms and uplifts Indigenous epistemologies. Students will analyze how storytelling becomes a mode of resistance, survival, and healing in postcolonial and diasporic literature.

Reading List:

- Aboulela, Leila. *The Translator*. Grove Press, 2006.
- Achebe, Chinua. *Things Fall Apart*. Heinemann, 1958.
- Césaire, Aimé. *Notebook of a Return to the Native Land*. Translated by Clayton Eshleman and Annette Smith, Wesleyan University Press, 2001.
- Fanon, Frantz. "On National Culture." *The Wretched of the Earth*, translated by Richard Philcox, Grove Press, 2004, pp. 145–180.
- Galeano, Eduardo. "Introduction: 120 Million Children in the Eye of the Hurricane." *Open Veins of Latin America: Five Centuries of the Pillage of a Continent*, translated by Cedric Belfrage, Monthly Review Press, 1997, pp. 1–7.
- Goodison, Lorna. "For My Mother (May I Inherit Half Her Strength)." *Selected Poems*, University of Michigan Press, 1992, p. 50.
- Hammad, Suheir. "First Writing Since." *Born Palestinian, Born Black*, Harlem River Press, 1996, pp. 8–12.
- Head, Bessie. *When Rain Clouds Gather*. Heinemann, 1981.
- Luiselli, Valeria. *Lost Children Archive*. Vintage, 2020.
- Said, Edward W. "Reflections on Exile." *Reflections on Exile and Other Essays*, Harvard University Press, 2000, pp. 137–149.
- Shire, Warsan. "Home." *Teaching My Mother How to Give Birth*, Flipped Eye Publishing, 2011, pp. 24–25.
- Smith, Linda Tuhiwai. "Introduction." *Decolonizing Methodologies: Research and Indigenous Peoples*, Zed Books, 2012, pp. 1–16.

Evaluation Pattern: As per the University norms

Title of the Course	: Cultural Studies
Credits	: 4
Course Type	: Core Course
Level	: 6
Semester	: II
Total Teaching Hours	: 60

Course Objective:

This course helps students understand how culture shapes our ideas, beliefs, and identities. It introduces key thinkers and concepts in Cultural Studies. Students will explore how culture connects to power and society. The course uses examples from both global and Indian contexts. It also builds skills to read and understand cultural texts deeply.

Course Outcome:

By the end of the course, the students will know how to study and understand cultural practices and ideas. They will learn how power, identity, and language work in society. Students will be able to talk about topics like caste, gender, nation, and environment using Cultural Studies tools. The course will improve their thinking and writing skills with a focus on Indian issues.

TEXTS		
UNIT I	Cultural Studies: A Historical and Theoretical Overview	Raymond Williams – “Culture is Ordinary” Stuart Hall – “Cultural Studies: Two Paradigms” Antonio Gramsci – “The Formation of the Intellectuals” Lawrence Grossberg- “Cultural Studies: What’s in a name”
UNIT II	Key Concepts in Cultural Studies	Chandra Talpade Mohanty – “Under Western Eyes: Feminist Scholarship and Colonial Discourses” Louis Althusser – “Ideology and Ideological State Apparatuses” Michel Foucault – “The Subject and Power” Steve Mentz – “Toward a Blue Cultural Studies”
UNIT III	Representation, Identity, and Popular Culture	John Fiske – “Popular Culture” from Understanding Popular Culture Henry Jenkins – “Introduction: ‘Worship at the Altar of Convergence’: A New Paradigm for Understanding Media Change” from <i>Convergence</i>

		<i>Culture: Where Old and New Media Collide.</i> bell hooks – “The Oppositional Gaze” Nivedita Menon – <i>Seeing Like a Feminist</i>
UNIT IV	Indian Contexts and Vernacular Cultures	Ashis Nandy – “The Intimate Enemy” (selected excerpts) Shiv Visvanathan – “The Strange Fate of an Indian Intellectual” Vamsee Juluri – “Excerpt from Bollywood Nation” Partha Chatterjee- “The Nation and Its Fragment”

Course Content:**Unit 1: Cultural Studies – A Historical and Theoretical Overview**

This unit introduces Cultural Studies as an interdisciplinary field examining culture, power, and everyday life. It traces key intellectual traditions from Marxism to poststructuralism, highlighting the field’s political engagement. Raymond Williams’ “*Culture is Ordinary*” and Stuart Hall’s “*Cultural Studies: Two Paradigms*” establish foundational concepts and British roots. Antonio Gramsci’s “*The Formation of the Intellectuals*” introduces the idea of cultural hegemony, while Lawrence Grossberg’s “*Cultural Studies: What’s in a Name*” illustrates the field’s evolving focus and its global dimensions. Together, these texts equip students with a theoretical foundation to understand culture as both contested terrain and a site for identity formation.

Unit II: Key Concepts in Cultural Studies

This unit delves into essential theoretical tools such as ideology, discourse, subjectivity, and power. Althusser’s “*Ideology and Ideological State Apparatuses*” frames how institutions perpetuate dominant ideologies, and Foucault’s “*The Subject and Power*” explores the construction of subjectivity under regimes of power. Chandra Talpade Mohanty’s “*Under Western Eyes*” brings in feminist and postcolonial critiques, stressing the importance of positionality in knowledge production. The selection by Steve Mentz, “*Toward a Blue Cultural Studies*,” broadens cultural inquiry by integrating environmental and oceanic perspectives. These readings provide students with analytical lenses to interrogate cultural formations, power relations, and modes of resistance.

Unit III – Representation, Identity, and Popular Culture

This unit examines how meaning is constructed and contested through representation in media and popular culture. John Fiske’s “*Popular Culture*” introduces foundational ideas about media consumption, audience reception, and cultural meaning-making. bell hooks’ “*The Oppositional Gaze*” critiques dominant visual culture and explores how Black female spectators resist stereotypical representations. Nivedita Menon’s *Seeing Like a Feminist* brings a South Asian feminist perspective, challenging gender norms and advocating for inclusive frameworks of identity. Henry Jenkins’s “*Introduction: ‘Worship at the Altar of Convergence’*” from *Convergence Culture* shifts the discussion

toward digital media and participatory culture, analyzing how audiences actively engage with and reshape media narratives. Together, these texts explore the intersections of gender, race, class, media, and identity, highlighting both resistance and negotiation in popular culture.

Unit IV – Indian Contexts and Vernacular Cultures

This unit applies cultural theory to Indian contexts and vernacular traditions. Ashis Nandy's "*The Intimate Enemy*" offers a psychoanalytic critique of colonialism, while Shiv Visvanathan's "*The Strange Fate of an Indian Intellectual*" reflects on the intellectual challenges in India's modernity. Vamsee Juluri's excerpt from *Bollywood Nation* analyzes mass culture and its role in national identity. Partha Chatterjee's "*The Nation and Its Fragment*" examines the relationship between nationalism and cultural fragmentation. Students will explore how cultural studies can be localized and adapted to understand India's pluralistic and ecological concerns.

Reading List:

Adorno, Theodor W., and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception." *Dialectic of Enlightenment*, translated by John Cumming, Verso, 1997, pp. 94–136.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 2006.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.

Fiske, John. *Understanding Popular Culture*. Routledge, 2010.

Gramsci, Antonio. *Selections from the Prison Notebooks*. Edited and translated by Quintin Hoare and Geoffrey Nowell Smith, International Publishers, 1971.

Hall, Stuart. "The Spectacle of the 'Other.'" *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, Sage Publications, 1997, pp. 223–290.

Hebdige, Dick. *Subculture: The Meaning of Style*. Routledge, 1979.

hooks, bell. *Ain't I a Woman: Black Women and Feminism*. South End Press, 1981.

Jenkins, Henry. "Introduction: 'Worship at the Altar of Convergence': A New Paradigm for Understanding Media Change." *Convergence Culture: Where Old and New Media Collide*, NYU Press, 2006, pp. 1–24.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271–313.

Williams, Raymond. "Culture Is Ordinary." *Resources of Hope: Culture, Democracy, Socialism*, edited by Robin Gable, Verso, 1989, pp. 3–18.

Evaluation Pattern: As per the University norms

Title of the Course	: Critical Environmental Humanities
Credits	: 4
Course Type	: Discipline Specific Elective
Level	: 6
Semester	: II
Total Teaching Hours	: 60

Course Objective:

This course aims to introduce students to the interdisciplinary field of Environmental Humanities by critically exploring literary, theoretical, and philosophical responses to ecological crises. Through the engagement of ecocriticism, ecofeminism, environmental justice, and the medical humanities, students will gain an understanding of how cultural narratives shape and are shaped by human relationships with nature. The course fosters ecological awareness, critical thinking, and ethical reflection on environmental issues across global and local contexts.

Course Outcome:

By the end of this course, the students will be able to understand foundational concepts in Ecocriticism and environmental humanities and analyze literary, theoretical, and philosophical texts through ecological and ethical frameworks. They will explore the interconnectedness of culture, nature, gender, and social justice, and evaluate how narratives shape public understanding of environmental issues. The course will enable students to appreciate interdisciplinary approaches that blend literature, ecology, and health, while developing critical thinking on both global and local ecological concerns. Students will also learn to communicate informed perspectives on sustainability, environmental ethics, and the role of the humanities in fostering ecological awareness.

TEXTS		
Unit I	Theoretical Foundations	Cheryll Glotfelty - 'Introduction: Literary Studies in an Age of Environmental Crisis,' <i>The Ecocriticism Reader</i> Glen A Love - 'Revaluing Nature: Toward an Ecological Criticism' Vandana Shiva – 'Can Life Be Made? Can Life Be Owned?: Redefining Biodiversity' George Sessions - Ecocentrism, Wilderness, and Global Ecosystem Protection
Unit II	Intersections	Rob Nixon – 'Slow Violence, Neoliberalism, and the Environmental Picaresque' Mary Daly – 'Exorcism, Escape, and Enspiriting Process,' <i>Gyn/Ecology</i> Scott Slovic, Swarnalatha Rangarajan & Vidya Sarvesaran – 'Introduction towards a Medical Environmental Humanities. Why Now?' Scott Slovic – 'Nature Writing and Environmental Psychology: The Interiority of Outdoor Experience'
Unit III	Eco-literature	Ursula K. Le Guin - <i>The Word for World Is Forest</i> Barbara Kingsolver - <i>Prodigal Summer: A Novel</i>

Course Description:**Unit I: Theoretical Foundations**

This Unit lays the groundwork for understanding ecocriticism as a critical practice. Cheryll Glotfelty's seminal essay positions literary studies within the environmental crisis, while Glen A. Love calls for the reevaluation of literary canons to include ecological consciousness. Vandana Shiva brings an activist and decolonial perspective by questioning the commodification of life and biodiversity. George Sessions deepens the philosophical grounding by advocating for ecocentrism and wilderness protection, highlighting the ethical dimensions of environmentalism.

Unit II: Intersections

This Unit explores how environmental degradation intersects with gender, socio-political systems, and health. Rob Nixon introduces the concept of "slow violence" to address the invisible, long-term effects of ecological harm, particularly under neoliberal regimes. Mary Daly's radical ecofeminist critique connects patriarchal oppression with ecological exploitation. The collaborative introduction by Slovic, Rangarajan, and Sarvesaran opens up the interdisciplinary terrain of medical environmental humanities, while Slovic's other work connects nature writing with psychological dimensions of outdoor experience.

Unit III: Eco-Literature

Focusing on eco-literature, this unit examines how fiction imagines and interrogates human-nature relationships. Ursula K. Le Guin's *The Word for World is Forest* critiques colonization and environmental destruction through speculative narrative, envisioning alternative ecocentric worldviews. Barbara Kingsolver's *Prodigal Summer* weaves together ecological themes with rural community life, emphasizing interconnectedness, biodiversity, and healing in both personal and environmental realms. These texts demonstrate the power of narrative to foster ecological empathy and envision sustainable futures.

Reading List:

Alcorn, John. *The Nature Novel from Hardy to Lawrence*. New York: Columbia University Press, 1977.

Applewhite, James. *Seas and Inland Journeys: Landscape and Consciousness from Wordsworth to Roethke*. Athens: University of Georgia Press, 1985.

Bachelard, Gaston. *The Poetics of Space*. Trans. Maria Jolas. 1958. Reprint, Boston: Beacon, 1969.

Berman, Morris. *Coming to Our Senses: Body and Spirit in the Hidden History of the West*. New York: Simon and Schuster, 1989.

Clough, Wilson O. *The Necessary Earth: Nature and Solitude in American Literature*. Austin: University of Texas Press, 1964.

Devall, Bill, and George Sessions. *Deep Ecology: Living as if Nature Mattered*. Salt Lake City: Gibbs M. Smith, 1985.

Diamond, Irene, and Gloria Feman Orenstein, eds. *Reweaving the World: The Emergence of Ecofeminism*. San Francisco: Sierra Club, 1990.

Dixon, Melvin. *Ride Out the Wilderness: Geography and Identity in Afro-American Literature*. Urbana: University of Illinois Press, 1987.

Ekirch, Arthur A., Jr. *Man and Nature in America*. 1963. Reprint, Lincoln: University of Nebraska Press, 1973. Elder, John, ed. *American Nature Writers*. New York: Scribner's, 1996.

Evernden, Neil. *The Natural Alien: Humankind and Environment*. Toronto: University of Toronto Press, 1985.

Foerster, Norman. *Nature in American Literature: Studies in the Modern View of Nature*. New York: Russell, 1923.

Fritzell, Peter A. *Nature Writing and America: Essays upon a Cultural Type*. Ames: Iowa State University Press, 1990.

Tichi, Cecelia. *New World, New Earth: Environmental Reform in American Literature from the Puritans through Whitman*. New Haven: Yale University Press, 1979.

Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977.

Turner, Frederick. *Spirit of Place: The Making of an American Literary Landscape*. San Francisco: Sierra Club, 1989. Watts, Alan W. *Nature, Man and Woman*. 1958. Reprint, New York: Vintage, 1991.

Evaluation Pattern: As per the University norms

Title of the Course	:	Internship
Credits	:	08
Course Type	:	Field-based Activity
Level	:	6
Semester	:	II

Objective of the Internship:

The internship is designed to connect academic learning with real-world professional experience. It provides students with the opportunity to apply their knowledge of the English language and literature in practical fields such as media, education, publishing, and creative industries. Through active participation, students will develop professional skills, understand workplace dynamics, and engage in tasks requiring communication, critical thinking, and creativity.

Outcome of the Internship:

By the end of the internship, students will be able to effectively apply their academic knowledge in professional contexts related to media, education, publishing, and creative industries. They will develop practical skills in communication, content creation, and critical thinking, while also gaining firsthand experience of workplace structures and expectations. The internship will enable them to produce relevant outputs such as articles, teaching materials, or media scripts, and encourage reflective thinking on their personal and professional development. It will further strengthen their abilities in teamwork, time management, and problem-solving, contributing to greater confidence and clarity in their future career paths.

Internship Process and Guidelines:

- Each student must select an appropriate organization and get approval from the Internship Coordinator.
- A formal internship proposal detailing the organization, objectives, expected tasks, and timeline should be submitted before commencement.
- During the internship, students must maintain a Monthly/fortnightly logbook and reflective journal documenting their tasks and learning.
- The internship will be guided by a faculty supervisor and a workplace mentor.
- At least one mid-term review will be conducted by the faculty supervisor.

Suggested Fields for Internship:

- Print and Electronic Media (newspapers, magazines, TV, radio)
- Digital Content Platforms
- Schools, Colleges, and Language Training Centres
- Publishing Houses and Editorial Agencies
- Theatre, Film, and Documentary Production Units
- NGOs involved in literacy, education, or community communication
- Advertising Agencies and Public Relations Firms

Documentation and Submission Requirements:

- **Internship Proposal**
- **Monthly/fortnightly Reflective Journal** (submitted at the end)
- **Final Internship Report** (3,000 words, detailing the work done, reflections, learning outcomes, and future aspirations)
- **Presentation and Viva-Voce** before a panel of internal/external examiners

Evaluation Pattern

The internship will be evaluated on the basis of the following:

- **Participation and Work at the Site**
- **Monthly Journal and Reflection**
- **Final Internship Report**
- **Presentation and Viva-Voce**
