

Department of English and Other European Languages

School of Languages



Curriculum Framework

Post Graduate Programme-2022-2023

M.A. English (2 Years)

Based on National Education Policy- 2020

Date of BOS: 20 /09/2022

Doctor Harisingh Gour Vishwavidyalaya

(A Central University)

Sagar, Madhya Pradesh-470003

Department of English and Other European Languages



Syllabus for M.A. in English 2022-23

**Duration: 1 Year Post Graduate Diploma
2 Year Master's Degree**

Members of Board of Studies of English and Other European Languages

1. Prof. Nivedita Maitra, Head of the Department & Chairperson BOS, DHSGU
2. Prof. Sumitra Kukreti, Pro-Vice Chancellor, Indira Gandhi National Open University, New Delhi. External Member
3. Prof Sanjay Kumar Swarnkar, Head, Department of English, Chhatrapati Sahu Ji Maharaj University, Kanpur, External Member
4. Prof. B I Guru–Faculty Member, Department of English &OEL, DHSGU
5. Prof. A P Tripathi-Faculty Member from Allied/ Cognate subjects. DHSGU
6. Prof Chanda Bain: Faculty Member from Allied/ Cognate subjects, DHSGU
7. Dr Rashmi Singh- Faculty Member, Department of English &OEL, DHSGU

About the Department

Department of English and Other European Languages is one of those first 28 Departments that came into being along with the founding of the University of Saugor. Professor S. R. Swaminathan, a renowned teacher and theatre aficionado is the founding Head of the Department. Eminent scholars like Prof. P.S. Sastri, Prof. Amaresh Datta, Prof. Mohan Lal, Prof. Mallikarjunan and Prof. R. S. Pathak joined the Department as faculty members in the later years. Their contribution remains remarkable as the Department saw distinctive growth in its stature. New streams of study were added to the main discipline of English Literature studies and students from not only various states of India but from other countries took admission in the Postgraduate programme of the Department. Working in accordance with the vision of Sir Dr. Harisingh Gour, the founder of the University, the Department has always striven to keep the students at par with the students of other renowned institutions of the country and is proud of its alumni. The Department has kept up pace with the changing time and has introduced courses like Translation Studies, South Asian Literature, Film Studies, Science Fiction, Creative Writing, Academic Writing, etc along with the main stream English Literature, American Literature, Indian Writing in English and New Literatures in English.

The Department has made substantial contribution in the field of research. Most of the scholars have been recipients of UGC scholarships in the past and in the present time 90% of the scholars have qualified either NET or SLET and many are also recipients of JRF and Rajiv Gandhi scholarships.

The Department has been offering Language as well as Literature courses for professional degree programmes like B Pharma, BA LLB, B Tech (Computer Science), B Lib. etc.

The Department has facilities like: an independent building; ICT enabled classrooms, Wi-Fi enabled campus, Seminar Hall, open-air theatre; Library, Reading room and Language Laboratory.

Department of English and Other European Languages

General Rules

1 Name of program: Post Graduate (M A ENGLISH)

2 Duration of program: 1 Year Master's Diploma
2 Year Master's Degree

3 Structure and Credit of Courses:

- (a) Discipline Specific Major 1(DSM): 06 credits course
- (b) Discipline Specific Major 2 (DSM): 06 credits course
- (c) Multi-Disciplinary Major 3 (MDM):06 credits course
(Any 2 from the pool of proposed Multi-Disciplinary Major Courses)
- (d) Skill Enhancement Course (SEC): 04 Credits course

4. Examination Scheme will be as follows:

Semester Examination	Distribution of Marks (Each paper)
Mid I	20 Marks
Mid II	20 Marks
End Semester	60 Marks
Total	100 Marks

Assessment

Internal Assessment will be done on the basis of the given methodologies.

Mid Semester I: Written Examination

Mid Semester II: Assignment

NOTE: I- To be eligible to appear in End Semester Examination a student must appear in Mid Semester Examination and Internal Assessment.

It is compulsory for the students to have 75% attendance in the class room program.

Post Graduate Programme in English Course Details

Year/Semester	Nature of the Course	Courses	Credits
First Year Sem. I	Discipline Specific: Major-1	EEL-DSM-121 British Poetry and Prose: 1545-1774	6
	Discipline Specific: Major-2	EEL-DSM-122 British Drama	6
	Multi-Disciplinary: Major-3 (any two)	EEL-MDM-121 Intellectual Foundation of Renaissance in Europe	6
		EEL-MDM-122 Indian Literature in Translation	6
		Digital Literature and Literature in Digital Space	6
	Skill Enhancement Course (SEC)	EEL-SEC-121 Linguistics and English Phonetics	4
Year/Semester	Nature of the Course	Courses	Credits
First Year Sem. II	Discipline Specific: Major-1	EEL-DSM-221 British Poetry and Prose: 1770-1900	6
	Discipline Specific: Major-2	EEL-DSM-222 British Drama and Fiction	6
	Multi-Disciplinary: Major-3 (any two)	EEL-MDM-221 New Literatures in English	6
		EEL-MDM-222 Literature and Film - I	6
		EEL-MDM-223 Classical Poetry	6
		EEL-MDM-224 Science Fiction	6
	Skill Enhancement Course (SEC)	EEL-SEC-221 Visual Studies	4

Semester I

EEL-DSM-121-British Poetry and Prose: 1550-1774								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL-DSM-121-	British Poetry and Prose: 1545-1774	6	0	0	6	(Mid)-40 (End Sem.)-60	

1.Learning Objectives: Termed as one of the most epochal periods of not only the cultural history of England but also social, political as well as literary history of the land, the Renaissance period is noted for its scientific discoveries and intellectual overtures. Spanning a long period of almost three centuries starting from the 14th to the 16th century the period witnesses many political, religious and social upheavals.

The course aims to open up the various strands of thoughts that has had a profound influence on the thoughts of the time across the world. The authors have been carefully selected as they; through their works represent their time and the thought.

2.Course Learning Outcomes:

The student will be able to develop the faculty of critical enquiry as the course throws open various critical debates of the time.

3.Unit-wise Learning Outcomes:

Unit I: The student will have learnt about the advent of the Renaissance spirit in England exemplified through the poetry of the period.

Unit II: The student will have learnt about the advent of the Renaissance spirit in England exemplified through the prose works of the period.

Unit III: The student will have learnt about religious controversies of the period and the changing mood of the people of the time.

Unit IV: The student will have got introduced to the flowering of prose style and reasons for the popularity of periodical essays.

Unit V: The student will get acquainted with the political turmoil and its impact on Literature of the period, the use of satire as a predominant literary mode of representation.

COURSE CONTENT

UNIT I

Edmund Spenser: *Faerie Queen Book III*

The age of Renaissance and Spenser.

Critical evaluation of the text.

William Shakespeare: Sonnets 1-10

UNIT II

Francis Bacon: Essays: Of Truth, Of Unity in Religion, Of Simulation and Dissimulation, Of Marriage and Single Life, Of Studies.

Thomas More: *Utopia*

UNIT III

Andrew Marvel:

To his Coy Mistress, Garden

Metaphysical Poets, Critical Interpretation of the text

John Milton: *Paradise Lost Book II*

Puritanism,

The religious controversy.

Critical interpretation of the text

UNIT IV

Addison & Steele: The Coverley Household; Labour and Exercise; Sir Roger at the Theatre, The Spectator Club.

Introduction to Periodical Essays, Critical evaluation.

Jonathan Swift: *A Tale of a Tub*

UNIT V

Alexander Pope: *The Rape of the Lock* (Canto I, II)

John Dryden: *Mac Flecknoe*

The Neo-classical period and the predominance of satire.

Critical Interpretation of the texts.

Suggested Reading:

Shakespeare, William. *The Complete Works of William Shakespeare*. UK: Harper Collins UK, 2006. Print

Shakespeare, William. *Shakespeare's Sonnets-Arden Shakespeare*. UK: Bloomsbury, 2013. Print.

Carey, John and Donne John. *John Donne- The Major Works OWC*. UK: Oxford University Press, 2009, Print.

Sean, O'Brien. Andrew Marvell. London: Faber, 2010. Print.

Milton, John. *Paradise Lost and Paradise Regained*. London: Harper Collins Publisher, 2011. Print.

Read, Herbert: *English Prose Style*, Pantheon, 1981

Alan Warner - *A Short Guide to English Style*, OUP, 1961

W. Willey - *Seventeenth Century Background*, Columbia University Press, New York,

W. Willey - *Eighteenth Century Background*, Beacon, 1964.

EEL–DSM-122- British Drama								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL–DSM-122	British Drama	6	0	0	6	(Mid I & II)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims at focusing on the most powerful form of writing, the drama form, the Renaissance period is known for. The period witnessed the flowering of the dramatic forms, from tragedies to comedies to tragic-comedies.

2. Course Learning Outcomes: The student will get an in-depth knowledge of the one of the most powerful form of literary writing through the study of the famous plays of the playwrights from early Renaissance to the Restoration Period.

3. Unit wise Course Outcome

Unit 1: The student will get acquainted with the playwrights of the early period of Renaissance.

Unit II: The student will get acquainted with the plays of Shakespeare and his challenges to the classical form of play writing.

Unit III: The student will get acquainted with the playwrights of the later period of Renaissance

Unit IV: The student will get acquainted with tragic closet drama and the religious controversies prevalent in the age.

Unit V: The student will get acquainted with Restoration Drama

COURSE CONTENT

UNIT- I

Thomas Kyd: Spanish Tragedy

M Marlow: Jew of Malta

UNIT-II

Shakespeare: *Romeo-Juliet*

Shakespeare: *Hamlet*

UNIT-III

Ben Johnson: *Every Man in His Humour*

Beaumont and Fletcher: *The Scornful Lady*

UNIT-IV

John Milton: *Samson Agonistes*

John Webster: *Duchess of Malfi*

UNIT-V

Dryden: *All for Love*

Congreve: *The Way of the World*

Suggested Readings:

Richard Hakluyt: *From Voyages and Discoveries*, ed. Jack Beeching (Harmondsworth: Penguin, 1982): 'The Famous Voyage of Sir Francis Drake into the South Sea, 1577' (pp.171-88).

A.C. Bradley, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Palgrave Macmillan, 2007.

Ben Jonson (New York: Norton, 1997): 'Of the Difference of Manners' (pp. 55-60); 'Of the natural condition of mankind as concerning their felicity and misery', 'Of the first and second natural laws and of contracts', 'Of other laws of nature' (pp.68-88); 'Of the causes, generation, and definition of a commonwealth'

Ben Jonson. *The Alchemist*. New Delhi: Peacock, 2013. Print.

M, Thomas Middleton. *The Changeling*. Ingram, 1998.

Etherege, George. *The Man of Mode Or, Sir Fopling Flutter*. Theatre Communications Gr, 2007. Print.

John Gray. *The Beggar's Opera*. Penguin, 1986. Print.

EEL-MDM-121- Intellectual Foundation of Renaissance in Europe								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL-MDM-121	Intellectual Foundation of Renaissance in Europe	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: To teach about the nature, form, objects and functions of Renaissance; to teach the philosophical foundation of Renaissance and its impact on culture, literature and society.

2. Course Learning Outcomes: The course as such would bring about a basic understanding of the entire movement of Renaissance besides it would also enable the students to trace the growth of knowledge in Europe since the early Greek or so far as Renaissance revives the Greek manner of conceiving the knowledge through ratiocination.

3. Unit wise Course Outcome

Unit I: Will be able to gain insight on Nature, form, objects and functions of Renaissance.

Unit II: Will attain knowledge about the Background to Renaissance.

Unit III: Will get an idea about the Italian Renaissance.

Unit IV: Will get introduced to the philosophical foundation of Renaissance.

Unit V: Will get introduced to the English Phase of Renaissance.

COURSE CONTENT:

UNIT I Nature, form, objects and functions of Renaissance as an Intellectual movement in Europe

UNIT II Background to Renaissance:

The papacy in the dark ages,
Ecclesiastical reform,
St. Thomas Aquinas,
Franciscan Schoolmen,
Eclipse of Papacy

UNIT III Italian Renaissance:

Machiavelli and Erasmus
Reformation and Counter Reformation:
The rise of science

UNIT IV The Philosophical Foundation:

Descartes,
Spinoza,
Leibniz,
Locke,
Berkeley and Hume

UNIT V The English Phase: Thomas More and Francis Bacon

Suggested Readings:

Russell, Bertrand. *History of Western Philosophy*. Routledge.

Stephen Greenblatt. *Renaissance Self Fashioning*. Chicago: University of Chicago Press.

Stephen Greenblatt: *The New World: Towards a reading of renaissance motives in Elizabethan England*. Chicago: University of Chicago Press.

EEL-MDM-122- Indian Literature in Translation								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL-MDM-122	Indian Literature in Translation	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: To help critically appreciate the process of translation, to engage with various theoretical positions on Translation.

2. Course Learning Outcomes:

- appreciate the diversity of modern Indian literatures and the similarities between them
- understand and creatively engage with the notion of nation and nationalism
- appreciate the impact of literary movements on various Indian literatures
- critically engage with significant social issues like caste and gender
- understand the historical trajectories of Indian literatures

3. Unit-wise Course Outcome:

Unit I: The student will be able to gain insight on The Function of Translation.

Unit II: The student will be able to attain knowledge about Translation, Theory and Practice.

Unit III: The student will get an idea about the works of Tagore and V
Indira Bhavani.

Unit IV: The student will get introduced to Shrilal Shukla and Tendulkar

Unit V: The student will get introduced to Ananth Murthy.

UNIT I The Function of Translation in the Developing Countries
 The Function of Translation in the Multilingual Countries
 Literary Translation: Problems and Prospects

UNIT III

V Indira Bhavani	:	<i>Avatars</i>
Tagore	:	<i>Homecoming; My Lord, The Baby</i>

UNIT V Ananthamurthy : *Samskara*

Catford J. C.: *A Linguistic Theory of Translation*, London OUP, 1965.

Holmes, James (ed.): *The Nature of Translation: Essays on the Theory and practice of Literary Translation*, The Hague Mouton, 1970.

Jacobson, Roman (ed.): 'On *Linguistic Aspects of Translation*', in R. Brower (ed.) *On Translation*, Cambridge Mass Harvard UP, 1959.

Kelly L. G. *True Interpreter: A History of Translation Theory and Practice in the West*, Oxford, Blackwell, 1979.

Sujit Mukherjee: *Translation as Discovery*, Orient Longman, Hyderabad, 1994.

Oxford Anthology of Modern Indian Poetry eds. Vinay Dharwadker & A.K. Ramanujan

Bassnet McGuire Susan: *Translation Studies*, Methuen, London and N. Y. 1980.

Bassnet McGuire Susan and Andre Lefevere: *Translation History and Culture*.

EEL-MDM-122- Digital Literature and Literature in Digital Space								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL-MDM-122	Digital Literature and Literature in Digital Space	6	0	0	0	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: To help in the field of electronic literature, in order to recognize patterns of theories, technologies, and social dimensions

2. Course Learning Outcomes:

Integration of computers, internet, and cyber technologies in the field of Humanities has transformed teaching and research in the departments of humanities and social sciences. Cyber technologies have revolutionized life therefore the creative as well as critical works that are directly or indirectly based on life have also undergone transformation. Forms of fiction and literature underwent a process of disembodiment and cross-fertilization during the revolution from the Gutenberg Galaxy — printed paper, mass distribution — to the McLuhan Galaxy — new media, hypertext, collaborative writing. The dimension of literacy has moved from a semiotically-measured geometry to a dislocation and a deconstruction of contents and channels that give expression to new products. The impact of social media on narratology has redefined the meaning of readership and authorship. The author has not only lost their traditional role, but becomes an icon of them self, a collective-minded producer that is self-perceived through the extra-flexed eye of the amniotic network in which they define their narrative experience.

At a time when humanities and literature departments are, undergoing transformation due to the immense flow of information that has rendered the traditional teaching methods redundant. In this situation, proper understanding of correlation between cyberspace, psychological space, literature, and humanities will provide new insights. This course seeks to shed light on digital literature according to the epistemological crisis of authorship and the new dimension of participation and relationship offered by both the Web and new media. Moving from the state of the art, the aim is to investigate the interdisciplinary relations in the field of electronic literature, in order to recognize

patterns of theories, technologies, and social dimensions of the phenomena to offer a critical toolkit to understand and map out the emerging knowledge and practices created by this field and its multifaceted dimension.

3. Unit-wise Course Outcome:

Upon successful completion of the course, the student:

- Will be able to approach from a variety of perspectives: from historical, cultural, industrial/commercial, media-theoretical, and formal (narratological/ludological) perspectives, among others.
- Will be able to investigate theories of mediality (including inter- and transmediality) more generally.
- Will be able to relations between storytelling and the activity of gameplaying.
- Will be able to relation between these aspects and the underlying mechanics of digital games, as embodied in hardware and software

COURSE CONTENT:

UNIT I- Introduction to Digital Literature and Literatures in the Digital Space

UNIT II- From Text to Cybertext

UNIT III- Interactive Digital Narrative (Video games, News Blog, Social Media)

UNIT IV- Role and Representation in Digital Spaces

UNIT V- Truth to Post-truth in the age of Digital

Suggested Readings:

Atkins, Barry. *More than a Game: The Computer Game as Fictional Form*. Manchester: Manchester UP, 2003.

Atkins, Barry, and Tanya Krzywinska. *Videogame, Player, Text*. Manchester: Manchester UP, 2008.

Bogost, Ian. *How to Do Things with Videogames*. Minneapolis: U of Minnesota P, 2011.

Bogost, Ian. *Persuasive Games: The Expressive Power of Videogames*. Cambridge, MA: MIT, 2007.

Bogost, Ian. *Unit Operations: An Approach to Videogame Criticism*. Cambridge, MA: MIT, 2006.

Caillois, Roger. *Man, Play, and Games*. Trans. Meyer Barash. Chicago: U of Illinois P, 2001.

Carr, Diane, David Buckingham, Andrew Burn, and Gareth Schott. *Computer Games: Text, Narrative and Play*. Cambridge: Polity, 2006.

Clarke, Andy, and Grethe Mitchell. *Videogames and Art*. Bristol: Intellect, 2007.
Cover, Rob. "Gaming (Ad)diction: Discourse, Identity, Time and Play in the Production of the Gamer Addiction Myth." *Game Studies* 6.1 (December 2006): <<http://gamestudies.org/0601/articles/cover>>.

Deen, Phillip D. "Interactivity, Inhabitation and Pragmatist Aesthetics," *Game Studies* 11.2 (May 2011): <<http://gamestudies.org/1102/articles/deen>>.

Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences." *Writing and Difference*. Trans. Alan Bass. London: Routledge, 1978. 278-294.
Frasca, Gonzalo. "Ludology Meets Narratology: Similitude and Differences between (Video)Games and Narrative." <<http://www.ludology.org/articles/ludology.htm>>. Trans. from Finnish version in *Parnasso* 3(1999): 365-371.

Gregersen, Andreas, and Torben Grodal. "Embodiment and Interface." *The Video Game Theory Reader* 2. Ed. Bernard Perron and Mark J. P. Wolf. New York: Routledge, 2009. pp.65-83.

Hansen, Mark. *New Philosophy for New Media*. Cambridge, MA: MIT, 2004.

Herman, Leonard. *Phoenix: The Fall & Rise of Videogames*. 2nd ed. Union, NJ: Rolenta Press, 1997.

Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. Boston: The Beacon Press, 1950.

Ihde, Don. *Bodies in Technology*. Minneapolis: U of Minnesota P, 2002.

Jahn-Sudmann, Andreas, and Ralf Stockmann, ed. *Computer Games as a Sociocultural Phenomenon: Games Without Frontiers: War Without Tears*. New York: Palgrave Macmillan, 2008.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York UP, 2006.

Jenson, Jennifer, and Suzanne de Castell, "Theorizing Gender and Digital Gameplay: Oversights, Accidents, and Surprises," *eludamos* 2.1 (2008): 15-25.
<<http://www.eludamos.org/index.php/eludamos/article/view/vol2no1-4>>.

Juul, Jesper. *A Casual Revolution: Reinventing Video Games and their Players*. Cambridge, MA: MIT, 2009.

EEL-SEC-121- Linguistics and English Phonetics								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL-SEC-121	Linguistics and English Phonetics	4	0	0	0	IA(Mid)-40 EA (End Sem.)-60	

1.Learning Objectives: For Non-native speakers of English knowledge of Linguistics and English Phonetics are essential. The course aims at teaching the students the basics of Linguistics as a scientific way of study of language and acquaints the students with the English speech sounds, their articulation and properties.

2.Course Learning Outcomes: After doing the course the student will be well versed with the English Speech sounds, its articulation with all its segmental and supra-segmental features.

3.Unit-wise Course Outcome:

Unit I: The introduction to Linguistics acquaints the student with a scientific branch of study of language

Unit II: The student will have learnt the sound production of the English language

Unit III: The student will have learnt about formation of words its derivative and inflectional forms.

Unit IV: The student will have gained insight in to the structure of sentence in English and the syntactic rules of formation of sentences in English.

Unit V: The student will have gained insight into the supra-segmental features of the language, the stress patters and use of intonation in connected speech.

COURSE CONTENT:

UNIT I Linguistics: Introduction to Linguistics, Scope and related fields,

Language: Definition and its characteristics

UNIT II Phonology and Phonetics: Speech sounds in English, classification and description of speech sounds, Place and Manner of Articulation

UNIT III Morphology: morpheme, Phonological conditioning, morphological conditioning, classification of morphemes, words, word classes, word formation- inflection, derivation, compounding.

UNIT IV Syntax and Semantics: Syntactic Processes, Syntactic devices, Deep and surface structures, Syntactic rules, Nature of Meaning, Types of Meaning
Transformational and Generative Grammar

UNIT V Stress and Intonation: The nature of stress, Levels of stress, Placement of stress within the word, Aspects of connected speech. Form and function in intonation, tone and tone languages, Complex tones and pitch heights

Suggested Reading:

Bolinger Dwight (ed), 1972, *Intonation*, Harmondsworth: Penguin Books Ltd.

Catford J.C., 1988, *A Practical Introduction to Phonetics*, Oxford: Clarendon Press.

Davenport & Hannahs, 2005, *Introducing Phonetics and Phonology*, London: Hodder Arnold.

Deshpande Madhav, 2001, 'Ancient Indian Phonetics', in Charles W. Kreidler (ed), *Phonology: Critical Concepts vol. I*, London and New York: Routledge.

Deshpande Madhav, 2001, 'Panini and The Distinctive Features', in Charles W. Kreidler (ed), *Phonology: Critical Concepts vol. II*, London and New York: Routledge.

Fromkin Victoria et al (eds), 2000, *Linguistics: An Introduction to Linguistics*, Cambridge: Blackwell.

Fudge E.C. (ed), 1973, *Phonology*, Harmondsworth: Penguin.

Goldsmith J. (ed), 1995, *The Handbook of Phonological Theory*, Cambridge: Blackwell.

Gussmann Edmund, 2002, *Phonology: Analysis and Theory*, Cambridge: Cambridge University Press.

Hockett C.F., 1958, *A Course in Modern Linguistics*, New York: Macmillan

Jakobson Roman, 1978, *Six Lectures on Sound and Meaning*, Hassocks: The Harvester Press.

Kenstowicz Michael, 1994, *Phonology in Generative Grammar*, Cambridge MA & Oxford UK: Blackwell.

Kenstowicz M. & Charles Kisseberth, 1979, *Generative Phonology: Description & Theory*, New York: Academic Press.

Ladefoged Peter, 1993, *A Course in Phonetics*, New York: Hartcourt Brace Jovanovich Publishers (3rd edition).

Laver J., 1994, *Principles of Phonetics*, Cambridge: Cambridge University Press.

MacMohan Michael K.C., 1996, 'Phonetic Notation', in Peter Daniels & W. Bright (eds), *The World's Writing Systems*, New York: Oxford University Press.

Roach Peter, 1991, *English Phonetics and Phonology*, Cambridge: Cambridge University Press (2nd edition).

Rocca Iggy & Wyn Johnson, 1999, *A Course in Phonology*, Oxford and Massachusetts: Blackwell Publishers.

Pike K.L., 1947, *Phonemics*, Ann Arbor: University of Michigan Press.

Odden David, 2005, *Introducing Phonology*, Cambridge: Cambridge University Press.

Schane Sanford A., 1973, *Generative Phonology*, New Jersey: Prentice Hall Inc.

SEMESTER II

EEL-DSM-221- British Poetry and Prose: 1770 to 1900								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-DSM-221	British Poetry and Prose: 1770-1900	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims at introducing the students to the development of literature from the Romantic Period to the Victorian period in the history of English Literature. Focusing on the immortal works of the poets and essayists of the period the student will get the opportunity to read the works which had long lasting effect on the mind and spirit of the age.

2. Course Learning Outcomes: The French Revolution and its effect on English Literature is indelible. The students will get acquainted with the most amazing writings of the age, the thoughts and issues raised by the writers of the period.

3. Unit-wise Course outcome:

Unit I: The student will get acquainted with the Early Romantics and their response to Nature.

Unit II: The student will get acquainted with the later Romantics and their treatment of Nature.

Unit III: The student will get acquainted with the early Victorian poets.

Unit IV: The student will get acquainted with prose style of Carlyle and Ruskin.

Unit V: The student will get acquainted with prose style of Walter Pater and Russell.

COURSE CONTENT:

UNIT I

William Wordsworth
Samuel Taylor Coleridge

Ode to Immortality
The Rime of the Ancient Mariner
Introduction to early Romantics and their poetic
oeuvre, Textual analysis with critical evaluation

UNIT II

Percy Bysshe Shelley
John Keats

Triumph of Life
Ode on a Grecian Urn, Ode to Autumn
Introduction to Later Romantics and their poetic
oeuvre, Textual analysis with critical evaluation

UNIT III

Tennyson
Browning
Arnold

The Lotos Eaters, Tithonus, Morte D' Arthur
Rabbi Ben Ezra, Andrea del Sarto
Dover Beach
Introduction to Victorian Poetry with its
distinguishing features, Textual analysis with critical
evaluation

UNIT IV

Carlyle
John Ruskin

Hero and Hero Worship
Unto this Last
Reading of the Text and Interpretation
Discussion, Analysis and critical evaluation

UNIT V

Walter Pater
Russell

Renaissance
Science and War; Science and Values
(From *The Impact of Science on Society*)
Prose style,
Reading of the Text and Interpretation
Discussion, Analysis and critical evaluation

Suggested Readings:

John Keats Selections from Keats's Letters (1817): On Negative Capability: Letter to George and Tom Keats, December 1817, On the Aims of Poetry: Letter to J. H. Reynolds, February 1818

Walker, Hugh (ed)- The Literature of the Victorian Era, Cambridge University Press, 1910.

Grierson and Smith. *A Critical History of English Poetry*. OUP, New York, 1946.

Altick, Richard Daniel- *Victorian People and Ideas: A Companion for the modern Reader of Victorian Literature*, W.W Norton Company, 1974.

Edmund Burke From *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, ed. James T. Boulton.(Oxford: Blackwell, 1987), Part 1, Section VII

J. S. Mill 'What is Poetry' (1859) in *The Collected Works of John Stuart Mill*, ed. John M. Robson and Jack Stillinger(Toronto: Univ. of Toronto Press, 1981), Vol. I: *Autobiography and Literary Essays*.

Susanta K. Sinha (ed.) *English Essayists*. New Delhi: OUP.

Boulton, Marjorie.*Anatomy of Prose*. Routledge Revivals, 2014

Walker, Hugh.*English Essay and Essayists*,J.M.Dent&Sons. London, 1915

Read, Herbert.*English Prose Style*. Pantheon,1981.

Alan Warner. *A Short Guide to English Style*. OUP,1961.

W. Willey.*Seventeenth Century Background*.Columbia University Press, 1950.

W. Willey.*Eighteenth Century Background*.Beacon, 1964.

EEL-DSM-222: British Drama and Fiction								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-DSM-222	British Drama and Fiction	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims at exposing the students to the rich literature of the Eighteenth and early Nineteenth century. The 18th century saw the phenomenal rise of the novel as its dominant literary form. From Richardson to Bronte the novel writing saw the fruition of many literary styles, from epistolary to picaresque to social, sentimental and novel of manners. The women's writing also came to prominence during this period.

2. Course Learning Outcome: The student will have got familiarized with the Eighteenth-century literary genres and the revolutionary ideas put forward by the writers of the age.

3. Unit-wise Learning outcomes:

Unit I: The student will get acquainted with the aesthetic movement in Literature.

Unit II: The student will get acquainted with dramatic realism in the plays of Synge and Ibsen.

Unit III: The student will get acquainted with the novel forms –the epistolary and picaresque style.

Unit IV: The student will get acquainted with social realism in literature.

Unit V: The student will get acquainted to women's writings and novels of Manners.

COURSE CONTENT:

UNIT I

Oscar Wilde: *The Importance of Being Earnest*

Bernard Shaw: *Man and Superman*

UNIT II

Edmund Synge: *Riders to the Sea*

Ibsen: *The Doll's House*

UNIT III

Richardson: *Pamela*

Henry Fielding: *Tom Jones*

UNIT IV

W.M. Thackeray: *Vanity Fair*

Ann Radcliff: *The Castles of Athlin*

UNIT V

Jane Austen: *Pride and Prejudice*

Charlotte Bronte: *Jane Eyre*

Suggested Readings:

Allen, Walter: *The English Novel*, Penguin, 1968.

Baker, Ernest A.: *The History of the English Novel*, Barnes and Noble, 1967.

Booth, Wayne C.: *The Rhetoric of Fiction*, University of Chicago Press, 1983

Boulton, Marjorie: *Anatomy of Novel*, Routledge, 1975.

Cecil, David: *Early Victorian Novelists*, Fontana Books, 1966.

Daiches, David: *The Novel and the Modern World*, University of Chicago Press, 1965.

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

Ghent, Dorothy Van: *The English Novel: Form and Function*, Holt Rinehart & Winston of Canada Ltd, 1953.

Leavis, F. R. *The Great Tradition*, Faber, 2008.

Lubbock, Percy: *The Craft of Fiction*. Createspace independent Publication, 2014.

Watt, Ian: *The Rise of the Novel*. University of California Press, 2001.

Williams, Raymond: *The English Novel from Dickens to Lawrence*. Chatto & Windus, 1970.

Jonathan Swift. *Gulliver's Travels*, Wilco Publishing, 2007.

Tobias Smollett. *Humphry Clinker*, Amla Classics, 2019.

Jane Austen. *Sense and Sensibility*. Om Books International, 2019.

EEL-MDM-221-New Literatures in English								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-MDM-221	New Literatures in English	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: a) Students will get a critical introduction to the fascinating yet highly contested field of postcolonial literatures and theory.

b) Students will examine a diverse selection of postcolonial literatures emanating from some of the major former geographical centers of colonialism: South Asia, Africa, Canada and the Caribbean.

2. Course Learning Outcome: 1. Students will have learnt about a wide range of topics, including: the migration of people during and in the aftermath of the colonial encounter; trans-Atlantic slavery, the apartheid regime, and its aftermath.

Students will also be able to think about diverse forms of anti-colonial resistance; the power and limits of anti-colonial nationalisms; the exclusions of nationalist discourse; the gendering of nations, and the patriarchal construction of women as emblems of the nation.

3. Unit-wise learning outcomes:

Unit I: The student will get acquainted with Nigerian Literature

Unit II: The student will get acquainted with South African Literature.

Unit III: The student will get acquainted with Canadian Literature

Unit IV: The student will get acquainted with Australian Literature

Unit V: The student will get acquainted with East Asian Literature

COURSE CONTENT:

UNIT I	Chinua Achebe	<i>Things Fall Apart</i>
	Chimamanda Ngozi Adichie	<i>Americanah</i>
UNIT II	Nadine Gordimer	<i>No Time like the Present</i>
	J. M. Coetzee	<i>Disgrace</i>
UNIT III		
	Michael Ondaatje	‘The Cinnamon Peeler’, ‘Letters and Other Worlds’, ‘Billboards’, in <i>The Cinnamon Peeler: Selected Poems</i> (London: Picador, 1989).
	Margaret Atwood	<i>Survival</i>
UNIT IV		
	David Malouf	<i>An Imaginary Life</i>
	Patrick White	<i>The tree of Man</i>
UNIT V	Yukio Mishima	<i>The Damask Drum</i>

Suggested Readings:

Hergenhan, L. (Ed.). *The Penguin New Literary History of Australia*. Ringwood: Penguin, 1988.

Frantz Fanon *Black Skins, White Masks*. Pluto Press: London, 1986

Henry Louis Gates *Race, Writing and Difference*. Chicago: 1985.

MirceGithae-Mugo *Visions of Africa*. Kenya Literature Bureau, 1978

Paul Gilroy. *The Black Atlantic: Modernity and Double Consciousness*. Verso. 1994.

Susheila Nasta. *Motherlands: Women’s Writing from Africa, the Caribbean and South Asia*. Women’s Press, 1991.

Wole Soyinka. *Myth, Literature and the African World*. Oxford: 1991

Armstrong, Jeannette. (ed.) *Looking at the Words of Our People: First Nations Analysis of Literature*. Penticton: Theytus Books, 1993.

Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: Anansi Press, 1982.

Meaghan Morris ‘On the Beach’, in *Too Soon, Too Late: History in Popular Culture* (Bloomington: Indiana University Press, 1988), pp. 93-119.

Henri Lawson ‘The Drover’s Wife’, in *The Arnold Anthology of Post-Colonial Literatures in English*, ed. John Thieme (London: Arnold, 2000), pp. 162-67.

C. L. R. James ‘Beyond a Boundary’, in *The Arnold Anthology of Post-Colonial Literatures in English*, op. cit.

EEL-SEC-222- Literature and Film- I								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-MDM-222	Literature and Film- I	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: This course aims to enhance the ability of reading of Text and Film and utilize the terminology of film analysis, with literary discussion (character, plot, theme, and setting) and the film language (lighting, dialogue, special effects, etc.) images and grammar.

2.Course Learning Outcomes: Student shall be able to develop the terminology of film analysis and will be able to understand ideologies and conventions of visual productions.

3.Unit wise Course Outcomes:

Unit 1: Demonstrate an understanding of the possibilities and problems involved in the transposition of literature to film,

Unit II: applying terminology and critical skills acquired during the semester to analyze a cinematic adaptation of a text.

Unit III: to develop the faculty of critical enquiry of convention and visual production

Unit IV: attain knowledge about the film language

Unit V: able to gain insight on the film grammar.

COURSE CONTENT:

UNIT I: Basic Terminology in Literature and Film:

Elements of Narrative: Theme, Plot, Structure Setting, Character and point of view

Narrative devices: Genres (Comedy, Tragedy and Horror), Montez, Film noir, Flashback Special effects, Light and Camera angle

UNIT II Literary Models in Cinematic Production

Idea of Text: Imaginative, Discursive, Suspense and Fantasy

Analysis of Film: Language, Grammar, Images and Dialogue

UNIT III: Convention and Visual Production:

Historical, Cultural, Social, Religious and Aesthetic

Marxist, Auteur Theory and Reception Theory

UNIT IV: Literature and Film: Ideology and the Changing World:

Capitalism, Modernism and Socialism

Democracy, Feminism and New Web Cinema

UNIT V: Great Text and Great Film:

Satyajit Ray's *Pather Panchali*

Premchand's *Sadgati*

Drama and Film:

George Bernard Shaw-*Pygmalion* (1913)

George Cukor (Director)-*My Fair Lady* (1964)

Novel and Film:

E..M.Forster- *A Passage to India* (1924)

David Lean (Director)- *(A Passage to India* (1984)

Short Fiction and Film:

Ruskin Bond-*The Blue Umbrella* (1980)

Vishal Bhardwaj- *The Blue Umbrella* (2007)

Suggested Readings:

- Beja, Morris. *Film & Literature an Introduction*, London, 1979.
- Blustone, George. *Novels INTO Film*, Johns Hopkins Press, 1957.
- Boyum, Joy Gould. *Double Exposure: Fiction into Film*, Seagull Books, 1989.
- Corrigan, Timothy, ed *Film and Literature: An Introduction and Reader*, Prentice Hall, 1999.
- Elliott, Kamilla. *Rethinking the novel/film debate*. CUP, 2003 *Literature Film Quarterly*
- Mc Farlane, Brian . *Novel to Film: An Introduction to The Theory of Adaptation*. OUP, 1996.
- Ray, Satyjit. *Our Films and Their Films*, Orient Longman, 1976
- Reberge, Gaston. *The Subject of Cinema* , Seagull Books, 1987.
- Stam, Robert and Alessandra Raengo, eds. *A Companion to Literature and Film*. Black well Pub. 2004
- Polan, Dana (1987) —Film theory Re-Assessed|| *Continuum: The Australian Journal of Media and Culture*.
- Benjamin, “The Work of Art in the Age of Mechanical Reproduction”
- Miller, Blair. “The Work of Interpretation: A Theoretical Defence of Film Theory and Criticism”
- Freeland, Cynthia. “A Feminist Film Theory”; Draft for the *Encyclopedia of Aesthetics*.

EEL-MDM-223- Classical Poetry								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-MDM-223	Classical Poetry	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives:

2. Course Learning Outcomes:

3. Unit wise Course Outcomes

Unit 1: Will be able to gain insight on Bhartrhari.

Unit II: Will attain knowledge about Homer.

Unit III: Will get an idea about Dante.

Unit IV: Gets introduced to Virgil.

Unit V: Gets introduced to Jaydeva.

COURSE CONTENT:

UNIT I

Bhartrhari *Srngar Shatkam, Poems 1-10*

UNIT II

Homer *The Iliad –Book 1*

UNIT III

Dante *Divine Comedy (Inferno, Book - 1-3)*

UNIT IV

Virgil *Aneid --Book 1*

UNIT V

Jaydeva *Geet Govindam*

Suggested Readings:

Homer: *Iliad*, Trans and Ed. John Edward, Harward University Press: The Loeb Classical Library.

Dante : *Divine Comedy (Inferno)*. Trans. and Ed. Israel Golcanz. Harward University Press: The Loeb Classical Library.

Valmiki: *Ramayana*, Gita Press Gorakhpur

Gilbert Murray: *The Rise of the Greek Epics*, Dover Publications, 2003

Valmiki: *Ramayana*, Gita Press Gorakhpur

EEL-MDM-224- Science Fiction								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	p	C		
Sem. II	EEL-MDM-224	Science Fiction	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1.Learning Objectives: Science fiction can help us anticipate change in our own world more readily. The emphasis of science fiction writing explores the sequence of events that lead up to the ethical and social problems produced by technological and social developments

2.Course Learning Outcomes:

- Identify the prevailing dynamics of Science Fiction, including its prevalent themes and rhetorical purpose.
- Understanding the common stock of concepts, icons, images, manners, patterns and the formal tradition
- Read closely and critically, interpreting literature in a way that is both intellectually rigorous and personally significant while presenting interpretations in class discussion and essays.

3.Unit wise Course Outcomes:

Upon successful completion of the course, the student:

Unit I: Will be able to gain insight on Genre, Literary traditions and specific patterns of science fiction.

Unit II: Will attain knowledge about impact of Science and Technology.

Unit III: Will get an idea about Ursula K. Le Guin.

Unit IV: Gets introduced to Aldous Huxley.

Unit V: Gets introduced to Madeleine L' Engle.

COURSE CONTENT:

UNIT I Science Fiction and Fantasy: Genre, Literary traditions and specific patterns

Issac Asimov: *Gold*

UNIT II Science and Technology

H. G. Wells: *The Time Machine*

UNIT III Ursula K. Le Guin: *The Left Hand of Darkness*

UNIT IV Alternate Worlds

Aldous Huxley: *Brave New World*

UNIT V Adventure

Madeleine L' Engle: *Wrinkle in Time*

Suggested Readings:

Decades of Science Fiction, Anthology of Short Stories. McGraw-Hill Education. 1998. Print

James, Edward, and Farah Mendlesohn. *The Cambridge Companion to Science Fiction*.

Cambridge: Cambridge University Press, 2003. Print.

EEL-SEC-221- Visual Studies								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-SEC-221	Visual Studies	4	0	0	4	IA(Mid)-40 EA (End Sem.)-60	

1.Learning Objectives: To train students to understand the social and cultural history within which works of art develop and change, to train students to interpret visuality and to read visual politics.

2.Course Learning Outcomes:

After successfully completing the course students shall be able to:

- Understand and apply a critical vocabulary for visual literacy;
- Describe, discuss, and analyze a variety of visual forms and media from different historical contexts;
- Describe, discuss, and apply selected theoretical approaches to visual cultures;
- Assess and summarize arguments in critical texts, applying an understanding of the politics, aesthetic, and economic context to interpretation of artistic works;
- Apply analytical thinking, critical vocabulary, and creative observation to projects
- Articulate, support, and develop fresh arguments in oral, visual, and written form

3.Unit wise Course Outcomes:

Unit I: Will be able to gain insight on Renaissance, Mannerism, and Baroque.

Unit II: Will attain knowledge about the social and cultural history of 18th and 19th Century.

Unit III: Will get an in-depth knowledge about Impressionism and Post-Impressionism.

Unit IV: Gets introduced to India in the 19th and 20th Century.

Unit V: Will be acquainted with Modern Indian aesthetic ideas.

COURSE CONTENT:

UNIT I

Renaissance, Mannerism, Baroque:

Masaccio, Leonardo da Vinci, Titian, Caravaggio

Alberti: *On Painting* trans. John R Spencer (Yale UP, 1956)

UNIT II

18th and 19th Century: Reynolds, Kauffman, Constable,

Turner Joshua Reynolds, *Discourses* III, IV and VII

(www.archive.org)

UNIT III

Impressionism and Post-Impressionism:

Manet, Monet, Degas, Cezanne, Mary Cassatt, Van Gogh

Roger Fry

UNIT IV

India in the 19th and 20th Century: Raja Ravi Verma, Abanindranath Tagore, Amrita Sher-gil, MF Hussain, Atul Dodia

E B Havell, Christopher Pinney

UNIT V

Modern Indian Aesthetic: Major E B Havell, Christopher Pinney

Suggested Readings:

EF Gombrich, *Art and Illusion: A Study in the Psychology of Pictorial Representation* (Princeton UP, 1961) www.scribd.com

Kenneth Burke, *The Nude: A Study in Ideal Form* (Princeton UP, 1958)

Nicholas Mirzoeff, *An Introduction to Visual Culture* (London and New York: Routledge, 1992)

WJT Mitchell, *What Do Pictures Want?* (U of Chicago P, 2005)

Partha Mitter, *Art and Nationalism in Colonial India: 1850-1922* (Cambridge UP, 1994)

Tapati Guha Thakurta, *The Making of a New 'Indian' Art: Aesthetics and Nationalism in Bengal c 1850-1920* (Cambridge South Asian Studies 52, 1992)

