

**SYLLABI AND SCHEME OF EXAMINATIONS
FOR
MASTER OF ARTS (ENGLISH)**

(Based on Curriculum and Credit Framework as per NEP-2020)

With effect from the Academic Session 2025-26



**CENTRE FOR DISTANCE AND ONLINE EDUCATION
MAHARSHI DAYANAND UNIVERSITY
ROHTAK (HARYANA)**

Scheme of Examinations Master of Arts (English)

Type of Course	Nomenclature of Course	Course Code	Total Credits	Assignment Marks	Term End Examination (Theory) Marks	Total Marks
Semester I (2025-26 Onwards)						
DSC 1	Literary Criticism-Key Concepts	25ENG201DS01OD	04	30	70	100
DSC 2	Literary Theory-Key Concepts	25ENG201DS02OD	04	30	70	100
DSC 3	New Literatures in English	25ENG201DS03OD	04	30	70	100
DSC 4	Literature and Gender	25ENG201DS04OD	04	30	70	100
DSC 5	Indian Feminist Thought	25ENG201DS07OD	04	30	70	100
SEC 1	Literature and Multiculturalism	25ENG201SE01OD	04	30	70	100
Semester II (2025-26 Onwards)						
DSC 6	European Drama	25ENG202DS01OD	04	30	70	100
DSC 7	Travel Literature	25ENG202DS02OD	04	30	70	100
DSC 8	Indian Literary Theory and Criticism	25ENG202DS03OD	04	30	70	100
DSC 9	Shakespearean Drama	25ENG202DS04OD	04	30	70	100
DSC 10	Postcolonial Literature	25ENG202DS05OD	04	30	70	100
SEC 2	English Language Teaching Skills	25ENG202MV01OD	04	30	70	100

Type of Course	Nomenclature of Course	Course Code	Total Credits	Assignment Marks	Term End Examination (Theory) Marks	Total Marks
Semester III (2026-27 Onwards)						
DSC 11	Popular Literature	26ENG203DS01OD	04	30	70	100
DSC 12	Literature and Ecology	26ENG203DS02OD	04	30	70	100
DSC 13	World Drama	26ENG203DS03OD	04	30	70	100
DSC 14	European Fiction	26ENG203DS04OD	04	30	70	100
DSC 15	Literature of Indian Diaspora	26ENG203DS05OD	04	30	70	100
SEC 3	Dalit Literature	26ENG203SE02OD	04	30	70	100
Semester IV (2026-27 Onwards)						
DSC 16	Asian Literature	26ENG204DS01OD	04	30	70	100
DSC 17	African Literature	26ENG204DS02OD	04	30	70	100
DSC18	Commonwealth Literature	26ENG204DS03OD	04	30	70	100
DSC19	Science Fiction	26ENG204DS04OD	04	30	70	100
DSC20	Disability Studies	26ENG204DS05OD	04	30	70	100
SEC 4	Literature and Ethnicity	26ENG204SE01OD	04	30	70	100

SEMESTER - I

Semester - I

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Literary Criticism-Key Concepts	Course Code	25ENG201DS01OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours

Note:

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the **given six** selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

Course Learning Outcomes (CLO):

- CLO 1. Articulate the aesthetic principles that guide the scope and variety of works in the Arts and Humanities.
- CLO 2. Problematize texts and work on resolutions while looking for convergence between literature, philosophy and critical theory
- CLO 3. Establishes a strong basis for a study of advanced critical theories
- CLO 4. Enables to critically appreciate literature along traditional parameters of literary criticism

Unit 1:

Plato "Theory of Forms" (concept from *Republic*)
Aristotle "Aspects of Tragedy" (*Poetics*, Ch. 6 to 16)
Translated in English by S.H. Butcher

Unit 2:

Wordsworth *Preface to Lyrical Ballads*
Samuel Johnson *Preface to Shakespeare*

Unit 3:

Matthew Arnold "The Study of Poetry"
T.S. Eliot "The Function of Criticism"

Unit 4:

I.A. Richards "Four Kinds of Meaning"
Cleanth Brooks "The Language of Paradox"

References:

Aristotle and the Arc of Tragedy by Leon Golden

Cleanth Brooks and the Rise of Modern Criticism by Mark Royden Winchell

Critics on T.S. Eliot: Readings in Literary Criticism by Sheila Sullivan [Ed.]

Literary Criticism in Antiquity: A Sketch of its Development (Vol. I & Vol. II) by J. W. H. Atkins

Lives and Opinions of Eminent Philosophers by Diogenes Laertius

Matthew Arnold: A Collection of Critical Essays by David J. DeLaura.

Matthew Arnold: The Critical Heritage by Carl Dawson

Modern Criticism and Theory: A Reader by David Lodge & Nigel Wood

Plato's Theory of Ideas by David Ross

Samuel Johnson: A Collection of Critical Essays by Donald J. Greene.

The Great Critics: An Anthology of Literary Criticism by J. H. Smith & Winfield Parks [eds.]

The Norton Anthology of Theory and Criticism by Vincent B. Leitch.

Tragedy in Relation to Aristotle's Poetics by F. L. Lucas

Understanding Critical Theory of I. A. Richards: Richards' New Criticism by Simran K. Paul

Wordsworth and Coleridge: Lyrical Ballads by John Blades

Semester - I

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Literary Theory – Key Concepts	Course Code	25ENG201DS02OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours

Note:

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the **given six** selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

Course Learning Outcomes (CLO):

- CLO 1. Facilitation of literary theories through illustrative interpretation
 CLO 2. Demonstration of familiarity with the history of literary theory
 CLO 3. Develops ability to apply tools of literary criticism to literary texts
 CLO 4. Helps you analyze specific literary theories in order to distinguish them from other theories and to identify the structure and logic of their arguments

Unit 1:

Marxism

1. Antonio Gramsci “Hegemony and Separation of Powers”
2. Louis Althusser “Ideology and Ideological State Apparatuses”

Unit 2:

Feminism

1. Elaine Showalter “Twenty Years On: A Literature of their Own Revisited”
2. Luce Irigaray “When the Goods Get Together”

Unit 3:

Post Structuralism

1. Jacques Derrida “Structure, Sign and Play in the Discourse of the Human Science”
2. Michel Foucault “Truth and Power”

Unit 4:

Postcolonial Studies

1. Mahatma Gandhi “Passive Resistance and Education”
(Hind Swaraj)
2. Edward Said “The Scope of Orientalism”

References:

Beginning Theory: An Introduction to Literary and Cultural Theory by Peter Barry

A Reader’s Guide to Contemporary Literary Theory by Raman Selden

Postcolonial Theory: A Critical Introduction by Leela Gandhi

Postcolonialism: Theory, Practice or Process? by Ato Quayson
Post Structuralism and the New Testament by Stephen D. Moore
Deconstruction and Poststructuralism by Bibhash Choudhury
Hind Swaraj by M.K. Gandhi
Irigaray and Politics: A Critical Introduction (Thinking Politics) by Laura Roberts
Foucault: A Very Short Introduction by Gary Gutting
The Philosophy of Foucault by Todd May
An Analysis of Edward Said's Orientalism by Riley Quinn
About Elaine Showalter: Theory of Gynocriticism by Vali Rahaman
Concrete Critical Theory: Althusser's Marxism by William S. Lewis
Antonio Gramsci Critical Assessments of Leading Political Philosophers by James Martin
Antonio Gramsci: Selections from Cultural Writings by David Forgacs

Semester - I

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Literature and Gender	Course Code	25ENG201DS04OD (Option-I)
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note: Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
Course Learning Outcomes (CLO): CLO 1. To familiarize with various nuances of gender debates CLO 2. To offer insights in conceptualizing gender relations, patriarchy, and control of sexuality in Indian context through literary narratives. CLO 3. To familiarize the students with the emergence of new women through the narratives CLO 4. To enable students to negotiate varied forms of women's discourse and also enable them to critically analyze social and academic discourse from feminist perspective.			
Unit 1: Virginia Woolf <i>Mrs. Dalloway</i>			
Unit 2: Girish Karnad <i>Nagamandala</i>			
Unit 3: Chimamanda Ngozi Adichie <i>We Should All be Feminists</i>			
Unit 4: Imtiaz Dharker "Purdah 1" "Purdah 2" "Minority" "Prayers"			
References: <i>Critical Insights: Virginia Woolf</i> by Laura Nicosia and James F. Nicosia [eds.] <i>Critical Insights on Girish Karnad's Plays</i> by Ram Avadh Prajapati & Satish Kumar Prajapati <i>Feminist Theory Reader: Local and Global Perspectives</i> by Carole R. McCann, Seung Kyung Kim and Emek Ergun [eds.] <i>Feminist Theory and the Body: A Reader</i> by Janet Price and Shildrick Margit. <i>Kamala Das: A Critical Spectrum</i> by Rajeshwar Mittapalli & Pier Paolo Piciucco <i>The Plays of Girish Karnad: Critical Perspectives Series on Indian drama</i> by Jaydipsinh Dodiya <i>The Philosophy of Simone de Beauvoir: Critical Essays</i> by Margaret A. Simons [ed.] <i>Virginia Woolf: A Critical Memoir</i> by Winfred Holtby <i>We Speak in Changing Languages: Indian Women Poets 1990-2007</i> by Ramakrishnan, E.V. and Anju Makhija. eds.			

Semester - I

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Indian Feminist Thought	Course Code	25ENG201DS07OD (Option-II)
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note:			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit.</p> <p>Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.</p> <p>All questions carry equal marks.</p>			
Course Learning Outcomes (CLO):			
<p>CLO 1. Traces the trajectory of Indian feminist thought</p> <p>CLO 2. Establishes an understanding about feminist writing in its socio- cultural backdrop</p> <p>CLO 3. Enables a critical understanding of genre –wise feminist expression</p> <p>CLO 4. Facilitates an understanding of narrative techniques and literary devices in feminist writing</p>			
Unit 1:			
<p>Tarabai Shinde: <i>Stri Purush Tulana</i> (A Comparison Between Men and Women)</p> <p>Kamla Bhasin: “What is Patriarchy?”</p>			
Unit 2:			
<p>Rokeya Sakhawat Hossain: “Sultana’s Dream” (story)</p> <p>Mahasweta Devi: “Draupadi” (story)</p>			
Unit 3:			
<p>Shashi Deshpande: <i>That Long Silence</i></p>			
Unit 4:			
<p>Meena Kandasamy: “Aggression”</p> <p>“Inheritance”</p> <p>“Another Paradise Lost”</p> <p>“We Will Rebuild Worlds”</p> <p>(Poems)</p>			

References:

Agarwal, Bina et.al. Eds. *Capabilities, Freedom & Equality: Amartya Sen's Work from a Gender Perspective*.

Agnihotri, Indu and Vina Mazumdar. *Changing Terms of Political Discourse: Women's Movement in India 1970s – 1990s*.

Bhasin, Kamla and Nighat Said Khan. *Some Questions on Feminism and its Relevance in South Asia*.

Chaudhuri, Maitrayee. Ed. *Feminism in India*.

Chakravarti, Uma. *Gendering Caste: Through a Feminist lens*.

Desai, Neera and Maithreyi Krishnaraj. *An Overview of the Status of Women in India*.

Dietrich, Gabriele. *Women, Ecology and Culture*.

Eagleton, Mary. *A Concise Companion to Feminist Theory*.

Gupta, Amit. *Women and Society: The Developmental Perspective*.

Kelkar, Govind. *Gender and Tribe: Women, Land and Forests in Jharkhand*.

Majeed, Akhtar. *Nation and Minorities: India's Plural Society and Its Constituents*.

Raju, Saraswati. *Gendered Geographies: Space and Place in South Asia*.

Sarkar, S. and Tanika Sarkar. Eds. *Women and Social Reform in Modern India: A Reader*. Singh, Anil Kumar. *Women and Development: Promise and Realities*.

Semester - I

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Literature and Multiculturalism	Course Code	25ENG201SE01OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examinations	03 Hours
Note: Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
Course Learning Outcomes (CLO):			
CLO 1.	Enhances the knowledge of English-language literature by analyzing texts written by authors who openly challenge the literary canon, and who furthermore acknowledge the race and class divisions at the heart of English-language cultures.		
CLO 2.	Develops an understanding of the relationship between politics, identity, and the place of literature in a range of contemporary English-language societies.		
CLO 3	Strengthens literature by embracing diverse influences and promotes Multicultural values related to diversity, women's rights, environment etc.		
Unit 1: Stuart Hall "Notes on Deconstructing the Popular" (From the book <i>Essential Essays</i> , Vol.1) Link : https://doi.org/10.1515/9781478002413-018			
Unit 2: Jhumpa Lahiri "Mrs. Sen's" "Interpreter of Maladies" (Short stories from <i>Interpreter of Maladies</i>)			
Unit 3: Chimamanda Ngozi Adichie <i>Half of a Yellow Sun</i>			
Unit 4: Ismat Chughtai "A Morsel" "The Veil" (From <i>The Quilt and Other Stories</i> , Kali for Women. 1990)			

References:

A Companion to Chimamanda Ngozi Adichie by Ernest Emenyonu

Creating Inclusion by Michael J. Cuyjet, Diane L. Cooper & Mary F. Howard-Hamilton

Jhumpa Lahiri: Critical Perspectives by Das Nigmananda [ed.]

Jhumpa Lahiri: The Master Storyteller: A Critical Response to Interpreter of Maladies by S. Bala

Multicultural Citizenship by Will Kymlicka

Multiculturalism on Campus Theory, Models, and Practices for Understanding Diversity and

Multiculturalism Without Culture by Anne Phillips

Rethinking Multiculturalism by Bhikhu Parekh

Sandra Cisneros's The House on Mango Street by Sandra Cisneros

Still Not Easy Being British by Tariq Madood

The Home We Build Together by Jonathan Sacks

Theories of Multiculturalism: An Introduction by George Growder

SEMESTER - II

Semester - II

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	European Drama	Course Code	25ENG202DS01OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note:			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.</p>			
Course Learning Outcomes (CLO):			
CLO 1. Developing understanding of drama as a medium of interpersonal and cultural communication.			
CLO 2. Enables to analyse drama as social and political narrative.			
CLO 3. Familiarity with innovative writing style			
C.S. O.4. Contextualizing dramatic texts in larger socio-cultural background			
Unit 1:			
Bertolt Brecht	<i>Mother Courage and Her Children</i>		
Unit 2:			
Henrik Ibsen	<i>Ghosts</i>		
Unit 3:			
Samuel Beckett	<i>Waiting for Godot</i>		
Unit 4:			
Eugene Ionesco	<i>Rhinoceros</i>		
References:			
Clurman, Harold. <i>Masters of World Literature: Ibsen</i> . Macmillan, 1977			
Ferguson, Robert. <i>Henrik Ibsen: A New Biography</i> . Richard Cohen Books, 1996.			
Lebowitz, Naomi. <i>Ibsen and the Great World</i> . Louisiana University Press, 1990.			
McFarlane, James. Ed <i>The Cambridge Companion to Ibsen</i> . CUP, 1994.			
Sprinchorn, Evert. <i>Ibsen's Kingdom: The Man and His Works</i> . Yale University Press, 2020.			
Bennett, Michael Y. <i>The Cambridge Introduction to Theatre and Literature of the Absurd</i> . CUP, 2015.			
Innes, Christopher. <i>A Sourcebook on Naturalist Theatre</i> . Routledge, 2000.			
Khanna, Sanam. "Naturalism in Modern European Drama" in <i>Modern European Drama: Ibsen to Beckett</i> . Ed. Swati Pal. Pencraft International, 2012.			
Marker, Fredrick J. And Christopher Innes. Eds. <i>Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett</i> . University of Toronto Press, 1998.			
Moi, Toril. <i>Henrik Ibsen and the Birth of Modernism</i> . OUP, 2006.			

Malone, Irina Rupp. *Ibsen and the Irish Revival*. Palgrave, 2010.

Shepherd-Barr, Kirsten. *Theatre and Evolution from Ibsen to Beckett*. Columbia University Press, 2015.

Williams, Raymond. *Drama from Ibsen to Brecht*. OUP, 1969.

Archer, William. "Ghosts and Gibberings". Henrik Ibsen: *The Critical Heritage*. Ed. Michael Egan. London and New York: Routledge, 1972.

Ewbank, Inga-Stina. "Ibsen and the Language of Women." *Women Writing and Writing about Women*. Ed. Mary Jacobus. New York: Barnes and Noble, 1979.

McFarlane, James. *The Cambridge Companion to Ibsen*. Cambridge: CUP, 1994.

Moi, Toril. *Henrik Ibsen and the Birth of Modernism: Art Theatre Philosophy*. New York, OUP, 2006.

Corrigan, Robert W. "The Sun Always Rises: Ibsen's Ghosts as Tragedy?" *Education Theatre Journal*. Vol.11 No.3 (October, 1959): 171-180

Gassner, John. "The Possibilities and Perils of Modern Tragedy." *Tragedy: Vision and Form*. Ed. Corrigan, Robert W. New York: Harper & Row, 1981.

Hemmer, Bjorn. "Ibsen and the realistic problem drama." *The Cambridge Companion to Ibsen*. Ed. James McFarlane. Cambridge: CUP, 1994.

Machiraju, A.F. "Ideals and Victims: Ibsen's concerns in Ghosts and The Wild Duck." *The Modern Language Review*. 87.1(1992):134-142.

Nagpal, Payal. Ed. *Henrik Ibsen Ghosts*. Delhi: Worldview Publications, 2016.

Banham E. Martin. *The Cambridge Guide to the Theatre*.

Barr, Allan P. Ed. *Modern Women Playwrights of Europe*.

Semester - II

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Travel Literature	Course Code	25ENG202DS02OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note: Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
Course Learning Outcomes (CLO): CLO 1. Having an understanding of travel literature CLO 2. Having an understanding of the dynamics and mechanics of literary manifestations of the travel writings CLO 3. Having an understanding of the dynamics and mechanics of varying cultures and memory in travel writings			
Unit 1: Conrad, Joseph. "Geography and Some Explorers." <i>National Geographic</i> , March 1924. (7 pages) https://w3.ric.edu/faculty/rpotter/temp/geog_and_some.html Iyer, Pico. "Why We Travel." (https://www.wheretherebedragons.com/wp-content/uploads/2013/06/Why-We-Travel.pdf) Susan, Bassnett. "Travelling and Translating" https://booksc.org/book/21617261/acc4b1			
Unit 2: Jules Verne: <i>Around the World in 80 Days</i> https://www.libgen.is/book/index.php?md5=37FDB90F96EDF4749BB44536184598A8			
Unit 3: Rahul Sankrityayan: <i>Volga to Ganga</i> https://www.libgen.is/book/index.php?md5=4CEB5B966C6C50116C5C26BE93F6F6F4			
Unit 4: Krakaur, Jon: <i>Into the Wild</i> https://www.libgen.is/book/index.php?md5=0C219252C055474AA9F52BCC33604466			
References: Bartkowski, Frances. "Travel As/Is." <i>Travelers, Immigrants, Inmates: Essays in Estrangement</i> . Bhattacharya, Nandini. <i>Reading the Splendid Body: Gender and Consumerism in Eighteenth century British Writing on India</i> . Blanton, Casey. <i>Travel Writing: The Self and the World</i> . Blackstone, Bernard. <i>The Lost Travellers: A Romantic Theme with Variations</i> Campbell, Mary Baine. "Travel Writing and its Theory." <i>The Cambridge Companion to Travel Writing</i> . Ed. Peter Hulme and Tom Youngs			

Carl, Thompson. Introduction and Chapters, 2 & 3. *Travel Writing*.

Clark, Steven H. *Travel Writing and Empire: Postcolonial Theory in Transit*.

Cohn, Bernard. "Notes on the History of the Study of Indian Society and Culture". *An Anthropologist among the Historians and Other Essays*.

Fisher, M.H., ed. *The Travels of Dean Mahomet: An Eighteenth- Century Journey through India*.

Ghose, Indira. *Women Travelers in Colonial India: The Power of the Female Gaze*.

Gilbert, Elizabeth. *Eat, Pray, Love*.

Hulme, Peter and TunYoungs, eds. *Cambridge Companion to Travel Writing*.

Hulme, Peter, and Tim Youngs. "Introduction." *Cambridge Companion to Travel Writing*.

Huxley, Aldous. *Jesting Pilate: The Diary of a Journey*.

Leask, Nigel. *Curiosity and the Aesthetics of Travel Writing, 1770-1840: "From an Antique Land"*.

Lee, Andrea. "Notes on the Exotic"

Lewis, Reina. *Gendering Orientalism: Race, Femininity and Representation*.

Miller, Sam. *A Strange Kind of Paradise: India through Foreign Eye*.

Mishra, Pankaj. *Butter Chicken in Ludhiana: Travels in Small Town India*.

Mukherjee, Oindrila. "How To Survive a Visit to India: The Ethics of Representation"

Nair, J. "Uncovering the Zenana: Visions of Indian Womanhood in Englishwomen's Writing, 1813-1940". *Journal of Women's History*.

Nayar, Pramod K. "Marvelous Excesses: English Travel Writing and India, 1608–1727". *Journal of British Studies*.

Nayar, Pramod K. "The Sublime Raj: English Writing and India, 1750-1820." *Economic and Political Weekly*.

Palby, Fanny Parkes. *Wanderings of a Pilgrim in Search of the Picturesque*

Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*.

Singh, Raghubir. *Ganga: Sacred River of India*.

Shapiro, Micheal. *A Sense of Place*

Sleeman, W. H. *Rambles and Recollections of an Indian Official*

Steve Mccurry's *India*

Strayed, Cheryl *Wild*.

Subramanian, Samanth. *Following Fish*.

Thompson, Carl. *Travel Writing*.

Wood, Michael. *The Smile of Murugan: A South Indian Journey*.

Semester - II

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Indian Literary Theory and Criticism	Course Code	25ENG202DS03OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours

Note:

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the **given six** selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

Course Learning Outcomes (CLO):

CLO 1. Contextualizes the socio-cultural background of criticism /literary writings

CLO 2. Puts in perspective the various literary movements, styles and concepts manifested through different critical writings

CLO 3. Inculcates an appreciation for Indian classical theory and its application through the prescribed texts

CLO 4. Situates theoretical reference point for present day Indian writing in English

Unit 1:

Kuntaka:

“Language of Poetry and Metaphor”

(Indian Literary Criticism: Theory and Interpretation, by G. N. Devy)

Ananda Coomaraswamy: “The Dance of Shiva”

(The Dance of Shiva Delhi: Munshi Ram Manohar Lal Publishers.)

Unit 2:

Dhananjaya:

“Definitions and Descriptions in Drama”

(Indian Literary Criticism: Theory and Interpretation, by G. N. Devy)

Rabindranath Tagore: “World Literature”

“The True Nature of Literature”

(Rabindranath Tagore: Selected Writings on Literature and Language, edited by Sisir Kumar Das &Sukanta Chaudhuri)

Unit 3:

G.N. Devy: “Tribal Verse” (from *Painted Words*)

S. H.Vatsyayan ‘Agyeya’: “Memory and Country”

(The Writer as Critic: Essays in Literature, History & Culture by Jasbir Jain)

Unit 4:

Sitakant Mahapatra: “Indian Culture: Quest for Perspective – Dualities,
Resolutions and Transcendence”

(From *The Writer as Critic: Essays in Literature, History & Culture* by Jasbir Jain)

U. R. Ananthmurthy: “The Literary Situation in India: Search for an Identity”

References:

Chandran, Mini and V.S, Sreenath. *An Introduction to Indian Aesthetics: History, Theory and Theoreticians*. Bloomsbury.

Deshpande, G T. *Indian Poetics*. Popular Prakashan.

De, Sushil Kumar. *Some Problems of Sanskrit Poetics*,
---, *History of Sanskrit Poetics*.

---, *Sanskrit Poetics as a Study of Aesthetics*. University of California Press, 1963.

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

Raghavan V. and Nagendra (Ed.) *An Introduction to Indian Poetics*. Madras: MacMillan, 1970.

Parekh, Bhikhu. “Indianization of Autobiography”, *Colonialism, Tradition and Reform*.

Raghavan V. and Nagendra. *An Introduction to Indian Poetics*.

Ramanujan, A.K. “Is There an Indian Way of Thinking?” Rao, Raja. *The Meaning of India*.

Rodríguez, Guillermo. *When Mirrors Are Windows: A View of A.K. Ramanujan’s Poetics*.

Sethuraman, V. Ed. *Indian Aesthetics: An Introduction*.

Suhrud, Tridip. “Towards a Gandhian Aesthetics,” *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*.

Semester - II

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Shakespearean Drama	Course Code	25ENG202DS04OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note:			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit.</p> <p>Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.</p> <p>All questions carry equal marks.</p>			
Course Learning Outcomes (CLO):			
CLO 1. Develop critical understanding of drama from Renaissance.			
CLO 2. Developing an understanding of Shakespeare.			
CLO 3. Learning about Shakespearean tragedy and comedy.			
CLO 4. Contextualizing dramatic texts in larger socio-cultural background.			
Unit 1:			
<i>Henry IV – Part 1</i>			
Unit 2:			
<i>Hamlet</i>			
Unit 3:			
<i>The Merchant of Venice</i>			
Unit 4:			
<i>As You Like It</i>			
References:			
Birch, Dinah. ed. "William Shakespeare" <i>The Oxford Companion to English Literature</i> . OUP			
Dobson, Michael.—& Stanley Wells eds. "Shakespeare, William" in <i>The Oxford Companion to Shakespeare</i> .			
Kurian Anna, Shakespeare, Orient Blackswan,2016— Leggatt, Alexander. <i>The Cambridge Companion to Shakespearean Comedy</i> , 2002.			
Michael Neill, David Schalkwyk. <i>The Oxford Handbook of Shakespearean Tragedy</i> , 2016.			
Clapp, Larry. <i>A Complete Critical Analysis of Shakespearean Plays: With A Reference to Elizabethan Theatre</i> (Reprint) Hardcover – 1993 by (Author)			
Bogard, Travis and William L. Oliver: <i>Modern Drama: Essays in Criticism</i>			

Boulton, Marjorie: *Anatomy of Drama*
Bradley, A. C.: *Shakespearean Tragedy*
Brustein, Robert: *The Theatre of Revolt: An Approach to Modern Drama*
Charlton, H. B.: *Shakespearean Comedy*
Easton, John W.: *Types of English Drama*
Elam, Keir: *The Semiotics of Theatre and Drama*
Esslin, Martin: *An Anatomy of Drama*
Evans, Ifor B.: *A Short History of English Drama*
Nicoll, A.: *British Drama*
Nicoll, A.: *The Theory of British Drama*
Nicoll, A.: *History of English Drama*
Styan, J. L.: *Elements of Drama*
Williams, Raymond: *English Drama: Forms and Development*
Wilson Knight, G.: *A Study of British Drama*
Worth, Katharine J.: *Revolutions in Modern Drama*

Semester - II

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Postcolonial Literature	Course Code	25ENG202DS05OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note: Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
Course Learning Outcomes (CLO): CLO 1. Understanding political implications of the national and transnational histories, which influence the reading of the texts. CLO 2. Assessment of new forms of domination through narratives CLO 3. Identification of the concept of other through theories CLO 4 Introduces students to some major issues and problems common to such literatures CLO 5 Enables to interrogate the Western canon			
Unit 1: Amitav Ghosh <i>The Shadow Lines</i>			
Unit 2: Gabriel Garcia Marquez <i>One Hundred Years of Solitude</i>			
Unit 3: Bessie Head <i>The Collector of Treasures and Other Botswana Village Tales (The 1977 Bessie Head Collection)</i>			
Unit 4: Pablo Neruda “Tonight I Can Write” “Ode to Tomatoes” “If you Forget Me” “I Do Not Love You Except Because I Love You”			
References: Bill Ashcroft et.al <i>The Empire Writes Back</i> . Parry, Benita. “Two Native Voices in Wide Sargasso Sea.” 1987. <i>Wide Sargasso Sea: Norton Critical Edition</i> . Ed. Judith L. Raiskin. New York: Norton, 1999. 247-50. Bhabha, Homi K. <i>The Location of Culture</i> . London: Routledge, 1994. Boehmer, Elleke. <i>Colonial and Postcolonial Literature: Migrant Metaphors</i> . Oxford: Oxford			

University Press, 1995.

Fanon, Frantz. *The Wretched of the Earth*. New York: Grove Press, 1963.

Foucault, Michel. "The Order of Discourse." In *Untying the Text: A Post-Structuralist Reader*. Ed. Robert Young. Boston: Routledge & Keagan Paul Ltd., 1971.

Loomba, Ania. *Colonialism/Postcolonialism*. London: Routledge, 1998.

Said, Edward. *Orientalism*. New York: Pantheon Books,

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" In *Marxism and the Interpretation of Culture*. Ed. Cary Nelson and Lawrence Grossberg. Urbana: University of Illinois Press, 1988.

Semester - II

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	English Language Teaching Skills	Course Code	25ENG202MV01OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note:			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit.</p> <p>Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.</p> <p>All questions carry equal marks.</p>			
Course Learning Outcomes (CLO):			
CLO 1. Understand the central principles of Teaching English			
CLO 2. Acquire the skills of Teaching English			
CLO 3. Demonstrate different classroom management techniques			
CLO 4. Teach English in a systematic way			
CLO 5. Make use of Technology for Teaching English			
Unit 1:			
1. Concepts in Teaching English as a Second Language			
2. Different Methods and Levels of Teaching English			
Unit 2:			
1. Contextualization of Grammar Teaching			
2. Teaching Writing Skills			
Unit 3:			
1. Teaching English Literature (Prose, Poetry, Fiction & Drama)			
2. Lesson Planning & Materials			
3. ICT-Based English Language Teaching			
Unit 4:			
1. Classroom Management Techniques			
2. Assessment & Evaluation			
3. Teaching English for Employment			
References:			
Raymond Murphy. <i>Essential English Grammar</i> , Cambridge University Press, 2015.			
Penny Ur. <i>A Course in English Language Teaching</i> , Cambridge University Press, 1999.			
M.L. Tickoo. <i>Teaching and Learning English: A Sourcebook for Teachers and Teacher-Trainers</i> . Orient Blackswan Private Limited, 2013.			
N. Krishna Swamy & Lalitha Krishna Swamy. <i>Teaching English: Approaches Methods and Techniques</i> . Macmillan India Limited, 2005.			

SEMESTER - III

Semester – III (Option-I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Popular Literature	Course Code	26ENG203DS01OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours

Note:

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the **given six** selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

Course Learning Outcomes (CLO):

CLO 1. To familiarize students with notions of popular culture.

CLO 2. They will learn about the traditions, culture, beliefs, and practices prevalent in a society at a given time and how they are interspersed with lit literature of that time or age.

CLO 3. It will provide students with a comprehensive understanding of the term ‘Popular Culture’ and how it influences an individual’s outlook towards particular topics.

CLO 4. It will introduce students to the overarching framework of culture and popular culture that encases the concept of popular literature, to the debates around popular culture, and the various connotations of the term popular culture, mass culture, commodity and the market place.

CLO 5. It will help understand, through literature, the different perspectives on community, national, and international issues.

Unit 1:

Harper Lee: *To Kill a Mocking Bird*

Unit 2:

J.K. Rowling: *Harry Potter and the Philosopher’s Stone*

Unit 3:

Chetan Bhagat: *One Night at the Call Center: A Novel*

Unit 4:

Ruskin Bond: *Delhi is Not Far*

References:

Arnold, Matthew. *Culture and Anarchy*. Cambridge: Cambridge UP, 1960.

Bakhtin, Mikhail. *The Dialogic Imagination*. Trans. C. Emerson and Michael Holquist. Ed. Michael Holquist. Austin: U of Texas P, 1981.

Bennett, Tony, 1981, *Popular Culture: Themes and Issues (Part I)*, London, Open University Press

Bennett, Tony, ed. *Popular Fiction: Technology, Ideology, Production, Reading*. London:

Routledge, 1990.

Bigsby, CWE *Super culture: American Popular Culture and Europe*. Bowling Green, Ohio: Bowling Green University Popular Press, 1975

Bourdieu, Pierre. *Distinction: A Social Critique of the Judgment of Taste*. Trans. Richard Nice. Cambridge, Mass.: Harvard UP, 1984.

Browne, Ray B, 1973, *Popular Culture and the Expanding Consciousness*. New York, Wiley

Gramsci, Antonio. *Selections from the Prison Notebooks*. Trans. Quentin Hoare and Geoffrey Nowell-Smith. New York: International Publishers, 1971.

Storey, John, *Cultural Theory and Popular Culture*, London, Prentice Hall (An Imprint of Pearson Education) 2001

Williams, Raymond, *Keywords: A Vocabulary of Culture and Society*, Revised ed, New York, Oxford University Press, 1985.

Semester – III (Option-I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Literature and Ecology	Course Code	26ENG203DS02OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours

Note:

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the **given six** selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

Course Learning Outcomes (CLO):

CLO 1. Tracing the roots of eco-critical engagement and moving towards understanding eco-critical narratives.

CLO 2. The course will highlight the urgency of the environmental crisis.

CLO 3. The course will develop an ecological consciousness towards eco-critical narratives.

CLO 4. Students will be developing sensitivity towards the urgent predicament of the environmental and ecological crisis.

CLO 5. Students will be encouraged to respond to incidents of habitat destruction, deforestation, etc. and realise the need for our urgent intervention.

Unit 1:

J.G Ballard: *The Drowned World*

Unit 2:

Amitav Ghosh: *The Hungry Tide*

Unit 3:

Richard Powers: *The Overstory*

Unit 4:

Chitra Banerjee Divakaruni: *The Forest of Enchantments*

References:

Akhter, Tawhida, and Ahmad Bhat, Tariq. *Literature and Nature*. United Kingdom, Cambridge Scholars Publishing, 2022.

Carl, Safina. Prologue & Chapter 1, *Beyond Words: What Animals Think and Feel*. Souvenir Press, 2015.

Dobrin, S. L. and C. R. Weisser (2002) *Natural Discourse: Toward Ecocomposition*. Albany: State University of New York.

Hiltner, K. (2015) (Ed.) *Ecocriticism: The Essential Reader*. London: Routledge. (Chapters: Williams, R. – The Country and The City, Shepherd, P. – Ecology and Man: A Viewpoint, Snyder, G. – The Place, The

Region, and The Commons, Heise, U. K. – The Hitchiker’s Guide to Ecocriticism, Morton, T. –Imagining Ecology without Nature)

Hiltner, K. (2015) (Ed.) *Ecocriticism: The Essential Reader*. London: Routledge. (Chapters: Buell, L. – Representing the Environment, Soper, K. – The Discourses of Nature, Siewers, A. K. – Reading the Other World Environmentally)

Eduardo, C. (2013) *How Forests Think*. Berkeley, CA: University of California Press.

Daly, M. (2016) *Gyn Ecology: The Meta-ethics of Radical Feminism*. Boston: Beacon Press.

Garrard, G. (2011). *Ecocriticism*, New York: Routledge.

John Bellamy Foster (2015) *Marxism and Ecology: Common Fonts of Great Transition*. Available at https://www.greattransition.org/images/GTI_publications/Foster-Marxism-and-Ecology.pdf

Kerridge R and Sammals N (1998) (Eds.) *Writing the Environment*. London: Z Books.

Patrick Murphy (2009) *Ecocritical Exploration in Literary and Cultural Studies: Fences, Boundaries and Fields*. Lanham, MD: Lexington Books.

Scott Knickerbocker (2012) *Ecopoetics: Language of Nature, Nature of Language*. Lanham, MD: Lexington Books.

Wohlleben, Peter. *The Hidden Life of Trees: What They Feel, How They Communicate—Discoveries from a Secret World*. India: Penguin Books Limited, 2016.

Zimmerman, M., J. B. Callicot, J. Clark, K. J. Warren, I. G. Klaver (2014) (Eds.) *Environmental Philosophy: From Animal Rights to Radical Ecology*. London: Pearson.

Semester – III (Option-I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	World Drama	Course Code	26ENG203DS03OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours

Note:

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the **given six** selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

Course Learning Outcomes (CLO):

CLO 1. To introduce students to the diversity of global theatrical traditions, emphasising cultural and historical contexts.

CLO 2. To foster an understanding of the historical, social, and cultural contexts that shape different theatrical practices and develop critical thinking skills for analysing and interpreting plays within their cultural frameworks.

CLO 3. By the end of the course, students should be able to demonstrate adeptness in analysing plays from Japan, China, Australia, and Russia, discerning cultural nuances within the dramatic narrative.

CLO 4. Competently compare and contrast theatrical techniques, themes, and styles across diverse global dramatic traditions.

CLO 5. Engage in thoughtful discussions about universal and culturally specific elements in the selected plays and apply critical thinking skills to evaluate the impact of cultural diversity on the interpretation and reception of dramatic works.

Unit 1:

Sophocles *Oedipus Rex*

Unit 2:

Anton Chekov *The Seagull*

Unit 3:

Mahesh Dattani *Final Solutions*

Unit 4:

Eugene O' Neill *The Hairy Ape*

References:

Adams, A. V. 2012. (ed) *Essays in Honour of Ama Ata Aidoo at 70: A Reader in African Cultural Studies*. Banbury, Oxfordshire, UK: Ayebia.

Ahrens Dorf, Peter J., and Thomas L. Pangle, trans. *The Theban Plays: Oedipus the Tyrant, Oedipus t Colonus, and Antigone*. Ithance: Cornell UP, 2013. Print.

Coulter, Todd. *Wo, je, I, ni, tu, you: The performance of identity in the theatre of Gao Xingjian*. University of Colorado at Boulder, 2006.

Crow, B. and Banfield, C. (1996). *An Introduction to Post Colonial Theatre*. London: Cambridge

University Press

- Etherton, M. (1982). *The Development of African Drama*. New York: African publishing Co.
- Fizpatrick, Peter. *After 'The Doll'. Australian Drama since 1955*. Melbourne: Edward Arnold, 1979.
- Gibbs, James. *Nkyin-kyin: Essays on the Ghanaian Theatre*. Vol. 98. Brill, 2009.
- Holloway. Peter (ed). *Contemporary Australian Drama*. Sydney: Currency Press, 1987.
- Holloway. Peter (ed). *Contemporary Australian Drama*. Sydney: Currency Press, 1987.
- Howard, Roger. *Contemporary Chinese Theatre*. Vol. 11. Routledge, 2022.
- Hornblower, Simon, Antony Spawforth, and Esther Eidinow, eds. *The Oxford Classical Dictionary*. 4th ed. New York: Oxford UP, 2012 Print.
- Hussain, Mosarraf. "Mahesh Dattani's 'Final Solutions': A Quest FOR Communal Problems in India"
URL www.theglobaljournals.com/pex/file.php?val-NTYy
- Jeyifo, B. (1985). *The Truthful Lies: Essays in a Sociology of African Drama*. London: Villiers Publication Ltd
- Jeyifo, B. (ed) (2002). *A Norton Critical Edition: Modern African Drama*. New York: W.W. Norton & Company Inc.
- Knox, Bernard M.W. *The Heroic Temper: Studies in Sophoclean Tragedy*. Oakland: U Of California P, 1983. Print.
- Loehlin, J. N. (2010). *The Cambridge Introduction to Chekhov*. New York: Cambridge University Press
- O'Neill, Eugene (1979). *Selected Plays of Eugene O' Nell*, New York: International Collections Library.
- Rayfield, D. (1999). *Understanding Chekhov: A Critical Study of Chekhov's Prose and Drama*. London: Bristo Classical Press.
- Rees, Leslie. *A History of Australian Drama (2 Volumes)*. Sydney: Angus and Robertson Publications, 1978, rept. 1987.
- Riley, Jo. *Chinese Theatre and the Actor in Performance*. Vol. 3. Cambridge University Press, 1997.
- Thomson, Helen. "Drama since 1965" in Bruce Bennett, et al (eds) *The Oxford Literary History of Australia*. Auckland: OUP, 1998.
- Whyman, R. (2011). *Anton Chekhov*. New York: Routledge

Semester – III (Option-I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	European Fiction	Course Code	26ENG203DS04OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note: Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
Course Learning Outcomes (CLO): CLO 1. To acquaint the students with European fiction's historical and theoretical contexts across the movements of Realism, Modernism and Postmodernism and introduce Russian and French classical authors and sample the masterpieces of Naturalism and Psychological Realism. CLO 2. To comprehend the grip and legacy of Existentialist Philosophy across European life and literature through the works of master craftsmen. CLO 3. Identify the main themes of texts and examine them from various perspectives. CLO 4. Display their understanding of historical, social, cultural, political, religious and stylistic structure along with the outlooks related to European fiction. CLO 5. Demonstrate the ability to read, think and appreciate European texts.			
Unit 1: Gustave Flaubert: <i>Madame Bovary</i>			
Unit 2: Gunter Grass: <i>Tin Drum</i>			
Unit 3: Albert Camus: <i>The Outsider</i>			
Unit 4: Franz Kafka: <i>The Trial</i>			
References: A. L. McLeod (1961) <i>The Commonwealth Pen: An Introduction to the Literature of the British Commonwealth</i> . New York: Cornell University Press. William Walsh (1973) <i>Readings in Commonwealth Literature</i> . London: Oxford University Press. Dieter Riemenschneider (1983) <i>The History and Historiography of Commonwealth Literature</i> . Tübingen: Gunter Narr. Radhika Mohanram, Geeta Rajan (1996) <i>English Postcoloniality: Literatures from Around the World</i> . Westport, CT: Greenwood Press. Rowland Smith (2000) <i>Post colonizing the Commonwealth: Studies in Literature and Culture</i> . Waterloo, Ont.: WL University Press			

Semester – III (Option-I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Literature of Indian Diaspora	Course Code	26ENG203DS05OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note: Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
Course Learning Outcomes (CLO): CLO 1. Familiarize with various issues of identity of Indians in the diaspora and how they negotiate that identity in their everyday life (cognitive level: understand). CLO 2. enables the students to explain the theoretical backgrounds of international migration, race, and ethnicity (cognitive level: understand). CLO 3 Facilitates to identify the sources of literature on Indian diaspora, review them and apply to their research topic (cognitive level: understand and apply).			
Unit 1: Salman Rushdie: <i>Shame</i>			
Unit 2: Rohinton Mistry: <i>Such A Long Journey</i>			
Unit 3: Bharati Mukherjee: <i>Jasmine</i>			
Unit 4: Kiran Desai: <i>The Inheritance of Loss</i>			
References: Bharucha, Nilufer. Rohinton Mistry: <i>Ethic Enclosures and Transcultural Spaces</i> Brown, Anne E. and Marjanne E. Gooze (Ed.) <i>International Women's Writing: New Landscapes of Identity</i> Cohen, Robin. <i>Global Diaspora</i> Dodiya, Jaydipsingh. ed. <i>The Fiction of Rohinton Mistry</i> Nelson, Emmanuel S. <i>Bharati Mukherjee: Critical Perspectives</i> Karaka, D. F. <i>History of the Parsis</i> McLeod, A. L. <i>The Literature of Indian Diaspora</i> Mishra, Vijay. <i>The Literature of Indian Diaspora; Theorizing the Diasporic Imaginary</i> Mittapalli, Rajeshwar, and Joel Kuortti (2011) <i>Salman Rushdie: New Critical Insights</i>			

Naik, M. K. and Shyamala Narayan, eds. *Indian English Fiction: A Critical Study*
Naik, M.K. *A History of Indian Literature in English*
Naik, M.K. and S. A. Narayan. *Indian English Literature*
Parmeswaram, Uma. *Writing the Diaspora*
Raghuram, Parvati. ed. *Tracing an Indian Diaspora: Contexts, Memories, Representations.*
Ray, Mohit Kumar and Rama Kundu (2006) *Salman Rushdie: Critical Essays, Volume 2. Rushdie, Salman. Imaginary Homelands*
Trivedi, Deepkumar. *Indian Diasporic Literature: Theory Themes and Problems*

Semester – III (Option-I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Dalit Literature	Course Code	26ENG203SE02OD (Option-II)
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours

Note:

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

Course Learning Outcomes (CLO):

CLO 1 Students are acquainted with the origin, purpose and journey of Dalit literature through the emerging narratives.

CLO 2. Students develop critical skills to understand the relevance of Dalit narratives in historical and contemporary time.

CLO 3. Students get acquainted with key concepts and various nuances of debates on the issue of Dalit marginalization.

CLO 4. Students get familiarized with major writers and build a new perspective towards analyzing their works, along with strategies employed by them in their writing practices.

CLO 5. These newly emergent fields help them undertake further advanced research in respective fields.

Unit 1:

Baby Kamble : *The Prisons We Broke* (Orient Blackswan)

Unit 2:

Omprakash Valmiki: *Joothan: A Dalit's Life*
(translated from the Hindi by Arun Prabha Mukherjee)

Unit 3:

Sharankumar Limbale *The Outcaste (Akkarmashi)*

Unit 4:

Dalpat Chauhan:

“Home”
“Touch of Snake”
“The Payback”
“Cold Blood”

(Stories from *Fear and Other Stories* translated by Hemang Ashwin Kumar)

References:

- Anand, Mulk Raj and Eleanor Zelliot, Ed. *An Anthology of Dalit Literature*
- Ambedkar, B.R. *Annihilation of Caste*
- Chakravarti, Uma. *Conceptualizing Brahmanical Patriarchy in Early India: Gender, Caste, Class and State*
- Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation, and Identity*
- Limbale, Sharankumar. *Towards an Aesthetics of Dalit Literature* Hyderabad:
- Omvedt, Gail. *Seeking Begumpura*
- Omvedt, Gail. *Understanding Caste*
- Prasad, Amar Nath and M.B. Gaijan Ed. *Dalit Literature: A Critical Exploration*
- Rege, Sharmila. *Writing Caste/Writing Gender - Narrating Dalit Women's Testimonies*
- Satyanarayana, K and Susie Tharu Ed. *The Exercise of Freedom: An Introduction to Dalit Writing***
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Colonial Discourse and Post-Colonial Theory: A Reader*
- Thorat, Sukhadeo. *Bridging the Social Gap: Perspectives on Dalit Empowerment*
- Thorat, Sukhadeo. *Dalits in India: Search for a Common Destiny*
- Thorat, Sukhadeo. "Ambedkar's Interpretation of the Caste System, its Economic Consequences and Suggested Remedies." *Dalits in Modern India: Vision and Values*
- Yengde, Suraj. *Caste Matters*

SEMESTER - IV

Semester – IV (Option – I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Asian Literature	Course Code	26ENG204DS01OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note:			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.</p>			
Course Learning Outcomes (CLO):			
<p>CLO 1 Students will be able to compare and contrast Asian literary works with texts from other cultural backgrounds. CLO 2. Develop an understanding of the global influences on and contributions of Asian literature. CLO 3. Foster an appreciation for the ways in which Asian literature interacts with and influences the broader literary landscape.</p>			
Unit 1:			
Shazia Omar <i>Like a Diamond in the Sky</i>			
Unit 2:			
Tehmina Durrani <i>My Feudal Lord</i>			
Unit 3:			
Khaled Hosseini <i>Thousand Splendid Suns</i>			
Unit 4:			
Shyam Selvadurai <i>Cinnamon Gardens</i>			
References:			
<p>Ahmed, Imtiaz, ed. <i>Understanding Terrorism in South Asia, Beyond Statist Discourses</i>. Manohar, Regional Centre for Strategic Studies, 2006. Ali, Tariq. <i>The Clash of Fundamentalisms: Crusades, Jihads and Modernity</i>. Rupa & Co.,2002. Balla, Alok. <i>Partition Dialogues: Memories of Lost Home</i>. New Delhi: Oxford University press, 2006. Bhasin, Kamla, Ritu Menon and Said Nighat Khan. <i>Against All Odds: Essays on Women</i>,</p>			

Religion and Development from India and Pakistan. Kali for Women, 1997.

Bolton, Christopher. *Sublime Voices: The Fictional Science and Scientific Fiction of Bose, Sugata and Ayesha Jalal*. *Modern South Asia: History, Culture, and Political Economy*. New York: Routledge, 2004.

de Silva, Chandra Richard. *Sri Lanka: A History*. Vikas Publishing House Pvt Ltd, 1992.

Ganguly, Sumit. *South Asia*. New York: New York University Press, 2006.

Hagerty, Devin T., ed. *South Asia in World Politics*. Lanham: Rowman & Littlefield, 2005.

Hussain, Yasmin. *Writing Diaspora: South Asian Women, Culture and Ethnicity*. Ashgate Publication Limited, 2004.

Kumar, Paul Sukriya, *Narrative Partition*. New Delhi: Indialog, 2004.

Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 1998

Mittal, Sushil and Gene Thursby, eds. *Religions of South Asia: An Introduction*. London: Routledge, 2006.

Semester – IV (Option – I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	African Literature	Course Code	26ENG204DS02OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note:			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.</p>			
Course Learning Outcomes (CLO):			
CLO 1. Introduces the students to different genres from African literature			
CLO 2. Familiarizes them with the historic and cultural context of literary works			
CLO 3. Helps students understand the impact of race, class, gender, ethnicity and colonialism			
Unit 1:			
Buchi Emecheta <i>The Joys of Motherhood</i>			
Unit 2:			
Nadine Gordimer: <i>July's People</i>			
Unit 3:			
Ngũgĩ wa Thiong'o: <i>The Black Hermit</i>			
Unit 4:			
Wole Soyinka: “Telephone Conversation” “Night” “Dedication” “Civilian and Soldier”			
References:			
Cesaire, Aime. <i>Discourse on Colonialism</i> . Trans. Joan Pinkham.			
Fanon, Franz. <i>Black Skins White Mask</i> . Trans. Richard Philcox.			
Lamming, George. <i>The Post- colonial Studies Reader</i> . Ed. Bill Ashcroft, et al.			

Ojaide, Tanure. *Contemporary African Literature: New Approaches. African World Series*.ed. Toyin Falola.

Olaniyan, Tejumola and Ato Quayson. *African Literature: An Anthology of Criticism and Theory*.

Soyinka, Wole. *Myth, Literature, and the African World*.

Thiong'o, Ngũgĩ. "Decolonising the Mind."

Williams, Patrick and Laura Chrisman, ed. *Colonial Discourse and Post-Colonial Theory: A Reader*.

Semester – IV (Option – I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Commonwealth Literature	Course Code	26ENG204DS03OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note:			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.</p>			
Course Learning Outcomes (CLO):			
<p>CLO 1 To acquaint students with the issues of the marginalized society and make them aware of the multiple socio-economic challenges faced by them CLO 2. Appreciate all the literary works under Commonwealth Literature as a part of English Literature. CLO 3. Understand the global relevance, significance and resonance of Commonwealth Literature today. CLO 4. Analyse and evaluate the postcolonial aspects of the literary works from Commonwealth nations and appreciate the contribution of translation studies to Commonwealth Literature. CLO 5. Critically analyze the relevance of the works in light of globalization.</p>			
Unit 1:			
Manjula Padmanabhan: <i>The Island of Lost Girls</i>			
Unit 2:			
Toni Morrison: <i>The Bluest Eye</i>			
Unit 3:			
Margaret Atwood: <i>Surfacing</i>			
Unit 4:			
Intizar Husain <i>Basti</i>			
References:			
C.D Narasimhaiah (ed) <i>An Anthology of Commonwealth Poetry</i> Trinity Press 2014			
Ngugi wa Thiong'o and Micere Githae Mugo. <i>The Trial of Deaden Kimathi</i> , East African Educational Publishers 2006			
Julie MacArthur (ed) <i>Deaden Kimathi on Trial: Colonial Justice and Popular Memory in Kenya's Mau Mau Rebellion</i> Ohio University Press 2017			

David Whittaker and Mpalive Hangson Msiska *Chinua Achebe's Things Fall Apart* Routledge Taylor and Francis Group 2007

McLeod A.L. (1961) *The Commonwealth Pen: An Introduction to the Literature of the British Commonwealth*. New York: Cornell University Press.

Nathalie Cooke *Margaret Atwood: A Critical Companion* Greenwood Press, London 2004 William Walsh (1973) *Readings in Commonwealth Literature*. London: Oxford University Press.

Dieter Riemenschneider (1983) *The History and Historiography of Commonwealth Literature*. Tübingen: Gunter Narr.

Radhika Mohanram, Geeta Rajan (1996) *English Postcoloniality: Literature from around the World*. Westport, CT: Greenwood Press.

Rowland Smith (2000) *Post colonizing the Commonwealth: Studies in Literature and Culture*. Waterloo, Ont.: WL University Press

Semester – IV (Option – I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Science Fiction	Course Code	26ENG204DS04OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note: Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
Course Learning Outcomes (CLO): C.S.0.1. Enhances the ability to identify the relationship between science and society CLO 2. Enables the students to discuss various aspects like Utopias, Dystopias, Soft SF, Hard SF, Time Travel, Women in SF, Cybernetics and SF, Issues of gender, ecology, language, power, genetic engineering, imaginative literature, and major techniques dealt with SF.			
Unit 1: H.G. Wells <i>The Time Machine</i>			
Unit 2: Aldous Huxley <i>Brave New World</i>			
Unit 3: Issac Asimov <i>Caves of Steel</i>			
Unit 4: Octavia Butler <i>Wild Seed</i>			
References: Roberts, Adam- <i>Science Fiction</i> (2006)2nd ed, Routledge, London & New York Parrinder, Patrick (ed)- <i>Science Fiction: A Critical Guide</i> (1979), Longman Publishers, London & New York Bould, Mark et.al (ed)- <i>The Routledge Companion to Science Fiction</i> (2009), Routledge, London & New York Poller, Jake. <i>Aldous Huxley</i> (Critical Lives). Booker, Keith M. <i>Critical Insights: Issac Asimov</i> . Bloom, Harold. <i>H.G. Wells: Modern Critical Books</i>			

Semester – IV (Option – I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Disability Studies	Course Code	26ENG204DS05OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
Note: Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
Course Learning Outcomes (CLO): CLO 1 To understand the concept of normality and disability and to apprise with the issues, approaches and outcomes linked to social construction of disabilities. CLO 2. To comprehend the essential terminology of disability studies and to understand psychological, social, political and cultural perspectives of disability studies. CLO 3. To increase knowledge of disability identity and disability Studies and to develop sensitization on the issues, problems and debates around disability. CLO 5. To increase knowledge of intersectionality and intersectional approaches			
Unit 1: A. Adams, R., Reiss, B. and Serlin, D. (2015). Introduction (pp. 1 – 4), Disability (pp. 5 –11). In Adams, R., Reiss, B. and Serlin (Eds.) <i>Keywords for Disability Studies</i> . New York: New York University Press. B. Oliver, Miachel. (1990). Chapter 1: Disability Definitions: The Politics of Meaning (pp.20 – 34). In <i>The Politics of Disablement: A Sociological Approach</i> . New York: St. Martin's Press. C. Ghai, Anita. "Disability in the Indian context: Post-colonial Perspectives. " <i>Disability/postmodernity: Embodying disability theory</i> (2002): 88-100.			
Unit 2: Malini Chib: <i>One Little Finger</i>			
Unit 3: Daniel Keyes: <i>Flowers for Algernon</i>			
Unit 4: Bapsi Sidhwa <i>Ice Candy Man</i>			

References:

- Anees, Shabana. "Disability in India: The Role of Gender, Family, and Religion." *Journal of Applied Rehabilitation Counseling* 45.2 (2014): 32.
- Hans, Asha, ed. *Disability, Gender and the Trajectories of Power*. SAGE Publications India, 2015.
- Barker, Clare. "Interdisciplinary dialogues: disability and postcolonial Studies." *Review of Disability Studies: An International Journal* 6.3 (2014).
- Routledge Handbook of Disability (2012). Studies Editors, Nick Watson, Alan Roulstone and Carol Thomas, Routledge, London and New York
- The Disability Studies Reader (2006) (2nd ed.) Edited by Lennard J. Davis, Routledge, London and New York
- Dan Goodley (2011) *Disability Studies: An Interdisciplinary Introduction* Sage Publications
- Addlakha, Renu, et al. *Disability and Society: A Reader*. Orient Blackswan, 2009
- Chand, Debasmita. "Disability: The Concept, Research and Struggle for Change."
- Chander, Jagdish. "Disability and History in India". *The Disability History Association News Letter* 4.1 (2008).
- The Disability Studies Reader*. Taylor & Francis, 2006. Ghai, A. (2015). Chapter 3: Theorizing Disability. (pp. 212 – 260). In *Rethinking Disability in India*. New Delhi: Routledge.
- Mehrotra, Nilika. "Disability Rights Movements in India: Polit Charlton, James". *Nothing about us without us: Disability Oppression and Empowerment*. University of California Press, 1998.
- Longmore, P. K. and Umansky, L. (2010). Introduction: Disability History: From the Margins to the Mainstream (pp.1–32). In *The New Disability History*. New York: New York Press.
- Shakespeare, T. (2006) Chapter 3: Critiquing the Social Model (pp.29–53). In *Disability Rights and Wrongs*. London: Routledge.
- Sheldon, A., Rannveig, T. and others. (2007) Disability Rights and Wrongs? Review Symposium. *Disability and Society*, 22(2) pp.209 – 234.
- Sidhwa, Bapsi. *Ice-Candy-Man*. New Delhi: Penguin India, 1989. Print
- "Why do I write?" *The Novels of Bapsi Sidhwa*. Ed. R. K. Dhawan and Novy Kaladia. New Delhi: Penguin Books India, 1990. Print.

Semester – IV (Option – I)

Name of Program	Master of Arts (English)	Program Code	
Name of the Course	Literature and Ethnicity	Course Code	26ENG204SE01OD
Maximum Marks	100	Credits	04
	70 (Theory) 30 (Assignment)	Time of Examination	3 Hours
<p>Note: Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the given six selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.</p>			
<p>Course Learning Outcomes (CLO): CLO 1. Understanding literature from the perspective of ethnicity and identity, particularly within the post-structuralist social theory CLO 2. Ability to unravel the process of the interface of ethnic identity and artistic creation focusing on Oceanic, American and Indian ethnic writers. CLO 2 Students develop an ability to understand ethnicity and identity as operative principles in literature. CLO 4. Understanding the varied nuances of the interface of the ethnicity and literary representation with reference to peculiar temporal and spatial dimensions of ethnicity in Asia, Europe and Africa</p>			
<p>Unit 1: Bernard Mac Laverty: <i>Lamb</i>. Norton & Company, 1997.</p>			
<p>Unit 2: Kim Scott: <i>Benang</i>. Freemantle Press, 1999.</p>			
<p>Unit 3: Temsula Ao: <i>These Hills Called Home: Stories from a War Zone</i>. Zubaan Classics, 2013.</p>			
<p>Unit 4: Khaled Hosseini: <i>The Kite Runner</i>. Riverhead Books, 2003.</p>			
<p>References: Budick, Miller E. <i>Ideology Jewish Identity in Israeli and American Literature</i>. 2001. Kanneh, Kadiatu. <i>African Identities: Pan-Africanism and Black Identities</i>. Routledge. 2002. Karpeles, Gustav. <i>Jewish Literature and Other Essays (Volume 1 of Library of Alexandria)</i>. 1985. Kelleher, Margaret and Philip O’Leary. <i>The Cambridge History of Irish Literature Volume 1</i>. 2006. Lindfors, Berneth et al. <i>Literature and African Identity (Vol 6 of Bayreuth African Studies Series)</i>. Bayreuth University. 1986.</p>			

Loewen, Arley and Josette MacMichael. Eds. *Images of Afghanistan: Exploring Afghan Culture through Art and Literature*. OUP. 2010.

MacCarthy, Anne. *Identities in Irish Literature*. 2004.

Okpewho, Isidore. *Chinua Achebe's Things Fall Apart: A Casebook*. OUP, 2003

Hiram, Epimetheus Christer. *Temsula Ao*. 2012.

Jamir, Rosaline. *Romance of Socialism and Feminism: In Poetics of Temsula Ao, Monalisa Changkija and Robin S. Ngangom*. 2011.

Madsen, Deborah. *The Routledge Companion to Native American Literature*. 2015.

Velie, Alan R. *Native American Perspective on Literature and History*. 1994.

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