



M. A. (English)

A Two-Year Programme as per NEP 2020

CURRICULUM

w.e.f. (Session:2025-26)

**DEPARTMENT OF ENGLISH,
SCHOOL OF LANGUAGES
DOON UNIVERSITY, DEHRADUN**

Course Structure

SEMESTER I						
Course Type	Course Code	Course Title	L	T	P	C
DSC	ENC411	Romantic and Victorian Literature	2	2	0	4
DSC	ENC412	Modern Critical Theory	2	2	0	4
DSC	ENC413	Classical Literature	2	2	0	4
DSE/GE		From the List of Electives of English Literature/Others	2	2	0	4
DSE/GE		From the List of Electives of English Literature/Others	2	2	0	4
SEC	ENS411	Seminar-I				2
Total Credits						22
SEMESTER II						
Course Type	Course Code	Course Title	L	T	P	C
DSC	ENC461	Modern and Postmodern Literature	2	2	0	4
DSC	ENC462	Indian Poetics	2	2	0	4
DSC	ENC463	World Literature	2	2	0	4
DSE/GE		From the List of Electives of English Literature/Others	2	2	0	4
DSE/GE		From the List of Electives of English Literature/Others	2	2	0	4
SEC	ENS461	Seminar- II				2
Total Credits						22
SEMESTER III						
Course Type	Course Code	Course Title	L	T	P	C
SEC	ENS511	Seminar- III				2
DSCP	ENP511	Dissertation Part 1			20	20
Total Credits						22

OR

SEMESTER III						
Course Type	Course Code	Course Title	L	T	P	C
DSC	ENC511	Modern and Postmodern Literature	2	2	0	4
DSC	ENC512	Cultural Studies	2	2	0	4
DSE/GE		From the List of Electives of English Literature/Others	2	2	0	4
DSE/GE		From the List of Electives of English Literature/Others	2	2	0	4
DSE/GE		From the List of Electives of English Literature/Others	2	2	0	4
SEC	ENS511	Seminar-I				2
Total Credits						22

SEMESTER IV						
Course Type	Course Code	Course Title	L	T	P	C
SEC	ENS561	Seminar-IV				2
DSCP	ENP561	Dissertation Part- II			20	20
Total credits 88 for the award of the degree of M.A. in English					Total Credits	22

OR

SEMESTER IV						
Course Type	Course Code	Course Title	L	T	P	C
SEC	ENS561	Seminar- IV				2
DSCP	ENP561	Dissertation			20	20
Total credits: 44 for the award of the degree of M.A. in English (One-Year)					Total Credits	22

Electives can be taken from the list of Electives or MOOC courses approved by the authority

List of Electives

Course Code	Course Title	L	T	P	C
ENE101	Indian Writing in English	4	0	0	4
ENE102	Translation Studies	4	0	0	4
ENE103	Regional Writing from Uttarakhand	4	0	0	4
ENE104	English Language Teaching (ELT)	4	0	0	4
ENE105	Bhakti and Sufi Movements Literature	4	0	0	4
ENE106	American Literature	4	0	0	4
ENE107	Restoration and Neo-Classical Literature (16th- 17th century)	4	0	0	4
ENE108	Cultural Studies	4	0	0	4
ENE109	Research Methodology	4	0	0	4
ENE110	Academic Writing	4	0	0	4
ENE111	Film and Literature	4	0	0	4
ENE112	Introduction to Linguistics	4	0	0	4
ENE113	Early Humanist Literature	4	0	0	4
ENE114	Renaissance and Reformation Literature	4	0	0	4
ENE115	Gender and Literature	4	0	0	4
ENE116	Digital Humanities	4	0	0	4
ENE117	African and Caribbean Literature	4	0	0	4
ENE118	Dalit Studies and Vulnerability Studies	4	0	0	4

Syllabus
(Semester I – Semester IV)

Semester I

Course Code: ENC411

L | T | P (4 | 0 | 0)

Course Name: Romantic and Victorian Literature

Course Outcomes:

- Explain the historical, social, and philosophical background of Romanticism and the Victorian era, and assess their influence on English literary production.
- Critically analyse major Romantic texts, focusing on themes of imagination, nature, subjectivity, and poetic theory in Wordsworth, Coleridge, Blake, Shelley, and Keats.
- Develop comparative insights across Romantic and Victorian writers to understand continuities, ruptures, and innovations in style, form, and ideology.
- Apply theoretical and contextual knowledge to produce informed literary analyses, presentations, and research-based assignments.

Unit I: William Wordsworth: 'Preface' to *Lyrical Ballads* or *The Prelude*

Samuel Taylor Coleridge: *Biographia Literaria* (chapters 13-18)

Unit II: William Blake: "Tyger"

S.T. Coleridge: "Kubla Khan"

P.B. Shelley: "The Lady of Shalott"

J. Keats: "Ode on a Grecian Urn"

Unit III: A. Tennyson: "The Lotus Eaters"

R. Browning: "Porphyria's Lover"

Unit IV: Oscar Wilde: *The Importance of Being Earnest*

George Eliot: *Middlemarch*

Suggested Readings:

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.

McGann, Jerome J. *The Romantic Ideology: A Critical Investigation*. University of Chicago Press, 1983.

Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford University Press, 2004 (chapters on Romantic and Victorian eras).

Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics and Politics*. Routledge, 1993.

Eagleton, Terry. *The English Novel: An Introduction*. Blackwell, 2004.

Course Code: ENC412

L | T | P (4 | 0 | 0)

Course Name: Modern Critical Theory

Course Outcomes:

- Explain key concepts of structuralism, post structuralism, psychoanalysis, postmodernism, and gender theory in the context of literary and cultural analysis.

- Critically analyse the theories in human discourse and narrative forms.
- Engage critically with theoretical texts and articulate informed arguments through discussion and analytical writing.

Unit I: Sigmund Freud: ‘Introduction’ to Interpretation of Dreams

Jacques Lacan: The Mirror Stage as Formation of the *I* Function

Unit II: Simone de Beauvoir: ‘Introduction’ to The Second Sex

Judith Butler: “Performative Acts and Gender Constitution”

Unit III: Louis Althusser: “Ideology and Ideological State Apparatuses”

Catherine Gallagher: “Raymond Williams and Cultural Studies”

Unit IV: Jacques Derrida: “Structure, Sign & Play in the Discourse of Human Sciences”

Jean-François Lyotard: “Answering the question: What is Postmodernism”?

Suggested Readings:

Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature*. Routledge, 1975.

Freud, Sigmund. *The Interpretation of Dreams*. Translated by James Strachey, Basic Books, 2010.

Lacan, Jacques. "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience." *Écrits: The First Complete Edition in English*, translated by Bruce Fink, W. W. Norton & Company, 2006, pp. 75-81.

Beauvoir, Simone de. "Introduction." *The Second Sex*, translated by Constance Borde and Sheila Malovany-Chevallier, Vintage Books, 2011, pp. 3-17.

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal*, vol. 40, no. 4, 1988, pp. 519-31. [1]

(<https://aaa.org.hk/collections/search/library/performative-acts-and-gender-constitution-an-essay-in-phenomenology-and-feminist-theory>)

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

Lodge, David. *Modern Criticism and Theory: A Reader*. Longman, 2002.

Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.

Grosz, Elizabeth. *Space, Time, and Perversion: Essays on the Politics of Bodies*. Routledge, 1995.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. Routledge, 1985.

Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences." *Writing and Difference*, translated by Alan Bass, U of Chicago P, 1978, pp. 278-93.

Lyotard, Jean-François. "Answering the Question: What Is Postmodernism?" Translated by Régis Durand. *The Postmodern Condition: A Report on Knowledge*, translated by Geoff Bennington and Brian Massumi, U of Minnesota P, 1984, pp. 71-82.

Leitch, Vincent B., editor. *The Norton Anthology of Theory and Criticism*. 3rd ed., W. W. Norton & Company, 2018.

Rivkin, Julie, and Michael Ryan, editors. *Literary Theory: An Anthology*. 3rd ed., Wiley-Blackwell, 2017.

Course Code: ENC413

L | T | P (4 | 0 | 0)

Course Name: Classical Literature

Course Outcomes

1. Conceptual Understanding-Demonstrate knowledge of classical literary traditions across Indian, Greek, Hebrew, and Arabic cultures, including epic, lyrical, dramatic, and devotional genres.
2. Critical and Comparative Thinking-Compare literary conventions, ethical paradigms, and cultural worldviews across classical texts, analysing similarities and divergences.
3. Interpretive and Analytical Skills-Critically engage with translations and original texts, evaluating narrative, poetic, and philosophical structures.
4. Ethical and Cultural Awareness-Explore moral, social, and spiritual dimensions of literature, including duty, heroism, devotion, and love, reflecting on contemporary relevance.
5. Creative and Applied Engagement-Apply knowledge of classical poetics and narrative forms to creative interpretation, literary analysis, and presentations.
6. Research and Communication Skills-Produce structured essays, oral presentations, or annotated analyses demonstrating textual evidence, theoretical application, and clarity.
7. Experiential Learning-Connect classical literary insights to modern media, cultural production, and interdisciplinary learning, fostering lifelong engagement with literary heritage.

Unit I: Epic Foundations

- Vyasa: Mahabharata (Bhisma Parva)
- Valmiki: Ramayana (Ayodhya Kanda selections)
- Homer: Odyssey (Books 9-12)

Unit II: Wisdom and Drama

- Kalidasa: Abhijnanashakuntalam
- Bhasa: Urubhanga (Shakuntala's husband episode)
- Sophocles: Oedipus Rex

Unit III: Devotional and Mystical Voices (Bhakti Expansion)

- Bhagavad Gita: Chapters 2–5, 11–12
- Amir Khusrau: Ghazal 1, Ghazal 155, Ghazal 257.
- Kabir: Selected dohas : "Bura jo dekhani main chala, bura na miliya koye"; "Jo mann khoja apna, to mujhse bura na koye."; "Maaya mari na jaat hai, maaya pehlay mari"; "Kaal kare so aaj kar, aaj kar so ab; Pal mein parlay hoyegi, buddhi hima se hab."

;"Jab main tha tab Hari nahi, ab Hari hai main naahi; Sab andhiyara mit gaya, jab Deepak dekiya maahi."; "Sai itna dijiye, jame kutumb samaye; Main baki bhookha rahun, sadhu na kahaye."

Unit IV: Lyric and Philosophical Horizons

- Mirabai: Selected bhajans (4 poems): "Mere to Giridhar Gopal, dusro na koi re"; "Aisi lagi lagan, Meera ho gayi magan" ; "Pag ghunghru bandh Meera nachi re"; "Payo ji maine Ram ratan dhan payo"
- Imru al-Qais: The Muallaqa (one ode)
- Amir Khusrau: Come Colour Me in Your Hue, I Have Become You

Suggested Readings:

Fitzgerald, Robert. *The Iliad: A New Translation*. Vintage Classics, 1998.
Goldman, Robert P. *The Ramayana of Valmiki: An Epic of Ancient India*. Princeton University Press, 2017.
Hiltebeitel, Alf. *The Ritual of Battle: Krishna in the Mahabharata*. University of Chicago Press, 1976.
Kandasamy, Meena. *Amir Khusro and the Tradition of Indian Poetry*. Routledge India, 2010.
Koul, Omkar Nath. *Mirabai: Poet of Devotion*. Sahitya Akademi, 2002.
Losensky, Paul E., and Sunil Sharma. *In the Bazar of Love: Selected Poetry of Amir Khusro*. Penguin India, 2009.
Pollock, Sheldon. *The Language of the Gods in the World of Men: Sanskrit Culture and Power*. University of California Press, 2006.
Prabhupada, A.C. Bhaktivedanta. *Bhagavad Gita As It Is*. Bhaktivedanta Book Trust, 1983.
Richmond, I.A. *Greek Tragedy*. Routledge & Kegan Paul, 1969.
Schimmel, Annemarie. *Mystical Dimensions of Islam*. University of North Carolina Press, 1975.
Stetkevych, Suzanne. *The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual*. Cornell University Press, 1993.
Taplin, Oliver. *Greek Tragedy in Action*. Routledge, 1978.

Course Code: ENS411

L | T | P (2 | 0 | 0)

Course Name: Seminar-I

Course Outcome: By the end of the seminar, students should be able to:

CO1: Analyse films critically in terms of genre, theme, socio-cultural context, and cinematic techniques.

CO2: Interpret and evaluate film texts by applying theoretical and critical frameworks.

CO3: Develop coherent film reviews that demonstrate clarity, originality, and critical insight.

Selected films will be screened in the department throughout the semester.

All students will have a film review published in a reputable literary magazine/journal, which should be approved by the departmental authorities before it is submitted for publication.

Suggested Readings:

1. Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 12th ed., McGraw-

- Hill, 2020.
2. Corrigan, Timothy. *A Short Guide to Writing About Film*. 9th ed., Pearson, 2014.
 3. Ebert, Roger. *The Great Movies*. Vols. 1–3, Broadway Books, 2002–2010.
 4. Mulvey, Laura. *Visual and Other Pleasures*. 2nd ed., Palgrave Macmillan, 2009.
 5. Eisenstein, Sergei. *Film Form: Essays in Film Theory*. Edited and translated by Jay Leyda, Harcourt, 1969.

Semester II

Course Code: ENC461

L | T | P (4 | 0 | 0)

Course Name: Modern and Postmodern Literature

Course Outcomes:

- Explain the key historical, cultural, and philosophical contexts of modernism and postmodernism, and their influence on literary forms and themes.
- Critically interpret modernist and postmodernist fiction and drama (Woolf, Golding, Osborne, Shaw, Pinter), exploring themes of identity, alienation, class, and existential conflict.
- Compare modernist and postmodernist aesthetics, highlighting continuities, ruptures, and innovations in narrative technique, style, and ideology.
- Apply theoretical perspectives of modernism and postmodernism to develop independent literary analysis, research, and critical arguments.

Unit I: W.B. Yeats: “The Second Coming”
T. S. Eliot: “The Waste Land”

Unit II: E.M. Forster: *Howard’s End*
D.H. Lawrence: *Women in Love*

Unit III: Virginia Woolf: *To the Lighthouse*
William Golding: *The Lord of the Flies*

Unit IV: John Osborne: *Look Back in Anger*
Harold Pinter: *The Homecoming*

Suggested Readings:

Levenson, Michael. *The Cambridge Companion to Modernism*. Cambridge University Press, 2011.

Lodge, David. *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature*. Bloomsbury, 1990.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.

Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge University Press, 2002.

Course Code: ENC462
Course Name: Indian Poetics

L | T | P (4 | 0 | 0)

Course Outcomes

1. Conceptual Understanding: Demonstrate a systematic understanding of foundational concepts of Indian aesthetics as articulated in Nāṭyaśāstra, including *rasa*, *bhāva*, and the processes of aesthetic experience.
2. Theoretical Analysis: Analyse and interpret the theory of *dhvani* as developed in Dhvanyāloka and elaborated by Abhinavagupta, demonstrating critical engagement with primary texts.
3. Textual and Rhetorical Skills: Identify and apply key literary concepts such as *alāṅkāra*, *guṇa*, *rīti*, *vakrokti*, and *aucitya* in the close reading and interpretation of literary texts, drawing from works like Kāvyaadarśa and Vakroktijīva.
4. Critical and Comparative Thinking: Compare Indian theories of poetics with selected Western or modern literary theories, evaluating similarities and differences in their approaches to meaning, aesthetics, and interpretation.
5. Ethical and Cultural Awareness: Examine the ethical-aesthetic dimensions of literary expression, particularly the concept of contextual propriety (*aucitya*), and reflect on its relevance to contemporary literary and cultural discourse.
6. Communication and Research Skills: Produce structured analytical essays, oral presentations, or research-based assignments demonstrating clarity of argument, textual evidence, and theoretical application.
7. Experiential and Applied Learning: Apply concepts such as *rasa* and *dhvani* to diverse forms of cultural production (poetry, drama, cinema, digital narratives), demonstrating the adaptability of classical Indian aesthetics in contemporary contexts.

Unit I: Foundations of Indian Poetics-The Theory of Rasa

This unit introduces Bharata's formulation of aesthetic emotion and its enduring significance for Indian literary and performance theory. The key concepts introduced are Rasa, Bhāva, Vibhāva–Anubhāva–Vyabhicāri Bhāva, the aesthetic experience and the spectator

Primary Text: Nāṭyaśāstra (Chapters VI–VII)

Unit II: The Dhvani Theory

Primary Text: Dhvanyāloka (First and Second Uddyota)

1. From the First Uddyota:

Opening kārikās (1–3)

Classification of Dhvani

Argument against rival schools

2. From the Second Uddyota

Mechanism of Suggestion

Types of Suggestion

Hierarchy of Poetic Excellence

Unit III: Ornamentation and Literary Language

This unit focuses on key concepts like Alāṅkāra (figures of speech), Guṇa (poetic qualities), Rīti (style) and Vakrokti (oblique expression)

Primary Texts and their Prescribed Selections:

- Kāvyaālankāra: Definition of poetry; theory of alaṅkāra; selected figures (Upamā, Rūpaka, Atiśayokti, Śleṣa, etc.)
- Kāvyaadarśa: Definition of poetry; guṇa (Mādhurya, Ojas, Prasāda); rīti theory; selected alaṅkāras
- Vakroktijīvita (First Ullāsa): Definition of vakrokti; levels of vakratā; selected examples

Unit IV: Aucitya and the Ethics of Aesthetic Expression

This unit examines how aesthetic experience is regulated by context, ethics, and appropriateness, bringing literary theory into dialogue with moral philosophy.

Primary Texts and Prescribed Selections:

Aucityavicāracarcā: Opening definition of aucitya; selected discussions on rasa-aucitya, alaṅkāra-aucitya, and illustrative cases of anaucitya.

Kāvyaaprakāśa: Sections defining rasa; discussion of aucitya in relation to rasa and poetic structure.

Suggested Readings:

Raghavan, V. *The Number of Rasa-s*. Madras: Adyar Library, 1940.

Gerow, Edwin. *A Glossary of Indian Figures of Speech*. The Hague: Mouton, 1971.

Gnoli, Raniero (trans.). *The Aesthetic Experience According to Abhinavagupta*.

Chowkhamba, 1956.

Ingalls, Daniel H. H., Jeffrey Moussaieff Masson, and M. V. Patwardhan (trans.). *The Dhvanyāloka of Ānandavardhana with the Locana of Abhinavagupta*. Harvard Oriental Series, 1990.

Ingalls, Daniel H. H. "Cynics and Pāṇḍits: The Search for Rasa." *Journal of the American Oriental Society*, vol. 87, no. 3, 1967, pp. 281–297.

Masson, Jeffrey Moussaieff, and M. V. Patwardhan. *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics*. Bhandarkar Oriental Research Institute, 1969.

Mishra, K. K. *The Dhvani Theory in Sanskrit Poetics*. Eastern Book Linkers, 1998.

Pollock, Sheldon (ed.). *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press, 2016.

Raghavan, V. *Abhinavagupta and His Works*. University of Madras, 1981.

Raghavan, V. *The Number of Rasa-s*. Adyar Library, 1940.

Rao, Velcheru Narayana, and David Shulman. *A Poem at the Right Moment: Remembered Verses from Premodern South India*. University of California Press, 1998.

Shulman, David. *More Than Real: A History of the Imagination in South India*. Harvard University Press, 2012.

Tubb, Gary A., and Emery R. Boose. *Scholastic Sanskrit: A Handbook for Students*. American Institute of Indian Studies, 2007.

Warder, A. K. *Indian Kāvya Literature*. Motilal Banarsidass, 1972–1990.

Course Code: ENC463

Course Name: World Literature

L | T | P (4 | 0 | 0)

Course Outcomes:

- Demonstrate knowledge of foundational world texts (Greek tragedy, European modern drama, existentialist fiction, scripture, Russian drama, and Latin American poetry) and situate them in their historical, cultural, and philosophical contexts.
- Analyse literary forms and genres across cultures — tragedy, modern realist drama, existentialist novel, scriptural narrative, and lyric poetry — to understand how universal human concerns are expressed in diverse traditions.
- Interpret cross-cultural themes such as fate and free will, gender roles and societal constraints, alienation, spiritual wisdom, social transformation, and poetic resistance.
- Apply critical theories and comparative approaches to reading world literature, showing awareness of existentialism, humanism, feminist thought, religious imagination, and postcolonial poetics.
- Develop intercultural literary competence by comparing and contrasting texts across languages and civilisations, thereby appreciating the global circulation of literary ideas.
- Produce critical essays and presentations that integrate textual analysis with secondary scholarship, demonstrating both interpretive skills and global literary awareness.

Unit I: Sophocles: *Oedipus Rex*

Henrik Ibsen: *A Doll's House*

Unit II: Albert Camus: *The Outsider*

Tr. by Fitzgerald: *The Rubaiyat of Omar Khayyam*

Unit III: From *The Bible*: *Genesis*

Anton Chekhov: *The Cherry Orchard*

Unit IV: Pablo Neruda: Selected Poems: “Every day you play”, “Ars Poetica”, “Walking Around”, “There is no forgetting” sonata, “I’m explaining a few things”. (Pablo Neruda, Selected Poems, London, Penguin, 1975).

Suggested Readings:

Knox, Bernard. *Oedipus at Thebes: Sophocles' Tragic Hero and His Time*. Yale University Press, 1998.

Moi, Toril. *Henrik Ibsen and the Birth of Modernism*. Oxford University Press, 2006.

Sartre, Jean-Paul. *Existentialism and Humanism*. Methuen, 1948 (for Camus context).

Said, Edward. *Reflections on Exile and Other Essays*. Harvard University Press, 2002 (sections on world literature).

Chekhov, Anton. *Anton Chekhov's Selected Plays*. Norton Critical Edition, with essays by critics like Raymond Williams.

Feinstein, Adam. *Pablo Neruda: A Passion for Life*. Bloomsbury, 2004.

Damrosch, David. *What Is World Literature?* Princeton University Press, 2003.

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell, 1993.

Course Code: ENS461

L | T | P (2 | 0 | 0)

Course Name: Seminar-II

Course Outcome: By the end of the seminar, students should be able to:

CO1. Understand the concept of research

CO2. Describe and present the literature study and research gaps identified.

CO3. Improve written and communication skills

All the students will prepare a presentation for the research seminar, which includes their research topic and literature survey.

SEMESTER III

Course Code: ENC511

L | T | P (4 | 0 | 0)

Course Name: Modern and Postmodern Literature

Course Outcomes:

- Explain the key historical, cultural, and philosophical contexts of modernism and postmodernism, and their influence on literary forms and themes.
- Critically interpret modernist and postmodernist fiction and drama (Woolf, Golding, Osborne, Shaw, Pinter), exploring themes of identity, alienation, class, and existential conflict.
- Compare modernist and postmodernist aesthetics, highlighting continuities, ruptures, and innovations in narrative technique, style, and ideology.
- Apply theoretical perspectives of modernism and postmodernism to develop independent literary analysis, research, and critical arguments.

Unit I: W.B.Yeats: “The Second Coming”

T. S. Eliot: “The Waste Land” (Sections I and V)

W. H. Auden: “Musée des Beaux Arts”

Wilfred Owen: “Anthem for Doomed Youth”;

Seamus Heaney: “Punishment”

Dylan Thomas: “The Hand That Signed”, “Fern Hill”

Unit II: E.M.Forster: “The Life to Come”, “The Other Side of the Hedge”

D.H.Lawrence: “The Order of Chrysanthemums”, “The Princess”

Unit III: Virginia Woolf: *To the Lighthouse*

William Golding: *The Lord of the Flies*

John Osborn: *Look Back in Anger*

Unit IV: G. B. Shaw: *Pygmalion / Man and Superman*
Harold Pinter: *The Homecoming*

Suggested Readings:

Levenson, Michael. *The Cambridge Companion to Modernism*. Cambridge University Press, 2011.

Lodge, David. *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature*. Bloomsbury, 1990.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.

Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge University Press, 2002.

Course Code: ENC512
Course Name: Cultural Studies

L | T | P (4 | 0 | 0)

Course Outcomes:

- Analyse foundational concepts of culture, critically evaluating their perspectives on cultural formation, democracy, and everyday life.
- Interpret the intersections of culture, civilisation, and historiography, assessing the literary and social construction of historical narratives.
- Examine theories of textual openness and popular culture, applying critical frameworks to understand audience reception, meaning-making, and cultural negotiation.
- Evaluate the political economy of culture and media, assessing the production, dissemination, and consumption of cultural texts in modern society.
- Integrate theoretical knowledge with critical inquiry to produce informed analyses of cultural phenomena, linking concepts of power, ideology, and representation across multiple media and historical contexts.

Unit I: T.S. Eliot: “The Three Senses of Culture”, *Notes Towards the Definition of Culture*, (HMH, 2014), 19-32.

Raymond Williams: “Culture is Ordinary”, *Resources of Hope: Culture, Democracy, Socialism*, (Verso, 1989), 3- 18.

Unit II:

John Storey: “The culture and civilisation tradition”, *Culture Theory and Popular Culture* 18-28.

Hayden White: “Historical Text as Literary Artefact”, *Tropics of Discourse: Essays in Cultural Criticism* (The Johns Hopkins University Press, 1986), 81-100.

Unit III:

Umberto Eco: “The Open Work”, *The Open Work*, trans. Anna Cancogni (Cambridge & Massachusetts: Harvard University Press, 1989) 1-23.

Stuart Hall: “Notes on Deconstructing the Popular”, *People’s History and Socialist*

Theory, ed. Raphael Samuel (Routledge Revival: 1981) 227-241.

Unit IV:

Theodor W Adorno: “Free Time”, *The Culture Industry* (London & New York: Routledge, 1991 ed.) 187-197.

John Fiske: “The modes of television”, *Reading Television* (London & New York: Routledge, 1978) 85-100.

Suggested Readings:

Eliot, T.S. *Notes Towards the Definition of Culture*. HMH, 2014, pp. 19–32.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Routledge, 2018.

White, Hayden. *Tropics of Discourse: Essays in Cultural Criticism*. Johns Hopkins University Press, 1986, pp. 81–100.

Hall, Stuart. *People’s History and Socialist Theory*, ed. Raphael Samuel, Routledge Revival, 1981, pp. 227–241.

Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.

Course Code: ENS511

L | T | P (2 | 0 | 0)

Course Name: Seminar-I

Course Outcome: By the end of the seminar, students should be able to:

CO1: Develop skills in AI tools and methods in the field of Literary Studies

CO2: Interpret and evaluate texts by applying theoretical and critical frameworks.

CO3: Develop coherent articles and reviews that demonstrate clarity, originality, and critical insight.

For this Seminar, students may choose one of the following two options:

Option A: Internship

Option B: Either One MOOC in Literary Studies (SWAYAM Portal) or One MOOC from

SWAYAM 2.0 (AI-related course, as maintained by Doon University)

OR

Course Code: ENP511

L | T | P (0 | 0 | 20)

Course Name: Dissertation-Part 1

Course Outcome: By the end of Dissertation-Part 1, students should be able to:

CO1. Formulate the research objectives

CO2. Design the research methodology and framework of the proposed work

CO3. Demonstrate research tools.

Course Code: ENS511
Course Name: Seminar-I

L | T | P (2 | 0 | 0)

Course Outcome: By the end of the seminar, students should be able to:

CO1: Develop skills in AI tools and methods in the field of Literary Studies

CO2: Interpret and evaluate texts by applying theoretical and critical frameworks.

CO3: Develop coherent articles and reviews that demonstrate clarity, originality, and critical insight.

For this Seminar, students may choose one of the following two options:

Option A: Internship

Option B: Either one MOOC in Literary Studies (SWAYAM Portal) or One MOOC from SWAYAM 2.0 (AI-related course, as maintained by Doon University)

SEMESTER IV

Course Code: ENS561
Course Name: Seminar-III

L | T | P (2 | 0 | 0)

Course Outcome: By the end of the seminar, students should be able to:

CO1. Understand the concept of research

CO2. Describe and present the literature study and research gaps identified.

CO3. Improve written and communication skills

All the students will prepare a presentation for the research seminar, which includes their research topic and literature survey.

Course Code: ENP561
Course Name: Dissertation

L | T | P (0 | 0 | 20)

Course Outcome: By the end of Dissertation-Part 1, students should be able to:

CO1. Formulate the research objectives

CO2. Design the research methodology and framework of the proposed work

CO3. Demonstrate research tools.

OR

Course Code: ENS561
Course Name: Seminar-II

L | T | P (2 | 0 | 0)

Course Outcome: By the end of the seminar, students should be able to:

CO1. Understand the concept of research

CO2. Describe and present the literature study and research gaps identified.

CO3. Improve written and communication skills

All the students will prepare a presentation for the research seminar, which includes their research topic and literature survey.

Course Code: ENP561

L | T | P (0 | 0 | 20)

Course Name: Dissertation-Part II

Course Outcome: By the end of Dissertation-Part 2, students should be able to: **CO1.** Design and implement the proposed research methodology and framework in the proposed work

CO2. Research paper writing and publishing

CO3. Dissertation report

LIST OF ELECTIVES

Course Title: ENE101

L | T | P (4 | 0 | 0)

Course Code: Indian Writing in English

Course Outcomes:

- Critically analyse works to understand the philosophical and cultural foundations of Indian English writing.
- Engage with postcolonial, feminist, and historical-critical approaches to Indian English texts across genres.
- Develop the ability to discuss and write analytically about Indian Writing in English with reference to literary form, language, and context.
- Recognise the diversity of voices and experiences represented in Indian English literature, and how they contribute to broader global literary discourses.

Unit I: (Non-Fictional Prose)

Mahatma Gandhi: Hind Swaraj

Sri Aurobindo: "The Renaissance in India" from *The Renaissance in India and Other Essays*.

Unit II: (Poetry) Agha Shahid Ali: "The Country without a Post Office." (from *The Country without a Post Office*. Delhi: Ravi Dayal, 2001, 1st Indian Edition)

Jayanta Mahapatra: "Hunger", "Grandfather"

A. K. Ramanujan: "Small Scale Reflections on a Great House"

Unit III: (Drama) Mahesh Dattani: *Final Solutions*

Girish Karnad: *The Fire and the Rain*

Unit IV: Attia Hossain: *Sunlight on a Broken Column*

Salman Rushdie: *Midnight Children*

Suggested Readings:

M.K. Naik – *A History of Indian English Literature* (A standard reference text covering writers from the 19th century to contemporary times.)

Arvind Krishna Mehrotra (ed.) – *An Illustrated History of Indian Literature in English*

Parel, Anthony J. *Gandhi's Philosophy and the Quest for Harmony*. Cambridge University Press, 2006.

King, Bruce. *Modern Indian Poetry in English*. Oxford University Press, 2nd ed., 2001.

Dharwadker, Aparna Bhargava. *Theatre of Independence: Drama, Theory, and Urban Performance in India since 1947*. University of Iowa Press, 2005.

Hasan, Mushirul. *Legacy of a Divided Nation: India's Muslims Since Independence*. Oxford University Press, 1997 (contextual reading for Hosain).

Morey, Peter. *Fictions of India: Narrative and Power*. Edinburgh University Press, 2000.

Course Title: ENC102

L | T | P (4 | 0 | 0)

Course Name: Translation Studies

Course Outcomes:

- Trace the historical development and diverse traditions of translation studies in India and the West.
- Analyse theoretical and practical dimensions of translation, including disciplinary, interdisciplinary, and intercultural frameworks.
- Critically engage with key debates in translation theory, such as the politics of translation, translator's invisibility, and issues of cultural representation.
- Utilise knowledge of translation tools (e.g., CAT tools, glossaries) to explore practical challenges in professional translation contexts.

Unit I: The History and Scope of Translation:

1. “*Translation in Practice: Regional Indian Examples*”
 2. Ganesh Devy: “Literary History and Translation- An Indian View”
 3. Dharwadker: A.K. Ramanujan’s translational poetics in bilingual literary culture.
- Nature of Translation
 - Western and Indian Traditions
 - Discipline/Interdiscipline

Unit II: Issues in Translation:

1. Gayatri Chakravorty Spivak – “The Politics of Translation” (postcolonial-feminist intervention)
 2. Lawrence Venuti – “Translator’s Invisibility” (ethics, cultural hegemony)
- Types of Translation
 - Process and Fields of Translation (technical, literary, audiovisual)
 - Vetting, Evaluation, Editing
 - Tools of Translation (CAT tools, glossaries)

Unit III: Classical and Linguistic Translation Theories (I):

Walter Benjamin: “The Task of the Translator”

Roman Jakobson: “On Linguistic Aspects of Translation”

Unit IV: Translation Theories (II): Eugene Nida: “Principles of Correspondence”

J.C. Catford: “Translation Shifts”

André Lefevere: Ch. 5: “Translation: Ideology.” On the Construction of Different Anne Franks” from *Translation Rewriting and the Manipulation of Literary Fame*

Suggested Readings:

Devy, Ganesh. *Literary History and Translation: An Indian View*. Orient Blackswan, 2002.

Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. Routledge, 2016.

Spivak, Gayatri Chakravorty. *The Politics of Translation*. Routledge, 1993.

Jakobson, Roman. *On Linguistic Aspects of Translation*. In *Language in Literature*, Harvard University Press, 1987.

Catford, J.C. *Translation Shifts*. In *A Linguistic Theory of Translation*, Oxford University Press, 1965.

Lefevere, André. *Translation, Rewriting and the Manipulation of Literary Fame*. Routledge, 1992. (Chapter 5: “Translation and Ideology”)

Course Code: ENC103

L | T | P (4 | 0 | 0)

Course Name: Regional Writing from Uttarakhand

Course Outcomes:

- Understand the socio-cultural and ecological landscape of Uttarakhand as represented in regional literature across various genres.
- Analyse folk narratives for their ethical, cultural, and moral dimensions rooted in oral traditions.
- Critically examine travel writings and concerns related to mountainous regions through literary texts.
- Develop a critical appreciation of regional writing as a significant part of Indian literature, highlighting its role in preserving local histories, dialects, and ecologies.

Unit I: Introduction to Regional Writing from Uttarakhand

Chatak Tales: To be good or bad, The Buffalo Man

Unit II: Manglesh Dabral: *Torchlight*

Leeladhar Jagudi: *The Delivery of a Bird, The Inland Letter*

Unit III: Ruskin Bond: *Rusty, The Boy from the Hills*

Stephen Alter: *Becoming a Mountain*

Unit IV: Namita Gokhale: *Things to Leave Behind*

Bill Aitkin: *Footloose in the Himalayas*

Suggested Readings:

Kaul, K.K. *Regional Indian Literature: Forms and Themes*. Atlantic Publishers, 2005.

Kaul, M. *Contemporary Poetry in Uttarakhand: Themes and Contexts*. University of Delhi Press, 2010.

Das, S. *Eco-literature of the Indian Himalayas*. Cambridge Scholars, 2015.

Sharma, R. *The Hill Station Imagination in Indian Literature*. Orient Blackswan, 2009.

Ram, Shyam. *Ethnic Consciousness and Regional Literature in India*. Rawat Publications, 2010.

Rai, Anita. *Writing the Hills: Contemporary Himalayan Literature*. Cambridge Scholars, 2017.

Kumar, V. *Exploring Place and Identity in Regional Indian Prose*. Routledge India, 2014.

Course Code: ENE104

L | T | P (4 | 0 | 0)

Course Name: English Language Teaching (ELT)

Course Outcomes:

- Distinguish between approaches and methods in ELT and evaluate the effectiveness of major methods such as Grammar-Translation, Direct, Audio-lingual, Structural-Situational, and Communicative approaches.
- Describe the historical development of ELT in India and critically assess issues of policy, multilingualism, and mother tongue influence.
- Apply strategies for teaching language skills (LSRW, vocabulary, grammar) across different levels and design need-based syllabi, including English for Specific Purposes (ESP).
- Explain key principles of language testing and evaluation, and design assessment tools that ensure validity, reliability, and positive washback effects.
- Integrate theoretical knowledge with classroom practice by developing lesson plans, materials, and evaluation tasks for different learner contexts.

Unit I:

Approaches and methods in language teaching: Difference between approach and method. Methods and approaches: Direct, Grammar Translation, Audio-lingual, Structural-situational, Communicative Language Teaching and the Communicative Approach. The future of methods.

(Jack C. Richards: Curriculum Approaches in Language Teaching: Forward, Central and Backwards Design, RELC Journal 44(1) 5–33, 2013)

Unit II:

Brief Historical overview of English Language Teaching with reference to the Problem of Teaching English in India. Pre and Post Independence Language Policies, Multilingualism, mother tongue influence and choice of a model for teaching.

(V.Saraswathi: English in India in English Language Teaching: Principles and Practice by V.Saraswathi, Orient Longman ELT 2006)

Unit III:

Approaches to teaching Skills: LSRW, vocabulary and grammar at primary, secondary and tertiary/ advanced levels. Practical exercises in each of the skill areas. Making a language syllabus: needs analysis. Teaching of English for specific purposes.

(West, R. (1994). Needs analysis in language teaching. Language Teaching, 27(1), 1-19.

doi:10.1017/S0261444800007527)

Unit IV:

Testing Language: Principles, relationship between teaching and testing, washback effect and purposes of tests. Evaluation: Criteria, grading and determining levels of proficiency.

(Alan Davies. Introduction. Fifty Years of Language Assessment. Vol I
<https://doi.org/10.1002/9781118411360.wbcla127>)

Suggested Readings:

Larsen-Freeman, Diane, and Marti Anderson. *Techniques and Principles in Language Teaching*. Oxford University Press, 2011.

Saraswathi, V. *English Language Teaching: Principles and Practice*. Orient Longman, 2006.

Richards, Jack C. *Curriculum Approaches in Language Teaching: Forward, Central and Backwards Design*. RELC Journal 44(1), 5–33, 2013.

Mohan, Radha. *English Teaching in India: Challenges and Prospects*. Orient Blackswan, 2010.

Richards, Jack C. & Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 3rd ed., Cambridge University Press, 2014.

Bachman, Lyle F. & Palmer, Adrian S. *Language Assessment in Practice: Developing Language Assessments and Justifying their Use*. Oxford University Press, 2010.

Course Code: ENE105

L | T | P (4 | 0 | 0)

Course Name: Bhakti and Sufi Movements Literature

- Analyse the historical, social, and religious contexts of the Bhakti and Sufi movements, situating literary texts within broader cultural and spiritual frameworks.
- Interpret key poems and writings of Kabir, Ravidas, Sheikh Farid, and Bulleh Shah, critically examining themes, linguistic features, and devotional symbolism.
- Compare and contrast Bhakti and Sufi literary expressions to evaluate similarities and divergences in philosophy, spiritual praxis, and social critique.
- Evaluate the role of translation and interpretive frameworks in mediating vernacular devotional literature, considering issues of linguistic fidelity and cultural representation.
- Apply literary and critical theories to the analysis of Bhakti and Sufi texts, producing scholarly interpretations that integrate historical, philosophical, and aesthetic perspectives.

Unit I:

Kabir, “Garabvas mein kul nahi jaati” (212-13), “Aval Allah Noor Upaya Kudrat de sab

bande” (215) “Hirdai Kapat mukh gyani” (213)

Unit II:

Ravi Das, “Begumpura shehar ka naam” (230), “Nagar jaana meri jaat bikhyat chamara” (232) & —Tohi Mohi Mohi Tohi” (230)

(The source-text for the two poets and their poems in translation is Selections from the Sacred Writings of the Sikhs, translated by Trilochan Singh, Bhai Jodh Singh, Kapur Singh, Bawa Harkishen Singh & Khushwant Singh, Introduction by S. Radhakrishnan (Ruskin House, George Allen Unwin Ltd, London, 1960)

Unit III:

Sheikh Farid: Tap tap loh loh hath maroranl kia bhavain” (220), Shloks: Farida je ti akal latif

Farida jo tain maaran mukian

Farida ja lab taneh kia

Farida Jangal Jangal

Farida galian chikadd dur ghar

Bhijo sijo kambli allah vasau meh

Farida bure da bhala kar

Farida mai jania dukh dukh mujh ko (220-222)

(The source-text for Sheikh Farid’s poems in translation is Selections from the Sacred Writings of the Sikhs, translated by Trilochan Singh, Bhai Jodh Singh, Kapur Singh, Bawa Harkishen Singh & Khushwant Singh, Introduction by S. Radhakrishnan (Ruskin House George Allen Unwin Ltd, London, 1960)

Unit IV:

Bulle Shah, —Bullah Ki Jaana Main Kaunl (184) —Ik Nukta (37) & —Kar Kattan wal Dhian Kurel (91), Bullhe Shah Sufi Lyrics, Shackel, Christopher, ed. & trans. Massachusetts, London: Murty Classical Library of India, 2015

Suggested Readings:

Sharma, R.S. *The Bhakti Movement: Its Social and Cultural Dimensions*. Munshiram Manoharlal, 1970.

Lorenzen, David N. *The Classical Hindi Literature of the Bhakti Saints*. Motilal Banarsidass, 1991.

Singh, Khushwant. *The Sacred Writings of Sheikh Farid: A Critical Introduction*. HarperCollins India, 2001.

Shackle, Christopher. *Punjabi Sufi Poetry: From Farid to Bulleh Shah*. Murty Classical Library, 2015.

Ernst, Carl W. *Sufism: An Introduction to the Mystical Tradition of Islam*. Shambhala, 1997.

Shackle, Christopher. *Punjabi Sufi Poetry: From Farid to Bulleh Shah*. Murty Classical Library, 2015.

Course Code: ENE106

L | T | P (4 | 0 | 0)

Course Name: American Literature

Course Outcomes:

- Analyse major poetic works by Langston Hughes, Allen Ginsberg, and Adrienne Rich, examining themes of race, identity, social critique, and cultural consciousness.
- Interpret American short fiction by Henry James and Saul Bellow, critically evaluating narrative techniques, character development, and socio-historical context.
- Examine American drama through works of August Wilson and Sam Shepard, assessing thematic concerns, dramaturgical strategies, and representations of family and society.
- Evaluate American novels by William Faulkner and Toni Morrison, exploring narrative structure, symbolism, and engagement with issues such as race, gender, and cultural memory.
- Integrate literary analysis with critical theory to produce coherent scholarly interpretations across multiple genres, situating texts within broader American literary and cultural traditions.

Unit I: (Poetry) Langston Hughes: “The Weary Blues”, “Let America be America Again”, “The Negro Speaks of Rivers”

Allen Ginsberg: “Kaddish”, “America”

Adrienne Rich: “Planetarium”, “Cartographies of Silence”

Unit II: (Short Story) Henry James: *The American*

Saul Bellow: *The Adventures of Augie March*

Unit III: (Drama) August Wilson: *The Piano Lesson*

Sam Shepard: *Buried Child*

Unit IV: (Fiction) William Faulkner: *Light in August*

Toni Morrison: *God Help the Child*

Suggested Readings:

Rampersad, Arnold. *The Life of Langston Hughes: Volume I: 1902–1941*. Oxford University

Press, 1986.

Bloom, Harold, ed. *Modern American Novelists*. Chelsea House, 2000.

Bigsby, C.W.E. *The Cambridge Companion to American Drama*. Cambridge University Press, 1998.

Fowler, D. *The Cambridge Introduction to William Faulkner*. Cambridge University Press, 2007.

Gates, Henry Louis, Jr. *The Signifying Monkey: A Theory of African-American Literary Criticism*. Oxford University Press, 1988.

Bloom, Harold, ed. *Toni Morrison's Beloved*. Chelsea House, 2003.

Course Code: ENC107

L | T | P (4 | 0 | 0)

Course Name: Restoration and Neo-Classical Literature (16th-17th century)

Course Outcomes:

- Analyse major poetic works, evaluating their stylistic features, literary forms, and engagement with political, philosophical, and aesthetic concerns.
- Interpret Restoration and Neo-Classical drama, examining character, plot, and social critique within historical and cultural contexts.
- Examine narrative strategies and thematic concerns in early English fiction to understand the development of the novel and satire in the 17th–18th centuries.
- Evaluate prose and non-fictional works, analysing their commentary on society, culture, and morality, and their contribution to essayistic and critical traditions.
- Integrate literary analysis with historical, philosophical, and cultural frameworks to produce coherent interpretations across multiple genres in Restoration and Neo-Classical literature.

Unit I: (Poetry)

John Milton: *Paradise Lost* (Book 1)

Andrew Marvell: “To His Coy Mistress” / “An Horatian Ode upon Cromwell’s Return from Ireland”

John Dryden: “Mac Flecknoe”

Alexander Pope: *The Rape of the Lock*

Unit II: (Drama)

John Webster: *The Duchess of Malfi*

William Congreve: *The Way of the World*

Unit III: (Fiction)

Daniel Defoe: *Moll Flanders*

Jonathan Swift: *Gulliver's Travels*

Unit IV: (Prose and Non-Fictional Prose)

Joseph Addison: "Sir Roger at Church" from *The De Coverley Papers*

Mathew Arnold: *Culture and Anarchy*

Suggested Readings:

Greenblatt, Stephen. *The Norton Anthology of English Literature: The Restoration and the Eighteenth Century*. Norton, 2012.

Kastan, David Scott. *Shakespeare and the Shapes of Time*. Macmillan, 1982. (contextual chapters on Restoration drama)

Logan, Terence P., and Denzell Smith. *The Later Restoration and Eighteenth-Century Drama*. Clarendon Press, 1978.

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. University of California Press, 1957.

Arnold, Matthew. *Culture and Anarchy*. Penguin Classics, 1994.

Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*, Blackwell, 2005.

Course Code: ENE108

L | T | P (4 | 0 | 0)

Course Name: Cultural Studies

Course Outcomes:

- Analyse foundational concepts of culture, critically evaluating their perspectives on cultural formation, democracy, and everyday life.
- Interpret the intersections of culture, civilisation, and historiography, assessing the literary and social construction of historical narratives.
- Examine theories of textual openness and popular culture, applying critical frameworks to understand audience reception, meaning-making, and cultural negotiation.
- Evaluate the political economy of culture and media, assessing the production, dissemination, and consumption of cultural texts in modern society.
- Integrate theoretical knowledge with critical inquiry to produce informed analyses of cultural phenomena, linking concepts of power, ideology, and representation across multiple media and historical contexts.

Unit I:

T.S. Eliot: "The Three Senses of Culture", *Notes Towards the Definition of Culture*, (HMH, 2014), 19-32.

Raymond Williams: "Culture is Ordinary", *Resources of Hope: Culture, Democracy, Socialism*, (Verso, 1989), 3- 18.

Unit II:

John Storey: “The culture and civilisation tradition”, *Culture Theory and Popular Culture* 18-28.

Hayden White: “Historical Text as Literary Artefact”, *Tropics of Discourse: Essays in Cultural Criticism* (The Johns Hopkins University Press, 1986), 81-100.

Unit III:

Umberto Eco: “The Open Work”, *The Open Work*, trans. Anna Cancogni (Cambridge & Massachusetts: Harvard University Press, 1989) 1-23.

Stuart Hall: “Notes on Deconstructing the Popular”, *People’s History and Socialist Theory*, ed. Raphael Samuel (Routledge Revival: 1981) 227-241.

Unit IV:

Theodor W Adorno: “Free Time”, *The Culture Industry* (London & New York: Routledge, 1991 ed.) 187-197.

John Fiske: “The modes of television”, *Reading Television* (London & New York: Routledge, 1978) 85-100.

Suggested Readings:

Eliot, T.S. *Notes Towards the Definition of Culture*. HMH, 2014, pp. 19–32.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Routledge, 2018.

White, Hayden. *Tropics of Discourse: Essays in Cultural Criticism*. Johns Hopkins University Press, 1986, pp. 81–100.

Hall, Stuart. *People’s History and Socialist Theory*, ed. Raphael Samuel, Routledge Revival, 1981, pp. 227–241.

Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.

Course Code: ENC109

L | T | P (4 | 0 | 0)

Course Name: Research Methodology

Course Outcomes:

- Understand the principles of research ethics, academic integrity, and plagiarism, and apply best practices to maintain ethical standards in scholarly work.
- Apply the latest MLA and APA citation and referencing rules accurately in academic writing, ensuring proper acknowledgement of sources.
- Develop well-structured research proposals, articulating research questions, objectives, methodology, and the significance of the study.
- Design and implement appropriate data collection methods and critically analyse findings for academic research.
- Prepare and present research papers effectively, adhering to scholarly conventions, academic standards, and audience expectations.

Unit I: Research Ethics, Plagiarism, How to check plagiarism, Using Software to test plagiarism

Unit-II: Latest MLA/APA Citation rules

Unit III: Writing research proposals

Unit IV: Data Collection, Preparing/Presenting Research Papers

Suggested Readings:

Resnik, David B. *What is Ethics in Research & Why is it Important?* National Institute of Environmental Health Sciences, 2011.

Modern Language Association. *MLA Handbook*. 9th Edition, 2021.

Creswell, John W., and Creswell, J. David. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th Edition, Sage Publications, 2018.

Day, Robert A., and Gastel, Barbara. *How to Write and Publish a Scientific Paper*. 8th Edition, Greenwood, 2016.

Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. 5th Edition, Sage Publications, 2019.

Booth, Wayne, et al. *The Craft of Research*. 4th Edition, University of Chicago Press, 2016.

Course Code: ENE110

L | T | P (4 | 0 | 0)

Course Name: Academic Writing

Course Outcomes:

- Define and distinguish different forms of academic writing, demonstrating familiarity with its conventions and purposes.
- Apply appropriate academic language, style, and register-specific conventions to present ideas and research findings effectively.
- Demonstrate proficiency in summarising and paraphrasing through skimming, scanning, vocabulary substitution, and accurate use of citations and references.
- Analyse and construct coherent and cohesive academic texts at both micro and macro levels, ensuring clarity, logical flow, and effective structure.
- Integrate academic writing skills into practice by producing structured essays, research summaries, and assignments that reflect critical engagement with texts.

Unit I: Academic Writing

Definition and Forms

Unit II: Language and Style

Words and Phrases, Structures, Conventions of register-specific academic writing, Ways of Portraying Research Findings, Dealing with New Words (Academic Vocabulary Building)

Unit III: Summarising and Paraphrasing

Skimming a text, scanning a book for specific details, how to paraphrase – changing word-order, changing word-class and vocabulary substitution, Paraphrasing and Quoting Sources Using Direct Quotations, Referencing

Unit IV: Discourse Level- Coherence and Cohesion

Introduction: Identifying effective and ineffective writing styles, Macrofeatures, Microfeatures, Exercises to test Structure, Flow, Sequencing, etc.

Suggested Readings:

Murray, Rowena, and Sarah Moore. *The Handbook of Academic Writing: A Fresh Approach*. Open University Press, 2006.

Coxhead, Averil. *Vocabulary for Academic English*. Routledge, 2019.

Wallace, Michael, and Alison Wray. *Critical Reading and Writing for Postgraduates*. 3rd Edition, Sage Publications, 2016.

Hyland, Ken. *Academic Discourse: English in a Global Context*. Continuum, 2009.

Course Code: ENE111

L | T | P (4 | 0 | 0)

Course Name: Literature and Film

Course Outcomes:

- Identify and describe fundamental concepts of adaptation, narrative, and film language.
- Analyse the transformation of themes, characters, and narrative techniques from literature to cinema.
- Evaluate the effectiveness of adaptations through critical approaches, comparative methods, and socio-cultural contexts.
- Produce informed reviews, essays, and presentations integrating literary and cinematic analysis.

Unit I: Introduction – Theories and Frameworks

Literature and cinema: Interdisciplinary approaches

Narrative and storytelling across media

Theories of adaptation: fidelity, intertextuality, translation of culture

Basic film language: mise-en-scène, editing, sound, cinematography

Unit II: Adaptation of Classics: Texts & Screenings:

William Shakespeare, *Macbeth* → Vishal Bhardwaj, *Maqbool* (2003)

Jane Austen, *Pride and Prejudice* → *Bride and Prejudice* (2004) or *Pride & Prejudice* (2005)

Unit III: Indian Literature and Cinema: Texts & Screenings:

R. K. Narayan, *The Guide* → Vijay Anand, *Guide* (1965)

Bapsi Sidhwa, *Ice-Candy-Man (Cracking India)* → Deepa Mehta, *Earth* (1998)
Satyajit Ray's essays on cinema → Selected sequences from *Pather Panchali* (1955)

Unit IV: Contemporary Cross-Media Adaptations: Texts & Screenings:

Aravind Adiga, *The White Tiger* → Ramin Bahrani, *The White Tiger* (2021)

Jhumpa Lahiri, *The Namesake* → Mira Nair, *The Namesake* (2006)

Short stories (e.g., Ruskin Bond) → Selected adaptations (*Junoon*, *The Blue Umbrella*)

Suggested Readings:

Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2012.

Stam, Robert. *Literature through Film: Realism, Magic, and the Art of Adaptation*. Blackwell, 2005.

Gokulsing, K. Moti, and Wimal Dissanayake. *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books, 2004.

Vasudevan, Ravi S. *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. Palgrave Macmillan, 2010.

Ezra, Elizabeth, and Terry Rowden, editors. *Transnational Cinema: The Film Reader*. Routledge, 2006.

Chopra, Rani, and Ira Bhaskar, editors. *Modernity and Indian Cinema*. Oxford UP, 2012.

Course Code: ENE112

L | T | P (4 | 0 | 0)

Course Name: Introduction to Linguistics

Course Outcomes:

- Explain the historical development of the English language and identify the major influences of Scandinavian, French, Latin, Greek, and Indian elements on its evolution.
- Analyse fundamental characteristics of language (arbitrariness, duality, directness, productivity) and evaluate their role in linguistic communication.
- Distinguish between key theoretical frameworks such as *langue and parole*, *synchronic and diachronic* approaches, and discuss the process of standardisation in relation to language varieties.
- Demonstrate knowledge of general phonetics, including speech production, classification of sounds, syllable structure, and the differences between phonetics and phonology.
- Apply phonological analysis to English by examining vowels, consonants, connected speech, and prosodic features, and compare variations between British RP and Indian English.

Unit I: History of the English Language. Various influences and elements in English (Scandinavian, French, Latin, Greek, and Indian). Some characteristics of language: arbitrariness, duality, directness, and productivity.

Unit II: Language System: Language as a social fact. Langue and Parole, sound and meaning, diachronic and synchronic description of language. Language in society: Language varieties; dialect, register, style, speech and writing. The process of standardisation.

Unit III: General Phonetics: The speech mechanism, the description of speech sounds - vowels and consonants, the syllable, the phoneme. Difference between Phonetics and Phonology. Branches of Phonetics: acoustic, auditory, and articulatory.

Unit IV: The Phonology of English: vowels and consonants, the syllable, sounds in connected speech, free and allophonic variations, assimilations, elision, and prosodic features. Difference between the vowel systems of British R.P. and Indian English for transcription and speech practice.

Theories of Style, Stylistics, Style as Deviance, Foregrounding, Stylistic analysis, Stylistics and teaching of Literature.

Suggested Readings:

Saussure, Ferdinand de. *Course in General Linguistics*. Edited by Charles Bally and Albert Sechehaye, translated by Wade Baskin, McGraw-Hill, 1966.

Lyons, John. *Introduction to Theoretical Linguistics*. Cambridge University Press, 1968.

Ladefoged, Peter, and Keith Johnson. *A Course in Phonetics*. 7th Edition, Cengage Learning, 2014.

Roach, Peter. *English Phonetics and Phonology*. 5th Edition, Cambridge University Press, 2009.

Gimson, A. C., revised by Alan Cruttenden. *Gimson's Pronunciation of English*. 8th Edition, Routledge, 2014.

Course Code: ENE113

L | T | P (4 | 0 | 0)

Course Name: Early Humanist Literature.

Course Outcomes:

- Demonstrate knowledge of the historical and cultural background of Early Humanist Literature.
- Analyse key literary texts by Boccaccio, Langland, Chaucer, and Malory to identify humanist themes and moral concerns.
- Interpret literary devices, narrative techniques, and allegorical elements used in early humanist texts.
- Compare and contrast medieval and early humanist perspectives on society, religion, and morality.

- Critically evaluate the role of storytelling, satire, and allegory in shaping early modern literary consciousness.

Unit I: Giovanni Boccaccio, *The Decameron* (Introduction and selected tales)

Unit II: William Langland: *Piers Plowman* (Morality Play)

Unit III: Geoffrey Chaucer: *Preface to Canterbury Tales*

Unit IV: Thomas More: *Morte d'Arthur*

Book I: —From the Marriage of King Uther unto King Arthur that Reigned After Him and Did Many Battles.

Suggested Readings:

Ginsburg, Jane T. *Boccaccio and the Renaissance Context*. Routledge, 2001.

Carley, James P. *Medieval Literature and the Moral Vision*. Cambridge University Press, 2000.

Schmidt, Blake. *Chaucer's World: Society, Politics, and Culture in the Late Middle Ages*. Routledge, 2004.

Windeatt, Barry. *Chaucer's Poetry: An Introduction*. Palgrave, 1992.

Lacy, Norris J. *The Arthurian Handbook*. Garland, 1997.

Loomis, Roger Sherman. *Arthurian Literature in the Middle Ages: A Collaborative History*. Clarendon Press, 1959.

Course Code: ENE114

L | T | P (4 | 0 | 0)

Course Name: Renaissance and Reformation Literature

Course Outcomes:

- Demonstrate an understanding of the cultural, political, and intellectual currents of the European Renaissance and their impact on English literature.
- Critically analyse major literary works of the Renaissance (Spenser, Sidney, Marlowe, Shakespeare) in relation to themes such as heroism, humanism, love, tragedy, and morality.
- Examine the stylistic innovations of Renaissance poetry and drama, including allegory, sonnet sequences, blank verse, and dramatic structure.
- Compare Renaissance ideals with emerging reformist tendencies, recognising the absence/presence of explicit Reformation discourse in the prescribed texts.
- Develop skills of literary interpretation, close reading, and contextual analysis by engaging with canonical texts of the period.
- Connect Renaissance literary works to broader philosophical and theological debates, including questions of faith, free will, authority, and individualism.

Unit I: Edmund Spenser – *The Faerie Queene*, Book I (1590)

Unit II: Philip Sidney – *Astrophil and Stella* (1591)

Unit III: Christopher Marlowe – *Doctor Faustus* (1588–1592)

Unit IV: William Shakespeare – *King Lear* (1600–1601)

Suggested Readings:

C.S. Lewis – *The Allegory of Love* (Chapter on Spenser)

Katherine Duncan-Jones – *Sir Philip Sidney: Courtier Poet*

Jonathan Dollimore – “Faith, Knowledge, and Power” in *Radical Tragedy*

J.B. Steane – *Marlowe: A Critical Study*

Harold Bloom – *Shakespeare: The Invention of the Human* (Chapter on Lear)

Course Code: ENE115

L | T | P (4 | 0 | 0)

Course Name: Gender and Literature

Course Outcomes:

- Define and distinguish key concepts such as patriarchy, sex/gender, androgyny, womanism, and gynocriticism, with special attention to the development of feminist thought in India.
- Critically analyse foundational feminist texts by Wollstonecraft, Woolf, and de Beauvoir, evaluating their arguments on gender equality, women’s rights, and cultural constructions of femininity.
- Apply feminist literary theories to diverse genres and cultural contexts, developing comparative insights across Western, postcolonial, and Dalit feminist traditions.
- Produce informed critical readings and academic writing that integrate theoretical frameworks with textual analysis of gendered literary representation.

Unit I: Basic Concepts: Patriarchy, Sex and Gender, Androgyny, Types of Feminism, Womanism, Écriture féminine, Gynocriticism, Introduction to Feminism in India

Unit II: Mary Wollstonecraft: *A Vindication of the Rights of Woman* (Introduction, Chapter I and XII)

Virginia Woolf: *A Room of One’s Own*

Simone de Beauvoir: *The Second Sex* (Introduction)

Unit III: Mahadevi Varma: *Links in the Chain* (*Srinkhala Ki Kariyan*)

Chandra Talpade Mohanty: “Under Western Eyes: Feminist Scholarship and Colonial Discourses”

Unit IV: Maya Angelou: ‘Phenomenal Woman’

Suniti Namjoshi: ‘The Unicorn’*

Rashid Jahan: *Behind the Veil* (*One-Act Play*)

Baby Kamble: *The Prisons We Broke*

Suggested Readings:

Kumar, Radha. *The History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India, 1800–1990*. Zubaan, 1993.

Rege, Sharmila. *Writing Caste, Writing Gender: Reading Dalit Women's Testimonios*. Zubaan, 2006.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" in *Marxism and the Interpretation of Culture*. Edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988.

Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Boundary 2* 12/13 (1984): 333–358.

Eagleton, Mary. *Feminist Literary Criticism*. Longman, 1991.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. Routledge, 2002.

Course Code: ENE116

L | T | P (4 | 0 | 0)

Course Name: Digital Humanities

Course Outcomes:

- Define and explain the scope of Digital Humanities (DH), with emphasis on its relationship to data, texts, and interdisciplinary research.
- Identify and evaluate major DH projects, tools, and platforms, understanding their relevance to cultural, historical, and literary studies.
- Apply practical skills in data acquisition, cleaning, and creation, and demonstrate familiarity with basic digital tools such as the command line and Voyant.
- Critically assess the ethical dimensions of digital research, including issues of data privacy, access, authorship, and digital divides.
- Analyse literary texts and cultural materials using DH methodologies, integrating computational and interpretive approaches.
- Develop independent digital research projects that combine theoretical insights with hands-on engagement in tools and methods.

Unit I: Digital Humanities and Data

Unit II: Digital Humanities Projects and Tools

Unit III: Acquiring, Cleaning, and Creating Data; Digital Ethics;

The Command Line and its functions, Working with Tools- Voyant

Unit IV: Digital Humanities and Literature

Suggested Readings:

Dodd, Maya. "Digital Cultures in India: Digitality and its Discontents". In Zaidi, N., & Pue, A.S. (Eds.). (2022). *Literary Cultures and Digital Humanities in India* (1st ed.). Routledge India. <https://doi.org/10.4324/9781003354246>

Dodd, M., & Kalra, N. (Eds.). (2020). *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities* (1st ed.). Routledge India.
<https://doi.org/10.4324/9781003052302>

Dodd, M., & Menon, N. (Eds.). (2024). *Practices of Digital Humanities in India: Learning by Doing* (1st ed.). Routledge India. <https://doi.org/10.4324/9781003325239>

Fitzpatrick, Kathleen. 'The Humanities, Done Digitally.' *Debates in the Digital Humanities* 2012. <http://dhdebates.gc.cuny.edu/debates/text/30>

Pawlicka-Deger, U., & Thomson, C. (Eds.). (2023). *Digital Humanities and Laboratories: Perspectives on Knowledge, Infrastructure and Culture* (1st ed.). Routledge.
<https://doi.org/10.4324/9781003185932>

Schriebman, Susan, Ray Siemens, and John Unsworth (Eds.). (2015). *A New Companion to Digital Humanities* <https://companions.digitalhumanities.org/DH/https://datasociety.net/library/a-primer-on-ai-in-from-the-majority-world/>

Course Code: ENE117

L | T | P (4 | 0 | 0)

Course Name: African and Caribbean Literature

Course Outcomes:

- Demonstrate knowledge of the historical, political, and cultural contexts shaping African and Caribbean literature in English, including Negritude, Apartheid, diaspora, orature, and gender issues.
- Interpret and analyse selected African and Caribbean poetry, drama, and fiction through close reading and critical frameworks.
- Examine the intersections of literature, colonialism, and resistance in African and Caribbean societies.
- Evaluate the role of oral traditions and their transformation into written forms in postcolonial narratives.
- Critically engage with issues of identity, race, class, and gender as represented in diverse literary genres.
- Compare and contrast African and Caribbean literary voices, tracing both shared concerns and region-specific expressions.

Unit I: History of African Literature in English: Negritude, Apartheid, Gender issues, Diaspora, Orature

Unit-II: (Poetry) Gabriel Okara: "You Laughed and Laughed and Laughed"

Dennis Brutus: "A Common Hate Enriched Our Love and Us"

Edward Braithwaite: "Tizzic"

Derek Walcott: "A Far Cry from Africa"

Unit-III: (Drama) Ngugi wa Thiongo: *The Trial of Dedan Kimathi*

Wole Soyinka: *Death and the King's Horseman*

Athol Frugard: *Sizwe Banzi is Dead*

Unit-IV: (Fiction and Prose): Nadine Gordimer: *Burger's Daughter*

Buchi Emecheta: *The Joys of Motherhood*

Chimamanda Ngozie Adichie: *Half a Yellow Sun*.
Jamaica Kincaid: *A Small Place*

Suggested Readings:

Abiola Irele. *The African Imagination: Literature in Africa and the Black Diaspora*. Oxford University Press, 2001.

Bernth Lindfors, ed. *African Literature in the Twentieth Century*. University of Minnesota Press, 1974.

Okpewho, Isidore. *African Oral Literature: Backgrounds, Character, and Continuity*. Indiana University Press, 1992.

Moore, Gerald, and Ulli Beier, eds. *Modern Poetry from Africa*. Penguin, 1963.

Paula Burnett, ed. *The Penguin Book of Caribbean Verse in English*. Penguin, 1986.

V.S. Naipaul. *The Middle Passage: Impressions of Five Colonial Societies*. André Deutsch, 1962.

Course Code: ENE117

L | T | P (4 | 0 | 0)

Course Title: Vulnerability Studies/Dalit Studies

Course Outcomes:

- Define and explain theoretical concepts of vulnerability, precarity, and resilience.
- Analyse the representation of age, caste, and gender in selected literary texts.
- Evaluate contemporary debates on social justice, structural inequalities, and systemic oppression.
- Produce critical essays, reviews, and presentations applying vulnerability frameworks to literature.

Unit I: Key Concepts: Vulnerability, Resilience, Resistance, Humanitarianism,
Social exclusion (caste, class, gender, disability, sexuality, migration, etc.)
Structural inequalities and precarity
Disaster, displacement, and environmental vulnerability
Intersections of identity and systemic oppression

Unit II: Adolescence, Ageing and Precarity

J. D. Salinger: *The Catcher in the Rye*.
Kazuo Ishiguro: *The Remains of the Day*.

Unit III: Gender, Caste, and Intersectionality

Omprakash Valmiki, *Joothan: An Untouchable's Life*
Urmila Pawar, *The Weave of My Life*
Bama, *Karukku*

Unit IV: Contemporary Debates and Cultural Texts

Anand Teltumbde, *The Persistence of Caste: The Khairlanji Murders and India's Hidden Apartheid*
Selected Dalit poetry (Namdeo Dhasal, Meena Kandasamy: *Ms. Militancy*)

Suggested Readings:

- Brown, Patrick. *On Vulnerability: A Critical Introduction*. Routledge 2022.
- Butler, Judith. *Precarious Life: The Powers of Mourning and Violence*. Verso, 2004.
- Satyanarayana, K., and Susie Tharu, eds. *No Alphabet in Sight: New Dalit Writing from South India*. Penguin, 2011.
- Guru, Gopal, ed. *Humiliation: Claims and Context*. Oxford UP, 2011.
- Rege, Sharmila. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios*. Zubaan, 2006.