आंध्रप्रदेश केंद्रीय विश्वविद्यालय
CENTRAL UNIVERSITY OF ANDHRA PRADESH
Ananthapuramu

Postgraduate Programme Structure

As per the UGC Credit Framework (NEP 2020)

vidya dadati vinayam

(Education gives humility)

The English language is nobody's special property. It is the property of the imagination: it is the property of the language itself.
- Derek Walcott

MA English

Structure and Syllabus
(Revised)
(With Effect from the 2024-2026 Batch)

आंध्रप्रदेश केंद्रीय विश्वविद्यालय
CENTRAL UNIVERSITY OF ANDHRA PRADESH
Ananthapuramu

CONTENTS

CENTRAL UNIVERSITY OF ANDHRA PRADESH

आंध्रप्रदेश केंद्रीय विश्वविद्यालय

Ananthapuramu

Important Information to Students

1. Programme: MA English

2. Eligibility: At least 50% marks in the bachelor's degree with at least 50% marks in English as an Optional Subject OR at least 50% marks in the bachelor's degree with at least 55% marks in any literature as a Compulsory Subject.

3. The minimum duration for completion of the programme is four semesters (two academic years), and the maximum duration is eight semesters (four academic years) or as per the amendments made by the regulatory bodies from time to time.

4. A student should attend at least 75% of the classes, seminars, and practicals in each course of study.

5. All the courses in the programme carry a Continuous Internal Assessment (CIA) component for a maximum of 40 marks and a Semester-End Examination (SEE) component for a maximum of 60 marks. The minimum pass mark for a course is 40%.

6. The student is given 3 Continuous Internal Assessment (CIA) tests in each course every Semester, from which the best 2 performances are considered for calculating the marks in CIA. The Department maintains a record of continuous assessment. The 3 internal tests are conducted for a maximum of 15 marks, out of which the best 2 testscores are considered for 30 marks. Out of the remaining 10 marks, 5 marks are awarded for assignments, class presentations, and student class participation, and the remaining 5 marks are awarded for punctuality and attendance.

7. A student should pass separately in both the CIA and the SEE, i.e., a student should secure 16 (40% of 40) out of 40 marks in the CIA and 24 (40% of 60) out of 60 marks in the Semester-End Examination.

Marks for the Attendance will be considered as follows:

S. No	Attendance (%)	Marks
1	95% or more	5
2	90-94%	4
3	85-89%	3
4	80-84%	2
5	75-79%	1

8. A student who fails to secure the minimum pass marks in the CIA is not allowed to take the semester-end examination of that course. S/he must redo the course by attending special classes for that course and get a pass percentage in the internal tests to become eligible to take the semester-end examination.

9. A student failing a course due to lack of attendance should redo the course.

10. Re-evaluation applies only to theory papers and does not apply to other components such as dissertations, internship reports, etc.

11. An on-campus elective course is offered only if a minimum of ten students or 40% of the students registered, whichever is higher, exercise their option for that course.

    Assessment Pattern: 40% internal (formative) evaluation [two best out of three tests (for a maximum of 15 marks each = 30 marks); and seminar /assignments/ attendance (10 marks)] and 60% summative evaluation [semester-end examination]

Semester-End Examination

Maximum Marks: 60   Time: 3 Hours
Dissertation/ Project Report
Dissertation Evaluation: 80 Marks
Viva Voce: 20 Marks

Master of Arts in English

English is the most widely used language in the world. Wherever one looks around the world, one can find the English language: "The sun never sets on the English language." Studying English helps one progress in life both personally and professionally. The English language is a gateway to the world, and studying English literature opens a world of inspiration and creativity.

The University aims to make the student employment ready. MA in English is one of the two postgraduate programmes the University started in 2018. The Department has adopted a LearningOutcome-based Curriculum Framework (LOCF) for its Postgraduate Programme in tune with the National Education Policy 2020.

The Programme offers a blend of classical and contemporary literature, providing students a comprehensive understanding of literary traditions across different periods. As a result, the student gains insights into the major themes and narrative techniques, enhancing their critical and analytical skills.

In addition to helping the student explore literature, the Programme equips them with essential research skills and methodologies. As a result, the student learns to navigate academic resources, conduct scholarly inquiries, and contribute original insights to English studies.

By imparting knowledge through diverse courses and making internship/community service mandatory, the Programme helps the postgraduate student gain employability skills in diverse sectors such as academics, journalism, content writing, social work, government agencies and research organisations, and human resource development.

Programme Objectives:
- to help the student acquire a thorough knowledge of the English language and literature
- to enable the student to improve their critical, linguistic, literary, and creative skills
- to help the student enhance their employability skills

Programme Outcomes:

By the end of the MA programme, the student will

- have acquainted themselves with the backgrounds and main areas of language and literature.
- have prepared themselves to integrate criticism into their analyses and be effective teachers and researchers.
- be able to think creatively and critically and conduct independent and original research in either literature or language.

CENTRAL UNIVERSITY OF ANDHRA PRADESH
Ananthapuramu
Programme Structure
Semester-wise and Course-wise Credits

Semester	Discipline-Specific Core (DSC)	Discipline-Specific Elective (DSE)	Inter-Disciplinary Elective (IDE)	CCC	SIP	Dissertation	Total Credits
I	CC 1 (4) CC 2 (4) CC 3 (4) CC 4 (4)	DSE 1 (4)	IDE 1 (3)	--	--	--	23
II	CC 5 (4) CC 6 (4) CC 7 (4) CC 8 (4)	DSE 2 (4)	IDE 2 (3)	CCC 1 (4)	--	--	27
III	CC 9 (4) CC 10 (4) CC 11 (4)	DSE 3 (4)	IDE 3 (3)	CCC 2 (4)	SIP (2)	--	25
IV	- -	DSE 4 (4)	--	--	--	Dissertation (16)	20
Total	**44**	**16**	**9**	**8**	**2**	**16**	**95**
Percentage	**46**	**17**	**9.5**	**8.5**	**2**	**17**	**100**

CC: Core Course
IDE/MDC: Inter-Disciplinary Elective/ Multi-Disciplinary Course
DSE: Discipline Specific Elective
CCC: Common Compulsory Course

*Besides taking the above-mentioned courses, the student attends one Language Lab Session aweek every semester. These non-credit practice sessions help the student hone their communication skills.

***Summer Internship Project (SIP)** is compulsory and is to be completed during summer vacation.

Note: 1. the student chooses MOOCs from the courses available on the SWAYAM platform.

आंध्रप्रदेश केंद्रीय विश्वविद्यालय
CENTRAL UNIVERSITY OF ANDHRA PRADESH
Ananthapuramu

Two-Year MA English Programme

Structure as per UGC Credit Framework

Sl. No.	Course Code	Title of the Course	Credit	Contact Hours		
				L	T	P
Semester I						
1	MEL101	**CC:** Fourteenth- to Sixteenth-Century British Literature	4	3	1	0
2	MEL102	**CC:** Seventeenth-Century British Literature	4	3	1	0
3	MEL103	**CC:** Indian Writing in English	4	3	1	0
4	MEL104	**CC:** Introduction to Linguistics	4	3	1	0
5	MEL111	**DSE:** Modern European Literature				
	MEL112	**DSE:** Phonetics and Phonology	4	3	1	0
6	MEL113	**IDE:** Media and Communication Skills/ MOOCs	3	2	1	0
7		Language Lab*	0	-	-	-
		Total	**23**	**17**	**6**	**0**
Semester II						
1	MEL201	**CC:** Eighteenth-Century British Literature	4	3	1	0
2	MEL202	**CC:** Nineteenth-Century British Literature	4	3	1	0
3	MEL203	**CC:** Cultural Studies	4	3	1	0
4	MEL204	**CC:** Gender Studies	4	3	1	0
5	MEL211	**DSE:** Graphic Narratives				
	MEL212	**DSE:** Morphology and Syntax	4	3	1	0
6	MEL213	**CCC:** Introduction to Artificial Intelligence and Machine Learning	4	2	0	2
7	MEL214	**IDE:** Indian English Literature/ MOOCs	3	2	1	0
8		Language Lab*	0	-	-	-
		Total	**27**	**19**	**6**	**2**

		Semester III				
1	MEL301	**CC:** Twentieth-Century British Literature	4	3	1	0
2	MEL302	**CC:** Research Methodology	4	3	1	0
3	MEL303	**CC:** Literary Theory	4	3	1	0
4	MEL311	**DSE:** Indian Literature in English Translation	4	3	1	0
	MEL312	**DSE:** Semantics and Pragmatics				
5	MEL313	**CCC:** Building Mathematical Ability and Financial Literacy	4	3	1	0
6	MEL314	**IDE:** Film Studies/ MOOCs	3	2	1	0
7	MEL315	**SIP:** Summer Internship Project*	2	0	0	2
8		Language Lab*	0	-	-	-
		Total	**25**	**17**	**6**	**2**
		Semester IV				
1	MEL411	**DSE:** Postcolonial Literature	4	3	1	0
	MEL412	**DSE:** Introduction to Sociolinguistics				
2	MEL413	Dissertation	16	16	0	0
		Total	**20**	**19**	**1**	**0**
		Total Credits	**95**	**72**	**19**	**4**

L: Lecture
T: Tutorial
P: Practical
CC: Core Course
DSE: Discipline Specific Elective
IDE: InterdisciplinaryElective
CCC: Common Compulsory Course

*Besides taking the above-mentioned courses, the student attends one Language Lab Session a week every semester. These non-credit practice sessions help the student hone their communication skills.

***Summer Internship Project (SIP)** is compulsory and is completed during summer vacation.

Note: The student chooses MOOCs (Massive Open Online Courses) from the courses available on the SWAYAM platform.

Central University of Andhra Pradesh

Ananthapuramu

Credit Distribution

Semester	Total Credits	Cumulative Credit at the end of the Semester
Semester I	23	23
Semester II	27	50
Semester III	25	75
Semester IV	20	95

Assessment Pattern: Assessment Pattern: 40% internal (formative) evaluation [two best out of three tests (for a maximum of 15 marks each = 30 marks); and seminar /assignments/ attendance (10 marks)] and 60% summative evaluation [semester-end examination].

Semester- End Examination

Maximum Marks: 60   Time: 3 Hours

Dissertation/ Project Report
Dissertation Evaluation: 80 Marks
Viva Voce: 20 Marks

Semester-wise Detailed Syllabus

Semester I

Course Code: **MEL101**	Course Title
Course Type: **Core Course**	**Fourteenth- to Sixteenth-Century**
Credits: **4**	**British Literature**

Course Objectives:

- to introduce to the student to a major movement in Europe- the Renaissance
- to acquaint the student with the major British writers of the fourteenth, fifteenth and to sixteenth centuries
- to help the student gain knowledge of the shift in thematic preoccupationsof the writers

Learning Outcomes:

By the end of the course, the student
- will have understood the main features of the Renaissance and its impact on Europe in general and England in particular.
- will have been acquainted with the prominent writers of fourteenth-, fifteenth-, and sixteenth-century Britain.
- will have understood the how and the why of the clear shift of focus in themes.

Course Design

Poetry
Unit- I

Geoffrey Chaucer	Troilus and Criseyde (Book I)
	Prologue to the Canterbury Tales
John Lydgate	The Complaint of the Black Knight
Henry Howard	Alas, so all things now do hold their peace
Thomas Wyatt	The Long Love that in my Thought doth harbor

Unit- II

| Edmund Spenser | The Shepherd's Calendar |
| Christopher Marlowe | Hero and Leander |

Drama
Unit- III

Nicholas Udall	Ralph Roister Doister
Thomas Kyd	The Spanish Tragedie
William Shakespeare	Romeo and Juliet

Prose
Unit- IV

William Langland	The Visions of Piers Plowman (excerpts)
Sir Philip Sidney	Arcadia
Francis Bacon	Of Studies, Of Adversity, Of Death

Suggested Readings
Geoffrey Chaucer: *The Canterbury Tales*
Thomas Malory: *Le Morte d'Arthur*
Thomas More: *Utopia*
 Edmund Spenser: *The Faerie Queene*

References
A Companion to Medieval English Literature and Culture, C.1350 - C.1500. Ed. by Peter
        Brown. United Kingdom: Wiley, 2007.
Albert, Edward. *History of English Literature.* Oxford: Oxford University Press, 2017.
Bennett, H. S.. *Chaucer and the Fifteenth Century.* Oxford: Clarendon Press, 1967.
Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and
        Ireland.* Oxfordshire: Routledge, 2001.
Daiches, David. *Critical Approaches to Literature.* Harlow: Orient Longman, 2005.
Gillie, Christopher. *Longman Companion to English Literature.* Harlow: Longman, 1977.
Rickett, A.C. *A History of English Literature.* Charleston: Nabu Press, 2010.
The Cambridge Companion to English Literature, 1500-1600. Ed. by Arthur F. Kinney.
        Cambridge: Cambridge University Press, 2000.
The Cambridge Companion to Medieval English Literature 1100-1500. Ed. by Larry Scanlon.
        Cambridge: Cambridge University Press, 2009.
Waller, Gary Fredric. *English Poetry of the Sixteenth Century.* Harlow: Longman, 1993.

*****

Course Code: **MEL102** Course Type: **Core Course** Credits: **4**	Course Title **Seventeenth-Century British Literature**

Course Objectives:

- to discuss in detail the great poet and dramatist William Shakespeare
- to acquaint the student with the main features of literature of seventeenth-century England
- to help the student study literary texts in the light the socio-cultural and political factor of the age

Learning Outcomes:

By the end of the course, the student
- will have known the political, social, economic, and cultural conditions in seventeenth-century England.
- will be acquainted with the major themes prevalent in the age.
- will be familiar with the influence of the several socio-political factors on seventeenth-century British literature.

Course Design

Drama
Unit- I

William Shakespeare Othello
The Tempest

Unit- II
Ben Jonson Volpone
Christopher Marlowe Dr. Faustus

Poetry
Unit- III
Edmund Spenser Epithalamion
John Donne Canonization
A Valediction Forbidding Mourning
Andrew Marvell To His Coy Mistress
The Mower to the Glow-Worms
John Milton Comus
John Dryden Alexander's Feast

Prose
Unit- IV
Elizabeth I The Speech to the Troops at Tilbury
Robert Burton Excerpts from Democritus Junior to the reader (*The Anatomy of Melancholy*)
John Locke An Essay Concerning Human Understanding, Book II

Suggested Readings
Samuel Daniel: *The Tragedy of Philotas*
John Bunyan: *The Pilgrim's Progress*
John Milton: *Paradise Lost*
Francis Beaumont & John Fletcher: *John Fletcher*

References
A History of Seventeenth-Century English Literature. Ed. by Thomas N. Corns. Oxford: Wiley-Blackwell, 2013.
Gurr, Andrew. *The Shakespearean Stage.* 3rd Ed. Cambridge: Cambridge UP, 1992.
McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Boston: Bedford/St. Martin's, 2001.
The Cambridge Companion to English Poetry, Donne to Marvell. Ed. by Thomas N. Corns. Cambridge: Cambridge University Press, 1993.
The Cambridge Companion to Milton. Ed. by Dennis Danielson. Cambridge: Cambridge University Press, 1999.
The Cambridge Companion to Shakespeare. Ed. by Margaret De Grazia and Stanley Wells. Cambridge: Cambridge University Press, 2001.

*****

Course Code: **MEL103**	Course Title
Course Type: **Core Course**	**Indian Writing in English**
Credits: **4**	

Course Objectives:

- to introduce to the student the major social, cultural, and political movements before Independence
- to introduce the student to various literary trends in Indian literature in English
- to help the student gain knowledge of the major Indian writers in English and their works

Learning Outcomes:

By the end of the course, the student
- will have understood how various social, political and cultural movements influenced Indian writers in the Pre-Independence era.
- will have gained knowledge of diverse literary trends in Indian Writing in English.
- will be able to analyse Indian English literary works.

Course Design

Unit- I Poetry
Nissim Ezekiel   Poet, Lover, Birdwatcher
Jayantha Mahapatra   Hunger
Gauri Deshpande   Female of the Species
Toru Dutt   Sita
Arun Kolatkar   An Old Woman
AK Ramanujan   Obituary

Unit- II Drama
Rabindranath Tagore   The Post Office
Girish Karnad   Yayathi
Manjula Padmanabhan   Harvest

Unit- III Fiction
Novels
Aravind Adiga   The White Tiger
Kamala Markandeya   Nectar in a Sieve
Short Stories
Mahasweta Devi   Draupadi (Dopdi)
Mulkraj Anand   The Lost Child

Unit- IV Non-fiction
Jawaharlal Nehru   An Autobiography
Shashi Deshpande   Writing from the Margins
A K Ramanujan   Is There an Indian Way of Thinking?

Suggested Readings

Rohinton Mistry: *A Fine Balance*
Khushwant Singh: *Train to Pakistan*
Anita Desai: *In Custody*

References

Dwivedi, Amar Nath. *Indian Poetry in English: A Literary History and Anthology*. London: Humanities Press, 1980.

Indian Writing in English: An Anthology. India: Mahatma Gandhi Institute, 1983.

Iyer, N. Sharda. *Musings on Indian Writing in English: Fiction*. New Delhi: Sarup & Sons, 2003.

Mukherjee, Meenakshi. *The Twice Born Fiction*. India: Pencraft International, 2001.

---. *Realism and Reality*. Oxford: OUP, 1994.

Naik, Madhukar Krishna. *A History of Indian English Literature*. India: Sahitya Akademi, 2002.

Narasimhaiah, C. D. *The Swan and the Eagle*. India: Indian Institute of Advanced Study, 1969.

Rajendra Prasad, VVN. *Five Indian Novelists: Rajan, Raja Rao, Narayan, Arun Joshi, Anita Desai*. New Delhi: Prestige, 1990.

Srinivasa Iyengar, K. R. *Indian Writing in English.* Mumbai: Asia Publishing House, 1973.

*****

Course Code: **MEL104** Course Type: **Core Course** Credits: **4**	Course Title **Introduction to Linguistics**

Course Objectives:

- to introduce the student to the fundamental and significant concepts of language
- to help the student enhance their understanding of language in general and English in particular
- to enable the student to relate language to the theoretical and applied areas of study and research

Learning Outcomes:

By the end of the course, the student
- will have grasped the complexity of language as a communication system shaped by several factors.
- will have acquired the technical vocabulary and theoretical tools of the field.
- will have a working knowledge of the modern English grammar.

Course Design

Unit- I Fundamental Concepts of Language

Definition and Characteristics of Language
Definition and Scope of Linguistics: Phonetics, Phonology, Morphonology, Morphology, Semantics, Pragmatics
Popular Misconceptions about Language: Modern Linguistics vs Traditional Approaches to Language Study
Language and Culture

Unit- II Language and Communication

Language vs Communication; Communicative Competence

Verbal Communication and Nonverbal Communication; Gestures and Sign

Languages

Genetic Classification of Languages
Types of Languages
Language Variation

Unit- III Some Key Thinkers on Language
Ancient Indian Linguistic Tradition
Saussure   Sign
                      Langue vs Parole
                      Paradigmatic vs Syntagmatic
                      Synchronic vs Diachronic Studies
                      Structuralism
Bloomfield   American Structuralism
                      Levels of Analysis

Chomsky	Competence vs Performance
	Universal Grammar
Halliday	Form vs Function

Unit- IV Descriptive Grammar
Major Concepts and Categories
Verbs and Auxiliaries
The Semantics of the Verb Phrase
Nouns and Determiners
The Simple Sentence

Suggested Readings
C L Wrenn: *The English Language*
David Crystal: *How Language Works*
Noam Chomsky: *The Architecture of Language*
S K Verma and N Krishnaswamy: *Modern Linguistics*

References
Aitchison, Jean. *Aitchison's Linguistics*. New York: The McGraw-Hill Companies, Inc.,
    2010.

Aitchison, Jean. *Language Change: Progress or Decay?* Cambridge: Cambridge University
    Press, 2013.

Fromkin, Victoria, Robert Rodman, and Nina Hyams. *An Introduction to Language*.
    10th Ed. Ohio: Wadsworth, 2013.

Genetti, Carol. *How Languages Work: An Introduction to Language and Linguistics.*
    Cambridge: Cambridge University Press, 2014.

Greenbaum, Sidney, and Randolph Quirk. *A Student's Grammar of the English Language*.
    Harlow: Longman, 2001. (Chapters 2, 3, 4, 5, 10)

Quirk, Randolph, and Sidney Greenbaum. *A University Grammar of English.* Harlow:
    Longman, 1973.

Yule, George. *The Study of Language*. 4th Ed, Cambridge: CUP, 2010.

*****

Course Code: **MEL111** Course Type: **DSE** Credits: **4**	Course Title **Modern European Literature**

Course Objectives:

- to introduce to the student the major European writers
- to help the student gain knowledge of the thematic preoccupations of European writers and their literary techniques
- to enable the student to understand the works of prominent European writers in light of socio-cultural factors

Learning Outcomes:

By the end of the course, the student
- will have been acquainted with several major European writers.
- will have gained knowledge of European writers' major themes and techniques.
- will be able to discuss the modern canons of European literary works.

Course Design

Unit- I Poetry
Arthur Rimbaud	The Drunken Boat
Rainer Rilke	The Panther
Charles Baudelaire	The Flowers of Evil
	Benediction
	Exotic Perfume
	Hymn to Beauty
Rainer Maria Rilke	The Sonnets to Orpheus, No. X
	The First Elegy (Duino Elegies)
Wislawa Szymborska	The Onion
	Love at First Sight

Unit- II Drama
Henrik Ibsen	A Doll's House
August Strindberg	Miss Julie
Luigi Pirandello	Six Characters in Search of an Author

Unit- III Fiction
Novels
Victor Hugo	The Hunchback of Notre Dame
Marcel Proust	In Search of Lost Time
James Joyce	Ulysses
Italo Calvino	If on a Winter's Night a Traveler

Short Stories/Novella
Leo Tolstoy	The Imp and the Crust
Guy de Maupassant	The Necklace
Franz Kafka	The Metamorphosis

Unit- IV Non-fiction
Romain Rolland	The Great Journey to the West (excerpt from Life of Vivekananda)

Suggested Readings
Olga Tokarczuk: *Drive Your Plow Over the Bones of the Dead*
Carlos Ruiz Zafon: *The Shadow of the Wind*
Milan Kundera: *The Unbearable Lightness of Being*
José Saramago: *Seeing*

References
Aldridge, Alfred Owen. *Voltaire and the Century of Light*. New Jersey: Princeton University
      Press, 1975.
Cohen, Walter. *A History of European Literature: The West and the World from Antiquity
      to the Present*. Oxford: OUP, 2017.
Hobson, J. A. *Imperialism: A Study*. Cosimo Classics, 2005.
Howatson, M.C. *The Oxford Companion to Classical Literature* (Oxford Quick Reference).
            Oxford: OUP, 2013.
Landmarks in Continental European Literature. Ed. by Philip Gaskell.
            Oxfordshire: Routledge, 1999.
Travers, Martin. *An Introduction to Modern European Literature: From Romanticism to
      Postmodernism*. UK: Macmillan Education, 1997.
Twentieth-century European Drama (Insights Series). Ed. by Brian Docherty. UK: Palgrave
      Macmillan, 1993.

*****

Course Code: **MEL112**	Course Title
Course Type: **DSE**	**Phonetics and Phonology**
Credits: **4**	

Course Objectives:

- to introduce the student to the major concepts in Phonetics and Phonology with reference to the English language
- to acquaint the student with the articulatory mechanism involved in the production of English speech sounds, the major distinctions and parameters employed in the classification of English speech sounds, and phonemic transcription of spoken English texts
- to familiarize the student with essential segmental and suprasegmental aspects of phonology

Learning Outcomes:

By the end of the course, the student
- will be able to analyse and describe speech sounds with an emphasis on articulatory mechanisms.
- will be able to use the IPA to transcribe English words and sentences phonetically.
- will be able to perform a phonemic analysis to determine the phonemes and allophones of any given language.

Course Design

Unit- I
Articulatory, auditory, and acoustic phonetics
Speech organs, speech production
Sounds of English (vowels-- monophthongs, diphthongs, triphthongs -- and
      consonants): classification and description

Unit- II
IPA and phonemic transcription
Syllable and syllabification
Segmental vs supra-segmental features, connected speech
Pronunciation problems for Indian speakers of English

Unit- III
Word stress, sentence stress, stress shift and word class
Phonological Environment: Weak Forms, Assimilation, Elision, Liaison, Juncture
Intonation patterns

Unit- IV
Phonemes vs allophones
Underlying representation, surface representation
Phonological features, Distinctive feature

Suggested Readings
Peter Ladefoged and Keith Johnson: *A Course in Phonetics*
Bruce Hayes: *A Course in Phonetics*
Christina Shewell: *Voice Work*
Peter Ladefoged: *The Sounds of the World's Languages*

References
Giegerich, Heinz. J. *English Phonology: An Introduction*. Cambridge: CUP, 2005.
Gimson A. C. *An Introduction to the Pronunciation of English*. Fourth Edition.
        Oxfordshire: Routledge, 1989.
Jones, Daniel. *The Cambridge English Pronouncing Dictionary*. (Latest Edition)
O'Connor, J.D. *Better English Pronunciation*. Cambridge: CUP, 2000.
Roach, Peter. *English Phonetics and Phonology: A Practical Course*. Cambridge: CUP, 2010.
Spencer, Andrew. *Phonology: Theory and Description*. Oxford: Blackwell Publishers, 1996.

*****

Course Code: **MEL113**	Course Title
Course Type: **IDE**	**Media and Communication**
Credits: **3**	**Skills/ MOOCs**

Course Objectives:

- to equip the student with the ability to communicate in different environments
- to familiarise the student with practical skills in media writing-- reviews, reports, anddiscussions
- to help the student identify avenues for a career in print and electronic media

Learning Outcomes:

By the end of the course, the student
- will have acquired the ability to communicate effectively in different environments.
- will be able to demonstrate their familiarity with the new media and their techniques and practices.
- will be able to understand how the media reflects, represents, and influences the world.

Course Design

Unit- I Introduction to Mass Communication

Forms of Mass Communication
Mass Communication and Globalization

Unit- II Media Writing
Scriptwriting for TV and Radio
News Reports and Editorials
Editing for Print and Online Media

Unit- III Introduction to Cyber Media and Social Media
Types of Social Media
The Impact of Social Media
Introduction to Cyber Media

Suggested Readings
Marshall McLuhan: *Understanding Media: The Extensions of Man*
Edward S. Hermanand Noam Chomsky: *Manufacturing Consent: The Political Economy of the Mass Media*
Henry Jenkins: *Convergence Culture: Where Old and New Media*
Lev Manovich: *Collide the Language of New Media*

References
Dimaggio, Madeline. *How to Write for Television.* New York: Simon & Schuster, 2008.
Ek, Brian. *Creating the Perfect Radio Ad: A Handbook for the Commercial Production Professional.* U.S.A.: Amazon Digital Services LLC - KDP Print US, 2021.

Epstein, Alex. *Crafty TV Writing: Thinking Inside the Box*. New York: Henry Holt and
        Company, 2006.

Horstmann, Rosemary. *Writing for Radio*. Edinburgh: A & C Black, 1997.

 Kolodzy,   Janet. *Convergence Journalism: Writing and Reporting Across the News Media*.
        U.S.A.: Rowman & Littlefield, 2006.

Marshall, Carrie. *Writing for Social Media*. London: BCS Learning & Development
        Limited, 2018.

Sparks, Colin. *Globalization, Development and the Mass Media*. London: SAGE
        Publications, 2007.

*****

Semester II

Course Code: **MEL201** Course Type: **Core Course** Credits: **4**	Course Title **Eighteenth-Century** **British Literature**

Course Objectives:

- to introduce the student to issues such as class, estate, disguise, and marriage
- to provide the student with the necessary background on the various issues of the period
- to familiarize the student with the growth of the new genre, the novel

Learning Outcomes:

By the end of the course, the student
- will have knowledge of literary movements and texts of eighteenth-century British literature.
- will have examined the social, economic, philosophical, and religious issues of the eighteenth century.
- will have acquainted themselves with the origin and development of the novel.

Course Design

Unit- I Drama
William Congreve   The Way of the World
R. B. Sheridan   The Rivals

Unit- II Poetry
Alexander Pope   The Rape of the Lock
Thomas Gray   Elegy Written in a Country Churchyard

Unit- III Fiction
Daniel Defoe   Robinson Crusoe
Oliver Goldsmith   The Vicar of Wakefield

Unit- IV Prose
Jonathan Swift   The Battle of the Books
Addison   The Spectator's Account of Himself
           Character of Will Wimble
Steele   Of the Club
           On the Shame and Fear of Poverty

Suggested Readings
Samuel Richardson: *Pamela*
John Gay: *The Beggar's Opera*

John Milton: *Paradise Lost*
Henry Fielding: *Joseph Andrews*

References

Choudhury, Bibhash. *English Social and Cultural History*. Delhi: PHI Learning
      Private Ltd.,2014.

Long, William J. *Chapter IX. Eighteenth Century Literature*. English Literature: Its
      History and Its Significance. India: Kalyani Publishers, 1987.

Steele, Richard, and Joseph Addison. *The Spectator*. [By Joseph Addison, Richard
      Steele and Others]; Volume 3. New York: Creative Media Partners,
      LLC, 2023.

Brooks, Cleaneth and Robert Penn Warren. *Understanding Poetry*.
      England:Hot-Saunders, 1976.

*****

<table>
<tr>
<td>Course Code: MEL202
Course Type: Core Course
Credits: 4</td>
<td>Course Title
Nineteenth-Century British
Literature</td>
</tr>
</table>

Course Objectives:
- to introduce to the student the characteristics and themes of Romanticism in nineteenth-century British literature
- to help the student acquire knowledge of the historical and cultural context of the Victorian Age in British literature
- to provide an analysis of the role of gender, class, and empire in nineteenth-century British literature

Learning Outcomes:

By the end of the course, the student
- will be able to identify the key characteristics of Romantic literature, such as a focus on nature, emotion, and individual experience.
- will demonstrate an understanding of the socio-cultural backdrop of the Victorian era, including industrialization, urbanization, and shifts in religious and philosophical thought.
- will be able to define the major historical events that influenced the themes of nineteenth-century British Literature, such as the Industrial Revolution and the British Empire's expansion.

Course Design

Poetry
Unit- I

Samuel Taylor Coleridge	The Rime of the Ancient Mariner
William Wordsworth	Tintern Abbey
John Keats	La Belle Dame sans Merci
George Gordon Byron	The Prisoner of Chillon
Percy Bysshe Shelley	Ode to the West Wind

Unit- II

Alfred, Lord Tennyson	Tithonus
Robert Browning	The Ring and the Book (vol. i)
Gerard Manley Hopkins	Windhover
	The Pied Beauty

Prose
Unit- III

Virginia Woolf	A Room of One's Own
Charles Lamb	Dream-Children
William Hazlitt	On Going on a Journey (From *Table Talk: Essays on Men and Manners*)
Matthew Arnold	Culture and Anarchy

Fiction
Unit- IV

Jane Austen   Emma
Charles Dickens   Great Expectations

Suggested Readings

Charlotte Brontë: *Jane Eyre*
Thomas Hardy: *The Mayor of Casterbridge*
George Eliot: *Middlemarch*
Charles Darwin: *On the Origin of Species*
Mary Shelley: *Frankenstein*

References

Butler, Marilyn. *Romantics: Rebels and Reactionaries*. Oxford: OUP, 1982.

Cantor, Paul A. *Creature and Creator: Myth-Making and English Romanticism.* Cambridge: Cambridge University Press, 1985.

Davies, Damien. *Romanticism, History, Historicism: Essays on an Orthodoxy*. Oxfordshire: Routledge, 2012.

Eagleton, Terry. Th*e English Novel: An Introduction*. Oxford: Blackwell Publishing, 2005.

Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale University Press, 2000.

Greenblatt, Stephen. *The Norton Anthology of English Literature: The Major Authors*. London: W.W. Norton & Company, 2019.

Leask, Nigel. *British Romantic Writers and the East*. Cambridge: CUP, 1992.

Levine, George, Editor. *The Cambridge Companion to Victorian Poetry.* Cambridge: Cambridge University Press, 2000.

Miller, J. Hillis. *The Disappearance of God: Five Nineteenth-Century Writers.* Cambridge: Harvard University Press, 2000.

Roe, Nicolas. *Romanticism: An Oxford Guide*. Oxford: OUP, 2005.

Said, Edward. *Culture and Imperialism*. Nigel Leask: Vintage Books. 1993.

Sanders, Andrew. *The Victorian Historical Novel 1840-1880*. U.K.: Palgrave Macmillan, 2002.

The Norton Anthology of English Literature: The Victorian Age. Ed. by M.H. Abrams and Stephen Greenblatt. New York: W.W. Norton & Company, 2012.

Tucker, Herbert F. *Epic: Britain's Heroic Muse, 1790-1910*. Oxford: Oxford University Press, 2008.

Williams, S. Nicolas. *William Blake Studies*. U.K.: Palgrave Macmillan, 2006.

****

Course Code: **MEL203** Course Type: **Core Course** Credits: **4**	Course Title **Cultural Studies**

Course Objectives:

- to introduce the student to critical approaches and debates in the field of cultural studies
- to acquaint the student with terms related to cultural studies
- to demonstrate the practicality of cultural studies theory to new situations and practices relevant to one's everyday experience

Learning Outcomes:

By the end of the course, the student
- will have a sound understanding of the key terms and concepts in Cultural Studies.
- will have the ability to perceive cultures in their whole complexity as systems.
- will be able to analyse and evaluate contemporary critical debates in the study of culture.

Course Design

Unit- I Ethnicity and Nation
Contexts and Key Concepts
Thrust Areas in Cultural Studies: Ethnicity, Race, Multiculturalism, Gender, and Nationality

Raymond Williams	Culture is Ordinary
Stuart Hall	Ethnicity: Identity and Difference
Bell Hooks	A Revolution of Values: The Promise of Multicultural Change
Benedict Anderson	Imagined Communities
Movie	Malcolm X/ Remember the Titans

Unit- II Gender

Judith Butler	Subjects of Sex /Gender /Desire
Adrienne Rich	Compulsory Heterosexuality and Lesbian Existence
James Baldwin	Giovanni's Room
Movie	Margarita with a Straw/ Blue is the Warmest Colour

Unit- III Violence, Control, and the Idea of Justice

Rene Girard	The Genesis of Violence in the Society
Michel Foucault	Discipline and Punish: The Birth of the Prison (Excerpts)
George Orwell	1984

Unit- IV Popular Culture

Michel de Certeau   The Practice of Everyday Life (trans. by Steven Rendall)
                                   (Excerpts)
Meaghan Morris   Things to Do with Shopping Centres
Movie   High Fidelity (Nick Hornby)

Suggested Readings

Chris Barker and Emma A. Jane: *Cultural Studies: Practice*
Dick Hebdige: *Subculture: The Meaning of Style*
Ta-Nehisi Coates: *Between the World and Me*
Homi K. Bhabha: *The Location of Culture*

References

Achebe, Chinua. *An Image of Africa: Racism in Conrad's Heart of Darkness.* The Massachusetts
       Review*,* Volume 57, Number 1*,* 2016.
Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*.
       Oxfordshire: Routledge, Taylor & Francis Group, 2015.
Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Oxfordshire: Routledge,
       1989.
---. *Bodies That Matter: On the Discursive Limits of 'Sex.'* Oxfordshire: Routledge,2011.
Chatterjee, Partha. "Whose imagined community?" *Millennium: Journal of*
       InternationalStudies, vol. 20, no. 3, 1991. 521-525.
Cixous, Hélène. "The Laugh of the Medusa." *The RoutledgeLanguage and*
       Cultural Theory Reader, Oxfordshire: Routledge, 2000, 161-166.
Hooks, Bell. *Postmodern Blackness*. Postmodern Culture, vol. 1, no. 1,1990.
       doi:10.1353/pmc.1990.0004.
Straw, Will. *Characterizing Rock Music Cultures: The Case of Heavy Metal*. Canada: Canadian
       University Music Review 5.5 (1984): 104-122.
Žižek, Slavoj. *Violence*. The World: Picador, 2008.

*****

Course Code: **MEL204**	Course Title
Course Type: **Core Course**	**Gender Studies**
Credits: **4**	

Course Objectives:

- to introduce the student to the literary works that explore themes of gender, identity, and sexuality
- to help the student acquire knowledge of the dramatical elements used to advocate gender equality
- to enable the student to evaluate the key concepts and approaches in LGBTQ+ studies, including queer theory and intersectionality

Learning Outcomes:

By the end of the course, the student
- will be able to define the impact of gender and identity on the poetic imagery, language, and symbolism in poetry.
- will be able to demonstrate an understanding of the use of dramatic elements such as dialogue, setting, and character development to convey themes of sexuality and societal expectations.
- will be able to analyse how LGBTQ+ identities intersect with race, class, and gender in literary contexts.

Course Design

Unit- I Poetry
Kamala Das	The Freaks
	The Looking Glass
Eunice de Souza	Marriages are Made
	The Siren Song
Maya Angelou	Phenomenal Woman
Carol Ann Duffy	The Second Sex
Margaret Attwood	The Woman Who Could Not Live with Her Faulty Heart

Unit- II Drama
Manjula Padmanabhan	Lights Out
Poile Sengupta	Mangalam
Caryl Churchill	Top Girls

Unit- III Fiction and Non-Fiction
Fiction
Shashi Deshpande	The Dark Holds No Terrors
Sachin Kundalkar	Cobalt Blues
Toni Morrison	Sula

Non- Fiction
Githa Hariharan	The Good Daughters
Bell Hooks	Understanding Patriarchy
Alexendra Kollontai	Make a Way for Winged Eros

Unit IV LGBTQ Literature
Introduction to LGBTQ+ Studies: Key Concepts and Approaches
Historical Perspectives on LGBTQ+ Rights Movements
Media Representations of LGBTQ+ Individuals: Stereotypes and Subversion
Intersectionality: Intersections of LGBTQ+ Identities with Race, Class, and Gender

Eve Kosofsky Sedgwick: Epistemology of the Closet (Essay)
Film: Water/ Call Me by Your Name

Suggested Readings
Cordelia Fine: *Delusions of Gender*: *How Our Minds, Society, and Neurosexism Create Difference*
Virginia Woolf: *A Room of One's Own*
Bell Hooks: *Feminist Theory*: *From Margin to Center*
Chimamanda Ngozi Adichie: *We Should All Be Feminists*

References
A Companion to Gender Studies. Ed. by Audrey Kobayashi, David Theo Goldberg, and Philomena Essed. United Kingdom: Wiley, 2009.
Beauvoir, Simone de. *The Second Sex.* Vintage, 1997.
Beemyn, Brett Genny. *A Queer Capital: A History of Gay Life in Washington D.C.* Oxfordshire: Routledge, 2015.
Companion to Women's and Gender Studies. Ed. by Nancy A. Naples. United Kingdom: Wiley, 2020.
Exploring Gender Studies and Feminism through Literature and Media. Ed. by Gyanabati Khuraijam. Pennsylvania: IGI Global, 2022.
Gender Studies: Theories, Issues and Concerns. Ed. by Adrien Driver. New York: Willford Press, 2018.
Introducing Gender and Women's Studies. Ed. by Diane Richardson and Victoria Robinson. London:Bloomsbury Publishing, 2020.
Ruthven, K. K. *Feminist Literary Studies: An Introduction.* Cambridge: Cambridge University Press, 1990.
Sedgwick, Eve Kosofsky. *Epistemology of the Closet.* California: University of California Press, 2008.
Warner, Michael. *The Trouble with Normal: Sex, Politics, and the Ethics of Queer Life*. Oxford: Harvard University Press, 2000.

*****

Course Code: **MEL211** Course Type: **DSE** Credits: **4**	Course Title **Graphic Narratives**

Course Objectives:

- to introduce the student to the diversity and richness of Indian graphic novels
- to help the student acquire knowledge of the themes, narrative techniques, and artistic styles in the graphic novels
- to foster an appreciation for the artistic and literary merits of graphic storytelling

Learning Outcomes:

By the end of the course, the student
- will be able to identify key themes and motifs in Indian graphic novels, such asidentity, history, sexuality suppression and social issues.
- will have gained an understanding of different narrative techniques employed by graphic novelists, including panel layouts, pacing, frame and visual symbolism.
- will be able to evaluate the unique storytelling abilities of graphic novelists and theirability to address complex themes through visual storytelling.

Background
Speech Bubbles, Thought Bubbles, Captions, Frames and Panels, Splash Panels, Silent Panels, Inset Panels, Page Layouts, Lettering Styles, Dynamic Posing, Nonlinear Storytelling, Foreshadowing, Unreliable Narration, Flashbacks, Visual Metaphors, Emphasis Lines/ Speed Lines/ Action Lines, Visual Rhythm, Gutters, Cross- cutting, Page Turners

Indian
Unit- I
Sarnath Banerjee   The Corridor
Appupen   Moonward
Bharath Murthy   The Vanished Path

Unit- II
Saurav Mohapatra and Vishal Shinde   The Mumbai Confidentials
Amrutha Patil   Kari
Anand Radhakrishnan   The Odayan Chronicles

American
Unit- III
Craig Thompson   Blankets
Alison Bechdel   Fun Home
Gene Luen Yang   American Born Chinese

Other Literatures
Unit- IV
Alan Moore and Kevin O'Neill,   The League of Extraordinary Gentleman

Max Brooks and Caanan White   The Harlem Hellfighters
Rutu Modan   Exit Wounds

Suggested Readings
Art Spiegelman: *Maus*
Alison Bechdel: *Fun Home: A Family Tragicomic*
Brian K. Vaughan and Pia Guerra: Y: *The Last Man*
Srividya Natarajan et al. *Bhimayana: Experiences ofUntouchability*

References
Booker, M. Keith. *The Comics of Chris Ware: Drawing is a Way of Thinking*. University Press of Mississippi, 2010.
Critical Survey of Graphic Novels: History, Theme, and Technique. Ed by Bart Beaty and Stephen Weiner. Salem Press, 2012.
Groensteen, Thierry. *The System of Comics*. University Press of Mississippi, 2007.
Hatfield, Charles. *Alternative Comics: An Emerging Literature*. University Press of Mississippi, 2005.
Kukkonen, Karin. *Studying Comics and Graphic Novels.* United Kingdom: Wiley-Blackwell, 2013.
McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Perennial, 1994.

*****

Course Code: **MEL212** Course Type: **DSE** Credits: **4**	Course Title **Morphology and Syntax**

Course Objectives:

- to introduce the student to the aspects of morphology and syntax from structural and generative perspectives
- to enable the student to study examples not only from English but also from a few other languages; the primary language studied is English but examples from other languages are also drawn
- to facilitate the student to enhance their analytical skills

Learning Outcomes:

By the end of the course, the student
- will be able to describe important concepts and models in morphology.
- will have understood the basic concepts and methods of syntactic analysis.
- will be equipped with techniques that enable them to analyse and describe word structure and sentence structure.

Course Design

Morphology
Unit- I
 Word, Morpheme, Affix, Allomorph
 Derivation and Inflection
 Conversion, Compounding

Unit- II
Word Formation, Phonological and Morphological Conditioning
Constructing Word- Formation Rules, Productivity
Problems in Morphological Descriptions

Syntax
Unit- III
Phrase-Structure Grammar, Immediate Constituent Analysis
Structural Ambiguity, Relation between Structures

Unit- IV
Transformational Generative Grammar, Deep and Surface Structure
Transformational Rules

Suggested Readings
Martin Haspelmath and Andrea Sims: *Understanding Morphology*
Andrew Carnie: *Syntax: A Generative Introduction*
Andrew Carnie: *The Syntax Workbook: A Companion to Carnie's Syntax*

Kristin Denham and Anne Lobeck: *Morphology and Syntax: Tools for Analyzing the World's Languages*

References

Bauer, Laurie. *Introducing Linguistic Morphology*. Edinburgh: EUP, 2003.

Burton-Roberts, Noel. *Analysing Sentences: An Introduction to English Syntax*. Oxfordshire: Routledge, 2016.

Katamba, Francis, and John Stonham. *Morphology*. New York: Palgrave Macmillan. Publishing, 2006.

Plag, Ingo. *Word-Formation in English*. Cambridge: CUP, 2003.

Radford, Andrew. *Transformational Grammar: A First Course*. Cambridge: CUP, 1988.

---. *An Introduction to English Sentence Structure*. Cambridge: CUP, 2009.

*****

Course Code: **MEL213** Course Type: **CCC** Credits: **4**	Course Title **Introduction to Artificial Intelligence &** **Machine Learning**

(Common Compulsory Course for all PG Courses offered
by Dept. of Computer Science)

Course Objectives:

- To introduce the main concepts and uses of AI & ML.
- To understand the fundamental concepts and terminology of Artificial Intelligence

Learning Outcomes:

After completion of the course, students will be able to
- Apply search strategies effectively, distinguishing between uninformed and informed methods to solve AI problems.
- Write Python programs by understanding syntax, and applying programming constructs.

Course Outline:

Unit- I

Introduction to Artificial Intelligence:

- Definition & Basic Concepts of AI
- Applications & Future of Artificial Intelligence
- Characteristic of Intelligent Agents – Typical Intelligent Agents
- Problem Solving Approach to Typical AI Problems.
- Problem solving by Searching: Uninformed and Informed Strategies and Implementation
- Constraint Satisfaction Problems (CSP)

Unit- II
Knowledge Representation:
- Logical Agents
- Propositional and First Order Predicate Logic
- Inference
- Knowledge Representation
- Uncertain Knowledge and Reasoning

Unit- III
Machine learning & AI Applications:
- Machine Learning Basics
- Learning From Examples
- Forms of Learning (Supervised, Unsupervised, Reinforcement Learning)
- Simple Models (Linear & Logistic Regression)
- Deep Learning AI Applications
- Natural Language Processing Models
- Machine Translation- Speech Recognition- Computer Vision - Image Classification.

Unit- IV
Python Programming:
- Features
- Installing Python, Running Python Program
- Debugging

Variables and Expressions:
- Values and Types of Variables
- Keywords and Type Conversion
- Types of Operators and Operands

Conditional Statements & Looping Control statements

Unit- V
Functions:
- Function Calls-Type Conversion Functions- Math Functions
- Adding New Functions-Parameters and Arguments-Variables and Parameters.
- Strings & Methods - String Operations
- Lists -Built-in List Functions and Methods.

Suggested Readings

S. Russell and P. Norvig. *Artificial Intelligence: A Modern Approach.* Prentice Hall, 4th Edition 2022.

M. Tim Jones. *Artificial Intelligence: A Systems Approach (Computer Science)*. Jones and Bartlett Publishers, Inc.; 1st Edition, 2008.

Burkahard A Meier. *Python GUI programming Cookbook*. Packt Publication, 2nd Edition.

References

Lavika Goel. *Artificial Intelligence: Concept and Applications*. Willy, 2021.

Nils J. Nilsson. *The Quest for Artificial Intelligence*. Cambridge University Press, 2009.

Barry, P. *Head first Python: A brain-friendly guide* O'Reilly Media, 2016.

Lutz, M. *Learning Python: Powerful object-oriented programming*. O'Reilly Media, 2013.

*****

<table>
<tr>
<td>
Course Code: **MEL214**
Course Type: **IDE**
Credits: **3**
</td>
<td>
Course Title
Indian Literature/ MOOCs
</td>
</tr>
</table>

Course Objectives:

- to introduce the student to the themes, motifs, and stylistic elements in the selected poems of Indian English Literature
- to help the student acquire knowledge of India's socio-cultural milieu.
- to enable the student to examine the text that addresses issues such as gender, tradition,and modernity in Indian society

Learning Outcomes:

By the end of the course, the student
- will be able to identify the themes, motifs, and stylistic elements in Indian English texts.
- will demonstrate an understanding of the socio-cultural contexts of the texts and the aspects of Indian identity, nationalism, and the human condition.
- will be able to examine how non-fictional prose engages with contemporary issues such as politics, culture, environment, and personal experiences in India and beyond.

 Course Design

Unit- I Poetry
Rabindranath Tagore   Where the Mind is without Fear
Sarojini Naidu   Palanquin Bearers
Kamala Das   An Introduction
Agha Shahid Ali   Farewell
Meena Alexander   Indian Ocean Blues
Arun Kolatkar   An Old Woman

Unit- II Drama
Mahesh Dattani   Dance like a Man
Girish Karnad   Broken Images
Vijay Tendulkar   Silence! The Court is in Session

Unit- III Fiction
T. S Pillai   Chemmeen
Akilon   Portrait of a Woman
Bucchi Babu   Chivaraku Migiledi

Unit- IV Non-Fiction
Salman Rushdie   The Jaguar Smile: A Nicaraguan Journey (excerpts)
Pankaj Mishra   Butter Chicken in Ludhiana
 Ruskin Bond   Scenes from a Writer's Life (excerpts)

Suggested Readings
Salman Rushdie: *Midnight's Children*
Jhumpa Lahiri: *Interpreter of Maladies*
Chitra Banerjee Divakarni: *The Palace of Illusions*
Amitav Ghosh: *The Shadow Lines*

References
Bhatia, Nandi. *Acts of Authority/Acts of Resistance: Theatre and Politics in Colonial and Postcolonial India.* Michigan: University of Michigan *Press, 2004.*
Das, Bijay Kumar, and Nityananda Das*. Indian English Literature: A Postcolonial Perspective*. India: Atlantic Publishers & Distributors, 2003.
Dharwadker, Vinay. *The Oxford Anthology of Modern Indian Poetry*. Oxford: Oxford University Press, 2001.
Ganesan, A. *The Oxford History of the Novel in English: Volume 9: The World Novel in English to 1950*. Oxford: Oxford University Press, 2016.
Goonetilleke, D. C. R. A. *A Bibliography of Indian English Fiction and Criticism*. Santa Barbara: Greenwood Publishing Group, 1990.
Jussawalla, Feroza, and Reed W Dasenbrock. *Indo-English Poetry in the Eighties*. India: Arnold-Heinemann, 1991.
Kumar, Shiv K., and K. S Venkateswaran. *Postcolonial Indian Writing in English*. India: Atlantic Publishers & Distributors, 2005.
Lal, Malashri. *The Oxford Companion to Indian Theatre*. Oxford: Oxford University Press, 2005.
Mukherjee, Meenakshi, and Susie Ramaswamy. *Indian Writing in English: Critical Essays.* India: New Dawn Press, 2000.
Singh, Amritjit, et al. *The Oxford India Anthology of Modern English Poetry*. Oxford: Oxford University Press, 2006.

*****

Course Code: **MEL301** Course Type: **Core Course** Credits: **4**	Course Title **Twentieth-Century** **British Literature**

Course Objectives:

- to introduce the student to the thematic concerns and poetic techniques of twentieth-century British
- to help the student contextualize the selected poems within the socio-cultural and literary milieu of the twentieth century
- to assist the student in analysing the impact of globalisation in twentieth-century British literature

Learning Outcomes:

By the end of the course, the student
- will be able to analyse the thematic concerns and poetic techniques employed by twentieth-century British poets.
- will demonstrate understanding the socio-cultural and literary contexts that shaped twentieth-century British poetry.
- will be able to evaluate the impact of globalisation on twentieth-century British literature.

Course Design

Poetry
Unit- I

T.S. Eliot	The Waste Land
W. H. Auden	The Shield of Achilles
	The Unknown Citizen
Philip Larkin	This Be the Verse
	Deceptions
	Church Going
Ted Hughes	The Thought Fox
	Pike

Unit- II

W.B. Yeats	The Second Coming
	Easter, 1916
Dylan Thomas	Do not go gentle into that good night
	The force that through the green fuse drives the flower
Seamus Heaney	Death of a Naturalist
	Casualty
	The Forge

Fiction
Unit- III

D.H. Lawrence	Sons and Lovers
William Golding	Lord of the Flies
Graham Greene	The Power and the Glory
Virginia Woolf	Mrs. Dalloway

Drama
Unit- IV

George Bernard Shaw	Saint Joan
Samuel Beckett	Waiting for Godot
John Osborne	Look Back in Anger
Harold Pinter	The Birthday Party

Suggested Readings

Kazuo Ishiguro: *A Pale View of the Hills*
George Orwell: *1984*
T.S. Eliot: *Four Quartets*
W.H. Auden: *Collected Poems*

References

Abrams, M. H., and Stephen Greenblatt. *Norton Anthology of English Literature: Twentieth Century and After.* New York: W.W. Norton & Company, 2012.

Eagleton, Terry. *The English Novel: An Introduction*. United Kingdom: Wiley-Blackwell, 2005.

Green, Martin. *Dreams of Adventure, Deeds of Empire*. Oxfordshire: Routledge, 2007.

Hobsbawm, Eric. *Age of Extremes: The Short Twentieth Century, 1914-1991*. U.K.: Vintage, 1996.

Lodge, David. *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature*. Cornell: Cornell University Press, 1977.

McLeod, John. *Beginning Postcolonialism*. Manchester: Manchester University Press, 2000.

Ousby, Ian. *The Cambridge Guide to Literature in English*. Cambridge: Cambridge University Press, 1996.

Perry, Seamus. *The Gaiety of Language: An Essay on the Radical Poetics of W. B. Yeats and Wallace Stevens*. Bucknell: Bucknell University Press, 1988.

Williams, Raymond. *The English Novel: From Dickens to Lawrence*. Oxford: Oxford University Press, 1970.

Woolf, Virginia. *Modern Fiction*. Missouri: Harcourt Brace, 1925.

*****

Course Code: **MEL302** Course Type: **Core Course** **C**redits: **4**	Course Title **Research Methodology**

Course Objectives:

- to provide an introduction to research methodology in English Studies
- to examine the current research paradigms, principles of research design, instruments of data collection, commonly used research methods for small-scale studies, processes involved in the analysis of data, and modes of presenting research findings
- to cover a range of theoretical and practical issues related to research in English language studies and equip the student with an appropriate understanding of concepts,tools, and methods to conduct future research in their field of interest

Learning Outcomes:

By the end of the course, the student
- will have acquired knowledge of the different mechanics of writing and will be able to use them in their research effectively.
- will have developed a thorough understanding of research methodology and its basic concepts and will be able to apply the MLA guidelines to research documentation.
- will be able to identify the trends in contemporary research and successfully formulaterelevant research questions.

Course Design

Unit- I Research Methods
Definition – objectives or aims of research
Description of the term 'Research,' Formation of Research Question and Research Proposal,Various Methods of Research, Primary and Secondary Sources, Review of Research Works, Citation and Documentation

Unit- II The Mechanics of Writing
Different Types of Writing, Styles of Writing: Writing Reports and Research Proposals, Writing a Dissertation, Book Review

Unit- III Research Design
Features of a good research design
 Exploratory Research Design- concept, types and uses, Descriptive Research Designs- concept, types and uses
Experimental Design: Concept of Independent & Dependent Variables

Unit- IV Research Writing
Research Paper
Dissertation/Thesis
Plagiarism
MLA Handbook; Latest Edition

Suggested Readings

Nishikant Jha: *The Handbook to Literary Research*

Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams: *The Craft of Research*

John W. Creswell: Research Design: *Qualitative, Quantitative, and Mixed Methods Approaches*

Uwe Flick: *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*

References

Anderson, Jonathan, and Millicent Poole. *Assignment and Thesis Writing*. 4th edition, India: Wiley, 2019.

Deshpande, H.V. *Research in Literature and Language: Philosophy, Areas and Methodology*. India: Notion Press, 2018.

Garg, Bhanwar Lal. *Introduction to Research Methodology*. India: RBSA Publishers, 2002.

Kothari, C. R. *Research Methodology: Methods and Techniques*. India: New Age International (P) Limited, 2004.

Pani, Prabhat Kumar. *Research Methodology: Principles and Practices*. India: S.K. Book Agency, 2015.

Ridley, Diana. *The Literature Review: A Step-by-Step Guide for Students*. London: SAGE Publications, 2012.

Sinha, S.C. and A.K. Dhiman. *Research Methodology (Vol. I)*. India: EssEss Publications, 2002.

---. *Research Methodology (Vol. II)*. India:Ess Ess Publications, 2003.

Trochim, William M. K. *Research Methods: The Concise Knowledge Base*. Ohio: Atomic Dog Pub., 2005.

*****

<table>
<tr>
<td>
Course Code: **MEL303**
Course Type: **Core Course**
Credits: **4**
</td>
<td>
Course Title
Literary Theory
</td>
</tr>
</table>

Course Objectives:

- to help the student gain a working knowledge of literary theory and its significance in the evaluation of a literary text
- to enable the student to familiarize themselves with various critical theories
- to guide the student in the application of knowledge thus gained in the assessment of a literary work

Learning Outcomes:

By the end of the course, the student
- will be able to demonstrate their understanding of the role and scope of literary theory.
- will have gained knowledge of various kinds of literary theory.
- will be able to apply their critical knowledge to the study of a literary work.

Course Design

Background: Literary theory: Its significance

Unit- I
Structuralism
    Jonathan Culler: Structuralism and Literature
Russian Formalism
    Roman Jakobson: Two Aspects of Language and Two Types of Aphasic Disturbances
Poststructuralism
    Roland Barthes: The Death of the Author

Unit- II
Deconstruction
    Jacques Derrida: Structure, Sign, and Play in the Discourse of the Human Science
Postmodernism
    John Barth: The Literature of Replenishment
Psychoanalysis
    Sigmund Freud: The Interpretation of Dreams

Unit- III
Feminism
     Elaine Showalter: Toward a Feminist Poetics
Queer Theory
     Teresa de Lauretis: Lesbian and Gay Sexualities
Marxism
    Terry Eagleton: Marxist Literary Criticism

Unit- IV
 New Historicism
    Stephen Greenblatt: Towards a Poetics of Culture

Postcolonialism
    Frantz Fanon: Psychopathology of Colonialism
Ecocriticism
    Cheryll Glotfelty: Literary Studies in an Age of Environmental Crisis
Narratology
    Mikhail Bakhtin: Epic and Novel

Suggested Readings
Terry Eagleton: *Literary Theory: An Introduction*
Peter Barry: *Beginning Theory: An Introduction to Literary and Cultural Theory*
Roland Barthes: *Mythologies*
Erich Auerbach: *Mimesis: The Representation of Reality in Western Literature*

References
A Companion to Literary Theory. Ed. by David H. Richter. United Kingdom: Wiley, 2024.
Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Oxfordshire: Routledge, 2002.
Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 2017.
Belsey, Catherine. *Poststructuralism: A Very Short Introduction*. Oxford: Oxford University Press, 2022.
Bertens, Hans. *Literary Theory: The Basics*. Oxfordshire: Routledge. 2001
Culler, Jonathan D. *Literary Theory: A Very Short Introduction*. Oxford: Oxford University Press, 1997.
---. *Structuralist Poetics: Structuralism, Linguistics and the Study ofLiterature*. Oxfordshire: Routledge, 2002.
Hawkes, Terence. *Structuralism & Semiotics.* United Kingdom: University of California Press, 1977.
Inside/out: Lesbian Theories, Gay Theories. Ed. by Diana Fuss. Oxfordshire: Routledge, 1991.Lavers, Annette. *Roland Barthes: Structuralism and After*. Oxford: Harvard University Press, 1982.
Millet, Kate. *Sexual Politics*. Illinois: University of Illinois Press, 2000.
Norris, Christopher. *Deconstruction: Theory and Practice*. Oxfordshire: Routledge, 2002.
Williams, James. *Understanding Poststructuralism*. Buckinghamshire: Acumen, 2005.
Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.

*****

Course Code: **MEL311** Course Type: **DSE** Credits: **4**	Course Title **Indian Literature in English Translation**

Course Objectives:

- to make the student understand the cultural and literary contexts of Indian literature through translation
- to help the student acquire knowledge of a diverse range of literary genres and themes represented in Indian literature
- to enable the student to analyse the representation of gender, caste, class, and other identity markers in Indian literary texts

Learning Outcomes:

By the end of the course, the student
- will be able to understand the significance of translation in preserving and promoting linguistic diversity in India.
- will demonstrate an understanding of the historical contexts reflected in Indian literature.
- will be able to situate literary texts within their socio-economical milieu, considering factors such as colonialism, nationalism, globalization, and regional identities.

Course Design

Unit- I Poetry

Thangjam Ibopishak (Manipuri)	The Land of Half-Humans
	I Want to be Killed by an Indian Bullet
Jayanta Mahapatra (Odia)	Rain of Rites
	Dawn at Puri
Amrita Pritam (Punjabi)	I will Meet You Again
	Shall I Tell Someone
Mahadevi Verma (Bengali)	Torchbearer
	Blue Dress

Unit- II Drama

| Kalidasa (Sanskrit) | Abhijnan Shakuntalam |
| Gurjada Apparao (Telugu) | Kanyasulkam |

Unit- III Novels

Premchand (Hindi)	Embezzlement (Gaban)
Perumal Murugan (Tamil)	The Tale of a Black Goat
B. K Bhattacharya (Assamese)	Mrityunjay

Unit- IV Short Stories

Ismat Chughtai (Urdu)	The Quilt
Sunil Gangopadhyay (Bengali)	Not of This World
A P Kalita (Assamese)	Doiboki's Day

Suggested Readings

Bhisham Sahni: *Tamas*

M.T. Vasudevan Nair: *Naalukettu*

Ambai: *In a Forest, A Deer*

Girish Karnad: *Collected Plays*

Kesava Reddy: *He Conquered the Jungle*

References

Baruah, Bonita. *Cultivating the Roots: Literature and the Arts in Assam.* India: Oxford University Press, 2008.

Chakrabarti, Arunava. *In the Company of a Poet: Gulzar in Conversation with Arunava Sinha.* India: Harper Collins, 2019.

Chughtai, Ismat. *The Crooked Line: Translations from Urdu.* India: Women Unlimited, 2014.

Desai, Anita. *The Artist of Disappearance*. India: Vintage, 2012.

Lahiri, Jhumpa. *The Clothing of Books*. U.K.: Vintage, 2016.

Naqvi, Tahira. *Wandering in the Garden, Waking from a Dream: Tales of Pakistani Women*. New York: The Feminist Press at CUNY, 1995.

Raman, N. Kalyan. *Translation as Discovery and Other Essays on Indian Literature in English Translation*. India: Oxford University Press, 2018.

Roy, Arundhati. *The End of Imagination*. India: Harper Perennial, 1998.

Rubin, David. *Deep Rivers: Selected Writings on Tamil Literature*. Permanent Black, 2000

Spivak, Gayatri Chakravorty. *Imaginary Maps: Three Stories by Mahasweta Devi*. Oxfordshire: Routledge, 1995.

*****

Course Code: **MEL312** Course Type: **DSE** Credits: **4**	Course Title **Semantics and Pragmatics**

Course Objectives:
- to introduce to the student the science of linguistic meaning
- to help the student explore topics in semantics, including the expression of meaning in natural language
- to help the student learn pragmatic theories about how language users achieve their goals in verbal interaction with others.

Learning Outcomes:

By the end of the course, the student
- will have developed an understanding of the relationship between language and meaning at the word, sentence, and utterance levels.
- will have learned semantic theories that explain the understanding of different aspects of meaning in words.
- will be able to describe and analyze how people handle and exploit semantic and pragmatic phenomena in everyday communication.

Course Design

SEMANTICS
Unit- I
Introduction to the Study of Meaning
Semantics
Semantics, Pragmatics, and Discourse Analysis
Semantic Analysis
Problems in Describing Meaning
Reference
Denotation and Reference
Types of Reference
Concepts in the Mind
Prototypes

Sense
Synonymy
Antonymy
Incompatibility
Hyponymy and Hypernymy
Polysemy and Homonymy
Meronymy
Metonymy
Synecdoche
Metaphor
Markedness

Unit- II
Theories of Word Meanings
Semantic Fields
Componential Analysis
Meaning Postulates
Reductive Paraphrase
Frame Semantics
Semantic Networks
Propositional Meaning of Sentences
Propositions
Truth Conditions
Predicates
Predicate Logic
Arguments
Quantifiers
Thematic Roles and Relations

PRAGMATICS

Unit- III
Definitions and Background
Syntax, Semantics, and Pragmatics
Deixis and Distance
Person Deixis Spatial Deixis
Temporal Deixis
Deixis and Grammar
Reference and Inference
Referential and Attributive Uses
Names and Referents
The Role of Co-text Anaphoric
Reference
Presupposition and Entailment
Presupposition
Types of Presupposition
Entailment
Ordered Entailments

Unit- IV
Cooperation and Implicatures
The Cooperative Principle
Hedges
Conventional Implicature
Conversational Implicature
Speech Acts
Speech Acts
Felicity Conditions
The Performative Hypothesis
Speech Act Classification
Direct and Indirect Speech Acts
Politeness and Interaction
Politeness
Negative and Positive Face

Self and Other: Say Nothing
Say something: Off and On Record
Positive and Negative Politeness

Suggested Readings
Kasia M. Jaszczolt: *Semantics, Pragmatics, Philosophy: A Journey through Meaning*
Paul Kroeger: *Analyzing Meaning: An Introduction to Semantics and Pragmatics*
Kate Scott: *Pragmatics in English: An Introduction*
George Yule: *Pragmatics*

References
Austin, J.L. *How to Do Things with Words*. Oxford: OUP, 1962.
Cruse, D. Alan. *Meaning in Language: An Introduction to Semantics and Pragmatics.* Oxford: OxfordUniversity Press, 2000.
Finegan, Edward. *Language: Its Structure and Use*. 3rd Ed. Fort Worth: Harcourt Brace Publishers,1999.
Griffiths, Patrick. *An Introduction to English Semantics and Pragmatics*. Edinburgh: EUP, 2006.
Grundy, Peter. *Doing Pragmatics*. Edward Arnold, 1995.
Hurford, J. R., et al. *Semantics: A Coursebook*. Cambridge: CambridgeUniversity Press, 2007.
Kreidler, Charles W. *Introducing English Semantics*. Oxfordshire: Routledge, 1998.
Leech, Geoffrey N. *Principles of Pragmatics*. Harlow: Longman, 1983.
Löbner, Sebastian. *Understanding Semantics*. London: Edward Arnold, 2002.
Palmer, F.R. *Semantics*. Second Edition, Cambridge: Cambridge University Press, 1981.
Riemer, Nick. *Introducing Semantics*. Cambridge: Cambridge University Press, 2010.

*****

Course Code: **MEL313** Course Type: **CCC** Credits: **4**	Course Title **Building Mathematical Ability** **and Financial Literacy**

This Common Compulsory Course is offered by the Department of Mathematics

Course Objectives:

- To familiarize with fundamental mathematical concepts, including set theory, permutations and combinations
- To understand the logical reasoning for efficient problem-solving, analysis of propositions and conditional statements

Learning Outcomes:

Upon completion of the course, students should be able to

- Analyzing financial instruments like stocks, shares, loans, insurance and income tax liabilities.
- Ability to compute central tendency, dispersion, correlation and regression measures.

Course Outline

Unit- I
Mathematics: Basic set theory - Permutations and combinations - Mathematical logic: Introduction - proposition and truth values - logical connectives, tautology and contradiction – logical equivalences- converse, inverse and Contrapositive of a conditional statement.

Unit- II
Commercial Mathematics: Cost price - selling price - profit and loss - simple interest - compound interest (reducing balance and flat interest rate) - stocks and shares. Housing
loan- insurance- simple equated monthly instalments (EMI) calculation - Income tax: simple calculation of individual tax liability.

Unit- III
Statistics: Sources of data: primary and secondary - types of data, graphical representation of data - Population, sample, variable - parameter. Statistic, simple random sampling - use of random number tables - Measures of central tendency: arithmetic mean, median and mode; measures of dispersion: range - variance - standard deviation and coefficient of variation - Bivariate data: scatter plot, Pearson's correlation coefficient, simple line regression.

Unit- IV
Financial Literacy: Money Market: Money and its functions –The concepts and definitions of money-Measurements of money supply –Advantages of money. Indian Financial System

and Institutions: Banking and non-Banking financial institutions, Scheduled and Non-scheduled Banks- Commercial Banks, recent innovations in Banking, Merging of Indian Banks, CIBIL, role and functions of Reserve Bank of India. Capital Markets: primary market, secondary market, role and functions of SEBI.

Suggested Reading

Medhi, J. (2006). *Statistical Methods: An Introductory Text*. Wiley Eastern Ltd.

Building Mathematical Ability, Foundation Course, University of Delhi, S. Chand Publications.

Lewis, M.K. and p. d. (2000) Monetary Economics. Oxford University press, New York,

References

Rangarajan, C. (1999). *Indian Economy: Essays in Money and Finance*.

Brahmaiah, B., & Subbarao, P. (1998). *Financial Futures and Options*. Himalaya Publishing House.

*****

<table>
<tr>
<td>Course Code: **MEL314**
Course Type: **IDE**
Credits: **3**</td>
<td>Course Title
Film Studies</td>
</tr>
</table>

Course Objectives:

- to introduce students to major theories and concepts in film studies
- to help the student acquire knowledge about the relationship between literature and cinema, including adaptations
- to provide the student with the cultural, historical, and aesthetic dimensions of cinema

Learning Outcomes:

By the end of the course, the student
- will have acquired knowledge of the key theories and concepts in film studies.
- will be able to identify the relationship between literature and cinema through close analysis of adaptations.
- will comprehend the cultural, historical, and aesthetic dimensions of cinema.

Course Design

Unit- I
Introduction to Film Theory: Classical and Contemporary Approaches
Indian Film Theories
        Ritwik Ghatak: Cinema and I
        Satyajit Ray: Our Films, Their Films
Formalist Theory
        Sergei Eisenstein: Film Form
Structuralism and Semiotics
        Roland Barthes: Mythologies
Film Genres: From Classical Hollywood to Indian Cinema

Unit- II
Literature and Film: Adaptation Theory
        Linda Hutcheon: A Theory of Adaptation
Narrative Structure in Literature and Film
        Joseph Campbel: The Hero with a Thousand Faces
        Christopher Vogler: The Writer's Journey

Unit- III
Cinematic Expressions: Aesthetic and Cultural Perspectives
        Auteur Theory
        François Truffaut: A Certain Tendency of the French Cinema

National Cinemas: Exploring Cinematic Traditions from around the World
Experimental Cinema: Avant-Garde Movements and Alternative Film Practices

The Spectator and Spectatorship
    Laura Mulvey: Visual Pleasure and Narrative Cinema

Films for Discussion
Films: Indian
Pather Panchali (Bengali, 1955)
The Guide (Hindi, 1965)
Chemmeen (Malayalam, 1966)
Samskara (Kannada, 1970)
Shankarabharanam (Telugu,1979)
Muthal Mariyathai (Tamil, 1985)

Films: Foreign
The Bicycle Thief (Italian, 1948)
The Kite Runner (Afghan- American, 2007)
The Children of Heaven (Iranian, 1997)
Norwegian Woods (Japanese, 2010)
Enter the Dragon (Chinese,1973)
The Good, the Bad, and the Ugly (American, 1966)
Animated: The Lion King (American, 2019)

Suggested Readings
Villarejo: *Film Studies: The Basics*
Turner: *The Film Cultures Reader*
Corrigan and Barry: *The Film Experience*
Chapman: *Cinemas of the World: Film and Society from 1895 to the Present*

References
Bazin, André. *What Is Cinema? Volume 1*. California: University of California Press, 1967.
Bordwell, David. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960.* Oxfordshire: Routledge, 1985.
        Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-HillEducation, 2021.
Grant, Barry Keith. *Film Genre: From Iconography to Ideology*. U.S.: Wallflower Press, 2007.
        Metz, Christian. *Film Language: A Semiotics of the Cinema.* Chicago: University of Chicago Press,1991.
Mulvey, Laura. *Visual and Other Pleasures*. Indiana: Indiana University Press, 1989.
        Rosenbaum, Jonathan. *Goodbye Cinema, Hello Cinephilia: Film Culture in Transition*. Chicago:University of Chicago Press, 2010.
Stam, Robert. *Film Theory: An Introduction*. United Kingdom: Wiley-Blackwell, 2000.
        Thompson, Kristin. *Storytelling in the New Hollywood: Understanding Classical NarrativeTechnique*. Oxford: Harvard University Press, 1999.

*****

Course Code: **MEL315**	
Course Type: **SIP** Credits: **2**	**Summer Internship**

The student does a twenty-one-day internship at any institution/ organization recognized bythe University during the second-third semester summer vacation. The internship carries two credits and is for a maximum of one hundred marks, out of which eighty are for the internship report, and twenty are for the presentation on the report.

Semester IV

Course Code: **MEL411** Course Type: **DSE** Credits: **4**	Course Title **Postcolonial Literature**

Course Objectives:

- to introduce the student to the key concepts in colonial and postcolonial theory
- to help the student get the knowledge of poets' responses to colonial experiences and the impact on their cultural identities
- to help the student analyse the themes of cultural conflict, identity, and resistance within the context of colonial and postcolonial settings

Learning Outcomes:

By the end of the course, the student
- will be able to identify various concepts in colonial and postcolonial theory
- will demonstrate an understanding of poets' responses to colonial experiences and the impact on their cultural identities.
- will be able to define the themes of cultural conflict, identity, and resistance within the context of colonial and postcolonial settings

Course Design

Background: Colonialism, postcolonialism, imperialism, the other, othering, primitivism, eurocentrism, universalism, mimicry, subalterns, diaspora, ambivalence & hybridity, double consciousness, orientalism, decolonisation, neo-colonialism, indigeneity, creolisation

Poetry
Unit- I

Derek Walcott (St. Lucia)	The Almond Trees, A Far Cry from Africa
Louise Bennett (Jamaica)	Colonization in Reverse
Jack Davis (Australia)	Truganini
Samuel Wagon Watson (Australia)	Terra Nullius
Judith Wright (Australia)	Bora Ring
Kofi Awoonor (Ghana)	The Weaver Bird

Unit- II

Micere Githae Mugo (Kenya)	A Leopard Lives in a Muu Tree, The Return
Medbh McGuckian (Ireland)	The Flower Master, On Ballycastle Beach
Kishwar Naheed (Pakistan)	We Sinful Women
Margaret Atwood (Canada)	Half Hanged Mary
Choman Hardi (Palestine)	Partition
A K Ramanujan (India)	A River

Novel
Unit- III

Chinua Achebe (Nigeria)	Things Fall Apart
Keri Hulme (New Zealand)	The Bone People
Kancha Ilaiah	A Lesson from African English (from *Buffalo Nationalism*)

Non-Fiction
Unit- IV

Gayatri Chakravorty Spivak	Can the Subaltern Speak?
Frantz Fanon	Colonial War and Mental Disorders
Chimamanda Ngozi Adichie (Nigeria-USA)	The Danger of a Single Story (TED talk)

Suggested Readings
JM Coetzee: *Foe*
Maryse Condé: *I, Tituba, Black Witch of Salem*
Nuruddin Farah: *Maps: A Novel*
Aimé Césaire: *Notebook of a Return to the Native Land*

References
Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. New York: Routledge, 1989.
Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed., Oxford: Oxford University Press, 2005.
Childs, Peter, and Patrick Williams. *An Introduction to Post-Colonial Theory*. London: Prentice Hall/Harvester Wheatsheaf, 1997.
Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia University Press, 1998.
Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2004.
Loomba, Ania. *Colonialism/Postcolonialism*. 3rd ed., New York: Routledge, 2015.
McLeod, John. *Beginning Postcolonialism*. 2nd ed., Manchester: Manchester University Press, 2010.
Young, Robert J. C. *Postcolonialism: An Historical Introduction*. Malden: Blackwell Publishing, 2001.
The Cambridge Companion to Postcolonial Literary Studies. Ed. by Neil Lazarus. Cambridge: Cambridge UP, 2004.

Loomba, Ania. *Colonialism/Postcolonialism*. Oxfordshire: Routledge, 1998.
https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story/transcri%20pt%20?%20language=en%20and%20on%20YouTube)

*****

Course Code: **MEL412** Course Type: **DSE** Credits: **4**	Course Title **Introduction to Sociolinguistics**

Course Objectives:

- to introduce the student to sociolinguistics and language variation
- to familiarize the student with the socio-cultural factors responsible for language change and variation and their implications for pedagogy
- to help the student understand the complex process of the ongoing negotiation between language and language users

Learning Outcomes:

By the end of the course, the student
- will have acquired knowledge of the basic themes and methods in thefield of Sociolinguistics.
- will be able to discuss and analyse the relation between language variation and historical change.
- will be able to apply the terminology and concepts of sociolinguistics to research and real-world examples.

Course Design

Unit- I Society, Culture, and Language
Foundational Concepts
Sociolinguistics vs Sociology of Language

Unit- II Ethnography of Communication
Jakobson
Robinson
Hymes
Peter Trudgill

Unit- III Languages and Communities
Languages, Dialects, and Varieties
Pidgins and Creoles
Bilingualism, Multilingualism, and Code-switching
Language and Class
Language and Gender

Unit - IV Pedagogic Concerns
Language Planning
Language Teaching

Suggested Readings

J.K. Chambers, et al: *The Handbook of LanguageVariation and Change*
Janet Holmes and Nick Wilson: *An Introduction to Sociolinguistics*
Dr Buhari: *Introduction to Sociolinguistics*
Rajend Mesthrie, et al: *Introducing Sociolinguistics*

References

Hosali, Priya. *Butler English: Form and Function*. Delhi: B. R Publishing Corporation, 2000.

Stern, H. H. *Fundamental Concepts of Language Teaching.* Oxford: OUP, 1983.

Spolsky, B. *Sociolinguistics.* Oxford: OUP, 1998.

Trudgill, Peter. *Sociolinguistics: An Introduction to Language and Society*. India: Penguin Books, 2000.

Wardhaugh, Ronald S. *An Introduction to Sociolinguistics*. Oxford: Blackwell Publishing, 2006.

*****

Code: **MEL413** Credits: **16**	**Dissertation**

The MA in English Programme encourages the student to pursue higher research programmes. In the fourth semester, the student writes a dissertation on a topic from an area of their interest – either the language stream or the literature stream – and submits it to the University. The dissertation carries sixteen credits. The student follows the latest edition of the MLA Handbook.

Dissertation Evaluation is for a maximum of 80 Marks and Viva Voce for 20 Marks.