

CENTRAL UNIVERSITY OF KARNATAKA, KALABURAGI
SCHOOL OF HUMANITIES AND LANGUAGES
DEPARTMENT OF ENGLISH
NEW SYLLABUS OF M.A. (2025-26)

Programme Code: PENGL

Sl. No.	Course Code	Title of the Course	Credits	Level
SEMESTER-I				
1	PENTC10400	The British Poetry	04	6.5
2	PENTC10401	Indian English Literature	04	6.5
3	PENTC10402	American Literature	04	6.5
4	PENTD10200	Vachana Literature	03	6.5
5	PENTD10201	Women's Writing in English		6.5
6	PENTA12200	Teaching Listening Skills-I	03	6.5
7	PENTS12200	Writing for Media	03	6.5
8	NSC-001	English Grammar and Academic Listening-Speaking Proficiency	02	6.5
TOTAL			23	
SEMESTER-II				
9	PENTC20500	The British Drama	04	6.5
10	PENTC20501	Literary Theory	04	6.5
11	PENTC20502	African Literature	04	6.5
12	PENTD20202	Creative Writing	03	6.5
13	PENTD20201	Graphic Narratives		6.5
14	PENTA22201	Teaching Speaking Skills-II	03	6.5
15	PENTS22201	Script and Dialogue Writing for Films	03	6.5
16	NSC-002	Advanced English Grammar and Academic Reading-Writing Proficiency	02	6.5
TOTAL			23	
SEMESTER-III				
17	PENTC30600	The British Novel	04	6.5
18	PENTC30601	Comparative Poetics: Indian and Western	04	6.5
19	PENTC30602	Oral Literature and Performance	04	6.5
20	PENTC30603	Introduction to Linguistics	04	6.5
21	PENTL30600	Indian Literature in English Translation	03	6.5
22	PENTL30601	Literature and Environment		6.5
23	PENTA30202	Teaching Reading and Writing Skills-III	03	6.5
TOTAL			23	
SEMESTER-IV				
24	PENTC40604	Research Methodology	04	6.5
25	PENTL40602	Translation: Theory and Practice	03	6.5
26	PENPI40600	Internship	16	6.5
TOTAL			23	
GRAND TOTAL			92	

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7	PENTS12200	Writing for Media	03	6.5
8	NSC-001	English Grammar and Academic Listening-Speaking Proficiency	02	6.5
Total			23	

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

Course Objective:

This course introduces students to major English poetic forms – epic, ode, ballad, lyrical poetry, and sonnet – from the Renaissance to the Romantic periods. Students will engage with canonical works by Spenser, Milton, Coleridge, Keats, Shakespeare, and Donne to develop critical reading and analytical skills. The course fosters understanding of poetic techniques, literary devices, and thematic concerns, while providing historical context for these literary movements. Students will deepen their appreciation of the aesthetic qualities and linguistic innovations that distinguish these works as masterpieces of English literature.

Course Outcome:

By the end of this course, the students will identify and analyze the distinctive characteristics of epic, ode, ballad, lyrical poetry, and sonnet forms, while demonstrating knowledge of works by major poets including Spenser, Milton, Keats, Shakespeare, and Donne. They will apply critical reading strategies to interpret complex poetic texts, identifying themes and literary devices within historical contexts. Students will compare different poets' treatments of universal themes across various forms and periods. They will articulate informed responses through discussion and writing, demonstrating enhanced sensitivity to poetry's aesthetic dimensions and the relationship between form and content.

TEXTS		
UNIT I	Epic	Edmund Spenser: <i>Faerie Queene</i> (Book I) John Milton – <i>Paradise Lost</i> (Book I)
UNIT II	Ode	Thomas Gray: The Bard: A Pindaric Ode S T Coleridge: Dejection: An Ode P B Shelley: "Ode To The West Wind" John Keats: "Ode to a Nightingale"
UNIT III	Ballad and Lyrical Poetry	George Herbert – "The Collar" Sir Walter Scott: "The Lady of the Lake" William Wordsworth – "Solitary Reaper" Alfred Tennyson: "The Lady of Shalott"
UNIT IV	Sonnet	Thomas Wyatt: "They Flee from Me" Earl of Surrey: "The Soote Season" Sir Philip Sidney: "Alas! Have I Not Pain Enough, My Friend" William Shakespeare: "Let me not to the marriage of true minds" Thomas Nashe "A Litany in Time of Plague" John Milton – "When I Consider How My Light Is Spent" John Donne: "The Flea"

Course Content:**Unit I: Epic**

This unit introduces students to the epic tradition in English poetry through Edmund Spenser's *The Faerie Queene* (Book I) and John Milton's *Paradise Lost* (Book I). Students will explore the use of allegory, heroic ideals, moral conflict, and religious symbolism, while gaining insight into the historical and ideological contexts of the Renaissance and early modern periods. The unit develops critical thinking and interpretive skills through the analysis of elevated language, epic conventions, and narrative structure.

Unit II: Ode

Focusing on the evolution of the ode, this unit covers works by Gray, Coleridge, Shelley, and Keats. Through poems such as *The Bard*, *Dejection: An Ode*, *Ode to the West Wind*, and *Ode to a Nightingale*, students will examine the ode's formal qualities and its capacity for personal, political, and philosophical expression. Emphasis will be placed on tone, imagery, and emotion, as well as the influence of Romantic and pre-Romantic sensibilities.

Unit III: Ballad and Lyrical Poetry

This unit explores a range of lyrical and ballad forms, including George Herbert's metaphysical lyric *The Collar*, Walter Scott's narrative ballad *The Lady of the Lake*, Wordsworth's reflective lyric *The Solitary Reaper*, and Tennyson's *The Lady of Shalott*. Students will analyze how these texts engage with themes of nature, spirituality, identity, and social roles, while considering the interplay between form, voice, and content in lyric and ballad traditions.

Unit IV: Sonnet

This unit traces the development of the English sonnet from the Tudor period through the Renaissance and into the early modern era. Texts include works by Wyatt, Surrey, Sidney, Shakespeare, Nashe, Milton, and Donne. Students will study variations in structure and theme, from courtly love to metaphysical and existential concerns, while analyzing poetic devices, intertextual influences, and the enduring appeal of the sonnet form across literary movements.

Reading List:

Albert, Edward. English literature. N Y: Oxford University Press, 26th impression, 2000.

Artaud, Antonio. The Theatre and its Double. London: Calder and Boyars, 1970.

Baldic, Chris. The Oxford Dictionary of Literary Terms. New York: Oxford University Press. 2008.

Bharucha, Rustom. Theatre and the World: Performance and the Politics of Culture. London: Routledge, 1993.

Chambers, E.K. The Medieval Stage. Dover Books of Literature and Drama. Vol. I. OUP. London, New York: At the Calderon Press, 1903.

Cox, Michael. The Concise Oxford Chronology of English Literature. Oxford; New York: Oxford University Press. 2004.

Edward, Albert. History of English Literature. New Delhi: Oxford University Press 2014.

Elam, Kier. Semiotics of Theatre and Drama. Methuen: New Accents. 1980.

Genet, Jean. Reflections on the Theatre and Other Writings. London: Faber and Faber, 1966.

Middle English Literature in the 14th and 15th Century: An Open Companion to Early British Literature. <https://pressbooks.pub/earlybritishlit/part/middle-english-literature-in-the-14th-and-15th-century>.

. Shattock, Joanne. The Cambridge Bibliography of English Literature. Cambridge, England; New York: Cambridge University Press 1999.

The Norton Anthology of English Literature: Vol. A, B. W.W. Norton and Company. Any edition. Negril, Paul. Metaphysical Poetry: An Anthology. New York: Dover Publications, 2002.

Evaluation Pattern: As per the University norms.

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

Course Objective:

This course introduces students to literature written in English by Indians and examines its nature, scope, and contribution to Indian literary traditions. It covers a wide range of aspects, from the socio-political and cultural spaces that shaped the Indian psyche and creative corpus to the formation of Indian identity. It explores cross-cultural literary influences and movements within Indian English literature. The course also fosters critical thinking and promotes an appreciation for cultural and literary diversity.

Course Outcome:

By the end of this course, students will be able to analyze the historical and cultural contexts that shaped various literary forms, cultivate critical perspectives on Indian literary traditions, and engage with texts from a broader and informed viewpoint. It will make students aware of past struggles, contributions of individuals and communities, achievements, and the celebration of diversity, while also understanding relevant theories and identifying gaps in research.

TEXTS

UNIT I	Poetry	Toru Dutt - "Sita" Nissim Ezekiel - "Night of the Scorpion" R. Parthasarathy - "Regret" A. K. Ramanujan - "Self Portrait" Arun Kolatkar - "An Old Woman" Jayanta Mahapatra - "Indian Summer" Gieve Patel - "On Killing a Tree" Sujata Bhatt - "A Different History"
UNIT II	Novel	R K Narayan - <i>Bachelor of Arts</i> Raja Rao - <i>Serpent and the Rope</i>
UNIT III	Short Story	Mulk Raj Anand- 'A Barber's Trade Union' Shashi Deshpande - 'A Stone Women' Bharati Mukherjee- 'Nostalgia' Anita Desai- 'Circus Cat, Alley Cat'
UNIT IV	Drama	Girish Karnad - <i>The Fire and the Rain</i> Manjula Padmanabhan - <i>Harvest</i>

Course Content

Unit I: Poetry

This unit traces the development of Indian poetry in English through the phases of imitation, experimentation, and original expression. It engages with various poetic forms and examines how different poets represent *Indianness* in their work. Themes such as gender, class, language, culture, and history are critically discussed. The unit also encourages students to reflect on the impact of colonial powers and the use of an alien language on Indian culture and identity, particularly among the youth.

Unit II: Novel

This unit explores novels rooted in Indian socio-cultural contexts, highlighting the tensions between tradition and modernity, and the individual's search for identity and meaning. R. K. Narayan's *Bachelor of Arts* captures the coming-of-age of a young man amid the challenges of colonial India, while Raja Rao's *The Serpent and the Rope*, drawing on Vedantic philosophy and non-dualism, offers a philosophical exploration of existence, reality, and spiritual quest. Both novels reflect the political and psychological landscapes of their time, engaging with themes of selfhood, society, and the role of literature in shaping human consciousness.

Unit III: Short Story

This unit offers a selection of short stories that delve into themes of social inequality, gender dynamics, personal identity, and cultural displacement. Through satirical critique, introspective narratives, and depictions of everyday life, the stories examine the complexities of caste, the emotional landscape of women, the experience of diaspora, and the subtle tensions within domestic spaces. Together, they reflect the evolving social fabric of Indian and diasporic communities, highlighting both individual struggles and broader societal issues.

Unit IV: Drama

This unit examines various schools and movements in Indian dramatic literature. It provides a comprehensive understanding of how drama and theatre contribute to shaping aesthetic, artistic, social, and political consciousness in Indian society. The selected plays span a broad spectrum of issues, including socio-political and economic concerns, commercialization of medical research, gender discrimination, and ethical dilemmas, contributing to a wider postcolonial discourse.

Reading List:

- Benson, Eugene, and L. W. Conolly, eds. *Encyclopedia of Post-Colonial Literatures in English*. 2 vols. London: Routledge, 1994.
- Bruce, King, ed. *Modern Indian Poetry in English*. 6th Impression. New Delhi: OUP, 2010.
- Critical Thoughts: *An Anthology of Twentieth Century Indian English Essays*, eds. S. R. Desai and G.N.Devy. New Delhi: Sterling, 1986.
- Forbes, Geraldine. ed. *The New Cambridge History of India: Women in Modern India*. Vol. IV.2. Cambridge University Press, 1996.
- Gandhi. M.K. *Hind Swaraj and Other Essays*. Cambridge: Cambridge University Press, 2009.
- Iyengar, Srinivas. K.S. *Indian Writing in English*. New Delhi: Sterling, 2019.
- Mehrotra, Arvind Krishna, ed. *A Concise History of Indian Literature in English*. RanikhetCantt: Permanent Black, 2018.
- Mukherjee, Meenakshi. *Twice Born Fiction: Themes and Techniques of the Indian Novel in English*, New Delhi: Pen craft International, 2001.
- Naik, M.K. *Indian English Literature: 1980-2000: A Critical Survey*. Pencraft International, 2012.
- Narasimhaiah, C.D. *Swan and the Eagle*. South Asia Books, 1999.
- Said, Edward W. *Orientalism*. Penguin, 2021.

Evaluation Pattern: As per the University norms.

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

Course Objective:

The objective of this course is to provide an in-depth and critical understanding of American literature, spanning major literary forms including poetry, prose, novels, and drama. Through a close reading of canonical and emerging texts, the course aims to explore the complex historical, cultural, racial, gendered, and philosophical dimensions that have shaped American literary expression from its inception to the present day. The course will engage with key literary movements, critical theories, and socio-political contexts, fostering analytical thinking, scholarly research, and interpretive skills essential for advanced literary study. The course enables students to evaluate and articulate nuanced perspectives on American literature and contribute meaningfully to academic discourse in the field.

Course Outcome:

By the end of this course, students will be able to critically analyze the thematic, stylistic, and philosophical concerns in the works of major American writers such as Emerson, Thoreau, Whitman, Pound, Hughes, and Hemingway, situating them within their historical and cultural contexts. They will be able to evaluate the evolution of American literary identity through Transcendentalism, Modernism, the Harlem Renaissance, and other key movements, examining how each author contributed to or challenged prevailing narratives. Also, students will be able to conduct independent research that engages with primary texts and critical scholarship, culminating in scholarly writing that reflects original thought and deep engagement with American literary traditions.

Unit I	Poetry	Walt Whitman - "O Captain! My Captain!" Emily Dickinson - "I heard a flybuzz - when I died" Edna St. Vincent Millay - "Renascence" Langston Hughes - "Harlem" Wallace Stevens - "Emperor of Ice-Cream" Allen Ginsberg - "America" Sherman Alexie - "Crow Testament" Robert Frost - "Mending Wall"
Unit II	Short Story	Edgar Allan Poe - 'The Purloined Letter' Mark Twain - 'Story of a Bad Little Boy' O. Henry - 'The Skylight Room' Ambrose Bierce - 'An Occurrence at Owl Creek Bridge'
Unit III	Novel	Bernard Malamud- <i>A New Life</i> Ernst Hemingway - <i>The Old Man and the Sea</i>
Unit IV	Drama	Tennessee Williams - <i>Cat on a Hot Tin Roof</i> Arthur Miller - <i>Death of a Salesman</i>

Course Content

Unit I: Poetry

This unit aims to explore the evolution of American poetic expression through themes of death, identity, race, resistance, and national consciousness. Through a close reading of diverse poetic voices, from 19th-century Transcendentalist and Romantic traditions to 20th-century Modernist, Beat, and Indigenous perspectives, students will examine how American poets reflect and shape the socio-political landscape of their time.

Unit II: Short Story

This unit explores the evolution of the American short story through classic works. Poe's *The Purloined Letter* exemplifies early detective fiction and analytical reasoning. Twain's *Story of a Bad Little Boy* offers satirical commentary on morality and societal expectations. O. Henry's *The Skylight Room* brings in elements of surprise and urban life, while Bierce's *An Occurrence at Owl Creek Bridge* blends psychological realism with themes of war and illusion.

Unit III: Novel

This unit introduces the American novel with two distinct voices. Bernard Malamud's *A New Life* examines personal transformation, morality, and Jewish-American identity in an academic setting. Hemingway's *The Old Man and the Sea* is a modern classic that portrays resilience, dignity, and man's relationship with nature, using his signature minimalist style.

Unit IV: Drama

This unit focuses on post-war American drama and its critique of social and familial dynamics. Tennessee Williams' *Cat on a Hot Tin Roof* explores themes of repression, mendacity, and family conflict in the Southern Gothic tradition. Arthur Miller's *Death of a Salesman* provides a powerful critique of the American Dream, focusing on failure, disillusionment, and the pressures of capitalism.

Reading List:

American Literature in Context from 1865 to 1929. West Sussex, U.K.: Wiley-Blackwell. 2011.

Chase, Richard. *The American Novel and Its Tradition*.

Crevecoeur, Hector St John. Letter III: 'What is an American', *Letters from an American Farmer*. Harmondsworth: Penguin, 1982. pp 66–105

Hart, James D. *The Oxford Companion to American Literature*. New York: Oxford UP, 1983.

Lawrence, D. H. *Studies in Classic American Literature (Classic, 20th-Century, Penguin)*.

Lewis, RWS. *The American Adam*.

Mac Gowan, Christopher. *The Twentieth Century American Fiction Handbook*. West Sussex, U.K.: Wiley-Blackwell. 2011.

Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*.

Rich, Adrienne. 'When We Dead Awaken: Writing as Re-Vision', *College English*.

Vol. 34, No. 1, Women, Writing and Teaching (Oct., 1972), pp. 18-30

Shaffer, Lawrence. *Dictionary of American Literature*. New Delhi: Sarup and Sons. 2007.

Evaluation Pattern: As per the University norms.

Title of the Course	: Vachana Literature
Credits	: 03
Course Type	: Multidisciplinary-I
Level	: 6.5
Semester	: I
Total Teaching Hours	: 45

Course Objective:

This course introduces students to the spiritual, social, and literary significance of *Vachana Sahitya*, examining its emergence through the Bhakti and Sharana movements. It aims to familiarize learners with key concepts such as Veerashaivism, Anubhava Mantapa, and foundational principles like *Kayaka* and *Dasoha*, through close readings of selected vachanas by Basavanna, Allama Prabhu, Akkamahadevi, and others.

Course Outcome:

Upon completion, students will be able to critically engage with the themes and philosophy of Vachana literature, appreciate its poetic and philosophical depth, and understand its socio-religious context and egalitarian ideals. They will also develop interpretative skills and contextual awareness of the Bhakti movement in Karnataka.

Texts

Unit I	<p>Basavanna from <i>Speaking of Siva</i> by A K Ramanujan</p> <ul style="list-style-type: none"> ▪ “Wide as the world, wide as the sky” (31) ▪ “Earth is one and the same” (59) ▪ The elephant is huge” (124) ▪ “For the chakora bird” (121) <p>Allama Prabhu from <i>Speaking of Siva</i> by A K Ramanujan</p> <ul style="list-style-type: none"> ▪ “Tell me what were you” (20) ▪ “When acting” (24) ▪ “Objective poetry, subjective poetry” (52) ▪ “Whence the mango tree” (117)
Unit II	<p>Akkamahadevi from <i>Speaking of Siva</i> by A K Ramanujan</p> <ul style="list-style-type: none"> ▪ “As you are like water in milk” (9) ▪ “Ugh! This empty show of the world” (41) ▪ “You are my husband and I, your wife” (110) ▪ “As waters of the body began to fill up” (114) <p>Molige Mahadevi from <i>Speaking of Siva</i> by A K Ramanujan</p> <ul style="list-style-type: none"> ▪ “Sir, why all this chatter” (74) ▪ “Holding a lamp in one’s hand” (75) ▪ “Having strung six pearls together” (142) ▪ “When you give me shelter” (143)
Unit III	<p>A K Ramanujan: “Why An Allama Poem Is Not a Riddle: An Anthological Essay”</p> <p>G S Sivarudrappa: “Literature and the Common Man: With Reference to Medieval Bhakti Movements in Karnataka”</p> <p>Michael R Blake: “Linga’ as Lord Supreme in the Vacanas of</p>

		Basava” H S Shivaprakash: “Here and Now: Poetics of Kannada Vachanas: An example of Bhakti Poetics”
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Course Description:

Unit I - This Unit introduces the emergence of Vachana Sahitya against the backdrop of the Bhakti and Sharana movements. It focuses on the vachanas of Basavanna and Allama Prabhu, highlighting their spiritual, ethical, and reformatory messages. Key concepts such as Veerashaivism, Anubhava Mantapa, and social equality are explored. The vachanas emphasize inner devotion, critique ritualism, and promote egalitarian values. The poetic form and use of metaphors are analyzed to understand the distinct voice of early Vachana poets.

Unit II – This Unit highlights the contributions of women saints Akkamahadevi and Molige Mahadevi. Their vachanas reflect intense personal devotion, spiritual yearning, and resistance to worldly attachments and societal constraints. Themes such as feminine mysticism, body-soul dichotomy, and divine union are explored. The unit discusses how these poets challenge patriarchal structures through radical spiritual expression. Their vachanas also reveal the emotional depth and lyrical beauty unique to their voices.

Unit III -This Unit engages with critical perspectives and scholarly interpretations of Vachana literature. Essays by A.K. Ramanujan, G.S. Sivarudrappa, Michael R. Blake, and H.S. Shivaprakash provide theoretical frameworks to understand the poetics, theology, and socio-political implications of the vachanas. The role of Linga as a supreme symbol, the notion of 'common man' in literature, and Bhakti poetics are key themes. Students learn to analyze Vachana Sahitya through academic lenses. The unit fosters critical thinking and a deeper appreciation of Vachana's literary richness.

Reading List:

Daniel, Susan, and A. K. Ramanujan. “Akkamahadevi (12th Century)”. Indian Literature, vol. 36, no. 5 (157), 1993, pp. 71–72. JSTOR.

Desai, P.B. *Basaveshwara and His Time*. 1st edi., Gadag: Kannada Adhyayana Samsthe, 2017.

Ganjigati, P. *Veerashaiva Movement in Karnataka*. 1st edi., Dharwad: Pampasahitya Prakashana, 1968.

Michael, R. Blake. “Women of the Śūnyasampādane: Housewives and Saints in Vīraśaivism.” Journal of the American Oriental Society, vol. 103, no. 2, 1983, pp. 361–68. JSTOR.

Naikar, Basavaraj. *Fall of Kalyana*. 1st edi, Bangalore: Basava Samithi, 2003.

Naikar, Lohit. *Basava And Human Rights*. 1stedi. Bangalore: Basava Samithi, 2007.

Shivaprakash, H.S. *I Keep Vigil of Rudra: The Vachanas*. UK: Penguin 2010.

Subbaraj, Vijaya. *Akkamahadevi*. 1st edi. Bangalore: Basava Samithi, 2006.

Swamy, Nagabhushana. *Vachana*. 1st edi., Bangalore: Basava Samithi, 2012.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Women's Writing in English
Credits	:	03
Course Type	:	Multidisciplinary-II
Level	:	6.5
Semester	:	I
Total Teaching Hours	:	45

Course Objective:

This course introduces women's writing in English as a powerful means of exploration, self-assertion, emancipation, and agency. It examines the distinctiveness of women's voices across cultures, literary movements, genres, and narrative techniques. The course traces the evolution of women's writing and encourages critical thinking, fostering a commitment to building equitable, inclusive, and gender-just societies. It also cultivates an appreciation for cultural and literary diversity and offers insights into experimental uses of language in women's literary expression.

Course Outcome:

By the end of the course, students will have a strong understanding of key theoretical frameworks and modes of literary assertion employed by women writers. They will be able to compare and contrast texts from diverse cultural and linguistic contexts, identifying both unique and shared literary features. Students will develop the ability to critically analyze women's texts within their historical, cultural, and philosophical contexts, engaging with them from multiple perspectives. Ultimately, students will be equipped to read, interpret, and evaluate women's writing as a distinct and significant form of literary expression.

TEXTS

UNIT I	Foundations of Women's Writing	Key Concepts - Feminism, Womanism, Black Feminism, Gender, Queer. Helene Cixous – 'The Laugh of the Medusa' Toril Moi - 'Female, Feminine and Femininity' Elaine Showalter- 'Towards Feminist Poetics' Judith Butler- <i>Gender Trouble</i> (Selections)
UNIT II	Phases, Ideas and Emotions in Women's Poetry	Sylvia Plath- "Daddy" Eunice De Souza- "Advice to Women" Maya Angelo- "I Know Why the Caged Bird Sings" Amy Lowell- "Vintage" June Millicent Jordon - "Poem About My Rights" Inez Hernandez Avila - "To Other Women Who

		<p>Were Ugly Once”</p> <p>Judith Wright - “Eve to her Daughters”</p> <p>Sappho – “To her Daughter”</p>
UNIT III	The Self and the Society in Short Stories	<p>Katherine Mansfield - ‘A Cup of Tea’</p> <p>Ama Ata Aidoo - ‘The Girl Who Can’</p> <p>Banu Mushtaq - ‘Shaista Mahal’ from <i>Heart Lamp</i></p> <p>Veena Shanteshwar – ‘The Release’</p>

Course Content

Unit I: This unit foregrounds foundational concepts of women’s writing. It introduces key methodologies and provides a historical overview of the struggles and development of the tradition of women’s writing through analysis of seminal essays: The essays articulate the need for women to be the writers, readers and the critiques on their own terms. The question of gender, lack of information on the tradition of women’s writing, and differences in the choice of subject, language, style and means of criticism, and the role of culture and tradition are addressed in these essays.

Unit II: This unit presents poetic traditions across the world, offering insights into the structure and language of poetry written by women from diverse cultures and spaces. It explores how poets from different socio-cultural backgrounds engage with universal themes and experiences by examining poetic expressions and articulating women’s issues. Poetry is used as a means of articulation.

Unit III: This unit critically engages with women’s writing within the literary, social, cultural, political, and historical frameworks. It incorporates short stories that expose facets of domestic and private spaces, and factors that influence the societal norms and women’s lives. These texts have ample scope for application of modern and postmodern literary theories to trace and study the intersections of race, class and gender cutting across socio-cultural, political, economic, and spatio-temporal junctions.

Reading List:

Beauvoir, Simon de. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier. London: Vintage, 2010.

Bordo, Susan R. *Unbearable Weight: Feminism, Western Culture, and the Body*. University of California, 2003.

Butler, Judith. *Gender Trouble*. Routledge, 1999.

Chakravarti, Uma. *Gender and Caste*. Edited by Annapurna Rao. Kali for Women. New Delhi, 2003.

Halberstam, Judith. ‘The Good, the Bad, and the Ugly: Men, Women, and Masculinity’ in *The Norton Anthology of Theory and Criticism*. New York: Norton, 2002.

Irigaray, Luce. “When the Goods Get Together”, “This Sex Which is Not One” in *New French Feminism*. Translated by Catherine Porter and Carolyn Burke. Ithaca: Cornell University Press, 1985.

Jarratt, Susan Carole Funderburgh, and Lynn Worsham. *Feminism and Composition Studies: In Other Words*. New York: Modern Language Association of America, 1998.

Mohanty, Talapade Chandra. ‘Under the Western Eyes: Feminist Scholarship and

Colonial Discourses' in *Contemporary Postcolonial Theory: A Reader*. Edited by Mongia, Padmini. New York: Arnold,1996.

Shattock, Joanne. *The Cambridge Bibliography of English Literature*. Cambridge, New York: Cambridge University Press, 1999.

Woolf, Virginia. *A Room of One's Own*. New York: Harcourt,1957.

Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. New York: Norton,1988.

Evaluation Pattern: As per the University norms.

Title of the Course	: Teaching Listening Skills-I
Course Type	: Skill Enhancement Course-I
Credits	: 03
Semester	: I
Teaching Hours	: 45

Course Objective:

This course aims to equip students with theoretical and practical knowledge to teach listening effectively. Students will explore the cognitive and social dimensions of listening, including schema theory, bottom-up and top-down processing, and listening strategies. The course emphasizes designing engaging tasks using authentic texts and technology, fostering diagnostic, formative, and summative assessment skills. By integrating language lab activities, it seeks to develop students' abilities to facilitate interactive, strategy-based listening instruction, enhancing learner comprehension and engagement.

Course Outcome:

By the end of the course, students will be able to analyse the cognitive and social processes of listening and apply schema theory to enhance comprehension. They will design and implement effective listening lessons using top-down and bottom-up approaches, incorporating cognitive, metacognitive, and socio-affective strategies. Students will create varied listening tasks with authentic and scripted texts, leveraging technology like podcasts and videos. They will also develop diagnostic, formative, and summative assessments to evaluate listening proficiency, fostering reflective teaching practices and peer interaction to support learner motivation and skill development.

Unit I	Nature of Listening	<ul style="list-style-type: none"> • Definition and Complexity of Listening: Interpretation and Meaning Construction • Cognitive Processes: Sensory, Short-Term, and Long-Term Memory • Social Dimension: Nonverbal Cues, Pragmatic Inferences, and Interactive Listening • Schema Theory: Content, Formal, and Cultural Schemata • Bottom-Up and Top-Down Processing in Listening • Listening Skills: Discriminating Phonemes and Suprasegmental Features, Recognizing Intonation Patterns, Recognizing Grammatical Forms and Functions, Listening for Pragmatic Inferences, Recognizing Cohesive Devices and Synthesizing Information Across Contexts • Listening Strategies <p>Language Lab Activities</p> <ul style="list-style-type: none"> ▪ Reflective Break: Define Listening vs. Hearing in Small Groups, Discussing Personal Experiences with Listening Challenges in a Second Language ▪ Analysis Task: Listen to a Short Audio-Video Clip and Identify Instances of Bottom-Up and Top-Down Processing ▪ Strategy Workshop: Practice Cognitive, Metacognitive,
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		<p>and Socio-Affective Strategies Using a Podcast Excerpt, followed by Group Discussion</p> <ul style="list-style-type: none"> ▪ Schema Activation: Brainstorm Cultural Schemata for a Given Topic before listening to a Related Audio-Video clip
Unit II	Teaching Listening: Strategies and Approaches	<ul style="list-style-type: none"> ▪ Diagnostic Approach: Identifying and Addressing Listening Difficulties ▪ Process Vs. Product-Oriented Teaching ▪ Listening Comprehension ▪ Teaching Listening Strategies: Planning, Monitoring, and Evaluating ▪ Top-Down Approach: Distinguish Individual Sounds, Word Boundaries, and Stressed Syllables, Identify Thought Groups, Listen for Intonation Patterns In Utterances, Identify Grammatical Forms and Functions, Recognize Contractions and Connected Speech, Recognize Linking Words ▪ Bottom-Up Process Approach: Listening for Gist, Main Ideas, Topic, and Setting of the Text, Listening for Specific Information, Sequencing the Information, Prediction, Guessing, and Inferencing ▪ Role of the Teacher: Facilitating, Providing Feedback, and Encouraging Peer Interaction <p>Language Lab Activities:</p> <ul style="list-style-type: none"> • Design Diagnostic Exercises: Analyze incorrect student responses to a listening task to identify comprehension issues and propose targeted activities • Lesson Design: Create a lesson plan for a 10-minute audio, incorporating pre-, while-, and post-listening activities to target skills • Peer Feedback Workshop: Conduct a mock listening lesson and provide constructive feedback on strategy use and teacher facilitation
Unit III	Using Texts, Designing Tasks, and Assessment Stages	<ul style="list-style-type: none"> • Text Selection: Authentic and Scripted Texts, Difficulty, Relevance, and Variety • Designing Listening Tasks: Intensive, Selective, Interactive, Extensive, Responsive, and Autonomous • Technology in Listening: Songs, Audio Books, Radio, Video (Commercials, Documentaries, Feature Films, Shows, and Educational Videos for Native and Nonnative Speakers of English), and academic lectures (iTunes University, Academic Earth, and MIT Open Courseware) • Devices to Present and Deliver Oral Speech: Internet-based audio-recording platforms (Voxopop, VoiceThread, and PhotoStory); Audio-Recording and Editing Software (Audacity and Windows Movie Maker); Online Communication Tools (Skype, Windows Messenger, and

		<p>Google Video Chat); Mobile Phones and Voicemail</p> <ul style="list-style-type: none"> • Assessment Stages: <ul style="list-style-type: none"> ▪ Diagnostic Assessment: Identify Learner Needs and Weaknesses, Pre-Tests, Error Analysis ▪ Formative Assessment: Monitor Progress during Instruction- Comprehension Checks, and Reflective Logs ▪ Summative Assessment: Evaluate Overall Proficiency through Comprehension Tests and Performance Tasks <p>Language Lab. Activities</p> <ul style="list-style-type: none"> ▪ Technology Integration: Develop Activities Using a Podcast or Video Clip, Incorporating Pre-, While-, and Post-listening Tasks ▪ Assessment Design: Create a Diagnostic, Formative, and Summative Assessment for a Listening Lesson/s, including Rubrics • Design Intensive Listening Tasks: Transcription, Dictations; Cloze (Inserting Words into Blank Spaces in a Passage), Dictogloss (Listening to and then Reconstructing a Text) • Design Interactive Listening Tasks: Interviews. Discussions, Information-Gap Activities, Jigsaw Listening, Summarizing,
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Course Content:

Unit-I: Nature of Listening

This Unit explores the multifaceted nature of listening, emphasizing its complexity as a cognitive and social process. It covers the definition of listening, distinguishing it from hearing, and examines cognitive processes like sensory, short-term, and long-term memory. The social dimension includes nonverbal cues, pragmatic inferences, and interactive listening. Schema theory is introduced, focusing on content, formal, and cultural schemata. The Unit also delves into bottom-up and top-down processing, listening skills like sound discrimination and intonation recognition, and cognitive, metacognitive, and socio-affective strategies to enhance listening proficiency.

Unit II: Teaching Listening: Strategies and Approaches

This Unit focuses on effective strategies and approaches for teaching listening. It introduces the diagnostic approach to identify and address listening difficulties and contrasts process-oriented versus product-oriented teaching. Emphasis is placed on teaching listening comprehension and strategies like planning, monitoring, and evaluating. The top-down approach covers recognizing sounds, word boundaries, and intonation, while the bottom-up approach involves listening for gist, main ideas, and specific information. The teacher's role in facilitating, providing feedback, and encouraging peer interaction is highlighted to foster an engaging listening classroom environment.

Unit III: Using Texts, Designing Tasks, and Assessment Stages

This Unit addresses the selection of authentic and scripted texts, considering difficulty, relevance, and variety for effective listening instruction. It explores designing diverse listening tasks – intensive, selective, interactive, extensive, responsive, and autonomous. Technology integration is emphasized, utilizing songs, audiobooks, videos, and academic lectures through platforms like iTunes and tools like Audacity and VoiceThread. Assessment stages include diagnostic assessments to identify learner needs, formative assessments to monitor progress, and summative assessments to evaluate proficiency, ensuring a comprehensive approach to developing and evaluating listening skills.

Reading List:

- Brown, Steven. *Listening Myths: Applying Second Language Research to Classroom Teaching*. U of Michigan P, 2011.
- Field, John. *Listening in the Language Classroom*. Cambridge UP, 2008.
- Flowerdew, John, and Lindsay Miller. *Second Language Listening: Theory and Practice*. Cambridge UP, 2005.
- Rost, Michael. *Teaching and Researching Listening*. 3rd ed., Routledge, 2016.
- Vandergrift, Larry, and Christine C. M. Goh. *Teaching and Learning Second Language Listening: Metacognition in Action*. Routledge, 2012.
- Richards, Jack C., and Anne Burns. *Tips for Teaching Listening: A Practical Approach*. Pearson, 2012.
- Nation, I. S. P., and Jonathan Newton. *Teaching ESL/EFL Listening and Speaking*. Routledge, 2009.
- Lynch, Tony. *Teaching Second Language Listening*. Oxford UP, 2009.
- Underwood, Mary. *Teaching Listening*. Longman, 1989.
- Anderson, Anne, and Tony Lynch. *Listening*. Oxford UP, 1988.

Evaluation Pattern: As per the University norms.

Title of the Course	: Writing for Media
Credits	: 3
Course Type	: Skill Enhancement Course-I
Level	: 6.5
Semester	: I
Total Teaching Hours	: 45

Course Objective:

This course is designed to provide advanced insights into media writing across various platforms – print, digital, and broadcast. Students will explore the principles of effective media writing, understand the nuances of different media types, and develop specialized skills in genres such as news, features, columns, sports, and opinion writing. The course emphasizes clarity, objectivity, ethical considerations, and audience engagement.

Course Outcome:

By the end of this course, students will have developed a comprehensive understanding of the principles, formats, and ethical dimensions of writing for various media platforms. They will be able to distinguish between different media types – print, broadcast, and digital – and adapt their writing style accordingly. Students will demonstrate proficiency in specialized genres such as editorial, column, and sports writing, producing clear, engaging, and audience-specific content. They will be equipped to apply narrative and journalistic techniques to both general and niche topics, while maintaining accuracy, balance, and ethical responsibility in their work. The course will also enhance students' ability to critique media texts and produce original writing suited for contemporary professional media environments.

Texts

Unit I	Introduction	What is Media Writing? Key elements of effective writing: Clarity, Brevity, Accuracy Media language and style Differences between writing for print, broadcast, and online platforms Writing for a target audience
Unit II	Writing in the Digital Age	Web writing: Hypertext, SEO basics, and scan-friendly content Blogging and Vlogging: Voice, tone, and personal branding Social media writing: Posts, captions, and engagement strategies Writing for multimedia: Image, video, and interactive content Fact-checking and responsible digital communication
Unit III	Writing for Media	Practical translation for movie subtitles Writing Film and Book Reviews Sports writing Storyboard and Visualization Writing News Stories

Course Description:

Unit I - This Unit introduces students to the fundamentals of media writing, highlighting its purpose, scope, and defining features across various platforms – print, broadcast, and digital. Students will explore the essential qualities of effective writing, such as clarity, brevity, and accuracy, and learn to adapt their writing style to suit different audiences and media formats. Emphasis is placed on understanding the conventions of media language and cultivating a professional writing voice that aligns with ethical standards and journalistic integrity.

Unit II - This Unit equips students with the skills to write effectively in modern digital contexts. They will gain hands-on experience in creating web-friendly content using SEO principles and hypertext techniques, and learn to adapt tone and style for blogs, vlogs, and social media platforms. The Unit also emphasizes responsible digital communication through fact-checking and ethical content sharing. Students will develop their ability to combine text with multimedia elements such as images, videos, and infographics, and use digital tools for drafting, editing, and collaboration.

Unit III - In this Unit, students will apply their writing skills to real-world media formats. They will practice translating subtitles with clarity and cultural sensitivity, write insightful reviews of films and books, and report on sports events with immediacy and engagement. The Unit also introduces visual storytelling through storyboarding techniques and trains students to craft news stories that are accurate, compelling, and adapted to different media channels. By the end of this Unit, students will be prepared to take on professional media writing tasks across a variety of genres.

Suggested Readings:

- Brian S. Brooks et al. *Working with Words: A Handbook for Media Writers and Editors*. Dunlap, Karen Brown, and Jane T. Harrigan. *The Editorial Eye*. 2nd Ed. New York: Bedford/St. Martin's, 2003.
- Fowler, H.W. *The New Fowler's Modern English Usage*. 3rd ed. New York: Oxford University Press, 2000.
- Frank, Steven. *The Pen Commandments: A Guide for the Beginning Writer*. New York: Pantheon, 2003.
- Ross-Larson, Bruce. *Edit Yourself: A Manual for Everyone Who Works with Words*. New York: Barnes & Noble, 2003.
- S. Brooks, Brian Etl. *Working with Words: A Handbook for Media Writers and Editors*. Seventh Edition, Bedford/St. Martin's, 2009.
- Shertzer, Margaret. *The Elements of Grammar*. New York: Barnes & Noble Books, 2001.
- Vander Mey, R. *The College Writer: A Guide to Thinking, Writing and Researching*. Boston: Houghton Mifflin, 2004.
- Whitaker, W. R., Ramsey, J. E., & Smith, R. D. *Media Writing: Print, Broadcast, and Public Relations*. New York: Routledge, 2012.
- Zinsser, William. *On Writing Well, 30th Anniversary: The Classic Guide to Writing Nonfiction*. New York: Harper Resource, 2006.

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.
		English Language Lab

		<p>Activities:</p> <p>Language games and interactive exercises</p> <p>Listening exercises with VisioNET podcasts</p> <p>1-minute speaking tasks and dialogues</p> <p>Intonation and pronunciation drills</p> <p>Sentence construction exercises and peer review</p>
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. <p>English Language Lab Activities:</p> <p>Listening to TED-Ed lectures and podcast</p>

		<p>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.

Suggested Reading

- Murphy, Raymond. *English Grammar in Use*. Cambridge University Press, 2019.
- Swan, Michael. *Practical English Usage*. Oxford University Press, 2016.
- McCarthy, Michael & Felicity O'Dell. *English Vocabulary in Use (Intermediate)*. Cambridge University Press, 2017.
- Thomson, A. J. & Martinet, A. V. *A Practical English Grammar*. Oxford University Press, 2010.
- Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, 2011.
- Anderson, Mark. *Academic Writing and Communication Skills*. Cambridge University Press, 2014.
- Heaton, J. B. *Writing English Language Tests*. Longman, 1990.
- Soars, Liz & John Soars. *New Headway Pre-Intermediate*. Oxford University Press, 2011.
- BBC Learning English. *Online Listening and Speaking Resources*. BBC, 2020
- VisionET. *Interactive Communication Skills and Audio Practice Materials*, 2021.

SEMESTER-II				
Sl. No.	Course Code	Title of the Course	Credits	Level
9	PENTC20500	The British Drama	04	6.5
10	PENTC20501	Literary Theory	04	6.5
11	PENTC20502	African Literature	04	6.5
12	PENTD20202	Creative Writing	03	6.5
13	PENTD20201	Graphic Narratives		
14	PENTA22201	Teaching Speaking Skills	03	6.5
15	PENTS22201	Script and Dialogue Writing for Films	02	6.5
16	NSC-002	English Grammar and Academic Listening-Speaking Proficiency	02	6.5
Total			23	

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

Course Objective:

This course introduces students to English drama from the Renaissance to contemporary periods through key playwrights and works. Students will analyze the evolution of dramatic forms across Elizabethan, Jacobean, Modern, and Contemporary theatre, examining socio-political contexts and developing critical analysis skills. The course explores themes of power, identity, gender, and social justice while understanding the relationship between dramatic literature and theatrical performance.

Course Outcome:

Students will demonstrate knowledge of major periods in English drama and their characteristics, analyze texts using literary theories and critical approaches, and articulate interpretations through effective written and oral communication. They will be able to analyse the contextual influences, apply understanding of theatrical conventions, and recognize drama's role in reflecting social norms and contemporary relevance.

TEXTS		
UNIT I	Elizabethan Drama and Tragedy	Thomas Kyd: <i>The Spanish Tragedy</i> Thomas Dekker: <i>The Shoemaker's Holiday</i>
UNIT II	Renaissance Tragedy and the Human Condition	Christopher Marlowe: <i>Dr. Faustus</i> William Shakespeare: <i>Hamlet</i>
UNIT III	Jacobean Drama	Ben Jonson: <i>Volpone</i> Middleton and Rowley: <i>The Changeling</i>
UNIT IV	Modern British Drama	G.B. Shaw: <i>St. Joan</i> John Galsworthy: <i>The Silver Box</i>

Course Content:

Unit I: This Unit enhances students' analytical and critical thinking skills. *The Spanish Tragedy* offers students a window into the development of early modern English drama, particularly the revenge play genre. It allows students to analyze themes of revenge, justice, and the human condition, explore the influence of classical tragedy, and examine the dramatic techniques used by Kyd, which later inspired playwrights like William Shakespeare and Christopher Marlowe. *The Shoemaker's Holiday* explores themes of social class, love, and the virtues of hard work.

Unit II: This Unit enhances students' understanding of history, drama, and literary themes. It provides a window into Elizabethan England, explores the complexities of power, and examines the human cost of personal ambition and societal pressure. Studying *Hamlet* and *Dr. Faustus* benefits students by enhancing critical thinking, refining literacy skills, exploring complex themes, and fostering empathy. It also provides a platform for analyzing human nature and the enduring relevance of literature.

Unit III: This Unit highlights the complexity and moral ambiguity of Jacobean drama. Ben Jonson's *Volpone* is a sharp satire on greed and corruption, featuring a cunning trickster who manipulates others for wealth. Middleton and Rowley's *The Changeling* delves into themes of desire, deception, and madness, showcasing the darker aspects of human psychology and social norms.

Unit IV: This Unit focuses on socially and politically engaged British drama from the modern era. G. B. Shaw's *St. Joan* presents a bold, intellectual portrayal of Joan of Arc, emphasizing themes of individualism, faith, and martyrdom through Shaw's characteristic wit and dialogue. John Galsworthy's *The Silver Box* critiques class inequality and the justice system by contrasting the treatment of two men from different social backgrounds accused of similar crimes.

Reading List:

- Abrams, M. H. *Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
- Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York: Oxford University Press, 2008.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
- Cox, Michael. *The Concise Oxford Chronology of English Literature*. Oxford; New York: Oxford University Press, 2004.
- Edward, Albert. *History of English Literature*. New Delhi: Oxford University Press, 2014.
- Shattock, Joanne. *The Cambridge Bibliography of English Literature*. Cambridge, England; New York: Cambridge University Press, 1999.
- The Norton Anthology of English Literature*: Vol. A, B, C, D, E. W.W. Norton and Company. Any edition.
- Tannenbaum, Dorothy Rosenzweig, compiler. *Elizabethan Bibliographies*, Tannenbaum, Samuel A. (Samuel Aaron). N.Y., Kennikat Press. Port Washington, 1967.
- Tobin, James Edward. *Eighteenth Century English Literature and its Cultural Background: A Bibliography*. Biblo and Tannen. New York, 1967.
- Staves, Susan. *A Literary History of Women's Writing in Britain, 1660–1789*, Cambridge University Press.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Literary Theory
Credits	:	04
Course Type	:	Core Course
Level	:	6.5
Semester	:	II
Total Teaching Hours	:	60

Course Objective:

This course offers an introduction to major literary theories, including Formalism, New Criticism, Psychoanalysis, Structuralism, Post-Structuralism, Deconstruction, and Reader Response Theory. Through the study of key theoretical essays, students will explore the foundational principles of each approach. Emphasis is placed on developing critical reading skills and applying theoretical frameworks to the analysis of literary texts, with particular attention to meaning, structure, reader engagement, and psychological dimensions. The course fosters an appreciation of how these theories inform and enrich contemporary literary studies.

Course Outcome:

By the end of the course, students will have a solid understanding of major literary theories – such as Formalism, New Criticism, Structuralism, Post-Structuralism, Deconstruction, Reader Response Theory, and Psychoanalysis – through focused study of key essays. They will develop the ability to apply these theoretical frameworks to analyze literary texts, uncovering themes, structures, and ideological meanings. Students will enhance their close reading skills to interpret narrative techniques, language, and form within texts, and critically assess the relevance of these theories in exploring cultural, historical, and psychological dimensions of literature.

Texts		
UNIT I:	Formalism and New Criticism	<ul style="list-style-type: none"> • Viktor Shklovsky: 'Art as Technique' (1917, translated by Lee T. Lemon and Marion J. Reis) • Cleanth Brooks: 'The Language of Paradox' (from <i>The Well Wrought Urn</i>, 1947) • T.S. Eliot: 'The Metaphysical Poets' (1919) • Northrop Frye: 'Criticism, Visible Invisible'
UNIT II:	Structuralism and Post-Structuralism	<ul style="list-style-type: none"> • Ferdinand de Saussure: 'Nature of the Linguistic Sign' (from <i>Course in General Linguistics</i>, translated by Wade Baskin) • Jonathan Culler: 'Structuralism and Literature' • Heidegger's 'The Origin of the Work of Art'
UNIT III:	Deconstruction and Reader Response Theory	<ul style="list-style-type: none"> • Jacques Derrida: 'Différance' (from <i>Margins of Philosophy</i>, 1972, translated by Alan Bass) • Wolfgang Iser: 'The Reading Process: A Phenomenological Approach' (from <i>The Act of Reading</i>, 1978) • Stanley Fish: 'Is There a Text in This Class?'
UNIT IV:	Psychoanalysis	<ul style="list-style-type: none"> • Sigmund Freud: 'The Dream-Work' (from <i>The Interpretation of Dreams</i>, 1899, translated by James Strachey)

		<ul style="list-style-type: none"> • Jacques Lacan: ‘The Mirror Stage as Formative of the Function of the I’ (from <i>Écrits</i>, 1949, translated by Alan Sheridan) • Julia Kristeva: ‘Approaching Abjection’ (from <i>Powers of Horror</i>, 1980, translated by Leon S. Roudiez)
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Course Content:

Unit I: Formalism and New Criticism

This Unit focuses on Formalism and New Criticism through specific essays. Shklovsky’s *Art as Technique* introduces defamiliarization, emphasizing art’s role in refreshing perception. Brooks’ *The Language of Paradox* explores textual complexity through close reading. Eliot’s ‘The Metaphysical Poets’ examines the creative experiments that the metaphysical poets explored as part of the tradition. Students will apply these essays to analyze textual form and autonomy.

Unit II: Structuralism and Post-Structuralism

This Unit explores Structuralism and its critique via Post-Structuralism. Saussure’s *Nature of the Linguistic Sign* establishes the sign’s arbitrary nature. Heidegger’s philosophical essay talks about art and ontology. Culler’s *Structuralism and Literature* bridges Structuralism to its critiques, encouraging students to examine texts for underlying structures and their destabilization.

Unit III: Deconstruction and Reader Response Theory

This Unit covers Deconstruction and Reader Response Theory through key essays. Derrida’s *Différance* challenges binary oppositions and fixed meanings. Iser’s *The Reading Process* emphasizes the reader’s role in constructing meaning. Fish’s *Interpreting the Variorum* explores interpretive communities. Students will apply these essays to analyze textual ambiguity and readerly engagement.

Unit IV: Psychoanalysis

This Unit examines Psychoanalysis through foundational essays. Freud’s *The Dream-Work* introduces the unconscious in textual analysis. Lacan’s *The Mirror Stage* explores identity formation. Kristeva’s *Approaching Abjection* examines the abject in literature. Students will use these essays to uncover psychological structures and hidden meanings in texts.

Reading List:

- Shklovsky, Viktor. *Art as Technique*. In *Russian Formalist Criticism: Four Essays*, translated by Lee T. Lemon and Marion J. Reis, University of Nebraska Press, 1965.
- Brooks, Cleanth. *The Language of Paradox*. In *The Well Wrought Urn: Studies in the Structure of Poetry*, Harcourt, 1947.
- Eliot, T.S. *Tradition and the Individual Talent*. In *Selected Essays*, Faber and Faber, 1932.
- Saussure, Ferdinand de. *Nature of the Linguistic Sign*. In *Course in General Linguistics*, translated by Wade Baskin, Columbia UP, 2011.
- Barthes, Roland. *The World of Wrestling*. In *Mythologies*, translated by Annette Lavers, Hill and Wang, 1972.
- Culler, Jonathan. *Structuralism and Literature*. In *Structuralist Poetics: Structuralism,*

Linguistics and the Study of Literature, Routledge, 1975.

Derrida, Jacques. *Différance*. In *Margins of Philosophy*, translated by Alan Bass, University of Chicago Press, 1982.

Iser, Wolfgang. *The Reading Process: A Phenomenological Approach*. In *The Act of Reading: A Theory of Aesthetic Response*, Johns Hopkins UP, 1978.

Fish, Stanley. *Interpreting the Variorum*. In *Is There a Text in This Class? The Authority of Interpretive Communities*, Harvard UP, 1980.

Freud, Sigmund. *The Dream-Work*. In *The Interpretation of Dreams*, translated by James Strachey, Basic Books, 2010.

Lacan, Jacques. *The Mirror Stage as Formative of the Function of the I*. In *Écrits*, translated by Alan Sheridan, W.W. Norton, 1977.

Kristeva, Julia. *Approaching Abjection*. In *Powers of Horror: An Essay on Abjection*, translated by Leon S. Roudiez, Columbia UP, 1982.

Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed., University of Minnesota Press, 1996.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford UP, 1997.

Evaluation Pattern: As per the University norms.

Title of the Course	:	African Literature
Credits	:	04
Course Type	:	Core Course
Level	:	6.5
Semester	:	II
Total Teaching Hours	:	60

Course Objective:

This course introduces students to key literary genres in African literature – including essays, poetry, drama, and fiction – within their historical, linguistic, and cultural contexts. Emphasis is placed on postcolonial themes, oral traditions, linguistic politics, and the diverse expressions of identity, resistance, and memory in African writing. Students will explore how African writers engage with colonial legacies, indigenous narratives, and social transformation through a variety of literary forms and styles.

Course Outcome:

By the end of the course, students will be able to identify and analyze major literary genres in African literature and trace their development across different regions and historical moments. They will critically interpret poetic, dramatic, and narrative texts, recognizing key themes such as decolonization, cultural identity, language politics, and resistance. Students will also be able to contextualize African literary works within broader political, linguistic, and philosophical movements, enabling them to conduct informed and comparative literary analysis.

TEXTS

UNIT-I	INTRODUCTION TO AFRICAN LITERATURE	Chinua Achebe - “The African Writer and the English Language” Rand Bishop - “African Literature, Western Critics” Binyavanga Wainaina - “How to Write About Africa” Biodun Jeyifo - “The Nature of Things: Arrested Decolonization and Critical Theory”
UNIT-II	POETRY	David Diop - “Africa” Oswald Mbuyiseni Mtshali - “Nightfall in Soweto” David Rubadiri - “An African Thunderstorm” John Pepper Clark - “The Casualties” Gabriel Okara - “Once Upon a Time” Léopold Sédar - “Black Woman” Kofi Awoonor - “Songs of Sorrow” Niyi Osundare - “Not My Business”
UNIT-III	DRAMA	Wole Soyinka - <i>Death and the King's Horseman</i> NgũgĩwaThiong’o and Micere Githae Mugo - <i>The Trial of Dedan Kimathi</i>
UNIT IV	NOVEL	Mariama Bâ - <i>So Long a Letter</i> Amos Tutuola – <i>The Palm-Wine Drinkard</i>

Course Content:

Unit I: This Unit provides a theoretical foundation for understanding African literature through key essays that explore the relationship between language, identity, and colonial legacy. It focuses on the debate surrounding the use of colonial versus indigenous languages in African writing and examines how African authors have responded to the challenges of cultural expression in postcolonial contexts. The unit establishes the critical frameworks for interpreting African literary texts within their historical and political settings.

Unit II: This Unit explores the thematic and stylistic diversity of African poetry across different regions and historical periods. Emphasizing the oral tradition, the unit examines how poetry is used to express cultural pride, political resistance, and personal reflection. It analyzes poetic techniques such as imagery, rhythm, and symbolism, while addressing themes like colonialism, identity, liberation, displacement, and memory. The Unit considers how African poets use language to articulate both collective experience and individual emotion.

Unit III: This Unit investigates African drama as a cultural and political form that merges traditional performance with modern theatrical structures. It explores how playwrights use drama to engage with historical events, social upheavals, and questions of identity and justice. The Unit emphasizes elements such as character development, dialogue, ritual, and symbolism, illustrating how African drama becomes a medium for resistance, remembrance, and community storytelling.

Unit IV: This Unit explores African fiction through *So Long a Letter* by Mariama Bâ and *The Palm-Wine Drinkard* by Amos Tutuola. It examines how both authors draw on oral traditions to address themes of gender, identity, and postcolonial change. Bâ's novel reflects on womanhood and social reform in Senegal, while Tutuola's work uses myth and folklore to depict a surreal journey through the spirit world. Together, the texts showcase diverse narrative forms that engage with cultural memory and transformation.

Reading List:

- Achebe, Chinua. "The African Writer and the English Language." In *Morning Yet on Creation Day: Essays*, Anchor Press, 1975, pp. 27–34.
- Awoonor, Kofi. "Songs of Sorrow." *The Promise of Hope: New and Selected Poems, 1964–2013*, University of Nebraska Press, 2014. Poetry Foundation, www.poetryfoundation.org/poems/57147/songs-of-sorrow.
- Bâ, Mariama. *So Long a Letter*. Translated by ModupéBodé-Thomas, Heinemann, 1989.
- Bishop, Rand. *African Literature, Western Critics*. Greenwood Press, 1988.
- Clark, John Pepper. "The Casualties." In *A Decade of Tongues*, Mbari Publications, 1981.
- Diop, David. "Africa." In *Hammer Blows: French-Speaking African Poetry*, edited by JanheinzJahn, Grove Press, 1965.
- Jeyifo, Biodun. "The Nature of Things: Arrested Decolonization and Critical Theory." *Research in African Literatures*, vol. 21, no. 1, Spring 1990, pp. 33–48.
- Mtshali, Oswald Mbuyiseni. "Nightfall in Soweto." In *Sounds of a Cowhide Drum*, Renoster Books, 1971.
- Ngũgĩ wa Thiong'o, and MicereGithae Mugo. *The Trial of Dedan Kimathi*. Heinemann Educational Books, 1976.
- Okara, Gabriel. "Once Upon a Time." In *The Fisherman's Invocation*, Heinemann, 1978.
- Osundare, Niyi. "Not My Business." *Genius*, genius.com/Niyi-osundare-not-my-business-annotated.
- Rubadiri, David. "An African Thunderstorm." In *An African Thunderstorm and Other Poems*, Heinemann, 1968.
- Senghor, Léopold Sédar. "Black Woman." *AllPoetry*, allpoetry.com/poem/8594637-Black-Woman-by-Leopold-Sedhar-Senghor.
- Soyinka, Wole. *Death and the King's Horseman*. Eyre Methuen, 1975.
- Tutuola, Amos. *The Palm-Wine Drinkard*. Faber and Faber, 1952.
- Wainaina, Binyavanga. "How to Write About Africa." *Granta*, no. 92, 2005.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Creative Writing
Credits	:	03
Course Type	:	Multidisciplinary-I
Level	:	6.5
Semester	:	II
Total Teaching Hours	:	60

Course Objective:

This course provides an in-depth exploration of creative writing theories and practices, focusing on key literary forms – poetry, fiction, and drama. It aims to develop students’ abilities to craft original works, critically analyze creative processes, and apply theoretical insights to their writing. The course emphasizes the interplay of imagination, craft, and cultural context, equipping students with skills to produce publishable creative works and engage with the literary community.

Course Outcome:

By the end of the course, students will understand major theories of creative writing and their application to poetry, fiction, and drama and develop skills to create original works across genres, demonstrating technical proficiency and creative innovation. The course also helps students critically evaluate craft, style and thematic depth with practical application.

Texts

Texts		
UNIT I	Foundations of Creative Writing	<ul style="list-style-type: none"> Anne Lamott: “Shitty First Drafts” (from <i>Bird by Bird: Some Instructions on Writing and Life</i>) Stephen King: “What Writing Is” (from <i>On Writing: A Memoir of the Craft</i>) Natalie Goldberg: “Writing as Practice” (from <i>Writing Down the Bones: Freeing the Writer Within</i>) John Gardner: “What Is Fiction For?” (from <i>The Art of Fiction: Notes on Craft for Young Writers</i>) <p>Practical Component: Write a 500-word freewriting piece based on a personal memory, inspired by Goldberg’s techniques. Revise it into a polished 300-word narrative, applying Gardner’s principles of clarity and purpose. Workshop in peer groups, focusing on voice and coherence.</p>
UNIT II	Poetic Composition and Playwriting	<ul style="list-style-type: none"> Mary Oliver: “Sound” (from <i>A Poetry Handbook</i>) Billy Collins: “Poetry, Pleasure, and the Hedonist Reader” Robert Frost: “The Figure a Poem Makes” David Mamet: “The Dramatic Scene” (from <i>Three Uses of the Knife: On the Nature and Purpose of Drama</i>)

		<ul style="list-style-type: none"> • Suzan-Lori Parks: “Elements of Style” (from <i>The America Play and Other Works</i>) • Lajos Egri: “Premise” (from <i>The Art of Dramatic Writing</i>) <p>Practical Component: Create a portfolio including two poems (one using a fixed form like a villanelle, one in free verse) inspired by Oliver’s focus on sound or Collins’ emphasis on reader pleasure, and a one-act play (8–10 pages) incorporating Mamet’s principles of scene construction or Parks’ stylistic innovation. Participate in a combined workshop, presenting one poem and the play for peer critique, focusing on rhythm, voice, and dramatic tension.</p>
UNIT III	Fiction – Novel and Short Story	<ul style="list-style-type: none"> • Eudora Welty: “The Reading and Writing of Short Stories” • John Gardner: “The Fictional Dream” (from <i>The Art of Fiction: Notes on Craft for Young Writers</i>) • Ursula K. Le Guin: “Where Do You Get Your Ideas From?” (from <i>The Wave in the Mind: Talks and Essays on the Writer, the Reader, and the Imagination</i>) <p>Practical Component: Write a 1,500-word short story or novel chapter, incorporating Gardner’s concept of the “fictional dream” or Le Guin’s approach to imaginative settings. Conduct peer reviews, focusing on narrative immersion and character authenticity.</p>

Course Content:

Unit I: Foundations of Creative Writing

This Unit introduces foundational approaches to creative writing, focusing on practical techniques for initiating and sustaining a writing practice. Lamott’s “Shitty First Drafts” emphasizes the importance of rough drafts, King’s “What Writing Is” explores writing as telepathy, Goldberg’s “Writing as Practice” advocates for freewriting as a meditative process, and Gardner’s “What Is Fiction For?” examines the purpose and craft of storytelling. Students will analyze these essays to develop strategies for overcoming creative blocks and refining their process.

Unit II: Poetic Composition and Playwriting

This Unit combines the craft of poetry and playwriting, exploring their shared emphasis on rhythm, voice, and performance. For poetry, Oliver’s “Sound” offers practical guidance on rhythm and sound devices, Collins’ “Poetry, Pleasure, and the Hedonist Reader” emphasizes accessibility and reader engagement, and Frost’s “The Figure a Poem Makes” explores the organic unity of a poem. For playwriting, Mamet’s “The Dramatic Scene” examines scene

construction and dramatic economy, Parks' "Elements of Style" addresses innovative dialogue and form, and Egri's "Premise" focuses on the foundational idea driving a play's conflict. Students will study techniques like meter, imagery, subtext, and stage action, applying them to creative compositions.

Unit III: Fiction – Novel and Short Story

This Unit explores fiction writing, with Welty's "The Reading and Writing of Short Stories" focusing on narrative compression, Gardner's "The Fictional Dream" emphasizing immersive storytelling, and Le Guin's "Where Do You Get Your Ideas From?" addressing inspiration and world-building. Students will analyze techniques like character development and narrative pacing.

Reading List:

Collins, Billy. "Poetry, Pleasure, and the Hedonist Reader." *Poetry*, vol. 178, no. 5, 2001, pp. 294–300.

Egri, Lajos. "Premise." *The Art of Dramatic Writing*, Simon & Schuster, 1946, pp. 1–23.

Frost, Robert. "The Figure a Poem Makes." *Collected Poems, Prose, and Plays*, Library of America, 1995, pp. 776–779.

Gardner, John. "What Is Fiction For?" *The Art of Fiction: Notes on Craft for Young Writers*, Vintage, 1991, pp. 25–38.

Gardner, John. "The Fictional Dream." *The Art of Fiction: Notes on Craft for Young Writers*, Vintage, 1991, pp. 79–94.

Goldberg, Natalie. "Writing as Practice." *Writing Down the Bones: Freeing the Writer Within*, Shambhala, 1986, pp. 3–11.

King, Stephen. "What Writing Is." *On Writing: A Memoir of the Craft*, Scribner, 2000, pp. 18–25.

Lamott, Anne. "Shitty First Drafts." *Bird by Bird: Some Instructions on Writing and Life*, Anchor Books, 1995, pp. 21–27.

Le Guin, Ursula K. "Where Do You Get Your Ideas From?" *The Wave in the Mind: Talks and Essays on the Writer, the Reader, and the Imagination*, Shambhala, 2004, pp. 189–197.

Mamet, David. "The Dramatic Scene." *Three Uses of the Knife: On the Nature and Purpose of Drama*, Columbia UP, 1998, pp. 35–50.

Oliver, Mary. "Sound." *A Poetry Handbook*, Harcourt, 1994, pp. 33–50.

Parks, Suzan-Lori. "Elements of Style." *The America Play and Other Works*, Theatre Communications Group, 1995, pp. 6–18.

Welty, Eudora. "The Reading and Writing of Short Stories." *The Atlantic Monthly*, Feb. 1949, pp. 54–58.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Graphic Narratives
Credits	:	03
Course Type	:	Multidisciplinary Course-II
Level	:	6.5
Semester	:	II
Total Teaching Hours	:	45

Course Objective:

The course aims to provide an in-depth understanding of the history, evolution, and cultural significance of graphic storytelling. Through the analysis of key texts and critical discourse, students will explore the multifaceted nature of graphic narratives, encompassing comic books, graphic novels, manga, and visual storytelling in other media. The course will encourage students to critically engage with the theoretical frameworks surrounding graphic narratives, focusing on how visual and textual elements converge to create meaning. By examining the historical development, artistic styles, genres, and socio-political influences that have shaped graphic storytelling, students will develop the skills to both critically analyze and creatively contribute to the medium. In doing so, students will deepen their ability to appreciate the role of graphic narratives in contemporary visual culture and their impact on modern storytelling techniques across disciplines.

Course Outcome:

By the end of this course, the students will be able to demonstrate a comprehensive understanding of the history and evolution of graphic narrative, from its origins in ancient visual storytelling traditions to its modern-day iterations in comics, graphic novels, and digital media. Students can employ critical theories and analytical frameworks to assess the artistic, literary, and cultural significance of graphic narratives. Students will be able to examine both textual and visual elements in graphic works and interpret their narrative structures. Critically evaluate both historical and contemporary graphic narratives, assessing the contributions of key creators, their innovations, and their influence on the medium's development and reception.

Unit I	History and Development	A. Comic books – History and development of Graphic Novels – Elements of Graphic Novels – Theme and Form – Types of Graphic Novels - Indian Graphic Novel - Pop Culture B. Hillary Chute - 'Comics as Literature? Reading Graphic Narrative' Karline McLain - 'Introduction', in <i>India's Immortal Comic Books</i>
Unit II	Indian Narratives	Amrita Patil – <i>Kari</i> Subhash Vyam, Durga Bai Vyam, , S. Anand and Srividya Natarajan – <i>Bhimayana</i>
Unit III	Western Narratives	Alan Moore and David Lloyd – <i>V for Vendetta</i> Frank Miller – <i>The Dark Knight Returns</i> <i>Watchmen</i>

Course Content:

Unit I - The Unit navigates the birth and development of Graphic narratives. It encompasses the study of earlier forms of graphic narratives and the shifting characteristics across the same.

The Unit discusses various tools that are employed in creating the narratives. It also sheds light on the medium of pop culture, which nourishes the form and is dominantly present in the context.

Unit II - The Unit introduces students to two of the phenomenal texts of Indian graphic narratives. The texts deal with the aspects of caste, gender, and cityscape, among other outstanding characteristics of the visual representation of a story. They function as a form of visual literacy, using symbols, gestures, panel composition, and other visual elements to convey meaning, emotion, and action, often transcending linguistic and cultural barriers.

Unit III - The Unit contains defining texts in the Western context and on the global platform of the Graphic Narratives. The texts serve as a platform for experimentation with form, layout, and media. Artists use the interplay of text and image to challenge conventional narrative structures and explore new forms of expression. The texts serve as a powerful medium for storytelling by combining images and text to create layered, immersive narratives. This format allows for unique pacing, mood, and tone that are difficult to achieve through text alone.

Reading List:

Beaty, Bart. "Review Essay: Assessing Contemporary Comics Scholarship." *Canadian Journal of Communication*, 2004, 29 (3): 403–409.

Behler, Anne. "Getting Started with Graphic Novels: A Guide for the Beginner." *Reference & User Services Quarterly*, 2006, 46 (2): 16–21.

Bussert, Leslie. "Comic Books and Graphic Novels: Digital Resources for an Evolving Form of Art and Literature." *College & Research Libraries News*, 2006, 66 (2): 103–113

Ellis, Allen, and Doug Highsmith. "About Face: Comic Books in Library Literature." *Serials Review*, 2000, 26 (2): 21–43.

Highsmith, Doug. "Developing a 'Focused' Comic Book Collection in an Academic Library." In *Popular Culture and Acquisitions*, Allen Ellis, ed. New York: Haworth, 1993.

Lavin, Michael R. "Comic Books and Graphic Novels for Libraries: What to Buy." *Serials Review* 24 (2): 31–45, 1998.

Matz, Chris. "Collecting Comic Books at the University of Memphis: A Beginning." In *Charleston Conference Proceedings 2003*, Katina Strauch, Rosann Bazirjian & Vicky Speck, eds Westport, CT: Libraries Unlimited, 2004.

Matz, Chris. "Collecting Comic Books for an Academic Library." *Collection Building*, 2004, 23 (2): 96–99.

Mulcahy, Kevin P. "Science Fiction Collections in ARL Academic Libraries." *College & Research Libraries*, 2006, 67 (1): 15–34.

O'English, Lorena, J. Gregory Matthews, and Elizabeth Blakesley Lindsay. "Graphic Novels in Academic Libraries: From Maus to Manga and Beyond." *The Journal of Academic Librarianship*, 2006, 32 (2): 173–182.

Rothbauer, Paulette M., and Lynne E. F. McKechnie. "Gay and Lesbian Fiction for Young Adults: A Survey of Holdings in Canadian Public Libraries." *Collection Building*, 1999, 18 (1): 32–39.

Savage, William W. "Research and Comic Books: A Historian's Perspective." *Popular Culture in Libraries*, 1993, 1 (1): 85–90.

Scott, Randall W. "The Comics Alternative." *Collection Building*, 1984, 6 (2): 23–25.

"Comics and Libraries and the Scholarly World." *Popular Culture in Libraries*, 1993, 1 (1): 81–84.

"A Practicing Comic-book Librarian Surveys His Collection and His Craft." *Serials*

Review, 1998 24 (1): 49–56.

Serchay, David S. “Comic Research Libraries.” *Serials Review*, 1998 24 (1): 37–48.

Versaci, Rocco. *This Book Contains Graphic Language: Comics as Literature*. New York: Continuum, 2007.

Weiner, Robert G. “Graphic Novels in Libraries: One Library’s Solution to the Cataloguing Problem.” *Texas Library Journal*, 2008, 84 (1): 8–14

Evaluation Pattern: As per the University norms.

Title of the Course	: Teaching Speaking Skills-II
Course Type	: Skill Enhancement Course-II
Credits	: 03
Semester	: II
Teaching Hours	: 45

Course Objective:

This course aims to equip student with comprehensive knowledge and practical skills to teach speaking effectively in a second language context. It explores the nature of spoken language, second language acquisition theories, and sociocultural approaches to foster communicative competence. Students will learn to design task-based and project-based speaking lessons, focusing on fluency, accuracy, and pronunciation. Through language lab activities, the course emphasizes creating engaging speaking tasks, assessing oral proficiency, and using diagnostic tools to enhance teaching strategies and learner outcomes.

Course Outcome:

By the end of this course, the students will be able to analyse the components of spoken language and apply second language acquisition theories to design effective speaking lessons. They will develop task-based and project-based activities to enhance fluency, accuracy, and complexity. Students will master pronunciation teaching techniques, focusing on segmental and suprasegmental features, and employ contrastive and error analysis. They will create reliable and valid assessment tools, including rubrics for oral proficiency, and implement interactive strategies to foster communicative and pragmatic competence in diverse classroom settings.

UNITS

Unit-I	Nature of Speaking	<ul style="list-style-type: none"> • Definition and Nature of Speaking • Spoken Grammar Vs. Written Grammar • Components of Spoken Language: The Sound System- Phonemes, Graphemes, Supra-segmental Phonemes; Words and Word Order Rules: Free and Bound Morphemes, and Discourse • Language Proficiency Frameworks: FSI Oral Proficiency Interview (OPI), The ACTFL Proficiency Guidelines, The CEFR, and Graduate Attributes related to Communication Skills as specified in the National Higher Education Qualification Framework (NHEQF) • Communicative Competence and Communication Strategies • Pragmatic Competence-Speech Events, Speech Situations, and Speech Acts
		<ul style="list-style-type: none"> • Aims and Objectives of Teaching Speaking • Key Concepts in Second Language Acquisition (SLA): Input, Intake, Output, Interaction, Negotiation for Meaning, Input Hypothesis, Interaction Hypothesis, and Output Hypothesis • Sociocultural Theory: Affordances, the Zone of Proximal Development (ZPD), and Six Principles of Scaffolding • Vocabulary in Spoken Language: Formulaic Language,

Unit-II	Second Language Acquisition and Approaches to Teaching Speaking	<p>Discourse Markers</p> <ul style="list-style-type: none"> • Task-Based Learning and Teaching (TBLT): Cycles and Sequences of TBLT, Types of Tasks, Types of Speaking Tasks, Principles of TBLT • Project-based Learning and Teaching (PBLT): Characteristics and Types of Projects • Fluency: Characteristics and Three Components of Fluency; Fluency, Accuracy, and Complexity • Stages of Speaking Lessons: Awareness-raising, Appropriation Activities, and Autonomy <p>Language Lab Activities:</p> <ul style="list-style-type: none"> • Design Speaking Lessons • Awareness-Raising, Fluency Improvement Strategies, and Fluency Practice Opportunities • Use of Drama, Pictures to Promote In-class Speaking, Monologic Tasks, Extemporaneous Speaking, Impromptu Speaking
Unit-III	Teaching Pronunciation and Assessment	<p>Teaching Pronunciation</p> <ul style="list-style-type: none"> • Stages of Speech Production: Conceptual Preparation, Formulation, and Articulation • Phoneme-grapheme, Segmental Phonemes: Vowels, Consonants • Suprasegmental Phonemes: Pitch, Intonation • Accent, Intelligibility, and Comprehensibility • Contrastive Analysis and Error Analysis <p>Assessing Speaking:</p> <ul style="list-style-type: none"> • Direct and Indirect Testing • Criteria for Evaluating Language Assessment Tools and Procedures in Classroom: Reliability, Validity, Practicality, Norm-referenced and Criterion-Referenced Scoring • Scoring Speech Samples: Holistic Scoring, Analytic Scoring, Primary Trait Scoring, Multi-trait Scoring <p>Language Lab Activities:</p> <ul style="list-style-type: none"> • Read-aloud Tasks for Diagnosis • Awareness-raising Activities • Alliteration Game • Interactive Speaking Assessment Rubrics: Oral Proficiency and Interviews, • Design Worksheets for Needs Assessment Questionnaire, • Design Questions for Interview and Assess Conversational Skills

Course Content:

Unit I: Nature of Speaking

This Unit examines the nature of speaking, distinguishing it from written language by exploring spoken grammar, phonemes, morphemes, and discourse structures. It introduces

language proficiency frameworks like the FSI Oral Proficiency Interview, ACTFL Guidelines, CEFR, and NHEQF communication attributes. The Unit emphasizes communicative and pragmatic competence, covering speech events, situations, and acts, and their role in effective oral communication. Understanding the components and frameworks of spoken language equips students to address learners' communicative needs, fostering skills for real-world interactions and aligning teaching with global proficiency standards.

Unit II: Second Language Acquisition and Approaches to Teaching Speaking

This Unit explores second language acquisition theories, including input, output, and interaction hypotheses and sociocultural theory concepts like the Zone of Proximal Development and scaffolding. It covers task-based and project-based learning, focusing on fluency, accuracy, and complexity. Vocabulary, formulaic language, and discourse markers are addressed, alongside stages of speaking lessons: awareness-raising, appropriation, and autonomy. By integrating SLA theories and innovative teaching approaches, this Unit enables students to design dynamic, learner-centred speaking lessons that promote fluency and strategic communication in varied contexts.

Unit III: Teaching Pronunciation and Assessment

This Unit focuses on teaching pronunciation, covering speech production stages, segmental and suprasegmental features. It addresses accent, intelligibility, and comprehensibility through contrastive and error analysis. Assessment methods include direct/indirect testing, reliability, validity, and scoring techniques. Language lab activities support practical application. Mastering pronunciation, teaching and robust assessment methods enhances learners' speech clarity and evaluates speaking proficiency accurately, aligning with classroom and real-world communication goals.

Reading List:

- Bailey, Kathleen M. *Teaching Listening and Speaking in Second and Foreign Language Contexts*. Bloomsbury Publishing, 2020.
- Badger, Richard. *Teaching and Learning the English Language*. Bloomsbury Publishing, 2020.
- Grenfell, Michael James, and Vee Harris. *Language Learner Strategies*. Bloomsbury Publishing, 2020.
- Marr, Tim, and Fiona English. *Rethinking TESOL in Diverse Global Settings*. Bloomsbury Publishing, 2020.
- Burns, Anne, and Joseph Siegel. *Teaching Speaking: A Holistic Approach*. Cambridge UP, 2012.
- Bygate, Martin. *Speaking*. Oxford UP, 1987.
- Richards, Jack C. *Teaching Listening and Speaking: From Theory to Practice*. Cambridge UP, 2008.
- Thornbury, Scott. *How to Teach Speaking*. Pearson, 2005.
- Celce-Murcia, Marianne, et al. *Teaching Pronunciation: A Course Book and Reference Guide*. 2nd ed., Cambridge UP, 2010.
- Luoma, Sari. *Assessing Speaking*. Cambridge UP, 2004.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Script and Dialogue Writing for Films
Credits	:	03
Course Type	:	Skill Enhancement Course
Level	:	6.5
Semester	:	II
Total Teaching Hours	:	45

Course Objective:

This course aims to introduce students to the art and craft of scriptwriting. It will enable them to understand how stories are structured for the screen, how characters and dialogues are created, and how literature can be adapted into visual storytelling. The course also highlights both global and Indian perspectives on script writing, encouraging students to develop their own voice and style through practical exercises and close analysis.

Course Outcome:

By the end of the course, students will understand the basic structure and key parts of a screenplay. They will learn how to build strong stories and scenes, create original characters, and write realistic dialogue that moves the story forward. Students will also learn how to turn literary texts into short screenplays while understanding the cultural and creative changes involved. By studying both Indian and global examples, they will gain a better understanding of storytelling styles and cultural settings. In the end, students will be able to write short script scenes that are clear, emotional, and visually engaging.

TEXTS

UNIT I	Fundamentals of Scriptwriting	Introduction: What is a Screenplay? Creating Character Anjum Rajabali – ‘The Architecture of a Story’ Excerpts from classic Indian screenplays – <i>Days and Nights in the Forest</i> (Satyajit Ray) <i>Elippathayam</i> (Adoor Gopalakrishnan)
UNIT II	Character and Dialogue	Creating Strong Characters Dialogue: The Way People Talk Vijay Tendulkar – <i>Ghashiram Kotwal</i> and <i>Silence! The Court in Session</i> (For regional authenticity and subtext) Dialogue breakdowns from <i>Masaan</i> , <i>Gully Boy</i> , <i>The Lunchbox</i>
UNIT III	Adaptation and Cultural Contexts	Deborah Cartmell – <i>Screen Adaptation</i> Introduction: Adaptation as Impure Cinema Adaptation of <i>The Namesake</i> (Jhumpa Lahiri – Mira Nair) Anjali Gera Roy’s article: “Adaptation as Acculturation: The Namesake from Text to Screen” Adaptation Exercises from Indian short stories (e.g., R.K. Narayan (“A Horse and Two Goats”), Ismat Chughtai (“Lihaaf”), Mahasweta Devi (“Draupadi”))

	<p>Additional Activities</p> <p>Practical Component: Script to Screen</p>	<p>Scriptwriting Workshop: Write a 5–7-page screenplay inspired by literary texts or original ideas</p> <p>Scene Adaptation: Choose one Indian short story and adapt it into a short scene</p> <p>Dialogue Writing: Rewrite a monologue/dialogue from an existing Indian film or play, focusing on subtext and regional realism</p> <p>Storyboarding & Shot Breakdown: Visualize key scenes from the adapted screenplay</p> <p>Group Collaboration: Form small teams to handle direction, cinematography, and editing</p> <p>Short Film Production: Shoot and edit a 3–5-minute film based on the script</p> <p>Final Screening & Viva: Students will present their short films and reflect on the adaptation and screenwriting process in a viva-style evaluation</p>	
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Course Content:

UNIT I – Fundamentals of Scriptwriting

This Unit introduces the basics of scriptwriting, exploring the question: What is a screenplay? It emphasizes character creation and the structural aspects of storytelling, guided by Anjum Rajabali's essay 'The Architecture of a Story'. Students will also study excerpts from classic Indian screenplays such as *Days and Nights in the Forest* by Satyajit Ray and *Elipathayam* by Adoor Gopalakrishnan to understand narrative and visual storytelling.

UNIT II – Character and Dialogue

Focusing on the development of strong, multidimensional characters, this Unit examines how dialogue reflects personality, emotion, and subtext. Plays like Vijay Tendulkar's *Ghashiram Kotwal* and *Silence! The Court is in Session* are included for their regional authenticity and nuanced dialogue. Film scenes from *Masaan*, *Gully Boy*, and *The Lunchbox* are analyzed to study naturalistic dialogue and cultural context.

UNIT III – Adaptation and Cultural Contexts

This Unit explores the theory and practice of screen adaptation. Students will engage with Deborah Cartmell's Introduction to "Adaptation as Impure Cinema" and study *The Namesake* by Jhumpa Lahiri in its screen version by Mira Nair, along with Anjali Gera Roy's article on cultural translation. Practical adaptation exercises from Indian short stories – such as R.K. Narayan's "A Horse and Two Goats", Ismat Chughtai's "Lihaaf", and Mahasweta Devi's "Draupadi" – help students understand the creative and cultural shifts in adaptation.

Reading List:

Cartmell, Deborah. *Screen Adaptation: Impure Cinema*. Palgrave Macmillan, 2010.

Chughtai, Ismat. *Selected Short Stories*. Refer to collections like *Lifting the Veil: Selected Writings*, Penguin Books.

Devi, Mahasweta. *Selected Short Stories*. Recommended collection: *Breast Stories*, translated by Gayatri Chakravorty Spivak, Seagull Books.

Field, Syd. *Screenplay: The Foundations of Screenwriting*. Delta, 2005. (Selected chapters)

McKee, Robert. *Story: Substance, Structure, Style, and the Principles of Screenwriting*. ReganBooks, 1997.

Narayan, R. K. *Selected Short Stories*. Choose from collections such as *Malgudi Days*, Indian Thought Publications.

Rajabali, Anjum. *Selected Lectures and Interviews*. Available through film seminars, FTII archives, and online resources.

Russin, Robin, and William Downs. *Screenplay: Writing the Picture*.

Seger, Linda. *Making a Good Script Great*. Chapter on Character and Structure.

Tendulkar, Vijay. *Silence! The Court is in Session*. Translated by Priya Adarkar, Oxford UP, 2001.

Films for Analysis

The Lunchbox. Directed by Ritesh Batra, with performances by Irrfan Khan and Nimrat Kaur, Sikhya Entertainment, 2013.

Court. Directed by Chaitanya Tamhane, Zoo Entertainment, 2014.

Kahaani. Directed by Sujoy Ghosh, performances by VidyaBalan, Boundscript Motion Pictures, 2012.

Gully Boy. Directed by Zoya Akhtar, performances by Ranveer Singh and Alia Bhatt, Excel Entertainment, 2019.

Evaluation Pattern: As per the University norms.

Course Title : **Advanced English Grammar and Academic Reading-Writing Proficiency**
Credits : **02**
Course Type : **Non-structured Course (NSC)**
Level : **PG**
Semester : **II**
Total Teaching Hours : **30**

Course Objective:

The primary objective of the course is to equip students with enhance advanced grammatical precision and reading skills for literary scholarship. It also seek to develop expertise in complex syntax, nominalization, punctuation, tenses, modals, and vocabulary to enhance academic writing and argument analysis, fostering clear, sophisticated communication.

Course Outcome:

Upon completion of the course, the students will understand and demonstrate use of complex sentences, nominalization, and punctuation, apply precise tenses and modals in academic writing, and build specialized vocabulary. They will analyze arguments in literary articles, producing clear, cohesive critiques and summaries, demonstrating proficiency in scholarly communication.

Content

Unit-I	Foundational Grammar and Reading Skills	<ul style="list-style-type: none"> • Complex Syntax: Subordination and Coordination • Nominalization for Academic Style • Advanced Punctuation: Colons, Semicolons, and Dashes • Reading for Argument Analysis • Tenses and Modals in Academic Writing • Vocabulary Building for Literary Analysis
	English Language Lab Activities (CALL and ICS)	<ul style="list-style-type: none"> • Construct complex sentences using subordination/coordination in literary contexts, submitting for automated feedback • Identify and correct 15 sentences with punctuation errors in literary texts, recording one explanation. • Work in pairs to revise a 150-word literary paragraph for punctuation, peer-reviewed for clarity • Discuss punctuation's role in academic clarity using examples • Analyze a 500-word literary article with the help of a worksheet on thesis and evidences. • Group activity: Rewrite a 100-word passage to adjust tenses for academic tone. • Use literary-specific terms ("metanarrative"), matching definitions and examples
Unit-II	Advanced Writing, Synthesis, and Discussion	<ul style="list-style-type: none"> • Advanced Verb Forms: Conditionals and Subjunctives • Cohesion and Coherence in Text • Critical Source Evaluation for Research • Academic Discussion Skills • Writing for Publication: Abstract, Format and Style Manual • Page Layout: Using MSOffice
	English Language Lab Activities (CALL and ICS)	<ul style="list-style-type: none"> • Correct given sentences with conditionals/subjunctives in arguments, recording an explanation • Discuss verb forms in scholarly debates in audio-video

		clips <ul style="list-style-type: none"> • Revise a 200-word literary paragraph for cohesion using transitions words/discourse markers • Analyze cohesive devices in a model literary essay, discussing strategies • Evaluate two 500-word articles for credibility with the help of worksheet • Draft a 150-word literary abstract using a template (purpose, methods, findings) • Pair Work: Revise a 150-word abstract, peer-reviewed for precision • Groups create a visual map of synthesized arguments from valid sources
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Course Content Description

Unit I: Foundational Grammar and Reading Skills

This unit equips students with advanced grammar and reading skills for literary scholarship. Covering complex syntax, nominalization, punctuation, tenses, modals, vocabulary, and argument analysis, activities include drafting abstracts, revising paragraphs, and analyzing articles. These skills nurture precise, formal literary communication, essential for academic essays and research preparation.

Unit II: Advanced Writing, Synthesis, and Discussion

This unit advances students' skills in literary writing and scholarly communication through verb forms, cohesion, source evaluation, abstracts, synthesis, and discussion techniques. Activities like drafting abstracts, synthesizing sources, and role-playing discussions prepare students for research publication and academic debates, enhancing their professional proficiency.

Digital Platforms:

- Memrise
- Babbel
- ReadWorks
- Storybird
- Writable
- HelloTalk
- Language Reactor
- Pimsleur

Suggested Reading

- Swan, M. (2016). *Practical English Usage*. Oxford University Press.
- Hewings, M. (2013). *Advanced Grammar in Use*. Cambridge University Press.
- McCarthy, M., & O'Dell, F. (2017). *Academic Vocabulary in Use*. Cambridge University Press.
- Oshima, A., & Hogue, A. (2017). *Writing Academic English*. Pearson.
- Carter, R., & McCarthy, M. (2014). *English Grammar Today*. Cambridge University Press.
- Gillett, A. (2019). *Successful Academic Writing*. Pearson.
- Swales, J. M., & Feak, C. B. (2012). *Academic Writing for Graduate Students*. University of Michigan

Press.

Bailey, S. (2018). *Academic Writing: A Handbook for International Students*. Routledge.

Murray, R. (2016). *Writing for Academic Journals*. Open University Press.

Jordan, R. R. (2012). *English for Academic Purposes*. Cambridge University Press.

SEMESTER-III				
Sl. No.	Course Code	Title of the Course	Credits	Level
17	PENTC30600	The British Novel	04	6.5
18	PENTC30601	Comparative Poetics: Indian and Western	04	6.5
19	PENTC30602	Oral Literature and Performance	04	6.5
20	PENTC30603	Introduction to Linguistics	04	6.5
21	PENTL30600	Indian Literature in English Translation	04	6.5
22	PENTL30601	Literature and Environment		6.5
23	PENTA30202	Teaching Reading and Writing Skills-III	03	6.5
Total			23	

Title of the Course	:	The British Novel
Credits	:	04
Course Type	:	Major (Core)
Level	:	6.5
Semester	:	III
Total Teaching Hours	:	60

Course Objective:

This course traces the development of the British novel from 18th-century picaresque narratives to the innovations of Victorian realism and early modernism. Through close reading of canonical texts, it examines how narrative techniques and thematic concerns are shaped by changing social, political, and cultural contexts. The course also explores the novel's role as a medium for social critique and cultural commentary, highlighting its formal and thematic evolution across historical periods.

Course Outcome:

By the end of the course, students will demonstrate a comprehensive understanding of the British novel's progression from the 18th to the 20th centuries. They will analyze narrative strategies, thematic shifts, and the influence of socio-historical contexts on literary form. Students will critically engage with key texts to interpret how novelists responded to their times, synthesizing literary and historical insights. They will articulate informed arguments on the transition from traditional realism to modernist experimentation and evaluate the novel's function in reflecting and shaping British society over three centuries.

TEXTS		
UNIT I	Origins of the English Novel	Henry Fielding- <i>Tom Jones</i> Jane Austen- <i>Sense and Sensibility</i>
UNIT II	Victorian Realism and Social Critique	George Eliot- <i>Mill on the Floss</i> Thomas Hardy- <i>Mayor of Casterbridge</i>
UNIT III	Industrialization, Morality, and Desire	Charles Dickens- <i>Hard Times</i> D. H. Lawrence- <i>Lady Chatterley's Lovers</i>
UNIT IV	Modernism and Dystopia	Virginia Woolf- <i>Orlando</i> George Orwell- <i>1984</i>

Course Content

UNIT I – Origins of the English Novel

This Unit focuses on the early development of the English novel. Henry Fielding's *Tom Jones* is a comic epic that explores morality, class, and human nature through the adventures of its lively protagonist. Jane Austen's *Sense and Sensibility* examines the emotional and social lives of women, highlighting themes of reason, romance, and economic survival.

UNIT II – Victorian Realism and Social Critique

This Unit explores the complexity of human relationships and societal expectations in the Victorian era. George Eliot's *The Mill on the Floss* presents themes of duty, gender, and family tragedy, while Thomas Hardy's *The Mayor of Casterbridge* examines fate, character flaws, and rural life with a sense of tragic inevitability.

UNIT III – Industrialization, Morality, and Desire

In this Unit, the texts grapple with the moral consequences of industrialization and human passion. Charles Dickens' *Hard Times* critiques utilitarianism, education, and the dehumanizing effects of factory life. D. H. Lawrence's *Lady Chatterley's Lover* challenges social taboos and class boundaries while exploring intimacy, emotional fulfillment, and modernity.

UNIT IV – Modernism and Dystopia

This Unit introduces modernist experimentation and political dystopia. Virginia Woolf's *Orlando* defies traditional narrative structure, exploring gender fluidity and the passage of time. George Orwell's *1984* presents a chilling dystopian vision of totalitarianism, surveillance, and loss of individual freedom, raising timeless questions about truth and power.

Reading List:

- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2008.
- Boyce, Benjamin. "Essential Studies of Restoration Prose Fiction." *Restoration: Studies in English Literary Culture, 1660–1700*, vol. 1, no. 2, 1977, pp. 15–17. JSTOR, www.jstor.org/stable/43291339.
- Clark, G. N. *The Seventeenth Century*. Clarendon, 1929.
- Cox, Michael. *The Concise Oxford Chronology of English Literature*. Oxford University Press, 2004.
- Ford, Boris, editor. *The Penguin Guide to Literature: The Age of Shakespeare*. Penguin Books, 1990.
- Forster, E. M. *Aspects of the Novel*. Harcourt, 1927.
- Hamilton, A. C. "Elizabethan Prose Fiction and Some Trends in Recent Criticism." *Renaissance Quarterly*, vol. 37, no. 1, 1984, pp. 21–33. JSTOR, www.jstor.org/stable/2861994.
- Hopkins, Lisa. *Beginning Shakespeare*. Manchester University Press, 2010.
- Hunter, G. K. *English Drama: 1586–1642, The Age of Shakespeare*. Oxford University Press, 1997.
- Johnston, Alexandra F. "Chaucer's Records of Early English Drama." *Records of Early English Drama*, vol. 13, no. 2, 1988, pp. 13–20. JSTOR, www.jstor.org/stable/43505525.
- Loewenstein, David, and Janel Mueller, editors. *The Cambridge History of Early Modern English Literature*. Cambridge University Press, 2002.
- Negri, Paul, editor. *Metaphysical Poetry: An Anthology*. Dover Publications, 2002.
- The Norton Anthology of English Literature: Vol. A, B, C*. W. W. Norton & Company, any edition.
- Penguin Guide to Literature: From Donne to Marvell*. Penguin Books, 1990.
- Porter, Chloe. "Early Modern English Drama and Visual Culture." *Making and Unmaking in Early Modern English Drama: Spectators, Aesthetics and Incompletion*, Manchester University Press, 2013, pp. 18–63. JSTOR, www.jstor.org/stable/j.ctt18mbg5k.7.
- Shattock, Joanne. *The Cambridge Bibliography of English Literature*. Cambridge University Press, 1999.
- Staves, Susan. *A Literary History of Women's Writing in Britain, 1660–1789*. Cambridge University Press.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Comparative Poetics: Indian and Western
Credits	:	04
Course Type	:	Core Course
Level	:	6.5
Semester	:	III
Total Teaching Hours	:	60

Course Objective:

The course aims to analyze the major concepts both in Western and Indian poetics. By examining foundational texts and theoretical frameworks, the course aims to provide the critical tools necessary to analyze and interpret literary works from diverse cultural and intellectual traditions, explore central ideas such as the nature of art, the role of literature in society, emotional engagement through literary works, and the structural elements that define poetry and drama. This exploration will foster an appreciation for both the aesthetic and intellectual dimensions of literature, help critically engage with and evaluate literary texts across cultures and historical contexts.

Course Outcome:

By the end of the course, students will gain a comprehensive understanding of the core principles of both Indian and Western poetics, with a focus on comparing and contrasting the two traditions. It helps critically analyze Aristotle's *Poetics* in relation to Bharata's *Natyashastra*, exploring their similarities and differences. Additionally, students will explore the evolution of both Western and Indian literary theories, tracing their development through the contributions of various scholars over generations, and appreciating how these traditions have shaped literary thought and analysis across cultures.

Texts

UNIT I	CLASSICAL THEORIES OF POETRY AND DRAMA	Plato: <i>Republic</i> Book X Aristotle: <i>Poetics</i> (Chapters 6, 9) Horace: <i>Ars Poetica</i> Tolkappiyar - <i>Tolakappiam</i> (Chapter 3)
UNIT II	ROMANTIC AND MODERN WESTERN THEORIES OF POETRY AND DRAMA	P B Shelley: 'Defence of Poetry' Mathew Arnold: 'The Study of Poetry' Allen Tate: 'Tension in Poetry' Henry James: 'The Art of Fiction'
UNIT III	CLASSICAL INDIAN AESTHETICS	Bharata: <i>Natyashastra</i> (Chapters 20 and 21) Bamaha: <i>Kavyalankara</i> (Chapters 6) Anandavardhana: <i>Dhvanyaloka</i> (Uddyota 2) Abhinavagupta: <i>Abhinavabharati</i> (Chapter 6)
UNIT IV	ADVANCED CONCEPTS IN INDIAN AESTHETICS	Vamana: <i>Kavyalankar Sutra Vritti</i> (Adhikarana 2) Kshemendra: <i>AuchityaVicharaCharcha</i> (Chapters 2 and 3) Kuntaka: <i>VakroktiJivita</i> Mammata – <i>Kavyaprakasha</i> (Chapter 1)

Course Content

Unit I – Classical Theories of Poetry and Drama

This Unit introduces foundational theories of poetry and drama from classical Western and

Tamil traditions. Students will explore Plato's critique of mimesis in *Republic* (Book X), Aristotle's analysis of tragedy and plot structure in *Poetics* (Chapters 6 and 9), Horace's reflections on poetic form and function in *Ars Poetica*, and the principles of poetics and prosody from *Tolkappiyam* (Chapter 3). The Unit emphasizes early conceptions of literature's moral, aesthetic, and educational roles.

Unit II – Romantic and Modern Western Theories of Poetry and Drama

This Unit traces the shift from classical to modern literary theory, focusing on the Romantic valorization of imagination and the evolving role of the poet. Readings include Shelley's *Defence of Poetry*, which champions poetry's transformative power, and Arnold's *The Study of Poetry*, which asserts poetry's cultural authority. Moving into modernism and formalism, students will engage with Allen Tate's concept of poetic tension and Henry James's insights into narrative art in *The Art of Fiction*. The Unit highlights the interplay between aesthetics, ethics, and form in literary creation.

Unit III – Classical Indian Aesthetics

This Unit focuses on core principles of classical Indian poetics, particularly the *rasa* theory of aesthetic experience, the concept of *alankara* (poetic ornamentation), and *dhvani* (suggestion). Key texts include Bharata's *Natyashastra* (Chapters 20 and 21) on the classification of emotions and dramatic expression, Bhamaha's *Kavyalankara* on stylistic embellishments, Anandavardhana's *Dhvanyaloka* (Uddyota 2) on the suggestive power of poetry, and Abhinavagupta's *Abhinavabharati*, which synthesizes earlier theories into a comprehensive aesthetic vision. Emphasis is placed on understanding how Indian thinkers conceptualized the emotional and philosophical dimensions of literature.

Unit IV – Advanced Concepts in Indian Aesthetics

This Unit explores refined aspects of Sanskrit poetics, including *rīti* (style), *guṇa* (qualities), *doṣa* (flaws), *auchitya* (propriety), and *vakrokti* (obliqueness). Readings include Vāmana's *Kavyalankar Sutra Vritti* on stylistic classifications, Kshemendra's *Auchitya Vichara Charcha* on appropriateness in expression, Kuntaka's *Vakrokti Jivita* on creativity and poetic deviation, and Mammata's *Kavyaprakasha* (Chapter 1) as a summative text integrating major schools of thought. This Unit highlights the analytical precision and philosophical richness of Indian aesthetic theory.

Reading List:

- Anandavardhana. *The Dhvanyaloka of Anandavardhanacharya*. Translated by DurgaprasadaDvivedi et al., MushiramManoharlal Pub, 1983.
- Aristotle. *Poetics*. Translated by Malcolm Heath, Penguin Books, 1996.
- Arnold, Matthew. *The Study of Poetry*. 1880. *Selected Prose of Matthew Arnold*, edited by P. J. Keating, Penguin Classics, 1994, pp. 161–188.
- Bhamaha. *Kavyalankara*. Translated by P. V. NaganathaSastry, MotilalBanarsidass, 1970.
- Bharata, and Abhinavagupta. *Natyashastra of Bharatamuni: With the Commentary Abhinavabharati by AbhinavaGuptacharya*. Translated by MadhusūdanaŚāstrī, Banaras Hindu University, 1971.
- Bharata. *Natyashastra*. Translated by MadhusūdanaSastri, Banaras Hindu University, 1971.
- Horace. *ArsPoetica*. Translated by Augustus S. Wilkins, Macmillan, 1939.
- James, Henry. *The Art of Fiction*. 1884. *The Norton Anthology of Theory and Criticism*, 3rd ed., edited by Leitch et al., W. W. Norton, 2018, pp. 835–846.
- Johnson, Samuel. *Preface to Shakespeare*. Alpha Edition, 2024.
- Ksemendra. *AuchityaVicharaCharcha*. Edited by Braj Mohan Jha, Chowkhamba Series, 1983.

Kuntaka. *The Vakrokti-Jivita: A Treatise on Sanskrit Poetics ...* Translated by Sushil Kumar De, Firma K.L. Mukhopadhyay, 1961.

Mammata. *Kavyaparakasha*. Translated by Ganganatha Jha, Bharathiya Vidya Parakasan. Varanasi 1967.

Plato. *Republic, Book X*. Translated by John Ferguson, Bradda Books, 1978.

Shelley, Percy Bysshe. *A Defence of Poetry. Shelley's Poetry and Prose*, edited by Donald H. Reiman and Neil Fraistat, 2nd ed., W. W. Norton, 2002, pp. 510–535.

Tate, Allen. "Tension in Poetry." *The Man of Letters in the Modern World: Selected Essays 1928–1955*, Meridian Books, 1955, pp. 3–17.

Tolkappiyam: Porulatikaram (Chapter 3). Translated by S. A. Srinivasan, International Institute of Tamil Studies, 1981.

Vāmana. *Kavyalamkarasutravritti of Vamana: With Extracts from Kamadhenu Vāmana*. Translated by Narayan Nathaji Kulkarni, Oriental Book Agency, 1927.

Evaluation Pattern: As per the University norms.

Title of the Course	: Oral Literature and Performance
Credit	: 04
Course Type	: Core
Level	: 6.5
Semester	: III
Total Teaching Hours	: 60

Course Objective:

This course introduces students to the rich traditions of oral literature and performance across diverse cultures. It examines foundational theories of orality, explores oral epics and folktales, and investigates performance practices rooted in spoken word traditions. Students will analyze oral texts both in their narrative structures and performative dimensions, while considering the historical, cultural, and social contexts that shape them. The course encourages an understanding of oral literature as a dynamic, living form of cultural expression, emphasizing its role in memory, identity, and resistance.

Course Outcome:

By the end of the course, the students will be able to critically engage with diverse forms of oral literature, including epics, folktales, and performance traditions, recognizing their narrative structures, stylistic features, and cultural significance. They will demonstrate an understanding of key theoretical frameworks distinguishing orality from literacy, and analyze how oral traditions function within specific historical, social, and performative contexts. Students will also be able to compare global oral traditions, identify their role in preserving memory and identity, and evaluate the dynamic relationship between oral expression and cultural resistance across different communities.

Texts

UNIT-I	INTRODUCING ORAL LITERATURE: THEORY AND CONTEXTS	Walter J. Ong – “The Orality of Language” Albert Lord – “Writing and Oral Tradition” Estelle Castro – “Back and Forth... from Text to Performance Open and Spoken Texts or the Practice of (Un)Writing in Aboriginal Poetry” William Dalrymple – “The Singer of Epics” (From <i>Nine Lives</i>)
UNIT-II	ORAL PERFORMANCES	Bhopa and Phad Storytelling Kirtan Villu Paatu Baul Singing Pandavani Harikatha Yakshagana Griot Storytelling Anansi Tales Indigenous Storytelling (Raven, Coyote, etc.) Dub Poetry Inuit Throat Singing Noh Chanting Border Ballads Slam/Spoken Word Poetry
UNIT-III	ORAL EPICS	<i>Manteswamy Kavya</i> <i>The Song of Roland</i> (France)

UNIT-IV	ORAL TALES	‘Raven finds the First Men’ and ‘The Raven Steals the Light’ (Raven stories, Haida/Indigenous) ‘The Adventures of a Disobedient Prince’ and ‘A Flowering Tree’ (From A. K. Ramanujan’s <i>A Flowering Tree And Other Oral Tales from India</i>)
<p>Course Content:</p> <p>Unit I – Introducing Oral Literature: Theory and Contexts This Unit lays the theoretical foundation for the study of oral literature by examining the distinctions between orality and literacy, and the cultural functions of oral traditions. Students will explore foundational texts that discuss how oral modes of expression shape thought, memory, and storytelling. Emphasis will be placed on understanding orality as a distinct mode of communication, one that is deeply embedded in performance, community, and cultural identity. The Unit will also introduce interdisciplinary approaches to oral literature, drawing from anthropology, linguistics, and literary theory.</p> <p>Unit II – Oral Performances This Unit focuses on oral performance as a multidimensional art form that incorporates voice, movement, music, and ritual. Students will study a range of performance traditions from India and around the world—including Bhopa storytelling, Kirtan, Baul singing, Dub poetry, and Inuit throat singing—to understand how oral expression is embodied and enacted. Emphasis will be placed on performance aesthetics, spatial dynamics, and audience participation. The Unit also addresses contemporary spoken word and slam poetry, highlighting how oral performance continues to thrive in both traditional and modern contexts.</p> <p>Unit III – Oral Epics This Unit examines the oral epic as a foundational genre in world literature, focusing on its narrative structure, formulaic style, and cultural role in preserving history and heroism. Through close study of selected epics from different regions, students will analyze how oral traditions construct collective memory and cultural values. Attention will be given to performance elements, such as repetition, rhythm, and audience interaction, as well as to the role of the storyteller or bard in shaping communal identity. Comparative readings will highlight both regional uniqueness and global patterns in epic narration.</p> <p>Unit IV – Oral Tales This Unit explores folktales, myths, and trickster stories as dynamic forms of oral storytelling that transmit moral values, cultural norms, and social critiques. Students will engage with tales from diverse traditions to analyze narrative motifs, character archetypes, and thematic variations. Emphasis will be placed on how oral tales adapt to different contexts, audiences, and purposes, ranging from entertainment and education to resistance and healing. The Unit encourages students to understand oral tales as living narratives that evolve with the communities that tell them.</p>		
<p>Reading List: “Anansi Tales.” <i>African Folktales</i>. Edited by Roger D. Abrahams, Pantheon Books, 1983, pp. 92–105. Baul Singing. Capwell, Charles. <i>The Music of the Bauls of Bengal</i>. Kent State UP, 1986. Bhopa and Phad Storytelling. Jain, Jyotindra. <i>Picture Showmen: Insights into the Narrative Tradition in Indian Art</i>. Marg Publications, 1998. Castro, Estelle. “Back and Forth... from Text to Performance: Open and Spoken Texts or the</p>		

Practice of (Un)Writing in Aboriginal Poetry.” *Commonwealth Essays and Studies*, vol. 28, no. 1, 2005, pp. 67–74.

Dalrymple, William. “The Singer of Epics.” *Nine Lives: In Search of the Sacred in Modern India*, Bloomsbury, 2009, pp. 37–69.

Dub Poetry. Dawes, Kwame. *Wheel and Come Again: An Anthology of Reggae Poetry*. Peepal Tree, 1998.

Griot Storytelling. Hale, Thomas A. *Griots and Griottes: Masters of Words and Music*. Indiana UP, 1998.

Indigenous Storytelling (Raven, Coyote, etc.). Archibald, Jo-ann. *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit*. UBC Press, 2008.

Inuit Throat Singing. Nattiez, Jean-Jacques. *Inuit Games and Songs: An Ethnomusicological Perspective*. Canadian Museum of Civilization, 2002.

Lord, Albert B. “Writing and Oral Tradition.” *The Singer of Tales*. Harvard UP, 2000, pp. 129–145.

Manteswamy Kavya. Nagaraj, D. R., and Susie Tharu, editors. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Seagull Books, 2010. [See section on Kannada oral traditions.]

Ong, Walter J. “The Orality of Language.” *Orality and Literacy: The Technologizing of the Word*. Routledge, 2002, pp. 5–21.

Pandavani. Vatsyayan, Kapila. *Traditions of Indian Folk Dance*. Clarion Books, 1987, pp. 110–115.

“Raven Finds the First Men.” Bringhurst, Robert. *A Story as Sharp as a Knife: The Classical Haida Mythtellers and Their World*. Douglas & McIntyre, 1999.

Reid, Bill, and Robert Bringhurst. *The Raven Steals the Light*. Douglas & McIntyre, 1984.

“The Adventures of a Disobedient Prince.” Ramanujan, A. K. *A Flowering Tree and Other Oral Tales from India*. Edited by Stuart Blackburn and Alan Dundes, U of California P, 1997, pp. 76–81.

“The Song of Roland.” Translated by Dorothy L. Sayers. Penguin Classics, 1957.

Slam/Spoken Word Poetry. Somers-Willett, Susan B. A. *The Cultural Politics of Slam Poetry: Race, Identity, and the Performance of Popular Verse in America*. U of Michigan P, 2009.

Villu Paatu. Blackburn, Stuart H. *Singing of Birth and Death: Texts in Performance*. UP of Pennsylvania, 1988.

Yakshagana. Shivarama Karanth, K. *Yakshagana*. U of Mysore, 1975.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Introduction to Linguistics
Credits	:	04
Course Type	:	Core Course
Level	:	6.5
Semester	:	III
Total Teaching Hours	:	60

Course Objective:

The course aims to introduce students to the core areas of linguistics, focusing on the structural, functional, and analytical aspects of language. It enables students to understand the scientific study of language through detailed exploration of phonetics, phonology, morphology, syntax, and semantics. The course fosters critical awareness of how language is formed, structured, and interpreted, preparing students to analyze linguistic data, evaluate language use in context, and apply theoretical concepts to real-world communication across diverse domains.

Course Outcome:

By the end of the course, students will have developed a foundational understanding of linguistic concepts and the ability to apply them effectively to English language analysis. They will be able to distinguish between speech sounds and phonological units, identify and describe morphological structures, and explain various word-formation processes in English. Students will also be capable of analyzing syntactic constructions using phrase structure and transformational rules with clarity and accuracy. Additionally, they will interpret meaning through semantic relations and language functions, enhancing their overall linguistic competence, analytical precision, and awareness of language use in diverse contexts.

Unit I	Linguistics: Phonetics and Phonology	<ul style="list-style-type: none"> • Language: Definition, Function of language • Linguistics: Definition, Branches and Applications • Computational linguistics, Corpus Linguistics, Cognitive linguistics, Generative Linguistics, Socio-Linguistics, Comparative and Contrastive Linguistics, Applied Linguistics, Systemic Functional Linguistics • Phonetics: Definition and Branches • Phonology: phonetics, phonemics and phonology • Phonotactics • Definition of Phone – Phoneme – Allophone • Grapheme and phoneme • Identification of phonemes: Phonetic similarity, Suspicious pair, Minimal pair, Contrast, Free variation, Complementary distribution • Neutralization Processes: Assimilation, Vowel, Harmony, Compensatory lengthening, Dissimilation, Anaptyxis, Epenthesis, • Syllable: Structure and types of syllables
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Unit II	Word, Form and Function	<ul style="list-style-type: none"> • Morph – Morpheme – Allomorph • Classification of morphemes: Free Bound, Root, Stem, Affixes, Inflectional, Derivational, Reduplicative, Replative, Unique • Morphological processes: Affixation, Reduplication, Suppletion, Zero modification, Internal Change Clitics • Paradigmatic & syntagmatic relationship • Morphemes and words: Simple, Complex and Compound words • Closed - Open class Words, Lexemes – Orthographic words • Word-formation processes • Grammatical categories: Gender, Number, Person, Case and Tense, Aspect, mood, Infinitive, Participle, and Gerund
Unit III	Syntactic and Semantic Analysis	<ul style="list-style-type: none"> • Immediate Constituent analysis: constituent, immediate constituent, ultimate constituent, constitute, construction, labelled bracketing • Competence-Performance • Deep structure and Surface structure, • Phrase Structure rule • Transformational rule and Tree diagram • Major transformations: Negative, Question, Passive • Generative grammar: Finite State grammar, Phrase Structure grammar and Transformational grammar • Sense and reference: differences and interrelations • Lexical sense relations: relationship of similarity, opposition and inclusion • Lexical Ambiguity Collocation and field • Linguistic relativity

Course Content

Unit I: Linguistics: Phonetics and Phonology

This Unit introduces the nature and functions of language, along with basic principles of linguistics and its key branches. Students explore phonetics and phonology, focusing on speech sounds, their classification, and functions. Core concepts like phones, phonemes, allophones, graphemes, and syllables are studied through contrastive methods such as minimal pairs. The Unit also covers phonological processes like assimilation, dissimilation, vowel harmony, and compensatory lengthening for sound system analysis.

Unit II: Word, Form, and Function

This Unit focuses on word structure and the morphological rules that shape them.

Students identify morphemes, allomorphs, and examine morphophonemic changes across different linguistic contexts. Key topics include affixation, reduplication, suppletion, and internal change to understand diverse word formation processes. It also covers word types, grammatical categories, and various word-formation strategies such as compounding and blending. Exercises highlight morphological analysis and explore structural relationships within words to develop analytical skills and deepen linguistic understanding.

Unit III: Syntactic and Semantic Analysis

This Unit enhances students' understanding of sentence structure and meaning. It covers constituent analysis through immediate constituents and labelled bracketing, and explores deep vs. surface structures. Key topics include phrase structure, transformational rules (passivization, negation, question formation), and semantic concepts like sense, reference, lexical relations, ambiguity, and collocation. The Unit also introduces linguistic relativity and contextual meaning.

Reading List:

- Aitchison, Jean. *Linguistics: An Introduction*. 3rd ed., Hodder Education, 2003.
- Akmajian, Adrian, Richard A. Demers, Ann K. Farmer, and Robert M. Harnish. *Linguistics: An Introduction to Language and Communication*. 6th ed., MIT Press, 2010.
- Crystal, David. *The Cambridge Encyclopedia of Language*. 3rd ed., Cambridge University Press, 2010.
- Finch, Geoffrey. *Linguistic Terms and Concepts*. Palgrave Macmillan, 2000.
- Fromkin, Victoria, Robert Rodman, and Nina Hyams. *An Introduction to Language*. 11th ed., Cengage Learning, 2017.
- Hudson, R. A. *Sociolinguistics*. 2nd ed., Cambridge University Press, 1996.
- Lyons, John. *Linguistic Semantics: An Introduction*. Cambridge University Press, 1995.
- Radford, Andrew. *Analyzing English Sentences: A Minimalist Approach*. Cambridge University Press, 2009.
- Trask, R. L. *Key Concepts in Language and Linguistics*. Routledge, 1999.
- Yule, George. *The Study of Language*. 7th ed., Cambridge University Press, 2020.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Indian Literature in English Translation
Credits	:	04
Course Type	:	Discipline Specific Elective-I
Level	:	300 (6.5)
Semester	:	III
Total Teaching Hours	:	60

Course Objective:

This course introduces students to significant Indian literary and philosophical texts spanning essays, novels, dramas, and autobiographies. Through close reading of these works, students will examine Indian thought, social reform movements, and diverse literary traditions. The course emphasizes understanding the cultural, historical, and ideological contexts that shaped these texts, exploring themes of identity, resistance, spirituality, and social change in Indian literature.

Course Outcome:

By the end of the course, students will:

Understand key Indian philosophical and literary traditions through foundational essays and primary texts

Develop skills to analyze literary forms including essays, novels, dramas, and autobiographies within their cultural contexts

Conduct close readings of texts to interpret narrative, language, form, and ideological implications

Evaluate the relevance of these texts in addressing historical, social, and philosophical questions in Indian society

Recognize the diversity of Indian literary voices and perspectives across different regions and periods

Texts	
UNIT I: Essays	<ul style="list-style-type: none"> Swami Vivekananda: "Introduction" from <i>The East and The West</i> Mahatma Gandhi: "What is Swaraj" from <i>Hind Swaraj</i> Sri Aurobindo: "The Message of the Gita" from <i>The Supreme Secret</i> Ambedkar: "Waiting for Visa"
UNIT II: Novels	<ul style="list-style-type: none"> Thakazhi Sivasankara Pillai: <i>Chemmeen</i> (Translated by Anita Nair) Premchand: <i>Godan</i>
UNIT III: Dramas	<ul style="list-style-type: none"> Mohan Rakesh: <i>One Day in the Season of Rain</i> (Translated by Vinay and Aparna Dharwadker) Gopinath Mohanty: <i>Paraja</i>
UNIT IV: Autobiographies	<ul style="list-style-type: none"> S.J. Nagalotimath: <i>An Open Bag of Alms</i> Urmila Pawar: <i>The Weave of My Life</i>

Course Content

Unit I: Essays

This unit focuses on foundational Indian philosophical and political essays. Swami Vivekananda's *Introduction from The East and The West* explores the dialogue between Eastern and Western civilizations and their mutual enrichment. Gandhi's "What is Swaraj" from *Hind Swaraj* examines the concept of self-rule and its implications for Indian independence and society. Sri Aurobindo's "The Message of the Gita" from *The Supreme Secret* interprets Hindu spiritual philosophy for modern times. Ambedkar's "Waiting for Visa" offers a critical perspective on social reform and marginalization. Students will analyze these essays to understand Indian intellectual traditions and their engagement with modernity, spirituality, and social justice.

Unit II: Novels

This unit explores major Indian novels representing different regional and linguistic traditions. Thakazhi Sivasankara Pillai's *Chemmeen*, translated from Malayalam, examines the complexities of love, caste, and community within Kerala's fishing communities. Premchand's *Godan*, a landmark Hindi novel, addresses agrarian life, debt, and rural displacement in colonial India. Students will analyze narrative techniques, characterization, and thematic concerns, examining how these novels engage with social realities and human relationships within their specific contexts.

Unit III: Dramas

This unit covers Indian drama as a significant literary form. Mohan Rakesh's *One Day in the Season of Rain*, translated from Hindi, captures urban middle-class anxieties and interpersonal relationships through modernist techniques. Gopinath Mohanty's *Paraja*, drawn from Odia literature, portrays the struggles of tribal communities and explores themes of exploitation and resistance. Students will examine dramatic structure, dialogue, symbolism, and staging, analyzing how these plays address social issues and individual consciousness.

Unit IV: Autobiographies

This unit examines autobiographical narratives as windows into personal and social history. S.J. Nagalotimath's *An Open Bag of Alms* reflects on lived experience and spiritual seeking. Urmila Pawar's *The Weave of My Life* traces a Dalit woman's journey, offering insights into caste, gender, and resistance. Students will analyze autobiographical form, narrative voice, and the intersection of personal narrative with broader social and political contexts, exploring how these texts challenge dominant historical narratives.

Reading List:

- Vivekananda, Swami. *The East and The West*. Collected Works of Swami Vivekananda, Advaita Ashrama.
- Gandhi, Mohandas K. *Hind Swaraj or Indian Home Rule*. Dover Publications, 1997.
- Aurobindo, Sri. *The Message of the Gita from The Supreme Secret*. Sri Aurobindo Ashram Press.
- Ambedkar, B.R. *Waiting for Visa*. Oxford University Press.
- Pillai, Thakazhi Sivasankara. *Chemmeen*. Translated by Anita Nair, Penguin Books, 2005.
- Premchand. *Godan*. Translated by various editions available in English, Oxford University Press.

- Rakesh, Mohan. One Day in the Season of Rain. Translated by Vinay and Aparna Dharwadker, Oxford University Press.
- Mohanty, Gopinath. Paraja. Translated by Bikram K. Das, Oxford University Press.
- Nagalotimath, S.J. An Open Bag of Alms. Various editions available.
- Pawar, Urmila. The Weave of My Life: A Dalit Woman's Memoirs. Translated by Maya Pandit, Navayana Publishing, 2009.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Literature and Environment
Credits	:	04
Course Type	:	Discipline Specific Elective-II
Level	:	6.5
Semester	:	III
Total Teaching Hours	:	45

Course Objective:

This course examines the complex relationship between humans and the environment through the lens of literature. It analyzes significant literary works that critique environmental degradation, explore ecological consciousness, and reflect on the cultural and historical contexts of human-nature interactions. The course aims to foster awareness of environmental issues and promote responsible ecological thinking. It encourages students to reflect on sustainable living and the role of literature in shaping environmental ethics and advocacy.

Course Outcome:

By the end of the course, students will be able to critically analyze environmental themes across literary genres and demonstrate an understanding of the cultural, historical, and ecological contexts that shape them. They will effectively apply interdisciplinary approaches and theoretical frameworks to interpret environmental literature. Students will also develop collaborative and reflective skills, enhancing their ability to engage with social learning. Ultimately, they will gain insight into the importance of sustainability and recognize literature as a powerful medium for environmental awareness and change.

TEXTS		
UNIT I	Elementals of Nature and Literature	<p>“Introduction” <i>The Cambridge Introduction to Literature and the Environment</i>. Edited by Louise Wrestling</p> <p>Henry David Thoreau- <i>Walden</i></p> <p>Amitav Ghosh- <i>The Great Derangement :Climate Change and the Unthinkable</i></p> <p>Key concepts: Ecocriticism, Eco-feminism, Bio-regionalism, Deep Ecology, Conservation , Environment, Sustainability, Anthropocene, Anthropomorphism.</p>
UNIT II	The Life and Poetry	<p>Wordsworth- “On the Projected Kendal and Windermere Railway”</p> <p>Robert Frost- “Birches”</p> <p>Joyce Kilmer- “Trees”</p> <p>Gerard Manly Hopkins- “Binsey Poplars”</p> <p>A. K. Ramanujan- “Ecology”</p> <p>Mamang Dai- “Small Towns and the River”</p> <p>Niyi Osundare- “Our Earth Will Not Die”</p>
UNIT III	Nudges and Urges for Sustainable Life in Fiction: Play and Novel	<p>Rabindranath Tagore- <i>Mukta Dhara</i></p> <p>K P Poornachandra Tejaswi- <i>Carvalo</i></p>

Course Content

Unit I: This unit introduces students to key concepts and terminology in environmental literature. It demonstrates how literary texts engage with ecological issues and contribute to environmental awareness. The focus is on developing critical thinking and applying interdisciplinary methods to examine the relationship between literature and the environment.

Unit II: This unit explores a range of poetic traditions that address ecological themes, offering insights into the environmental concerns expressed by poets across cultures. Students will analyze poetic form, language, and imagery to understand how poetry reflects the human relationship with nature. The unit encourages appreciation of literary aesthetics while highlighting literature's potential to inspire environmental awareness and sustainable thinking.

Unit III: This unit analyzes a play centered on the environmental consequences of development projects such as dam construction, highlighting themes of displacement and ecological harm. It also includes a novel that critiques the misuse of science and technology, loss of biodiversity, and erosion of indigenous knowledge systems. Both texts emphasize the urgency of environmental responsibility and underscore literature's role in shaping ecological consciousness and ethical action.

Reading List:

Arundhati. *Greater Common Good*. India Book Distributor Ltd., 1999.
Carson, Rachel L. *Silent Spring*. Penguin, 2002.
Faulkner, William. *Three Famous Short Novels: Spotted Horses, Old Man, The Bear*. Vintage, 2011.
Garrard, Greg. *Ecocriticism*. Routledge, 2004.
Ghosh, Amitav. *Gun Island*. Penguin Hamish Hamilton, 2019.
Ghosh, Amitav. *The Hungry Tide*. Harper Collins, 2004.
Lunde, Maja. *The History of Bees: A Novel*. Simon and Schuster, 2017.
Roy, Zalasiewicz, Jan, et al., editors. *The Anthropocene as a Geological Time Unit: A Guide to the Scientific Evidence and Current Debate*. Cambridge: Cambridge University Press, 2019.
Sumathy, U. *Ecocriticism in Practice*. Sarup Book Publishers, 2009.
The Cambridge Companion to Literature and the Environment. Edited by Louise Wrestling. Cambridge: Cambridge University Press, 2014.
Thunberg, Greta. *No One is Too Small to Make a Difference*. Penguin, 2018.

PDFs and Links:

Access to the Purdue OWL: <https://owl.english.purdue.edu/owl/>
<https://www.poetryfoundation.org/poems/44390/binsey-poplars>
<https://www.poetryfoundation.org/poetrymagazine/poems/12744/trees>
The Great Derangement by Amitav Ghosh (excerpt) Penguin Books, 2016
https://complit.utoronto.ca/wp-content/uploads/COL1000H_Jagoe_Ghosh-Stories-.pdf
https://www.poetryinternational.com/en/poets-poems/poems/poem/103-17012_SMALL-TOWNS-AND-THE-RIVER
Raipola, Juha. 'What is Speculative Climate Fiction?' FAFNIR: Nordic Journal of Science Fiction and Fantasy Research. 6.2. Pp 7-10
<http://journal.finfar.org/articles/what-is-speculative-climate-fiction/>
The History of Bees by Maja Lunde: <https://www.portlandlibrary.com/wp->

content/uploads/2019/04/History-of- Bees-web.pdf

Environmental cartoons :

<https://www.greenhumour.com/2013/04/orangutans-and-palm-oil.html>

<https://www.greenhumour.com/2013/06/think-eat-save-world-environment-day.html>

<https://www.greenhumour.com/2013/06/pollinators.html>

Evaluation Pattern: As per the University norms.

Title of the Course	: Teaching Reading and Writing Skills-III
Semester	: III
Course Type	: Skill Enhancement Course
Credits	: 03
Teaching Hours	: 45

Course Objective:

This course equips students with both theoretical foundations and practical strategies for teaching reading and writing skills. It examines the cognitive, communicative, and sociocultural dimensions of literacy, with emphasis on reading comprehension strategies, the writing process, and textual organization. Students will engage with diverse pedagogical models – product, process, cognitive, strategic, and genre-based approaches – to design effective tasks and assessments. The course also integrates technology to support learner autonomy, coherence, and fluency within academic contexts.

Course Outcome

By the end of the course, students will be able to analyze the processes involved in reading and writing to design targeted, contextually appropriate lessons using authentic materials. They will develop tasks that enhance comprehension, genre awareness, and coherence, incorporating graphic organizers and digital tools. Students will also construct diagnostic, formative, and summative assessments using clear and reliable rubrics to evaluate learner proficiency and address specific needs. Additionally, the course will enable students to apply metacognitive strategies and foster collaborative learning environments that support reading fluency and the production of coherent, audience-appropriate writing.

Units

Unit I	Essentials of the Reading and Writing Process	<ul style="list-style-type: none"> • Reading and Writing: Definition and Nature • Reading Purposes: Pleasure and Information • Writing Purposes: Communicative, Cognitive, and Sociocultural Roles of Writing • Reading Comprehension Strategies: Sensitizing-Inference, Understanding Relations within the Sentence, Linking Sentences and Ideas, Predicting, Previewing, Anticipation, Skimming, Scanning • Writing Process: Planning, Drafting, Revising, Editing and Publishing • Aim and Function of the Text, Functions within the Text; Organization of the Text: Main Idea and Supporting Details, Chronological Sequence, Descriptions, Analogy and Contrast, Classification, Argumentative and Logical Organization <p>Language Lab Activities:</p> <ul style="list-style-type: none"> • Non-linguistic Response to the Text: Ordering a Sequence of Pictures/Images, Matching, Using Illustrations, Jigsaw Reading, Reorganizing the Information • Study Skills: Summarizing, Note-Taking
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Unit II	Approaches to Teaching Reading and Writing	<ul style="list-style-type: none"> • Product Approach: Model Texts, Structure and Accuracy • Process Approach: Stages of Writing (Planning, Drafting, Revising, Editing), Feedback and Collaboration • Strategic Approach: Prior Knowledge, Graphic Organizers, and Think-Aloud Protocols with Partners • Cognitive Approach: Writing as a Recursive Process, Use of Graphic Organizers and Readers' Consideration • Genre Approach: Specific Social Purposes and Text Types, Analyze and Imitate Genre Models • Concept Model: Input (Gathering Information), Process (Writing the Draft), and Output (Final Draft) <p>Language Lab Activities:</p> <ul style="list-style-type: none"> • Create a mind map to plan an argumentative essay, integrating prior knowledge and text structure • Think-Aloud Protocol: Pair students to verbalize comprehension strategies (e.g., predicting, questioning) while reading a short story • Model Text Analysis: Analyse a sample report to identify genre-specific features (e.g., structure, tone), then draft a similar text • Process Writing Workshop: Draft and revise a paragraph, using peer feedback to improve coherence and accuracy • Strategic Reading Practice: Use a graphic organizer to summarize main ideas and supporting details from an academic article.
UNIT III	Assessing Reading and Writing	<ul style="list-style-type: none"> • Assessment Types: Diagnostic (Identifying Needs), Formative (Monitoring Progress), Summative (Evaluating Proficiency) • Rubric Design: Holistic (Overall Quality), Analytic (Specific Criteria), Multi-Trait (Genre-Specific Traits) • Criteria: Coherence, Cohesion, Grammar, Vocabulary, Audience Appropriateness • Technology in Assessment: Digital Portfolios, Online Feedback Tools • Error Analysis: Identifying Patterns in Writing Errors <p>Language Lab Activities:</p> <ul style="list-style-type: none"> • Design Tasks: Intensive (cloze), Extensive (free writing), Interactive (group summaries) • Draft Questions: Wh-Questions, Open Questions, and Closed Questions, Multiple Choice Questions (MCQs) • Lesson Plan: Design Reading Lesson Plans: Pre-, while-,

		and post-Reading Tasks <ul style="list-style-type: none"> • Peer Review: Conduct a writing workshop with feedback on coherence and style
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Course Content:

Unit I: Essentials of Reading and Writing Process

This Unit defines reading and writing as cognitive and communicative processes. Reading focuses on purposes (pleasure, information) and comprehension strategies (e.g., skimming, scanning, predicting). Writing covers the iterative process (planning, drafting, revising, editing, publishing) and purposes (communicative, cognitive, and sociocultural). It explores text organization, including main ideas, supporting details, and structures like chronological sequence, analogy, and argumentation. The Unit provides a foundation for understanding the cognitive and sociocultural demands of reading and writing, enabling educators to design lessons that enhance comprehension and draft a coherent text.

Unit II: Approaches to Teaching Reading and Writing

This Unit explores pedagogical approaches to teaching reading and writing, including product (emphasizing model texts and accuracy), process (focusing on iterative stages and feedback), strategic (using prior knowledge and graphic organizers), cognitive (recursive writing and reader consideration), and genre (analysing text types for social purposes). It emphasizes scaffolding, collaboration, and metacognitive strategies to foster fluency and autonomy. The Unit equips students with diverse approaches to address learner needs, promoting engagement and context-appropriate skills through structured and interactive methods.

Unit III: Assessing Reading and Writing

This Unit focuses on assessing reading and writing through diagnostic (identifying needs), formative (monitoring progress), and summative (evaluating proficiency) methods. It covers rubric design (holistic, analytic, multi-trait) to evaluate coherence, cohesion, grammar, vocabulary, and audience appropriateness. Technology integration (e.g., digital portfolios) and error analysis enhance assessment precision. The Unit will help students to design reliable assessments to track learner progress, address weaknesses, and ensure alignment with proficiency standards, fostering targeted instruction and feedback.

Reading List:

- Grabe, William, and Fredricka L. Stoller. *Teaching and Researching Reading*. 3rd ed., Routledge, 2019.
- Hyland, Ken. *Teaching and Researching Writing*. 4th ed., Routledge, 2021.
- Ferris, Dana R., and John S. Hedgcock. *Teaching L2 Composition: Purpose, Process, and Practice*. 3rd ed., Routledge, 2014.
- Kroll, Barbara, editor. *Exploring the Dynamics of Second Language Writing*. Cambridge UP, 2003.
- Alderson, J. Charles. *Assessing Reading*. Cambridge UP, 2000.
- Weigle, Sara Cushing. *Assessing Writing*. Cambridge UP, 2002.
- Nation, I. S. P. *Teaching ESL/EFL Reading and Writing*. Routledge, 2008.
- Harmer, Jeremy. *How to Teach Writing*. Pearson, 2004.
- Hudson, Thom. *Teaching Second Language Reading*. Oxford UP, 2007.
- Leki, Ilona. *Understanding ESL Writers: A Guide for Teachers*. Heinemann, 1992.

Evaluation Pattern: As per the University norms.

SEMESTER-VI				
Sl. No.	Course Code	Title of the Course	Credits	Level
24	PENTC40604	Research Methodology	04	6.5
25	PENTL40602	Translation: Theory and Practice	03	6.5
26	PENPI40600	Internship	16	6.5

Title of the Course	:	Research Methodology
Credits	:	04
Course Type	:	Core Course
Level	:	6.5
Semester	:	IV
Total Teaching Hours	:	60

Course Objective:

The course aims to introduce students to the foundational principles of research in English studies, focusing on types of research, methods of data collection and analysis, academic writing conventions, and ethical practices. It emphasizes developing practical skills in writing proposals and papers, analyzing data, using citation styles, and understanding scholarly publishing. The objective is to prepare students for independent inquiry and academic contribution in literary and linguistic contexts.

Course Outcome:

By the end of the course, the students will have a clear understanding of various research types and approaches applicable to English literature and language studies. They will be able to conduct effective literature reviews and formulate well-defined research problems, questions, and hypotheses. The course will enable them to design basic research frameworks and apply appropriate data handling techniques for both literary and linguistic research. Students will also develop proficiency in academic writing and proper documentation using MLA and APA citation styles. Furthermore, they will uphold ethical research standards and actively engage with the scholarly publishing process.

Content		
UNIT I	Research Concepts & Approaches	<ul style="list-style-type: none"> • Nature, purpose, and types of research: Literary vs. Linguistic, Qualitative vs. Quantitative • Formulating research questions, hypotheses, and aims • Literature review: locating, reading, and evaluating sources • Research approaches: textual analysis, comparative, historical, theoretical
UNIT II	Research Design & Data Handling	<ul style="list-style-type: none"> • Research design components: topic selection, objectives, methodology • Data collection: textual sources, field data (surveys/interviews – brief) • Overview of sampling methods and research tools • Data Analysis Tools and Techniques
UNIT III	Academic Writing & Documentation	<ul style="list-style-type: none"> • Format of research proposal and thesis: sections and purpose • Writing skills: clarity, coherence,

		argumentation <ul style="list-style-type: none"> • MLA (9th ed.) and APA citation styles (basics) • Avoiding plagiarism: paraphrasing, quoting, summarizing • Referencing: in-text citation, bibliography, works cited
UNIT IV	Ethics & Publication	<ul style="list-style-type: none"> • Research ethics: integrity, consent, and confidentiality • Plagiarism and academic misconduct: definitions, detection tools • Understanding scholarly publishing: peer-reviewed vs. predatory journals • Preparing manuscripts and conference proposals

Course Content:

Unit I: Research Concepts & Approaches

This Unit introduces the fundamentals of research in English studies. Students explore the nature, purpose, and key distinctions between literary and linguistic research, as well as between qualitative and quantitative approaches. It includes training in framing research questions, hypotheses, and aims. The Unit also develops students' ability to locate and critically evaluate sources through literature review. It concludes with an overview of various research approaches, including textual, comparative, and theoretical.

Unit II: Research Design & Data Handling

This Unit focuses on the practical aspects of designing research. Students learn how to identify topics, define objectives, and choose suitable methodologies. It introduces data collection methods from both textual and field sources and outlines basic sampling techniques. Special emphasis is placed on data handling and analysis, including the use of tools and techniques for processing qualitative and quantitative data. The Unit also encourages the use of ICT tools and digital resources in research.

Unit III: Academic Writing & Documentation

This Unit develops core academic writing skills necessary for producing research proposals, term papers, and dissertations. It emphasizes clarity, logical organization, and argumentative coherence. Students are introduced to the structure of academic writing and citation practices using MLA (9th ed.) and APA styles. The Unit also trains students in referencing, paraphrasing, and summarizing to avoid plagiarism and maintain academic integrity. Proper formatting and documentation of sources are key components.

Unit IV: Ethics & Publication

This Unit addresses the ethical dimensions of research, including principles of integrity, informed consent, and confidentiality. Students will learn how to identify and avoid plagiarism, use plagiarism detection tools, and understand academic misconduct. It also

familiarizes them with the scholarly publishing process, distinguishing between peer-reviewed and predatory journals. The Unit ends with guidance on preparing manuscripts and presenting research at academic conferences.

Reading List:

Best, John W., and James V. Kahn. *Research in Education*. 10th ed., Pearson Education, 2006.

Anderson, Gary, and Nancy Arsenault. *Fundamentals of Educational Research*. 2nd ed., Falmer Press, 1998.

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 4th ed., University of Chicago Press, 2016.

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

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

Dawson, Catherine. *Practical Research Methods: A User-Friendly Guide to Mastering Research Techniques and Projects*. How To Books, 2002.

Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. 5th ed., SAGE Publications, 2022.

Rahim, Abdul. *Thesis Writing: A Manual for Researchers*. New Age International, 2005.

Mauch, James E., and Namgi Park. *Guide to the Successful Thesis and Dissertation*. 5th ed., CRC Press, 2003.

Day, Robert A., and Barbara Gastel. *How to Write and Publish a Scientific Paper*. 8th ed., Cambridge University Press, 2016.

Evaluation Pattern: As per the University norms.

Title of the Course	:	Translation: Theory and Practice
Credits	:	03
Course Type	:	Discipline Specific Elective
Level	:	6.5
Semester	:	IV
Total Teaching Hours	:	45

Course Objective:

This course provides an in-depth study of translation theory alongside practical applications, focusing on key theoretical frameworks that shape the translation process. It aims to develop students' abilities to critically analyze translation methods and apply theoretical insights to translate texts across genres and cultural contexts. The course emphasizes the interplay of linguistic, cultural, and ethical dimensions in translation.

Course Outcome:

By the end of the course, the students will have a thorough understanding of major translation theories and their relevance to both literary and non-literary contexts. They will develop the ability to apply theoretical frameworks to practical translation tasks, ensuring accuracy, cultural sensitivity, and stylistic appropriateness. Students will critically analyze translated texts to evaluate translation strategies, uncover ideological implications, and interpret cultural adaptations. They will be equipped to produce informed and effective translations by integrating theoretical knowledge with practical techniques to address complex linguistic and cultural challenges.

Texts

UNIT I	Foundational Theories of Translation	<ul style="list-style-type: none"> Eugene Nida: "Principles of Correspondence" from <i>Toward a Science of Translating</i> Roman Jakobson: "On Linguistic Aspects of Translation" (from <i>The Translation Studies Reader</i>) <p>Practical Component:</p> <ul style="list-style-type: none"> Workshop: Translate a technical text (e.g., a scientific abstract or legal document) applying Nida's formal vs. dynamic equivalence, evaluating clarity and audience suitability. Discussion: Analyze the challenges of interlingual translation using Jakobson's framework, comparing student translations.
UNIT II	Structuralist and Post-Structuralist Approaches	<ul style="list-style-type: none"> Walter Benjamin: "The Task of the Translator" (translated by Harry Zohn, from <i>Illuminations</i>) Jacques Derrida: "Des Tours de Babel" (translated by Joseph F. Graham, from <i>Difference in Translation</i>) <p>Practical Component:</p> <ul style="list-style-type: none"> Workshop: Translate a short literary excerpt (e.g., a passage from Franz Kafka's <i>The Metamorphosis</i>) into another language, focusing on preserving philosophical tone and linguistic fidelity. Group Analysis: Examine translations of a poetic text (e.g., a poem by Rainer Maria Rilke) using Derrida's concepts to identify linguistic ambiguities.

UNIT III	Cultural and Postcolonial Translation Theories	<ul style="list-style-type: none"> • Lawrence Venuti: “Translation, Community, Utopia” from <i>The Translator’s Invisibility</i> • Tejaswini Niranjana: “Introduction: History in Translation” from <i>Siting Translation: History, Post-Structuralism, and the Colonial Context</i> <p>Practical Component:</p> <ul style="list-style-type: none"> • Workshop: Translate a culturally dense text (e.g., a short story by Rabindranath Tagore or a postcolonial essay by Ngũgĩ wa Thiong’o), focusing on Venuti’s domestication vs. foreignization strategies. • Case Study: Analyze the ideological impact of translations in postcolonial contexts, using examples like translations of Salman Rushdie’s works.
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Course Content:

Unit I: Foundational Theories of Translation

This Unit introduces foundational translation theories. Nida’s formal and dynamic equivalence theories guide functional translation strategies, while Jakobson’s work categorizes translation into intralingual, interlingual, and intersemiotic types. Students will apply concepts of fidelity and equivalence through practical exercises.

Unit II: Structuralist and Post-Structuralist Approaches

This Unit explores structuralist and post-structuralist perspectives. Benjamin’s exploration of the translator’s role emphasizes the philosophical dimensions of translation, while Derrida’s deconstructionist approach questions fixed meanings and linguistic multiplicity. Students will translate texts to apply these frameworks.

Unit III: Cultural and Postcolonial Translation Theories

This Unit examines translation as a cultural and ideological act. Venuti’s domestication and foreignization concepts address cultural adaptation strategies, while Niranjana explores translation’s role in colonial power dynamics. Students will translate culturally specific texts and analyze ideological implications.

Reading List:

Apter, Emily. *The Translation Zone: A New Comparative Literature*. Princeton UP, 2006.
 Baker, Mona. *Translation and Conflict: A Narrative Account*. Routledge, 2006.
 Bassnett, Susan. *Translation Studies*. 4th ed., Routledge, 2014.
 Benjamin, Walter. “The Task of the Translator.” *Illuminations*, translated by Harry Zohn, Schocken Books, 1969.
 Derrida, Jacques. “Des Tours de Babel.” *Difference in Translation*, translated by Joseph F. Graham, Cornell UP, 1985.
 Jakobson, Roman. “On Linguistic Aspects of Translation.” *The Translation Studies Reader*, edited by Lawrence Venuti, Routledge, 2012.
 Nida, Eugene. *Toward a Science of Translating*. Brill, 1964.
 Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. University of California Press, 1992.
 Venuti, Lawrence. *The Translator’s Invisibility: A History of Translation*. Routledge, 1995.

Evaluation Pattern: As per the University norms

Title of the Course	:	Internship
Credits	:	16
Course Type	:	Field-based Activity
Level	:	6.5
Semester	:	IV

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 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 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 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

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**

Evaluation Pattern: As per the University norms
