

REGULATIONS AND SYLLABUS FOR MASTER OF ARTS ENGLISH

(For CBCS System in RGNIYD)

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MASTER OF ARTS

ENGLISH

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(Effective from the Academic Batch 2023-2025)

Eligibility for Admission

Candidates who have secured 50% of marks or above in any one of the following or equivalent, are eligible to apply: Master's Arts in English.

Duration of the Course

The course duration shall be for two years spread over four semesters. The maximum duration to complete the course shall be 4 years.

Medium

The medium of instruction shall be English.

Passing & Classification

Passing Eligibility & Classification for the award of the Degree will be as per the RGNIYD Norms

CURRICULUM

(Effective from the Academic Batch 2023 - 2025)

COURSE STRUCTURE

Course Category	Number of Credits
Minimum credits for Core and Departmental Electives	73
Open Elective	02
Internship (Optional)	03
Total	78

Important Note: If the candidates are undergoing a six-month dedicated project during their fourth semester course of study in any of the Industries / MNCs / Organizations, then they should take an additional course from SWAYAM / MOOC / NPTEL etc., instead of their regular course offered by RGNIYD during the fourth semester

About RGNIYD

The Rajiv Gandhi National Institute of Youth Development (RGNIYD), Sriperumbudur, Tamil Nadu, is an Institute of National Importance by an Act of Parliament No. 35/2012 under the Ministry of Youth Affairs and Sports, Government of India. It functions as a vital resource centre by offering academic programmes viz., Under Graduate, Post Graduate, Ph.D., and Diploma programmes encompassing various dimensions of youth development, engaging in seminal research in the vital areas of youth development and conducting Training programmes catering to the need of youth across the country. RGNIYD has close cooperation with the state agencies, NSS, NYKS and empaneled organizations in the implementation of training programmes. Being an apex body for youth development the RGNIYD strives to develop into a globally recognized and acclaimed centre of academic excellence in the field of youth development, fully responsive to the national agenda for inclusive growth and the needs and aspirations of young people of the country to realize their potentials to create a just society.

Objectives of the Program

1. To provide appropriate pedagogies - including class size and environments (classrooms, equipment, resources, and technology) that will lead to student retention and success as well as an increase in the number of majors and minors.
2. To help students see themselves as professionals, as part of any discipline, with skills and abilities valuable in the business, teaching, publishing, or post-graduate work.
3. To provide students a sense of themselves as citizens of a larger community by encouraging participation in service learning and in diverse and international course work and programming.
4. To assure that students encounter creativity crucial to English studies through performances, readings by professional writers, and their own creative and critical productions and presentations.
5. To balance the needs of general education - communication, diversity, global perspectives, interdisciplinary studies - with those of the major subject.
6. To value faculty scholarship and service through greater support for and participation in activities of the profession.

Program Description

English Literature is the most widely read art form in the world. This aspect, along with the primary position held by the language, when it comes to global communication, makes the study of English one of the most sought – after, as well as fundamental courses in the current academia. This course attempts to facilitate the learners with a comprehensive insight of its growing impact in its native land, the United Kingdom, and places beyond the British Isles. At the same time, the course also seeks to aid the learners in inculcating essential skills which may be of great help in their future pursuits. This course seeks to assert due importance to the study of English Literature as well as enabling the students to internalize essential soft skills that might help them in their professional endeavours.

The curriculum has been prepared based on the Choice Based Credit System. The course is uniformly divided into four semesters. There are a total of sixteen Core Courses and twelve Optional Courses that are spread over two years. Each course shall carry four credits and a candidate must accumulate a total of eighty credits over four semesters. Thus, in addition to the Sixteen Core Courses, they must also select four optional courses in a manner that they deem fit. The Project is an optional Core Paper that can be taken up by only those students who are interested. The other students can take up a corresponding Optional Course that will be offered during that semester to complete their quota of eighty credits.

The design of the curriculum aims to familiarize the students with all the major developments in the field of English Literature. They will come across the major social and literary movements that have influenced the literary production of that decade/century. At the same time, they will also gather knowledge about the renowned practitioners of the literature of a particular age and how they influenced the overall growth and expansion of the art form at different periods. The sixteen Core Courses included here will deal with this growth and expansion of various modes of literary practices, namely, Poetry, Prose, Fiction and Drama. These courses will explore how the various literary modes evolved with time and how different genres emerged. The British Isles, being the birthplace of the English Language, dominates much of the Core Course. Besides, the growth of English Literature in other parts of the world has also been explored. Theory and Criticism, which forms a major area of modern literary studies, have also been included in this section.

The Optional Courses provide some amount of flexibility to the students. They are expected to choose from a wide range of subjects and topics which are not bound to the study of English Literature alone. There are courses based on English Translations of World Literature and also certain courses which might enhance various communicative and soft skills.

The Core Courses include four courses on poetry, which have been covered over four semesters. Three of them are focused on the development of poetry in England, while one course takes up the growth of American Poetry. One course has been dedicated to English Prose, which saw unprecedented popularity in the 18th and 19th centuries. There are three courses on drama which combine the British and American traditions and one dedicated course on Shakespeare, which seeks to explore some of the key ambiguities that shaped the reading and criticism of his plays. Two courses have been dedicated to British Fiction and one course on American Fiction has also been included. Other than these, there is one paper on New Literature and one paper on Indian Writing in English. Theory and Criticism take up two courses and there is one optional Project. The optional courses take up specific literary genres or modes of writing in 10 of the courses. These range from fiction to drama to Sonnets. In addition, there is one course on Research Methodology and one on Professional communication.

Goals and Outcomes of the Program

Upon completion of M.A. in English, a graduate will be able to do the following:

Goal I: Write analytically and creatively, expressing ideas clearly and incisively in their writing in ways required both inside and outside the academia.

To accomplish this goal a student will be able to:

1. Compose a well-constructed narrative, mostly in the form of a descriptive essay, which develops a clearly defined claim of interpretation, supported by close textual reading.
2. Employ effective rhetorical strategies in order to persuasively present ideas and perspectives.
3. Utilize literary terminology, critical methods, and various lenses of interpretation in their writing.
4. Apply the rules of English Grammar.
5. Adhere to the formatting and documenting conventions of our discipline.

Goal II: Analyse a broad range of literatures written in English (including representative authors and major literary periods), recognizing their temporal, social, political, and artistic contexts.

To accomplish this goal a student will be able to:

1. Interpret and critically evaluate texts of various genres, forms, and historical periods.
2. Demonstrate knowledge of the historical context of a work or author.
3. Choose an appropriate critical approach through which to analyze a given text.

4. Describe a range of literary techniques and rhetorical strategies used in a variety of texts, including their relationship to the audience, purpose, and cultural contexts/constraints.

Goal III: Use effectively a range of writing, reading, and research strategies applicable to multiple disciplines.

To accomplish this goal a student will be able to:

1. Integrate primary and secondary sources into their writing.
2. Employ methods of active reading, including annotating, summarizing, questioning, and synthesizing.
3. Locate and critically evaluate print and electronic sources.
4. Utilize current technologies to assist in the research and presentation of critical and creative writing.

Course Regulations:

The M.A in English is offered by Department of English, Rajiv Gandhi National Institute of Youth Development as a full time programme of two years duration which consists of four semesters.

Admission Criteria

1. Bachelor's degree in English with a minimum of 45 percent marks from a recognized university.
2. There will be no age restriction for admission to these academic programmes.
3. Selection of candidates will be based on overall percentage of marks obtained in the qualifying degree examinations.
4. Reservation of seats as per the Government of India norms.

M.A. (English) Course Structure

FIRST SEMESTER			
Code	Title	Credits	Marks
MAENC101	British Poetry From Chaucer to Pope	4	100
MAENC102	Elizabethan and Restoration Drama	4	100
MAENC103	18 th and 19 th Century British Prose Narratives	4	100
MAENC104	Indian Writings in English	4	100
MAENE105/ MAENE106/ MAENE107/ MAENE108	Modern European Drama/ Gothic Fiction/ New Literatures/ Holocaust Literature	3	100
Total Credits/Marks		19	500

SECOND SEMESTER			
Code	Title	Credits	Marks
MAENC201	Shakespeare: Works, Life and Criticism	4	100
MAENC202	Romantic and Victorian Poetry	4	100
MAENC203	American Fiction	4	100
MAENC204	Literary Theory and Criticism I	4	100
MAENE205/ MAENE206/ MAENE207/ MAENE208	Modern Short Stories/ Popular Fiction/ Detective and Espionage Fiction/ Science Fiction	3	100
Total Credits/Marks		19	500

THIRD SEMESTER			
Code	Title	Credits	Marks
MAENC301	Modern Drama	4	100
MAENC302	Modern British Fiction	4	100
MAENC303	Modern British Poetry	4	100
MAENC304	Literary Theory and Criticism II	4	100
MAENE305/ MAENE306/ MAENE307/ MAENE308/ MAENE309	Partition Literature: Memory and Trauma/ Indian Literature in Translation/ Indian Graphic Narratives/ Young Adult Fiction/ English Language Teaching	3	100
Total Credits/Marks		19	500

FOURTH SEMESTER			
Code	Title	Credits	Marks
MAENC401	Research Methodology and Ethics	4	100
MAENC402	American Poetry	4	100
MAENC403	Dissertation	8	200
MAENE404/ MAENE405/ MAENE406	Internship/ Gender Studies/ Leadership Communication	3	100
Total Credits/Marks		19	500

OPEN ELECTIVE OFFERED IN DEPARTMENT OF ENGLISH			
Code	Title	Credits	Marks
MAENOE01	English For Communication	2	100
MAENOE02	Theatre and Performance	2	100

Total Credits: 74 + 4 = 78

LIST OF ELECTIVES (Intra-Department)

1. MODERN EUROPEAN DRAMA (**MAENE105**)
2. GOTHIC FICTION (**MAENE106**)
3. NEW LITERATURES (**MAENE107**)
4. HOLOCAUST LITERATURE (**MAENE108**)
5. MODERN SHORT STORIES (**MAENE205**)
6. POPULAR FICTION (**MAENE206**)
7. DETECTIVE AND ESPIONAGE FICTION (**MAENE207**)
8. SCIENCE FICTION (**MAENE208**)
9. PARTITION LITERATURE: MEMORY AND TRAUMA (**MAENE305**)
10. INDIAN LITERATURE IN TRANSLATION (**MAENE306**)
11. INDIAN GRAPHIC NARRATIVES (**MAENE307**)
12. YOUNG ADULT FICTION (**MAENE308**)
13. ENGLISH LANGUAGE TEACHING (**MAENE309**)
14. GENDER STUDIES (**MAENE405**)
15. LEADERSHIP COMMUNICATION (**MAENE406**)

MAENC101 – BRITISH POETRY FROM CHAUCER TO POPE

Objectives: The Course introduces the students to the first major English Poet, Geoffrey Chaucer. This is followed by a discussion on the poetic traditions of the Elizabethan and Jacobean period, combined with Textual Analysis of certain texts. This is followed by an overview of the Augustan Age and its literary traditions. The course shall include a combination of textual analysis and a brief overview of the historical background that prompted the literary productions of the age.

Outcomes: The students will be able to understand the significance of early British Poetry through the analysis of the literary texts suggested in the curriculum. They will remember the contributions of these poets, which will enable them to form a better understanding about the roots of English Poetry.

Text and Context: Overviews of *Sir Gawain and the Green Knight*, Thomas Malory's *Le Morte d' Arthur*. Historical background of 15th, 16th and 17th Century England and their influence on the poetry of the period.

Textual Analysis:

Geoffrey Chaucer: The General Prologue and Wife of Bath Tale from *The Canterbury Tales*

Vaughan: "The Retreat"

Donne: "The Sun Rising", "The Flea", "The Canonization"

Marvell: "To His Coy Mistress"

John Milton: *Paradise Lost* Book 1

John Dryden: *Mac Flecknoe*

Alexander Pope: *The Rape of the Lock*

References:

1. Marilyn Corrie, *A Concise Companion to Middle English Literature*, Blackwell Publishing Ltd, 2009
2. Peter Brown, *A Companion to Chaucer*, Blackwell Publishers Ltd, 2002
3. Bart van Es, *A Critical Companion to Spenser Studies*, Palgrave Macmillan UK, 2006
4. Christopher Ricks (editor): *Metaphysical Poetry*, Penguin, 2006
5. Burton Raffel (editor): *The Annotated Milton: Complete English Poems*, Bantam Classics; Annotated edition, 1999
6. Robin Sowerby: *The Augustan Art of Poetry*, OUP Oxford, 2006
7. Felicity Rosslyn: *Alexander Pope: A Literary Life*, Lume Books, 2017

MAENC102 – ELIZABETHAN AND RESTORATION DRAMA

Objectives: The course will commence with a brief discussion of the Middle English traditions of Mystery and Morality Plays and how those influenced the Elizabethan Stage. Some of the major playwrights of the Elizabethan Age have been considered for detailed study. The course will simultaneously analyze the textual elements with the socio-political factors that influenced its production. The discussion on Elizabethan Drama will be followed by a brief overview of Restoration theatrical traditions. This will also involve the detailed textual analysis of a canonical play.

Outcomes: The students will be able to understand the significance of early British Drama through the analysis of the literary texts suggested in the curriculum and the discussions surrounding the evolution of British Drama over the ages. They will remember the contributions of these playwrights, which will enable them to form a better understanding about the roots of English Drama.

Text and Context: Overview of Medieval Drama, the Cycles and Everyman. The dramatic tradition of the Elizabethan and Jacobean age. The emergence of drama after Restoration and major playwrights of that period.

Textual Analysis:

Thomas Kyd: *The Spanish Tragedy* (Non-Detailed)

Thomas Dekker: *The Shoemaker's Holiday* (Non-Detailed)

Ben Jonson: *Volpone*

John Webster: *The Duchess of Malfi*

William Congreve: *The Way of the World* (Non-Detailed)

R. B. Sheridan: *The Rivals*

References:

Christine Richardson and Jackie Jonston: *Medieval Drama*, Palgrave Macmillan, 1991

Sara Deats and Robert Logan (Editors): *Placing the Plays of Christopher Marlowe*, Ashgate Publishing, Ltd, 2008

David Farley-Hills: *Jacobean Drama: A Critical Study of the Professional Drama*, Macmillan, 1988

Susan Owen (editor): *A Companion to Restoration Drama*, Wiley, 2008

Harold Bloom (editor): *Elizabethan Drama*, Chelsea House Publishers, 2004

MAENC103 – 18TH AND 19TH CENTURY BRITISH PROSE NARRATIVES

Objectives: This course deals with some of the major prose writers of 18th and 19th Century England. Francis Bacon's works and influence will be briefly discussed here, followed by a deliberation upon the rise of prominent print magazines like *The Spectator*. This course will also introduce the Novel as a literary art form. It will initiate the discussion with the rise of the novel in the late 17th century and continue with its establishment as one of the more prominent modes of literary discourses. The textual analysis will involve a variety of novels belonging to different periods of literary history. Through this course, the facilitators wish to illustrate before the students, the subtle variations and transitions through which the novel has passed in these centuries. The combination of the detailed and non-detailed texts shall help in doing so.

Outcomes: The students will be able to analyze the evolution of British Prose through the ages, by studying the literary texts suggested in the curriculum and the discussions surrounding the historical context of these texts. They will remember the contributions of these writers, which will enable them to form a better understanding about the roots of English Prose.

Text and Context: Bacon and Later Century Prose Writers, The Rise of the Novel, Early English Novelists, The transition of the Novel over the centuries.

Textual Analysis:

Joseph Addison and Richard Steele: "Of the Club" "Sir Roger at the Theatre" "Reflections in Westminster Abbey"

Charles Lamb: "Modern Gallantry" "My First Play"

Henry Fielding: *Joseph Andrews* (Non-Detailed)

Emily Bronte: *Wuthering Heights*

Thomas Hardy: *Tess of the D'Urbervilles*

Charles Dickens: *Hard Times*

George Eliot: *The Mill on the Floss* (Non-Detailed)

References:

Robert J. Allen: *Addison and Steele Selections from the Tatler and the Spectator*, Rinehart, 1957

Francis O'Gorman: *A Concise Companion to the Victorian Novel*, Wiley, 2008

Harold Pagliaro: *Henry Fielding: A Literary Life*, Palgrave Macmillan UK, 1998

Patrick Parrinder: *Nation and Novel: The English Novel from Its Origins to the Present Day*, Oxford University Press, 2008

Deirdre David: *The Cambridge Companion to the Victorian Novel*, Cambridge University Press, 2001

MAENC104 - INDIAN WRITINGS IN ENGLISH

Objectives: This course introduces the students to the literary stalwarts of Indian English writing. A brief overview will be provided of the tradition of Indian writing in English in this course. This shall be done through discussions related to the rise and prominence of Indian writing in English in the 19th century. This course shall make ample use of textual analysis to aid the process of perception.

Text and Context: Introducing Indian Writings in English from the 19th century and its evolution into the 20th century. The effects of India's freedom struggle on the literature and the changing trends of literary production before and after Independence and Partition.

Outcomes: The students will be able to understand the evolution of Indian Writings in English, by studying the literary texts suggested in the curriculum and the discussions surrounding the historical context of these texts. They will remember the contributions of these writers, which will enable them to form a better understanding about the significance of Indian Writings in English.

Textual Analysis:

Poetry

Henry Derozio: "To India – My Native Land", **Toru Dutt:** "Our Casuarina Tree", **Nissim Ezekiel:** "Poet, Lover, Birdwatcher", **A. K. Ramanujan:** "Love Poem for a Wife" **Arun Kolatkar:** "The Priest's Son", **Agha Shahid Ali:** "A Lost Memory of Delhi", **Kamala Das:** "An Introduction", **Mamang Dai:** "The Voice of the Mountains"

Drama

Asif Currimbhoy: *Goa* (Non-Detailed), **Mahesh Dattani:** *Tara*

Prose Narrative

Arundhati Roy: *The God of Small Things*, **R. K. Narayan:** *Waiting for the Mahatma*

References:

Meenakshi Mukherjee: *The Perishable Empire: Essays on Indian Writing in English*, Meenakshi Mukherjee, 2002

Bruce King (editor): *Modern Indian Poetry in English*, OUP India, 2004

Priya Gopalan: *The Indian English Novel: Nation, History and Narration*, Oxford Studies in Postcolonial Literatures, 2009

Arvind Krishna Mehrotra: *An Illustrated History of Indian Literature in English*, Orient Blackswan Private Limited - New Delhi, 2005

M.K. Naik, S.K. Desai and G.S. Amur: *Critical Essays on Indian Writing in English*, Macmillan Company of India, 1977

Meenakshi Mukherjee: *The Twice Born Fiction*, Arnold-Heinemann, 1974

MAENC201 - SHAKESPEARE: WORKS, LIFE AND CRITICISM

Objectives: This course will acquaint the students with one of the greatest literary figures of World Literature. The course will primarily focus on his plays while also reserving some portions of the module for his longer poems. This course will help the students in understanding the life and circumstances of Shakespeare that prompted his ascension to the literary pedestal. The course will also introduce the students to the great tradition of Shakespearean criticism, starting from Dr Johnson to Stephen Greenblatt in the 20th century.

Text and Context: Life and Times of Shakespeare, His Plays and Poems, Critical Tradition from Dr Johnson to Green Greenblatt

Outcomes: The students will be able to understand the contributions of William Shakespeare, by studying the literary texts suggested in the curriculum and the discussions surrounding his life and writings. This will enable them to form a better understanding about the significance of William Shakespeare to world literature.

Textual Analysis:

“A Lover’s Complaint”

As You Like It

The Merchant of Venice

Othello

References:

Andrew Murphy (editor): *A Concise Companion to Shakespeare and the Text*, Wiley, 2010

Janette Dillon: *The Cambridge Introduction to Shakespeare’s Tragedies*, Cambridge University Press, 2007

Penny Gay: *The Cambridge Introduction to Shakespeare’s Comedies*, Cambridge University Press, 2008

Alan Sinfield and Jonathan Dollimore: *Political Shakespeare: New Essays in Cultural Materialism*, Manchester University Press, 1985

MAENC202 - AMERICAN FICTION

Objectives: The course aims to familiarize the students with the rise of an American literary voice in the next few courses. This particular course will take up the genesis and growth of American Fiction in the 19th Century and follow this development into the 20th century. Textual Analysis will be accompanied by a study of the historical background of the concerned period in this course.

Text and Context: Development of fiction in the 19th century. Impact of the 20th century on American Fiction. Historical background of the two centuries of development.

Outcomes: The students will be able to understand the origin and development of fiction in America, by studying the literary texts suggested in the curriculum and the discussions surrounding the contributing socioeconomic factors. This will enable them to form a better understanding about the significance of American Fiction in the contemporary scenario.

Textual Analysis:

Edgar Allan Poe: “The Purloined Letter”

H.B. Stowe: *Uncle Tom’s Cabin*

Mark Twain: *Adventures of Tom Sawyer*

Kate Chopin: “The Storm”

Ernest Hemingway: *The Sun Also Rises* (Non-Detailed)

F. Scott Fitzgerald: *The Great Gatsby*

J.D. Salinger: *Catcher in the Rye*

Margaret Mitchell: *Gone With the Wind* (Non-Detailed)

References:

Peter Stoneley and Cindy Weinstein: *A Concise Companion to American Fiction*, Wiley, 2008

Gregg Crane: *The 19th Century American Novel*, Cambridge University Press, 2007

John T. Matthews (editor): *A Companion to the Modern American Novel 1900-1950*, Wiley, 2013

Julia Sun-Joo Lee: *The American Slave Narrative and the Victorian Novel*, Oxford University Press, USA, 2010

MAENC203 - ROMANTIC AND VICTORIAN POETRY

Objectives: This course will commence the discussion with the age of Enlightenment. The precursors to the Romantic Movement, otherwise known as the early Romantics, would form a part of the early discussions about the rise of the Romantic age. The major poets of the Romantic age will be discussed here, along with textual analysis. The discussion of the Victorian and Pre-Raphaelite poets shall follow this, which will help the students to get acquainted with some of the greatest poets of English Literature.

Text and Context: The age of Enlightenment and the Early Romantics, The influence of French Revolution and the return to nature, The Lake Poets, The Late Romantics, The Dramatic Monologue and Victorian Poetry, Rise of the female voice in Victorian England

Outcomes: The students will be able to understand the origin and development of poetry in the 19th century, in England, by studying the literary texts suggested in the curriculum. This will enable them to form a better understanding about the importance of 19th Century British Poetry in the contemporary scenario.

Textual Analysis:

William Blake: “The Chimney Sweeper”

William Wordsworth: “Ode to Intimations of Immortality”, “To the Skylark”

S. T. Coleridge: “Dejection: An Ode”

P. B. Shelley: “Ode to the West Wind”, “To a Skylark”

John Keats: “La Belle Dame Sans Merci”

Alfred Tennyson: “Break Break Break”, “Ulysses”

Robert Browning: “Fra Lippo Lippi”, “Andrea del Sarto”

Matthew Arnold: “Dover Beach”

References:

Mark Storey: *The Problem of Poetry in the Romantic Period*, Palgrave Macmillan UK, 2000

Brian Goldberg: *The Lake Poets and Professional Identity* Isobel Armstrong: *Victorian Poetry: Poetry, Poets and Politics* Richard

Cronin (editor): *A Companion to Victorian Poetry*, Wiley, 2008

MAENC204 - LITERARY THEORY AND CRITICISM I

Objectives: This course introduces the students to the Critical Heritage of Literary Studies. The course commences with discussions on the Greek Masters, followed by the works of some of the renowned critics of English Literature. It also includes such non-fictional works for discussion, which helped in establishing the English Critical Heritage. This course limits the study to early literary criticism. The various ideological schools shall be taken up for discussion in a later course.

Outcomes: The students will be able to understand the various methods of literary criticism and will look at the proponents of early critical heritage by studying the literary essays as suggested in the curriculum. This will enable them to form a better understanding about the preliminary critical methods in the contemporary scenario.

Theorists and their Texts:

Aristotle: *Poetics* (Selections)

Longinus: *On the Sublime* (Selections)

Ben Jonson: *Everyman Out of His Humour* (Extracts)

Dr. Samuel Johnson: *Preface to Shakespeare* (Selections)

William Blake: “The Marriage of Heaven and Hell”

William Wordsworth and S.T. Coleridge: *Preface to Lyrical Ballads*

Matthew Arnold: *Essays in Criticism* (Selections)

Henry James: “The Art of Fiction”

T.S. Eliot: “Tradition and Individual Talent”

Virginia Woolf: “Modern Fiction”

I.A. Richards: “The Language of Criticism”

References:

S Ramaswami and V. S. Sethuraman (editors): *The English Critical Tradition*

(Volumes 1 and 2), Macmillan Publishers India Limited, 2000

Multiple Editors: *The Cambridge History of Literary Criticism* (Volumes 1 to 7 out of 9), Cambridge University Press, 2013

MAENC301 - MODERN DRAMA

Objectives: This Course aims to familiarize the students with the theatrical experiments of the 20th century. An overview will be provided of the socio-political context of the age, which played a major role in the development of the theatre. This course shall encompass playwrights from both the British Isles and the United States.

Text and Context: Studying the Modern Age and Modern American Drama. Precursors to Modern Drama and Drama in Ireland. Major Playwrights from Britain and America.

Outcomes: The students will be able to understand the growth of drama in the 19th century, in England and United States by studying the literary texts suggested in the curriculum. This will enable them to form a better understanding about the importance of 19th Century British and American society.

Textual Analysis:

John Osborne: *Look Back in Anger* (Non-Detailed)

J.M. Synge: *Playboy of the Western World*

Harold Pinter: *The Birthday Party* (Non-Detailed)

Eugene O'Neill: *Long Day's Journey Into Night*

Tennessee Williams: *The Glass Menagerie*

Edward Albee: *The Zoo Story*

References:

Mary Luckhurst (editor): *Companion to Modern British and Irish Drama: 1880 to the Present*, Wiley, 2008

Harold Bloom (editor): *Modern American Drama*, Chelsea House Publishers, 2005

David Krasner (editor): *A Companion to Twentieth-Century American Drama*, Wiley, 2008

John Russell Taylor: *Anger and After: A Guide to the New British Drama*, Methuen, 1962

MAENC302 - MODERN BRITISH FICTION

Objectives: The impact of Modernism and the World Wars were well illustrated in the novels of the 20th century. This course will introduce some of the representative modern novels to the students, for them to possess a better understanding of the modern era. The course will deal with the contextual impact on the various novels written in this period and open the door for further readings.

Text and Context: Modern Age and its impact on Fiction. Discussing the major novelists of the Modern Era, till World War I.

Outcomes: The students will be able to understand the development of Modern British Fiction, in the 20th century, by studying the literary texts suggested in the curriculum. This will enable them to form a better understanding about the importance of the contributing writers in the contemporary scenario and facilitate a better understanding of the period.

Textual Analysis:

Virginia Woolf: *To the Lighthouse*

D.H. Lawrence: *Sons and Lovers*

Joseph Conrad: *Heart of Darkness*

E.M. Forster: *A Passage to India* (Non-Detailed)

William Golding: *Lord of the Flies*

References:

Simon Joyce: *Modernism and Naturalism in British and Irish Fiction, 1880-1930*, Cambridge University Press, 2015

Morag Shiach: *The Cambridge Companion to the Modernist Novel*, Cambridge University Press, 2007

D.C.R.A. Goonetilleke: *Developing Countries in British Fiction*, Rowman and Littlefield, 1977

Malcolm Bradbury: *The Modern British Novel*, Penguin, 2001

MAENC303 - MODERN BRITISH POETRY

Objectives: Modernism and its effects were also observed in the poetry of the age. The course will introduce the students to a selected few from amongst the large group of modern poets. In due course, this module shall attempt to explore the manner in which poetry evolved in this period and what influenced the poetry and sensibility of the period.

Text and Context: Modernism and its impact on American Poetry. The historical context and variations in Modern Poetry.

Outcomes: The students will be able to understand the development of British Poetry in the Modern Era, i.e. the 20th century, by studying the literary texts suggested in the curriculum. This will enable them to form a better understanding about the importance of the contributing poets in shaping the corpus of world poetry.

Textual Analysis:

W.B. Yeats: “Sailing to Byzantium”, “The Second Coming”

T. S. Eliot: “Prufrock”, “Preludes”

Wilfred Owen: “Futility”, “Strange Meeting”

Philip Larkin: “The Whitsun Weddings”

Ted Hughes: “The Thought Fox”, “Hawk Roosting”

Dylan Thomas: “Fern Hill”, “Do Not Go Gentle Into That Good Night”

W. H. Auden: “The Unknown Citizen”, “Musée des Beaux Arts”

References:

Michael Roberts and Peter Porter: *The Faber Book of Modern Verse*, Faber & Faber, 1982

Justin Quinn: *The Cambridge Introduction of Modern Irish Poetry*, Cambridge University Press, 2008

Louis Untermeyer: *Modern British Poetry*, Harcourt, Brace and Howe, 1920

Christopher Ricks: *The Force of Poetry*, Clarendon Press, 1995

MAENC304 – LITERARY THEORY AND CRITICISM II

Objectives: This course continues the discussion of the earlier semester concerning the Critical Heritage of Literary Studies. While the previous course focused on some of the early figures of literary theory and criticism, this course will take up most of the critical schools of thought and the different ideologies that developed, mostly in the 20th Century. The discussion would elucidate upon each school of thought and follow it up with a discussion regarding the key individuals belonging to each school and their contributions to the development of the schools of thought.

Outcomes: The students will read about the proponents of 20th century critical heritage by studying the literary essays as suggested in the curriculum and form a perception about the personalities associated with 20th century literary criticism. This will enable them to form a better understanding about the advanced skills of critical methods as seen in the contemporary scenario.

Theory and Major Theorists

Psychoanalytic Criticism: Karl Jung, Sigmund Freud, Jacques Lacan

Feminism: Elaine Showalter, Simone de Beauvoir, Kate Millett, Julia Kristeva

Formalism & New Criticism: Viktor Shklovsky, Mikhail Bakhtin, William Empson, Cleanth Brooks

Marxism: Terry Eagleton, The Frankfurt School

Structuralism: Ferdinand de Saussure, Roland Barthes

Deconstruction: Jacques Derrida, Michel Foucault

Postcolonialism: Edward Said

New Historicism: Stephen Greenblatt

Culture Studies: Raymond Williams

Ecocriticism: Richard Kerridge

References:

Terry Eagleton: *Literary Theory: An Introduction*, Wiley–Blackwell; Anniversary ed edition, 1996

Julian Wolfreys, Ruth Robbins and Kenneth Womack: *Key Concepts in Literary Theory*, Edinburgh University Press; 3rd edition, 2014

Gregory Castle: *The Blackwell Guide to Literary Theory*, Wiley–Blackwell, 2007

J. A. Cuddon: *Penguin Dictionary of Literary Terms and Literary Theory*, Penguin Books; 5th edition, 2015

Hazard Adams and Leroy Searle: *Critical Theory Since 1965*, Florida State University Press, 1986

MAENC401 - RESEARCH METHODOLOGY

Objectives: This course will discuss various issues concerning Research and Ethics. This course is highly recommended for students who wish to take up the Project in their IVth Semester.

Outcomes: The students will be acquainted with the various practices and ethics in Research. The course will also train students in academic writing. The students will also be able to apply various skills of research and academic writing at the end of the course.

Unit I:

Knowledge and Research - Meaning of Research, Characteristics of Research, Motivation for Research, Broad Objectives of Research, Literary Research and its Importance, Types of Secondary Sources, Information Gathering, Selecting Research Problem, Concept of Hypotheses and Understanding Research Design.

Unit II:

Research and its Types – Purpose and Types of Research; Quantitative and Qualitative Research; Difference between Qualitative and Quantitative Research and their Strengths and Weaknesses, Descriptive and Analytical Research, Fundamental research, Conceptual Research.

Unit III:

Methods of Data Collection – Qualitative Method: Informal Interview, Case Study, In-depth Interview, Focus Group Discussion, Observation, Quantitative Method: Standardized Questionnaire, Development of a Questionnaire.

Unit IV:

Research Ethics – Ethics in Research, Five Principles of Research, Need for Informed Consent, Confidentiality of Information, Non-discrimination, Openness and Respect for Intellectual Property, Objectivity and Giving Feedback about the Findings, Avoiding Plagiarism

Unit V:

Different Types of Citations and Writing a Dissertation – Reference Writing Styles: MLA & APA, Preferred Styles for Journal Article Writing, Reference Writing Style for Dissertation Writing, Avoiding Plagiarism and Citing Properly to overcome Plagiarism, Presenting a Dissertation.

References:

Kothari, Research Methodology – Methods & Techniques 2ed, John Wiley & Sons, 1985
MLA Handbook 9th Edition, Modern Language Association of America; 8th edition, May 2022
Simon Eliot and W. R. Owens (editors): A Handbook to Literary Research, Psychology Press, 1998

MAENC402 – AMERICAN POETRY

Objectives: This course shall focus on the rise and development of poetry in the 19th and 20th centuries in America. Some of the key figures involved in this phase shall be taken up for discussion and analysis. Some of the major movements that shaped the poetic development shall also be discussed here.

Text and Context: American Poetry of the 19th Century. Historical Context and impact of Transcendentalism. Modernism and its impact on American poetry.

Outcomes: The students will be able to understand the development of British Poetry in the Modern Era, i.e. the 20th century, by studying the literary texts suggested in the curriculum. This will enable them to form a better understanding about the importance of the contributing poets and thus analyze the contributions of the American Poets in shaping the corpus of world poetry.

Textual Analysis:

Walt Whitman: “I hear America Singing”

Robert Frost: “After Apple Picking”, “Mending Wall”

Emily Dickinson: “I Taste a Liquor”, “A Bird Came Down the Walk”

Langston Hughes: “Harlem”, “The Weary Blues”

Robert Lowell: “The Skunk Hour”

Sylvia Plath: “Mirror”, “Daddy”

William Carlos Williams: “Red Wheel Barrow”

Ezra Pound: “Hugh Selwyn Mauberley”

Allen Ginsberg: “America”

References:

David Lehman (editor): *The Oxford Book of American Poetry*, Oxford University Press, 2006

Jennifer Ashton: *From Modernism to Postmodernism: American Poetry and Theory in the 20th Century*, Cambridge University Press, 2006

Charles Altieri: *The Art of 20th Century American Poetry: Modernism and After*, Wiley-Blackwell, 2008 William Spengemann: *19th Century*

American Poetry, Penguin Classics; First Edition edition, 1996 Roy Harvey Pearce: *The Continuity of American Poetry* Princeton University Press, 2022

MAENE105 – MODERN EUROPEAN DRAMA

Objectives: This course will deal with some of the major European Playwrights of the 20th Century and their theatrical techniques. All the texts included in this study are English translations of the original texts.

Text and Context: Variations of theatrical practices over Europe, Contributions of each playwright towards the development of the Genre and their significance in the literary canon.

Outcomes: The students will be acquainted with the 20th century drama of Europe. The course will also make students aware of the avant garde techniques of dramaturgy. The students will also be able to apply their acquired knowledge of stagecraft in the perception of drama in the contemporary scenario.

Textual Analysis:

Henrik Ibsen: *A Doll's House*

Bertolt Brecht: *The Caucasian Chalk Circle*

Eugene Ionesco: *Rhinoceros*

Anton Chekhov: *Uncle Vanya* (Non-Detailed)

August Strindberg: *Miss Julie* (Non-Detailed)

References:

Brian Docherty (editor): *Twentieth-Century European Drama*, Palgrave Macmillan UK, 2010

Michael Egan (editor): *Henrik Ibsen*, Taylor & Francis, 2013

Ian Donaldson (editor): *Transformations in Modern European Drama*, Palgrave Macmillan UK, 1983

Raymond Williams: *Drama from Ibsen to Brecht*, Random House, 2013

MAENE106 - GOTHIC FICTION

Objectives: This course aims to introduce the genre of Gothic fiction to the students which rose prominently in the 19th century. This includes preliminary discussions centering upon the importance of Horace Walpole, Monk Lewis and Anne Radcliffe. The canonical texts belonging to this genre will be discussed in the class, illustrating the various nuances of the genre.

Outcomes: The students will understand the conventions of the Gothic mode of fictive practices and will perceive the importance of the genre in the development of fiction in the 19th century and later.

Development of a Genre: Romantic and Gothic and the early practitioners. The major figures of the 19th century. The American Counterpart.

Textual Analysis:

Mary Shelley: *Frankenstein*

Bram Stoker: *Dracula*

Washington Irving: “Rip Van Winkle”

Edgar Allan Poe: “The Fall of the House of Usher”

R.L. Stevenson: *Dr Jekyll and Mr Hyde* (Non-Detailed)

Oscar Wilde: *The Picture of Dorian Gray*

References:

Maggie Kilgour: *The Rise of the Gothic Novel*, Taylor & Francis, 2013

Gail Turley Houston: *From Dickens to Dracula: Gothic, Economics and Victorian Fiction*, Cambridge University Press, 2005

Jerrold E. Hogle (editor): *The Cambridge Companion to Gothic Fiction*, Cambridge University Press, 2002

MAENE107 – NEW LITERATURE

Objectives: The course will introduce the students to the field of writings that were associated with erstwhile colonies of the British Empire. The various texts in this course have been selected from three such colonies. These works will help illustrate how Colonization had affected their way of life and how the people had benefitted/had been deprived of it. A brief overview of the genesis of the literary production will be conducted before the textual analysis is performed.

Text and Context: Imperialism and its impact, Rise of Postcolonial Literature, Brief historical overview of African, Australian and Canadian Literature

Outcomes: The students will understand the concept of New Literature and apply it to the various texts prescribed in their curriculum. They will also understand the genesis and evolution of New Literature and its rootedness in the Imperialist strategies of European powers.

Textual Analysis:

Chinua Achebe: *An Image of Africa*

Doris Lessing: *The Grass is Singing*

Wole Soyinka: *The Lion and the Jewel*

Michael Ondaatje: *The English Patient*

Margaret Atwood: *The Handmaid's Tale*

Derek Walcott: "A Far Cry From Africa"

References:

Rowland Smith (editor): *Postcolonizing the Commonwealth: Studies in Literature and Culture*, Wilfrid Laurier University Press, 2000

William Walsh: *Commonwealth Literature*, Clarendon Press, 1973

Elizabeth Webby (editor): *The Cambridge Companion to Australian Literature*, Cambridge University Press, 2000

Eva-Marie Kroller (editor): *The Cambridge Companion to Canadian Literature*, Cambridge University Press, 2004

C. D. Narasimhaiah: *Commonwealth Literature: Problems and Response*, Hans Zell Publishers, 1991

MAENE108 – HOLOCAUST LITERATURE

Objectives: This course will introduce the students with trauma theory, making a special reference to the Holocaust and its circumstances. Various perspectives regarding the Holocaust will be discussed with the students, with close reference to various literary reflections.

Outcomes: The students will be able to remember the various events that led to the Holocaust and the major perpetrators behind it. They will understand the basic tenets and principles of trauma theory that are applicable to the Holocaust. The analysis of multiple literary texts will further shape their understanding of the Holocaust.

Text and Context: The Second World War and its effect on the Holocaust. The Narratives of the Survivors. Various narratives discussing the Holocaust and their literary significance.

Textual Analysis:

Primo Levi: *If This Is A Man*

Thomas Keneally: *Schindler's Ark*

Art Spiegelman: *Maus*

Markus Zusak: *The Book Thief*

Christine Leunens: *Caging Skies* (Non-Detailed)

Czeslaw Milosz: "A Poor Christian Looks at the Ghetto"

Elie Wiesel: "Never Shall I Forget"

References:

David Patterson, Alan L. Berger, and Sarita Cargas: *Encyclopedia of Holocaust Literature*, Oryx Press, 2002

Susan Gubar: *Poetry After Auschwitz: Remembering What One Never Knew*, Indiana University Press, 2006

R. Clifton Spargo, and Robert M. Ehrenreich: *After Representation?: The Holocaust, Literature, and Culture*, Rutgers University Press, 2009

Harold Bloom: *Literature of the Holocaust*. Chelsea House Publishers, 2004

Victoria Aarons, and Phyllis Lassner: *The Palgrave Handbook Of Holocaust Literature And Culture*, Palgrave Macmillan, 2020

MAENE205 – MODERN SHORT STORIES

Objectives: The course aims to establish the tradition of short stories to the students. In due course, the students will also get to explore some of the modern masters of the short story mode.

Development of a Genre: The ancient Oriental and Occidental traditions of Jataka, Panchatantra, Aesop and the Bible. The 19th century popularity of the genre. The modern masters in Europe, Asia and the Americas. The discussions will also talk about prose romances and their influences on the short story.

Outcomes: The students will be introduced to the world of short stories and they will remember and understand its evolution over the ages. They will also understand various techniques involved in short story writing.

Textual Analysis:

Guy de Maupassant: “Mademoiselle Fifi”

Rudyard Kipling: “The Man Who Would be King”

W.S. Maugham: “The Kite”

Saki: “The Toys of Peace”

Katherine Mansfield: “Bliss”

Jhumpa Lahiri: “Interpreter of Maladies”

Jorge Louis Borges: “The Library of Babel”

Alice Munro: “Fits”

Omar Ahmad: *The Storyteller's Tale* (1 Tale)

Roberto Bolaño: *The Return* (1 Tale)

References:

Martin Scofield: *The Cambridge Introduction to the American Short Story*, Cambridge University Press, 2006

David Malcolm and Cheryl Alexander Malcolm (editors): *A Companion to the British and Irish Short Story*, Wiley-Blackwell; 1st edition, 2008

Dominic Head: *The Modernist Short Story: A Study in Theory and Practice*, Cambridge University Press, 20

MAENE206 – POPULAR FICTION

Objectives: This course will take up one of the more upcoming and well-known modes of fiction in the 20th century. Renowned authors from different subgenres of Popular Fiction will be discussed here.

Development of a Genre: The late 19th Century and rise of popular culture, Theory of Popular Culture, The genesis of Popular Fiction and the various genres of Popular Fiction

Outcomes: The students will understand the genesis and ascension of popular fiction in the 19th century and they will also understand its relevance in the contemporary scenario. They will analyze the techniques adopted by various practitioners of Popular Fiction.

Textual Analysis:

Dan Brown: *Angels and Demons* (Non-Detailed)

John Grisham: *The Pelican Brief*

Stephen King: *Cujo*

Erin Morgenstern: *The Night Circus*

Neil Gaiman and Terry Pratchett: *Good Omens*

References:

Christopher Pawling (editor): *Popular Fiction and Social Change*, Palgrave Macmillan, 1984

Clive Bloom: *Bestsellers: Popular Fiction Since 1900*, Palgrave Macmillan UK, 2002

Ken Gelder: *Popular Fiction: The Logics and Practices of a Literary Field*, Routledge; 1st edition, 2004

Ken Gelder (editor): *New Directions in Popular Fiction*, Palgrave Macmillan; 1st ed. 2016 edition, 2016

MAENE207 - DETECTIVE AND ESPIONAGE FICTION

Objectives: This course will take up one of the more interesting variations of Popular Fiction which was shaped by socio-political events of the 19th century. The course will take up writers from both the Indian and the Western tradition.

Development of a Genre: Newgate Prison and its influence. The figure of the private detective in the late 19th Century. The Crimean War and the World Wars. The necessity of a Spy. The Cold War. Post 9/11 social conditions. The detective in India.

Outcomes: The students will understand the genesis and ascension of Detective and Espionage Fiction in the 19th century and they will also understand its relevance in the contemporary scenario. They will analyze the techniques adopted by various practitioners of Detective and Espionage Fiction.

Textual Analysis:

Arthur Conan Doyle: “A Scandal in Bohemia”

Agatha Christie: *Murder on the Orient Express*

Hergé: *Cigars of the Pharaoh*

John Le Carre: *The Spy Who Came in From the Cold*

Ian Fleming: *From Russia With Love*

Satyajit Ray: “The Gold Coins of Jehangir”

Sharadindu Bandopadhyay: “The Quills of the Porcupine”

References:

Clive Bloom (editor): *Spy Thrillers - From Buchan to le Carré*, Palgrave Macmillan; 1990th edition, 1990

Brett F. Woods: *Neutral Ground - A Political History of Espionage Fiction*, Algora Publishing, 2008

Sam Goodman: *British Spy Fiction and the End of an Empire*, Taylor & Francis, 2015

Charles Rzepka and Lee Horsley (editors): *A Companion to Crime Fiction*, Wiley, 2020

MAENE208 – SCIENCE FICTION

Objectives: This course will indulge the students in the study of this paradoxical mode of fictive narratives. The students will be familiarized with the rise and legacy of Science Fiction from the early 19th century, to the present scenario, all over the world. The Literary texts included for this course have been considered from all over the world, whether available in English or in translation. The course will also aim to familiarize the students with the different variations of science fiction through the texts suggested for the curriculum.

Text and Context: Coexistence of Science and Fiction, Rise of the Novel, Mary Shelley and her influence, Science Fiction in late 19th and early 20th century.

Outcomes: The students will understand the genesis and ascension of Science Fiction in the 19th century they will also understand its relevance in the contemporary scenario. They will also perceive the techniques adopted by various practitioners of Science Fiction.

H. G. Wells – *The Invisible Man* (Non-Detailed)

Aldous Huxley – *Brave New World*

Satyajit Ray – “The Unicorn Expedition”

Amitav Ghosh – *The Calcutta Chromosome*

Isaac Asimov – *I, Robot*

Michael Crichton – *Jurassic Park*

Anthony Burgess – *A Clockwork Orange* (Non-Detailed)

References:

Edward James and Farah Mendlesohn (Editors): *The Cambridge Companion to Science Fiction*, Cambridge University Press

Adam Roberts: *Science Fiction*, Routledge

Robin Anne Reid (Editor): *Women in Science Fiction and Fantasy*, Greenwood

Ronald T Sion: *Aldous Huxley and the Search for Meaning: A Study of the Eleven Novels*, McFarland and Company

Patrick Parrinder (editor): *H. G. Wells: The Critical Heritage*, Routledge

MAENE305 – PARTITION LITERATURE: MEMORY AND TRAUMA

Objectives: This course aims to introduce the students to the events of the Indian Partition of 1947 and the fictional narratives that focus on the Punjab Front, produced by the contemporary literary stalwarts.

Text and Context: The context of the partition. The trauma associated with the event. Various themes explored by the authors.

Outcomes: The students will understand the significance of the Partition of India and how it affected lives on a mass scale. They will also remember how various literary modes have tried to reproduce the effects of partition in literature.

Textual Analysis:

Saadat Hasan Manto: “Thanda Gosht”, “Toba Tek Singh”, “Khol Do”

Amrita Pritam: *The Skeleton*

Khushwant Singh: *Train to Pakistan*

Khadija Mastur: *A Promised Land*

Bapsi Sidhwa: *Ice Candy Man*

References:

Urvashi Butalia: *The Other Side of Silence: Voices from the Partition of India*

Kamla, Duke University Press, 2000

Bhasin and Ritu Menon: *Border and Boundaries: Women in India's Partition, Kali for Women, 1998*

Gyanendra Pandey: *Remembering Partition, Cambridge University Press, 2010*

Debjani Sengupta: *Looking Back: The Partition of India 70 Years On, Orient Blackswan, 201*

MAENE306 - INDIAN LITERATURE IN TRANSLATION

Objectives: The course will acquaint the students with the masterpieces produced in the various regional literary traditions of India. It will also help in gauging the depths of various regional experiences of the Indian literary tradition.

Text and Context: A brief overview of Translation Studies and the nuances involved in this process. A brief introduction will also be provided for each of the writers chosen here and how their translated works contributed to the enrichment of the Indian English Literary Tradition.

Outcomes: The students will analyze various literary texts written, originally written in regional Indian languages, but translated into English. They will apply various perceptions of translation towards understanding the literary texts written in the subcontinent.

Textual Analysis:

Munshi Premchand: *Godan*

A.K. Ramanujan: *Folk Tales From India* (Selections)

Kaifi Azmi: *Kaifiyat* (Selections)

Mahsweta Devi: *Mother of 1084* (Non- Detailed)

Ismat Chughtai: “Quilt”

Rabindranath Tagore: *Gitanjali* (Selections)

Girish Karnad: *Hayavadana*

Vijay Tendulkar: *Silence! The Court is in Session* (Non-Detailed)

References:

K.R.S. Iyenger: *Indian Writing in English*, Sterling Publications Private Limited; Revised, Updated edition, 2019

V.S. Naravane: *An Introduction to Rabindranath Tagore*, South Asia Books, 1978

Peter France: *The Oxford Guide to Literature in English Translation*, OUP UK, 2012

Meenakshi Mukherjee: *Realism and Reality: The Novel and Society in India*, Oxford University Press, 1999

Lawrence Venuti: *The Translation Studies Reader*, Routledge, 2000

MAENE307 – INDIAN GRAPHIC NARRATIVES

Objectives: The course will commence with a brief discussion of different narrative strategies before deliberating upon graphic narratives. This will be followed up by a brief overview of the Graphic Novel scenario in the Indian context. The course will simultaneously analyze the textual elements with the socio-political factors that influenced its production. This course will also involve the textual analysis of multiple texts.

Outcomes: The students will be able to understand the significance of Graphic Narratives through the analysis of the literary texts suggested in the curriculum and the discussions surrounding the evolution of such narratives. They will remember the contributions of the major practitioners, which will enable them to form a better perception about such narratives.

Text and Context: History of Graphic Narratives, The Indian Graphic Novel Scenario, Theoretical Perceptions: Scott McCloud, Will Eisner, and Thierry Groensteen.

Textual Analysis:

Orijit Sen: *The River of Stories* (Non-detailed)

Amruta Patil: *Kari*

Malik Sajad: *Munnu: A Boy from Kashmir*

Appupen: *Legends of Halahala*

Sarnath Banerjee: *The Barn Owl's Wondrous Capers*

References:

H. Porter Abbott: *The Cambridge Introduction to Narrative*, Cambridge University Press, 2002

Fred Van Lente and Ryan Dunlavey: *Comic Book History of Comics*, IDW Publishing, 2019

Frank Bramlett, Roy Cook, and Aaron Meskin, *The Routledge Companion to Comic*, Routledge, 2016

Frederick Luis Aldama, *The Routledge Companion to Gender and Sexuality in Comic Book Studies*, 2021

MAENE308 – YOUNG ADULT FICTION

Objectives: This course will familiarize the students with the scope and possibilities in Young Adult Literature. They will understand the requirements of Young Adults and the consequent implications on the production of various Narratives. This knowledge will enable them to apply such tenets to their future researchendeavours in the same discipline.

Outcomes: The students will form a better perception about Young Adulthood and their significance in the socio-political scenario. The historical perspective will aid in forming a better idea about the literary traditionestablished by this genre. The textual analysis of Young Adult Fiction will help them in understanding the various techniques employed in the production of such narratives and their distinction from other narratives.

Text and Context: A Brief History of Young Adult Literature. Discussing Young Adults. Fictive Narratives,for and about Young Adults, over the ages.

Textual Analysis:

Louisa May Alcott: *Little Women*

J R R Tolkien: *The Hobbit* (Non-Detailed)

J. K. Rowling: *Harry Potter and the Chamber of Secrets*

Stephen Chbosky: *The Perks of Being a Wallflower*

Rick Riordan: *Percy Jackson and the Olympians* (Non-Detailed)

S. E. Hinton: *The Outsiders*

References:

Alice Trupe: *Thematic Guide to Young Adult Literature*, Greenwood Press, 2006

Margaret Mackey: *Narrative Pleasures in Young Adult Novels, Films and Video Games*, Palgrave Macmillan, 2011
Karen Coats: *The Bloomsbury Introduction to Children's and Young Adult Literature*, Bloomsbury Academic, 2017

Karen Coats: *A Companion to Children's Literature*, Wiley-Blackwell, 2022

MAENE309 - ENGLISH LANGUAGE TEACHING

Course Description:

This course is designed to provide aspiring English language teachers with the knowledge and skills necessary to effectively teach English as a second or foreign language. It provides both theoretical and practical introduction to language teaching. The course covers principles of language teaching, teaching methodologies, classroom management, assessment, and the development of teaching materials.

Course Outcome:

Students will be able to apply relevant language learning theories to their teaching practices and design lesson plans that include clear learning objectives, appropriate activities, and assessment strategies. Students will integrate technology and authentic materials into their teaching. Overall, Students will design and implement activities that foster effective communication in English.

Unit-I:

Introduction to ELT:

Overview of English Language Teaching, Historical Perspectives of language teaching, Theories of Teaching and learning, Behaviorism, Cognitivism, Constructivism, Social learning theory, Humanism, Role of English language teacher.

Unit 2

SLA and Teaching Methodologies:

Theories of second language acquisition, Stages of language acquisition, Factors influencing language learning, Communicative language teaching (CLT), Task-based language teaching (TBLT), The Direct Method, Grammar-Translation Method, Bilingual method and Content Based Instruction.

Unit 3

Lesson Planning and Materials Development:

Principles of effective lesson planning, Designing lesson objectives and outcomes, developing teaching materials, Understanding ESP, Techniques for teaching LSRW skills, CALT, TELL, Needs analysis, Using authentic materials and multimedia

Unit 4

Assessment and Evaluation:

Types of assessment, formative assessment, summative assessment, Difference between testing and evaluation, Designing assessments and rubrics, Classroom-based assessment vs. standardized tests, Development of student portfolio

Unit 5

Classroom management and Interaction:

Establishing a positive classroom environment, Inclusiveness, Effective classroom communication, Managing diverse learner needs, Motivating and engaging learners, Integrating technology into classroom management, Blended learning and flipped classroom mode, Lesson plan implementation, Practicum, Feedback and self-reflection.

References:

Brown, H. D. (1994) Teaching by Principles. An Interactive Approach to Language Pedagogy. Prentice-Hall.
Diane Larsen-Freeman (2000) Techniques and Principles in Language Teaching, OUP.
Harmer Jeremy, (2007) The Practice of Teaching English, Fourth Edition, Pearson Longman Publishers.
Tessa Woodward (2006) Planning Lessons and Courses: Designing Sequences of Work for the Language Classroom. CUP
Jonathan Savage (2015) Lesson Planning. Key concepts and skills for teachers. Routledge
Mackay Ray (2015) A Basic Introduction to English Language Teaching. Oxford:OUP.
Richards C. Jack, Rodgers S. Theodore (2001) Approaches and Methods in Language Teaching, CUP.

MAENE405 – GENDER STUDIES

Objectives: This course will familiarize the students with the genesis and evolution of Feminism from the 18th Century to the present scenario. This task will be achieved with a combination of fictive and non-fictive discourses, associated with different literary forms. This will acquaint the students with the various phases of Gender Studies, including the movement from the Feminist perspective towards the Queer identity.

Text and Context: Feminism in the 18th and 19th centuries. The different waves of Feminism in the 20th century and questions about the Queer Identity will be discussed. The prose works of Wollstonecraft, Woolf, Butler and Spivak will be discussed in detail, before moving on to the literary texts.

Outcomes: The students will perceive the notion and significance of gender through various literary texts. They will also understand how the notion of gender has evolved over the years in the Oriental and the Occidental contexts. The students will be able to apply the various perspectives learnt from the curriculum in their analysis of literary texts dealing with the representation of gender.

Textual Analysis:

Christina Rossetti: “Goblin Market”

Jean Rhys: *Wide Sargasso Sea*

Binodini Dasi: *My Story*

Maya Angelou: “Still I Rise”, “Caged Bird”

Gwendolyn Brooks: “Jessie Mitchell’s Mother”, “kitchenette building”

Gayatri Spivak: “Three Women’s Text”

Judith Butler: “Subjects of Sex/ Gender/ Desire”

References:

Sarah Gamble: *The Routledge Companion to Feminism and Postfeminism*

Judith Butler: *Feminism and the Subversion of Identity*

Simon de Beauvoir: *The Second Sex*

Angela Leighton: *Victorian Women Poets: Writing Against the Heart*

Harold Bloom (editor): *American Women Poets 1650-1950*

MAENE406 – LEADERSHIP COMMUNICATION

Objective: This course is designed to introduce students to the general concepts of leadership communication and to broaden their understanding of persuasion for effective decision-making while in leadership positions. The outcome of the course will improve the thought process and communication skills of students in accordance to leadership, team building and professional correspondence.

Unit 1

Introduction to Leadership Communication

Enhancing leadership presence through communication; Cross-cultural and gender communication; impromptu speaking; techniques to communicate effectively; Oral presentations; Listening: giving and receiving feedback; Persuasion (storytelling) and decision making.

Unit 2

Principles of communication

Communication: Meaning and Definitions, Features, Objectives, Need, Process and Types of Communication, Models, Importance of Communication, Barriers of Communication, How to make Communication Effective, Differences between Oral and Written Communication, 7C's in Communication

Unit 3

Communication for Team Leading

Team work and participating in group discussions – Team building and Team work, Team briefing, Role of Team leader, Conflict resolution, Methodology of Group discussions, Role Functions in Group Discussion, Types of Non – functional Behaviour, Improving group performance. Non-verbal communication: Body language, Signs and symbols, Object language.

Unit 4

Written communication

Generating ideas/ gathering data organizing ideas, Setting goals, Note taking, Outlining, Drafting, Revising, Editing and Proof reading. Principles, techniques and skills for professional writing; The Minto pyramid principle: logic in writing, thinking and problem-solving; applying deductive and inductive reasoning; Punctuation usage.

Unit 5

Professional correspondence

Writing style for memos, emails, and social media writing; Writing proposals and reports; Formal letter writing, Techniques of persuasive writing.

Textbook(s):

1. Barrett D J, *Leadership Communication*, 4th Edition, McGraw-Hill Education (2013).
2. Munter M and Hamilton L, *Guide to Managerial Communication: Effective Business Writing and Speaking*, 10th Edition, Pearson (2013).

Reference(s):

1. Garnett J L, *Communicating for Results in Government: A Strategic Approach for Public Managers*, 1st Edition, John Wiley & Sons (1992).
2. Hackman E Z and Johnson C E, *Leadership, A Communication Perspective*, 6th Edition, Waveland Press (2013).
3. Rizvi M A, *Effective Technical Communication*, 2nd Edition, McGraw-Hill Education (2018).

MAENOE01 – ENGLISH FOR COMMUNICATION

Course Objectives: The course aims at developing the skills of the Post Graduate students in order that they communicate effectively in their academic, personal and professional situations.

UNIT-I: Writing

Word Formation: Prefixes, Bases and Suffixes. Remedial English Grammar and Usage: Articles, prepositions, Concord (Agreement of the Verb with the Subject) □ Error Analysis (Correction of Errors in a given sentence - errors in the use of words - errors of Indianisms - use of slang - errors in punctuation) □ Note Taking Tips. Effective Writing Skills: Elements of Effective Writing, Paragraph Writing (Linkage and Cohesion) □ Letter Writing (formal and informal), Summarising, Note-making

UNIT-II: Aspects of Communication

Communication: An Introduction □ Definition, Nature and Scope of Communication □ Importance and Purpose of Communication □ Process of Communication □ Types of Communication. Non-Verbal Communication: Personal Appearance □ Gestures □ Postures □ Facial Expression □ Eye Contacts □ Body Language (Kinesics) □ Tips for Improving Non-Verbal Communication

UNIT-III: Communication Network

Listening Skills: Purpose of Listening □ Listening to Conversation (Formal and Informal) □ Active Listening- Effective Listening Skill □ Benefits of Effective Listening □ Barriers to Listening Communication Network in an Organization: Personal Communication □ Internal Operational Communication □ External Operational Communication. Horizontal (Lateral) Communication □ Vertical (Downward) Communication □ Vertical (Upward) Communication.

UNIT-IV: Oral Communication

Oral Communication Skills, Importance of Spoken English □ International Phonetic Alphabet (IPA) Symbols □ Spelling and Pronunciation. Communication in context: Formal and Informal Conversation – Conversation in the work place – Interviews – difference between Public Speech and classroom Lectures, Group Discussions, oral presentations tips

UNIT-V: Communication for Career Building

Preparing for a Career : Identifying job openings □ Applying for a job □ Preparing Cover letters □ Preparing a CV/Resume. **Presentation Skills:** Preparing a PowerPoint Presentation □ Preparing for and Facing a Job Interview. **Business Communication:** Preparing Agenda and Minutes for Meetings □ Writing Notices and Memos □ Drafting an E-mail, email etiquettes.

References:

1. Hassan Gill, Brilliant Communication Skills, Second Edition, Pearson Education Limited, 2015
2. Dale Carnegie, How to win friends and influence people in the Digital Age, Simon & Schuster, Inc. 2011
3. Kerry Patterson, Joseph Grenny, Ron McMillan, Al Switzler, and Stephen R. Covey, Crucial Conversations: Tools for Talking When Stakes Are High, McGraw-Hill Education, 2002
4. Karal, Rajeevan. English Grammar Just For You. Oxford: 2014
5. Seely, John. The Oxford Guide to Effective Writing and Speaking. Oxford: 1998
6. Sweeney, Simon. English for Business Communication. Cambridge: 2003.

MAENOE02 - THEATRE AND PERFORMANCE

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18	0	12	30

Course Objectives: The course aims at familiarizing the students with various rudimentary practices of theatre and performance. The course familiarizes the students with the relevance and performance of various theatre practices. In the process of learning various enactive and performative tactics, the course will enhance the communicative abilities of the students. Textual analysis and enactment of a text shall aid the process.

Course Outcomes: The students will be able to identify various aspects of theatrical practices. The value and relevance of such theatrical practices will be perceived by them. The course will also enhance the communicative abilities of the students, which will benefit them in their future endeavours.

Introduction to Theatre: Relevance and Significance of Theatrical Practices, Terms and Concepts associated with Theatre, Various aspects of Theatre,

Evolution of Theatre: Western Classical Practices, Evolution of the Stage, Use of Actors in the Performance, Playhouses and Repertoire, Theatre in India

Performative Nuances: Various Aspects of Theatre and Performance, Script and the Plot, Relevance of Characters, Light and Sound in Theatre

Textual Analysis: J. K. Rowling – *Harry Potter and the Cursed Child*

Performance: Script Writing and Enactment of the Script

References:

Jane Milling, Peter Thomson (editors): *The Cambridge History of British Theatre* (3 Volumes), 2004

Erika Fischer-Lichte: *History of European Drama and Theatre*, 2002

Don B. Wilmet, Christopher Bigsby (editors): *The Cambridge History of American Theatre* (3 Volumes), 1999

Ananda Lal (editor): *The Oxford Companion to Indian Theatre*, 2004