

Induction Booklet

Session 2019-20



DEPARTMENT OF ENGLISH **School of Humanities and Languages**

Central University of Rajasthan

NH-8 Jaipur- Ajmer Highway, Bandarsindri

Kishangarh -305802

District-Ajmer, Rajasthan

Website: www.curaj.ac.in

About the University

The Central University of Rajasthan was established by an Act of Parliament (Act No. 25 of 2009, The Gazette of India, No. 27, published on 20th March, 2009) as a new Central University and is fully funded by the Government of India.

The Visitor

The President of India, His Excellency Shri Ram Nath Kovind, is the visitor of the Central University of Rajasthan.

The Chancellor

The President of India, His Excellency Shri Pranab Mukherjee has appointed Dr. Sam Pitroda Chancellor of the Central University of Rajasthan. Under his able leadership, the University is all set for achievements of highest educational order.

The Vice Chancellor

The erstwhile President of India, Smt. Pratibha Devi Singh Patil in her capacity as the visitor of the university, appointed Prof. M. M. Salunkhe as the first vice chancellor of the university. Presently, Prof. A.K. Pujari is the vice chancellor.

Vision

The Central University of Rajasthan aspires to be one of India's most dynamic and vibrant universities, responsive to the changing global trends, providing unparalleled educational opportunities for the learner community, especially for those coming from the lower socio- economic strata of society, seeking quality education. It proposes to offer innovative undergraduate and graduate academic programmes as well as continuing personal and professional enrichment in selected areas that will lead to the formation of a scholarly community by advancing, sharing and applying knowledge, and by facilitating the development of thoughtful, creative, sensitive and responsible citizens.

Mission

The mission of the Central University of Rajasthan is to contribute and work with a sense of commitment towards the education, culture, economy, environment, health and social advancement of the region and the nation at large by providing excellent undergraduate liberal education and quality programs leading to bachelor's, master's, professional and doctoral degrees.

Goals

- To facilitate accessible and affordable quality education that equips the students with scholarly and professional skills, moral values and global perspectives.
- To strengthen the research potential of both students and faculty focusing, in particular, on regional problems.
- To integrate national and international perspectives into our fundamental fourfold mission of teaching, research, extension and consultancy.
- To explore knowledge and wisdom in order to build a wealth of interdisciplinary academic resources, indispensable for sustainable development and accomplish the status of a leading research intensive university, and to engage in the transfer of knowledge and technology to the community in order to strengthen and elevate the community potential to increase the competitiveness of India at the global level.
- To employ the strategy of proactive management to the university administration and to operate the system within a sensible framework of high-quality governance based on efficiency, transparency and accountability.

- To develop the university as one of the best places in the world to attain intellectual skills and acquire an affirmative mindset to thrive in an increasingly competitive global job market, simultaneously acting as responsible citizens of the global community by the inculcation of value- oriented education.

Medium of Instruction and Examinations

The medium of instruction in respect of all courses conducted in the schools, centers and departments admitted to the privileges of the University shall be English, except in cases of studies/research in Languages.

Student Discipline

(University Ordinance 47-Section 6(xxii), Statute 28(1))

Each student is expected to maintain a very high standard of discipline and show respect to the teachers, be very co-operative with the fellow students and become brand ambassadors to the Society.

1. Discipline includes the observance of good conduct and orderly behaviour by the students of the University;
2. The following and such other Rules as framed by the University from time to time, shall strictly be observed by the students of the University;
 - 2.1 Every student of the University shall maintain discipline and consider it his/her duty to behave decently at all places;
 - 2.2 No student shall visit places or areas declared by the University as "Out of Bounds" for the students;
 - 2.3 Every student shall always carry on his/her Identity Card issued by the competent authority;
 - 2.4 Every student, who has been issued the Identity Card, shall have to produce or surrender the Identity Card, as and when required by the University;
 - 2.5 Any student found guilty of impersonation or of giving a false name shall be liable to disciplinary action;

- 2.6 The loss of the Identity Card, whenever it occurs, shall immediately be reported in writing to the competent authority; and
- 2.7 If a student is found to be continuously absent from Classes without information for a period of 15 days in one or more Classes, his/her name shall be struck off the rolls. He/she may, however, be readmitted within the next fortnight by the Dean on payment of the prescribed readmission fee etc. He/she will not be readmitted beyond the prescribed period.

3 Indiscipline shall include:

- 3.1 Irregularity in attendance, persistent idleness or negligence or indifference towards the work assigned;
- 3.2 Causing disturbance to a Class or the Office or the Library, the auditorium and the Play Ground etc.;
- 3.3 Disobeying the instructions of teachers or the authorities;
- 3.4 Misconduct or misbehaviour of any nature at the time of elections to the student bodies or at meetings or during curricular or extra-curricular activities of the University;
- 3.5 Misconduct or misbehaviour of any nature at the Examination Centre;
- 3.6 Misconduct or misbehaviour of any nature towards a teacher or any employee of the University or any visitor to the University;
- 3.7 Causing damage, spoiling or disfiguring to the property/equipment of the University;
- 3.8 Inciting others to do any of the aforesaid acts;
- 3.9 Giving publicity to misleading accounts or rumour amongst the students;
- 3.10 Mischief, misbehaviour and/or nuisance committed by the residents of the hostels;
- 3.11 Visiting places or areas declared as 'out of bounds' for the students;
- 3.12 Not carrying the Identity cards issued by the Proctor;
- 3.13 refusing to produce or surrender the Identity Card as and when required by -
Proctorial and other Staff of the University;
- 3.14 Any act and form of sexual harassment, ragging or discrimination on the basis of caste, category, religion, race;
- 3.15 Engaging in unlawful activities that includes membership of banned organizations, organizing meetings and processions without due permission of the competent authorities; and
- 3.16 Any other conduct anywhere which is considered to be unbecoming of a student.

4 Students found guilty of breach of discipline shall be liable to such punishment, as

prescribed below:

- (1) Fine;
- (2) Campus Ban;
- (3) Expulsion; and
- (4) Rustication.

However, no such punishment shall be imposed on an erring student unless he / she is given a fair chance to defend himself/herself. This shall not preclude the Vice- Chancellor from suspending an erring student during the pendency of disciplinary proceedings against him /her.

- 5 All powers relating to discipline and disciplinary action in relation to the student shall vest in the Vice-Chancellor. However, the Vice-Chancellor may delegate all or any of his powers as he deems proper to the competent authority or to the Discipline Committee as the case may be or any functionary of the University.
- 6 (i) Without prejudice to Section 11(5) and also Statute 28(1), there shall be a Discipline Committee comprising of the following members:
 - a. Vice-Chancellor's nominee or Pro-Vice-Chancellor
 - b. Dean Students' Welfare
 - c. Deans of the Schools
 - d. Warden, who shall be invited, when the matter concerning his/her Hall of Residence is required to be placed before the Committee for consideration
 - e. Proctor (Member/Secretary)
- ii. Subject to any powers conferred by the Act and the Statute on the Vice- Chancellor, the Committee shall take cognizance of all matters relating to discipline and proper standards of behavior of the students of the University and shall have the powers to punish the guilty as it deems appropriate.
- iii. The said Committee shall, make such Rules as it deems fit for the performance of its functions and these Rules and any other Orders under them shall be binding on all the students of the University.
- iv. The recommendations of the Discipline Committee shall be submitted to the Vice-Chancellor whose decision will be final and binding. However, the Vice- Chancellor, if he is of the opinion that the case merits' review, may refer the case back to the Discipline Committee for reconsideration.
- v. Appeal against the decision of the Vice-Chancellor will be dealt in accordance with the provisions of Section 34 of the Central Universities Act 2009.

- vi. One-third of the total members shall constitute the quorum for a meeting of the said Committee.

Avoid Plagiarism

Plagiarism means presenting another person's ideas, work, copying or reproducing the work without due acknowledgment of the source. Work submitted for assessment may also be regarded as plagiarised where significant portions of an assignment have been reproduced from the work of another student. Hence the students are advised to not to resort to plagiarism in their work. The Central University of Rajasthan is opposed to and will not tolerate plagiarism

Academic Honesty

The role of the Central University of Rajasthan is to create, preserve, transmit and apply knowledge through teaching, research and creative works. The university is committed to academic excellence and high standards of ethical behaviour as the cornerstones of scholastic achievement and quality assurance. The university requires all students to act honestly, ethically and with integrity in their dealings with the university employees, the other students and public.

Sexual Harassment

Central University of Rajasthan strives to provide a place of work and study free of sexual harassment, intimidation or exploitation. Where sexual harassment is found to have occurred, the University will act to stop the harassment, prevent its recurrence, and discipline and/or take other appropriate action (as per the university ordinance 21 sensitization, prevention and Redressal of sexual harassment, Act Section 28(n)) against those responsible. Reports of sexual harassment are taken seriously and will be dealt with promptly.

Anti-Ragging

Any disorderly conduct whether by words spoken or written or by an act which has the effect of teasing, treating or handling with rudeness any other student, indulging in rowdy or undisciplined activities which causes or is likely to cause annoyance, hardship or psychological harm or to raise fear of apprehension thereof in fresher's or junior students or asking the students to do any act or perform something which such students will not do in the ordinary course and which has the effect of causing or generating a sense of shame or

embarrassment so as to adversely affect the physique or psyche of a fresher or a junior student.

The Central University of Rajasthan is opposed to and will not tolerate ragging. All cases of ragging will be strictly dealt with as per provision under ORDINANCE 22 Curbing the Menace of Ragging in Higher Educational Institutions (Act Section 28 (n)). You may use 24x7 Anti Ragging Helpline, Toll free No. 1800-180-5522 or E-mail- helpline@antiragging.net

Financial Aid/Assistance

- ❖ Single Girl Child Scholarship of Rs. 2,000/- per month by UGC (Government of India)
- ❖ ST/SC Scholarships (Government of Rajasthan).
- ❖ Scholarship of Rs. 1,000/- per month to first three students in merit (CUCET- 2012) admitted to any programme by Central University of Rajasthan for the first semester. The subsequent semester results will determine the students' eligibility for these scholarships in the following semesters.
- ❖ Students admitted to M.Tech./M.Arch. with valid GATE Score get MHRD Scholarship
- ❖ Post-Graduate Merit Scholarship for University Rank Holders at Undergraduate
- ❖ Amount of Rs. 2000/- per month by UGC (Government of India)
- ❖ Post-Graduate Scholarship for selected SC/ST candidates of Rs. 5000/- per month (M.Tech.) and Rs. 3000/- per month for other professional courses.

Student Advisor

Every student admitted to any programme of the university will have a faculty member from the concerned department as his advisor (called 'student advisor'). The student advisor will track and monitor the student's regularity in the class room attendance, performance in tests and in completing other assignments in all the courses the student is required to pursue. Based on the assessment of the student's progress and conduct he will be suitably advised and guided so as to ensure that the student remains focussed on his primary academic objective. Problems due to any extra ordinary situation

will be discussed with the Head and resolved at the department level. Every student will keep in touch with his advisor and meet him periodically, as prescribed by the advisor, and strive to improve his / her performance. A student may also seek advice regarding appearance at the professional examination and participation in outside seminars and other co/extra- curricular activities in a way that does not affect his primary objective.

Transparency

It is the policy of the University that all processes, including evaluation at various stages will be fully transparent. The answer scripts of all tests and EoSE are shown to the students on the stipulated date announced by the concerned departments and shortcomings in the answers are pointed out and guidance is given for improving future performance. A student on his/her own can seek guidance for improvement in performance from the teacher in-charge of the particular course.

Summer Internship/s

In order to retain the focus of the students on the academic programmes and to compliment it with relevant work experience during the two-month long summer break, the university has introduced a scheme of internship/summer training for all the students. The main objective is to provide an edge to the students to ensure better placement opportunities for them on completion of their degrees. This will also give a feel for the work environment in organizations of the type they would possibly be associated in their professional careers. During the last three years, the organizations facilitating internship/summer training covered a broad spectrum of the industry, government, academic institutions, research institutions health institutions, regulatory bodies, NGOs, media etc.

The department, in association with the facilitating organization, will be monitoring the work and regularity of the internees. It is also proposed to take feedback from the students after completion of their internship to increase the effectiveness of the scheme.

A report not exceeding two pages is expected to be received from each student outlining the work carried out by him / her during internship/summer training. The department may organize a presentation session internally to assess the quality, relevance and utility of internship/summer training provided.

Communication with University Authorities

Any communication, routine or otherwise, with the University Authorities should be routed through the respective Head of the Department only. No student should, under any circumstances send a letter or e-mail to the university authorities directly. The respective head of the departments may take a disciplinary action for any violation by a student in this respect.

Hostel Accommodation & Other Facilities

The Central University of Rajasthan has planned to provide hostel facility for all the students admitted to different programmes. However, the University reserves the right of allotment of hostel rooms and other facilities and it is not a matter of right for a student to claim accommodation in the University hostels. Each student who has taken hostel admission needs to abide the hostel rules, failing which his/her admission to the Hostel will be withdrawn. Students residing in the hostel are required to take active part in running the Hostel Mess and in the payment of Mess Bill before the due date every month. Apart from the Hostel Mess, the students can have their food from the University Canteen in the campus.

Both the boys' and the girls' hostel have well-equipped Gym, which will be open for the residents of the hostel during specific timings. The students are required to sign a register kept at the entrance of the Gym before using the facility. It is the responsibility of the students to take care of the exercise machines and report to the concerned authority, in case of any misuse/damage to the equipment in the gym.

The hostel residents will have access to 24 hour hi-speed internet access through Wi-Fi facility. The students are required to fill up a form and submit it at the Server Room in the academic building to get a username and password, which would enable the student to make use of this facility. Students are advised not to open any unsuitable sites as their activity will be under continuous scrutiny and henceforth such internet sites will be blocked.

The University provides transport facility to the students from the Campus till Bandar Sindri Chowk and back on all weekdays. On Sundays, the University Bus provides transportation from the Campus till Kishangarh and back. The students are advised to get permission from the concerned authority in case they need the vehicle during any emergency. The University has appointed a Medical Officer who is available throughout the day in the campus for any health related problems of the students. In severe cases, the University takes care of the students by sending them either to Kishangarh hospital or Marble City Hospital. In all respects, the University ensures a pleasant stay in the Campus.

Important Links

- <http://library.britishcouncil.org.in> (The British Council Library Delhi)
- <http://newdelhi.usembassy.gov/> (The American Centre Library, Delhi)
- <http://www.nationalarchives.nic.in> (National Archives Delhi)
- <http://www.sici.org> (Indo-Shastri Canadian Library)
- <http://www.cwds.org> (The Centre for Women's Development Studies)
- <http://www.jnu.ac.in> (Jawaharlal Nehru University, Delhi)
- <http://www.dpl.gov.in/> (Delhi public library)
- www.writers-free-reference.com/ (Writers free reference)
- en.wikipedia.org/wiki/Electronic_publishing(For online publication)
- www.online-literature.com/ (For online reading of Literary Classics)

About Library

The University Library is a central facility to support the teaching and research activities of the University. The library has been, over the years successfully catering to the information needs of all the academic community viz., teachers, research scholars and students of Sciences, Social Sciences, Humanities, Performing Arts, Fine Arts, Communication and Management Studies.

The library has a collection of more than 5500 books. Library subscribes following periodicals, popular magazines & newspapers in English and Indian languages.

The library also has 10 mbps UGC-INFONET connectivity. The library is open from 9:00 a.m. to 6:00 P.m. on all working days

1. Current Science
2. University News
3. Economic and Political Weekly
4. Applied Mathematics Letters
5. Proceedings: Mathematical Sciences
6. Resonance
7. Journal of Actuarial
8. Journal of Actuarial Society of India
9. Sankhya
10. Journal of the Indian Statistical Institute
11. IEEE Systems Journal
12. Journal of Computers and Systems Sciences
13. Foundations and Trends in Databases
14. Journal of Network and Computer Communication
15. Scandinavian Actuarial Journal
16. Journal of Applied probability
17. Journal of Economics
18. Insurance Mathematics & Economics
19. International Journal of Post Colonial Studies
20. Journal of Commonwealth Literature
21. Modern Drama
22. Modern Fiction Studies
23. Journal of Literary Theory
24. Harvard Business Review South Asia
25. Indian Journal of Training & Development
26. Vikalpa (Academic)
27. Global Business Review
28. Journal of Human Values
29. Journal of Entrepreneurship
30. Indian Journal of Public Administration
31. Indian journal of Finance
32. Indian Journal of Marketing
33. Express Computer
34. Digit
35. Date Quest
36. PC Quest
37. Computer Today
38. The Economist
39. Frontline
40. India Today (English)
41. India Today (Hindi)
42. Business and Economy
43. Yojana
44. Outlook
45. Times of India
46. Economics Times
47. The Financial Times
48. Hindustan Times
49. DNA
50. Rajasthan Patrika
51. Dainik Bhashkar

About the Department

The Department of English was established in 2010 under the School of Humanities & Languages. The Department offers Post-graduation in English Literature and PhD in both literature and language. Papers like English Language Teaching (ELT), Writing and Editing for Media, Creative Writing, Contemporary Critical Theory, Film Studies, Script Writing for Films, and Life Writing, taught in the Masters program make the department distinct. The aim of the department is to promote intellectual and critical thinking among students, and inculcating professionalism with humanitarian attitude, through teaching and training of English literature, language, and genre studies. The department's objective is to provide an environment for an overall development of the students.

The faculty of the department specializes in Gender Studies, Postcolonial Theory, African American Literature, English Language Teaching, Linguistics, Creative Writing, Popular Culture, Comparative Literature, and Dalit Studies. The department consistently holds national and international seminars, conferences, workshops and symposia. Workshops on 'Digital Humanities' and 'Lectures on Film Studies', Invited lectures by renowned experts and authors were recently conducted in the department.

The Literary Club of the department has organized many literature fests like Myriad Hues, Zephyr etc and also programmes like 'Mulaqat-e-Faiz'. The Film Club is another active club of the department with regular film screenings, beyond the linguistic and regional borders.

The teachers believe in mentoring the students both in and beyond the classrooms and activities such as above add to the exposure of the students.

Department Faculty

1.	Dr. Supriya Agarwal	Professor	9829216363	hod.eng@curaj.ac.in
2.	Dr. Sanjay Arora	Associate Professor	9829345035	sanjarora@curaj.ac.in
3.	Dr. Bhumika Sharma	Assistant Professor	9166245919	sharmabhumika@curaj.ac.in
4.	Dr. Neha Arora	Assistant Professor	8239860962	nehaarora@curaj.ac.in
5.	Dr. Devendra Rankawat	Assistant Professor	9461382424	devdeli@curaj.ac.in
6.	Dr. Ved Prakash	Assistant Professor	7426026320	vedprakash@curaj.ac.in

About Programme

Title: M.A. in English (MAEN)

Preamble

The course on English engages with literatures in English and the cultures with historical connections with English or translated into English and interprets and formulates cultural theories. The subject is also a study of not only how language is used in literature but also of the (a) intimate connection between language and culture; (b) the displacement of language by hegemonic structures; (c) the significance of language in formulating, spreading and continuing ideas; (d) the imperial-colonial debates centred on language. In its concerns with literature, the subject engages with (a) processes of creativity and of appreciation i.e., poetics and aesthetics; (b) comparative literature across languages and cultures; (c) the act of literary representation and of methodologies, traditions and schools of interpretation; (d) the connection between visual representation, verbal image building and the nature of the mimetic act; and (e) with the politics of language.

Language is multi-functional and is used in multiple contexts – communication, diplomacy, power, art and ideas amongst many others. The human being is a language animal and both memory and time (in the sense of past, present and future) are dependent on it as a medium. It is used for rhetoric, political persuasion, assertion and media.

Objectives

This postgraduate course covers several of these areas with the following objectives in mind:

- (i) to impart essential knowledge of literary forms, movements and trends in contemporary theory and interdisciplinary extensions;
- (ii) to train the students to use their expertise for careers in journalism, translation, translation for newspaper syndics, performative art and film criticism, publishing, scriptwriting and for academic careers in English, Comparative Literature and Cultural Studies Departments/ Centres;
- (iii) to equip them for higher specialization in the above areas;
- (iv) to facilitate careers in creative writing;
- (v) to equip them for research in interdisciplinary areas such as tribal, diasporic, cultural, historical and anthropological fields;
- (vi) To sensitize them towards contemporary areas of conflict and human rights

S. N	Sub Code	Title of the course	Type of Course (C/E)	Credits	Contact hours/week			ESE (hour)		Weightage (%)		
					L	I.L.	P	T	P	CIE (40%)		ESE (60%)
										IA (20)	IA (20)	
First Semester												
1	MAEN 101	Renaissance to Restoration	C	4	2	2				√	√	60
2	MAEN 102	Literary Criticism	C	4	2	2				√	√	60
3	MAEN 103	Indian English Literature	C	4	2	2				√	√	60
4	MAEN 104	Culture and Society	C	4	2	2				√	√	60
5	MAEN 105	Structure and Use of English(Open Elective)***	OE	4	2	1	1		Pr	√	√	40+20 (Pra)
6	MAEN 106	Comparative Literature	E	4	2	2				√	√	60
7	MAEN 107	Writing and Editing for Media**	E	4	1	1	2		Pr	√	√	ESE+Pro 30+30
Second Semester												
8	MAEN 201	Neo-classicism to Romanticism	C	4	2	2				√	√	60
9	MAEN 202	Indian Aesthetics	C	4	2	2				√	√	60
10	MAEN 203	American Literature	C	4	2	2				√	√	60
11	MAEN 204	Postcolonial Writings I	C	4	2	2				√	√	60
12	MAEN 205	Approaches and Methods in English Language Teaching	E	4	2	1	1		Pr	√	√	40 + 20 (Pra)
13	MAEN 206	Writers of the Diaspora	E	4	2	2				√	√	60
14	MAEN 207	Life-writing*	E	4	2	2				√	√	60

S. N	Sub Code	Title of the course	Type of Course (C/E)	Credits	Contact hours/week			ESE (hour)		Weightage (%)		
					L	I.L.	P	T	P	CIE (40%)		ESE (60%)
										IA (20)	IA (20)	
Third Semester												
15	MAEN 301	Victorian to Modern Age	C	4	2	2				√	√	60
16	MAEN 302	Contemporary Critical Theory I	C	4	2	2				√	√	60
17	MAEN 303	Postcolonial Writings II	C	4	2	2				√	√	60
18	MAEN 304	Gender Studies*	E	4	2	2				√	√	60
19	MAEN 305	Film Studies**	E	4	1	2	1		P	√	√	40+20 (Pra)
20	MAEN 306	Translation : Poetics & Practice*	E	4	1	1	2		P	√	√	Pro 30+30
21	MAEN 307	Creative Writing** (Open Elective)***	OE	4	1	1	2		P	√	√	Pro 30+30
22	MAEN 308	Teaching and Testing the Language Skills	E	4	1	1	2					
Fourth Semester												
23	MAEN 401	Post war Literature	C	4	2	2				√	√	60
24	MAEN 402	Contemporary Critical Theory II	C	4	2	2				√	√	60
25	MAEN 403	Modern Classics in Translation	C	4	2	2				√	√	60
26	MAEN 404	African Writing in English	E	4	2	2				√	√	60
27	MAEN 405	Script Writing for Films**	E	4	1	1	2		P	√	√	ESE+Pro 30+30
28	MAEN 406	Adaptations and Relocations	E	4	2	2				√	√	60
29	MAEN 407	Resistance Literature*	E	4	2	2				√	√	60
30	MAEN 408	Dissertation	E	8	4	2	2			20	20	60

*

Note:

L: Lectures, **I.L.:** Integrated Learning involving Seminars, Tutorials, Group Discussions, Presentations Field Works;

a. **Pr:** Practical/**Pro:** Project.

b. Core (**C**), Elective (**E**), Supportive and Socially Oriented (**S**)*

(a) **Courses requiring field work / Field Trip / Library Trip

(b) ***Courses that are OPEN ELECTIVE and require no pre-requisite knowledge of the field, hence can be opted for by any graduate student of the University.

Course-wise Learning Outcome

MAEN 101: Renaissance to Restoration

Course Instructor: Professor Supriya Agarwal

This course shall enable the student to:

- gain basic knowledge of the European literature from Renaissance to Restoration
- differentiate between the different genres of literature
- enhance their understanding of variety of theatre and drama
- get acquainted to the major authors and writings of the age

MAEN 102: Literary Criticism

Course Instructor: Dr. Devendra Rankawat

- The student will be able to understand the fundamental principles of all arts, including literature.
- The student will be equipped to be a critic of arts and literature.
- The student will be initiated to the domain of critical thinking
- The student will be able to have a good grounding in the English criticism up to early 20th century.

MAEN103: Indian English Literature

Course Instructor: Dr. Bhumika Sharma

This course enables the students to

- Acquaint with the rich literature produced in India across different forms/genres.
- Gain knowledge of literary history of writings in English from 19th century to the present.

- Learn the nuances of Indian English in contrast to the mainstream British and American English for its practical usage.
- Become politically aware by understanding the colonial and postcolonial contexts of Indian history, literature and culture.

MAEN 104: Culture and Society

Course Instructor: Dr. Ved Prakash

- The course conveys a holistic understanding of Culture and how it operates within the framework of society. The course also observes the shift which is often observed within the paradigm of both culture and society.
- The primarily objective of the course is to look into the varied expressions and texts which represent the marginalized sections of social structure.
- In this paper, one learns about multiple expressions of meaning and knowledge through cultural theory, music, street art, film, and literature.
- Through this paper, one also learns to engage with the issues of race, class, and gender vis-à-vis the power dynamism which an individual interacts with on a day to day basis.

MAEN 105: Structure and Use of English

Course Instructor: Dr. Sanjay Arora

The students will be able to:

- differentiate between varieties of phrases, clauses and sentences
- improve upon their oral and written communication
- get practical training in academic writing
- gain basic knowledge of phonology and morphology.

MAEN 106: Comparative Literature

Course Instructor: Dr. Neha Arora

- The student will be apprised of the origin and development of Comparative literature, in the west and gradually in India.
- The course will enhance their critical thinking as their reading and understanding would be widened with the introduction of global readings.
- The student will also be initiated into an interdisciplinary approach towards literature, and also develop a sense of respect/acceptability for other works too.

- The student will be introduced to the theory and application of translation and the basic nuances that go in producing a translation.

MAEN 201: Neo-Classicism to Romanticism

Course Instructor: Professor Supriya Agarwal

- This course shall enable the students to:
- learn about British Literature of the age, its trends and movements
- have an understanding of the major writers and the writings of this age
- acquire knowledge of the seminal forms and style of writing
- develop an understanding of literary criticism and theory

MAEN 202: Indian Aesthetics

Course Instructor: Dr. Devendra Rankawat

- The student will be able to do contra-puntal critiques of the literatures across cultures (English and Indian)
- The student will be initiated to the domain of comparative critical theory.
- The student will be equipped to handle visual representation for theatre.
- The student will be able to be a comparatist of literatures (English, Hindi and Sanskrit)

MAEN 203: American Literature

Course Instructor: Dr. Bhumika Sharma

This course enables the students to

- become well acquainted with the wide literary spectrum of America that shifted from its British moorings and resulted in a new literary tradition and progressive culture.
- become culturally conscious to understand the diversity of literature and culture in the west and have more comprehensive global perspective.
- locate the American 'modernity' and its literary and cultural implications for a fair critical evaluation/inspiration/adoption/rejection as per their practical relevance.
- use American English, American literary and cultural allusions in their cross-cultural interactions. It gives them more adaptability and professional acumen.

MAEN 204: Postcolonial Writings I

Course Instructor: Dr. Neha Arora

- The course will help the student in developing an insight into the history of colonialism and its after effects to grasp the urgency of post coloniality.
- As an erstwhile colony of Britain, it becomes essential for an Indian student to be abreast with the ideologies prevalent during the colonial times and also the retaliation that was observed.
- It helps in understanding the protest literature and revolutionary discourses across the world.
- It will enable the student to read literature and history from a perspective other than provided by the colonizers.

MAEN 205: Approaches and Methods in English Language Teaching

Course Instructor: Dr. Sanjay Arora

- The students will be able to:
 - learn about the different approaches to language learning
 - have an understanding of the major teaching methods
 - know the current approaches to language learning
 - develop an understanding of alternative teaching methods

MAEN 206: Writers of the Diaspora

Course Instructor: Dr. Devendra Rankawat

- The student will be able to have a global perspective on inter-community relationships
- The student will be equipped to act as a researcher of anthropological, sociological, political and economic issues
- The student will be able to act as a culture critic, especially where power and identitarian issues are involved
- The student will be equipped to analyze cross-cultural currents of religious and ethnic concerns in world politics.

MAEN: 207 Life Writing

Course Instructor: Dr. Ved Prakash

- The course deals with the different ways in which 'self' is imagined and written.
- Through autobiography, biography, memoirs, and letters, the paper problematizes the issues of fiction and reality when it comes to writing.
- The course explores the role of memory with reference to life writing.

- The course examines the idea of truth and falsehood with reference to ‘self’ and the ‘other’.
- The paper also encourages the students to learn to document one’s life.

MAEN 301: Victorian to Modern Age

Course Instructor: Professor Supriya Agarwal

This course shall enable the students to:

- learn about the concerns, movements of the period
- get acquainted with major writings of the age
- broaden their understanding of the emerging literary theories
- have a better understanding of the chronological progress in literature

MAEN 302: Contemporary Critical Theory – I

Course Instructor: Dr. Devendra Rankawat

- The student will be able to act as a critic and reviewer of art and literature.
- The student will be able to act as an analyst of ideologies and discourses.
- The student will be equipped to do content-editing in various disciplines under Humanities and Social Science.
- The student will be equipped to do analytical studies of cultures.

MAEN 303: Modern Classics in Translation

Course Instructor: Dr. Neha Arora

- The course will familiarize the students with the classic literatures of the world written in the 19th and 20th century.
- Also, it enables them to understand the major changes that took place across the world in society, politics, economy and technology that affected culture and art.
- It helps in developing the philosophical insight into literature and the complexities observed in modern literature.

MAEN 304: Gender Studies

Course Instructor: Dr. Bhumika Sharma

This course enables the students to

- become aware of patriarchal set-up, feminist movements, transgressive sexuality and its socio-political and cultural implications.

- gain psychoanalytical insight for understanding ‘masculinity’ and ‘femininity’ across cultures.
- question the traditional positions and cultural stereotyping for initiating constructive social change.
- act as a gender sensitive individual and create healthy working environment at personal and professional front.

MAEN 305: Film Studies

Course Instructor: Dr. Ved Prakash

- The course aims at understanding the semiotics of visual representation through films and explores how our understanding of the world to an extent gets shaped by visual texts.
- Apart from theorizing the ever-changing domain of cinema, the course critically engages with cinematic techniques and various movements of cinema.
- The paper also looks at the process of transference of text to image.
- The paper includes both Indian and World cinema while critically dealing with Film theory and criticism.
- The course also looks at the evolution of the language of cinema.
- Through this paper, one learns to draw parallels between cinema and society.

MAEN 306: Translation: Poetics & Practice

Course Instructor: Dr. Sanjay Arora

- The students will be able to:
- learn about the fundamental theories of translation in the east and the west
- get practical experience of translating texts from English to Hindi and vice versa
- get familiarised them with the nuances of translating a text
- get acquainted with the ethics of translation

MAEN 307: Creative Writing

Course Instructor: Dr. Devendra Rankawat

- The student will be able to develop a world-view in keeping with the idea of a just, welfarist society
- The student will be able to understand the mechanics of composition

- The student will be equipped to do creative writing
- The student will be equipped to act as a drafter, a creative mind for entertainment industry

MAEN 401: Post War Literature

Course Instructor: Dr. Ved Prakash

- The course proposes to examine the impact of the First and the Second World War on literary forms.
- Through prose, fiction, poetry, and drama, the course looks into the socio-economic revolutions which took place during the period of war.
- The papers deals with the issues of identity and existential crisis in the modern dystopic world.
- The paper critically examines war and violence and the whole politics of warfare.
- Through this paper, one is encouraged to interact critically with the idea of time and space.

MAEN 402: Contemporary Critical Theory – II

Course Instructor: Dr, Devendra Rankawat

- The student will be able to act as an art, literatures and culture critic.
- The student will be equipped to be a researcher of ideas and ideologies
- The student will be equipped to do linguistic study of literatures.
- The student will be equipped to be an instructors in the literary theories

MAEN 403: Modern Classics in Translation

Course Instructor: Dr. Sanjay Arora

The students will be able to:

- develop a more global perspective towards literature
- get acquainted them with the different social and political changes in the world
- know about the new art forms and philosophical issues
- have a better understanding of the prominent world literature of the 19th and 20th century

MAEN 404: Postcolonial Writings II

Course Instructor: Dr. Bhumika Sharma

This course enables the students to

- become acquainted with the postcolonial theory in its historic, ideological and aesthetic aspects.
- understand postcolonial discourse across geographical boundaries with special reference to Australia, Canada and Caribbean region.
- critically analyze the concepts of hegemony, exploitation and resistance and its operational implications in national and international politics.
- become aware of diverse postcolonial issues such as ethnicity, racism, developing and developed economies, diaspora, global citizenship etc. and turn into an enlightened citizen.

MAEN 404: African Writing in English

Course Instructor: Dr. Neha Arora

- The course introduces the student the culture and history of African countries.
- Of late, literature has bloomed in various African languages, and writers have also taken up English language to communicate with the world.
- African countries share common history of colonialism with India, hence the student can easily co-relate the shared past and evolve an intertextual understanding.
- The student will be able to understand the trajectory of evolvement of African writings, from pre to post-colonial times, and how colonialism has affected in the individual as well as socio-economic development of the countries.

MAEN 406: Adaptations and Relocations

Course Instructor: Dr. Bhumika Sharma & Dr. Neha Arora

This course enables the students to

- acquaint with the concept of continuity with regard to literary texts and other medium like Theatre, Films across cultures and genres.
- understand the interconnection between social events and art forms.
- become art and media critic and analyst.

MAEN 407: Resistance Literature

Course Instructor: Professor Supriya Agarwal

This course shall acquaint the students to:

- develop an understanding of different kinds of resistance
- get to analyse the texts and theory of social, political and cultural concerns
- know about the different forms of writing
- have an understanding of literature written across the world

English

Semester First

MAEN 101: Renaissance to Restoration

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

This course covers the late 16th, 17th and 18th centuries and introduces the student:

- (i) to the Renaissance in Europe and in Elizabethan England, the Rise of Puritanism and Development of Scientific Enquiry;
- (ii) to the major texts, authors and movements of the period;
- (iii) the beginnings of reflective prose and literary criticism - in both its theoretical and evaluative form which surface during this period.

Unit	Course Content (Topics)
1.	Elizabethan Period
1.1	Christopher Marlowe: <i>Dr. Faustus</i>
1.2	William Shakespeare: <i>Hamlet</i>
2.	Jacobean Period
2.1	John Milton: <i>Paradise Lost Book I</i>
2.2	Francis Bacon: "Of Studies"
3	Metaphysical Poetry
3.1	John Donne: 'A Valediction: Forbidding Mourning'
3.2	Andrew Marvell: 'To His Coy Mistress'
3.3	Herbert Spencer: 'The Collar'
3.4	William Collins: 'Ode to Evening'
4.	Restoration Period
4.1	Webster: <i>The Duchess of Malfi</i>
4.2	Congreve: <i>The Way of the World</i>

Suggested Readings:

- Bradley, A C. *Shakespearean Tragedy*.
Ford, Boris. General Editor. *Pelican History of Literature*.
Age of Shakespeare, Vol. 2.
From Donne to Marvell. Vol. 3.
From Dryden to Johnson. Vol. 4.
Wiley, Basil. *Seventeenth Century Background*
Eighteenth Century Background. *Augustan Age*

MAEN 102: Literary Criticism

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

Literary Criticism is so designed as to introduce the student to:

- (i) The Classic literary criticism and its major theories.
- (ii) It also prepares the student for more critical writings of contemporary nature.
- (iii) It serves as the historical framework for study of literature.

Unit 1.	Classic Literary Criticism
1.1	Aristotle: <i>Poetics</i> (with particular reference to tragedy)
1.2	Longinus: <i>On the Sublime</i> (Extracts)
Unit 2.	Early English Literary Criticism
2.1	Philip Sidney: <i>An Apology for Poetry</i> (Excerpts)
2.2	Alexander Pope: <i>Essay on Criticism</i>
2.2	Samuel Johnson: <i>Preface to Shakespeare</i>
Unit 3.	Eighteenth and Nineteenth Century English Criticism
3.1	Coleridge: <i>Biographia Literaria</i> (Chapter IV/ the ones on Imagination)
3.2	P.B. Shelley: <i>A Defence of Poetry</i> (Extracts)
3.3	Mathew Arnold: <i>The Function of Criticism at the Present Time</i>
Unit 4.	Modern English Literary Criticism
4.1	T.S. Eliot: <i>Tradition and Individual Talent</i>
4.2	I.A. Richards: <i>Practical Criticism</i> (Four Kinds of Meaning/ Two Uses of Language)

Suggested Readings

- Blamires, Harry. *A History of Literary Criticism*.
Brooks, Cleanth and W.K. Wimsatt. *A Short History of Literary Criticism*.
Elam, Kier. *Semiotics of Drama*.
Ford, Andrew. *The Origins of Criticism*.
Murray, Penelope and T.S. Dorsch. *Classical Literary Criticism*. (Penguin Classics)
Prasad, B. *An Introduction to Classic Criticism*.
Styan, J.L. *Modern Drama in Theory and Practice*.
Watson, George. *English Criticism*
Wellek, Rene. *A History of Literary Criticism* (6 Vols.)

MAEN 103: Indian English Literature

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course traces the history of the development of the writing in English in India through the nineteenth century to the present, across different forms and political movements. Through this writing nation construction as well as projection of minority literatures into the mainstream is visible.

Unit 1.	Fiction
1.1	Bankim Chandra Chattopadhyay: <i>Rajmohan's Wife</i> OR G. V. Desani: <i>All About H Hatterr</i>
1.2	Amitav Ghosh: <i>The Shadow Lines</i>
2	Poetry
2.1	Early Poets: Henry Derozio "The Harp of India"; Toru Dutt "Our Casuarina Tree"; Sarojini Naidu "Village Song".
2.2	Nissim Ezekiel "Enterprise"; Jayanta Mahapatra "Monsoon Day Fable"; Arvind Mehrotra "The Sale"
2.3	Adil Jussawalla, "A Song of Ekalavya"; Gieve Patel, "Post Mortem"; Mamang Dei, "An Obscure Race", <i>Indian Literature</i> 228, July-August
3.	Prose
3.1	Raja Rao: Preface to <i>Kanthapura</i>
3.2	Mulk Raj Anand: "Protest in My Novels" (<i>Creating Theory : Writers on Writing</i>)
3.3	Robin S. Ngangom: "Poetry in Times of Terror". <i>Indian Literature</i> 227, May-June 2005, 168-174.
4.	Drama
4.1	Mahesh Dattani: <i>Dance Like A Man OR Tara</i>

* All forms to be studied in their theoretical base and historical contexts

Suggested Readings:

Ramanan, Mohan. "Introduction" to *Nineteenth Century Indian English Prose*. Ed. Mohan Ramanan. New Delhi : Sahitya Akademi.

Mehrotra, Arvind K. *A Concise History of Indian Literature in English*, Macmillan, 2009.

Naik, M.K. and Shyamala Narayan. *A History of Indian Writing in English*. New Delhi : Sahitya Akademi.

Talwar, Urmil and Bandana Chakravarty. *Contemporary Indian Drama*. Rawat.

Mukherjee, Sujit. "Indo-English Literature: An Essay in Definition", *Critical Essays on Indian Writing: Presented to Armando Menezes*. Eds. M.K. Naik et al., Dharwar: 1968.

Mukherjee, Sujit. "Towards a Literary History of India", *The Idea of Indian Literature*. Ed. Sujit Mukherjee. Mysore: Central Institute of Indian Language, 1981.
Walsh, William. *Indian Literature in English*. London and New York: Longman, 1990.
K.R.S. Iyengar, *Indian Writing in English*, New Delhi: Sterling Publishers, 1985.

English

MAEN 104: Culture and Society

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course is primarily concerned with various aspects of cultures including cultural constructs as well as the shift which is often observed within the paradigm of culture and society. The course is designed as a 2-semester course and engages with music, art, literature and resistance. Moreover, the issues of race, class and gender will also be explored for deliberation and negotiation.

1.	Understanding Culture
1.1	Raymond Williams, "Introduction" from <i>Culture and Society</i>
1.2	Dick Hebdige: <i>Subculture: The Meaning of Style</i> . 1979
2.	Music, Art, and Resistance
2.1	Public Enemy. "Fight the Power". <i>Fear of a Black Planet</i> . CD. 1990.
2.2	Bob Marley & The Wailers. "Get Up, Stand Up". <i>Burnin</i> . Tuff Gong, Island Records. CD. 1973.
2.3	Bob Dylan: "Blowing in the Wind" (1963)
2.4	Billie Holiday: "Strange Fruit" (1939)
2.5	Graffiti and Street Art Movement. Readings from Hebdige's <i>Subculture: The Meaning of Style</i> .
3.	Race and Marginalisation
3.1	Frantz Fanon: The Fact of Blackness, <i>The Postcolonial Studies Reader</i> Eds. Ashcroft Griffiths and Tiffin.
3.2	<i>The Great Debaters</i> (2007) directed by Denzel Washington
4.	Texts
4.1	J. D. Salinger: <i>The Catcher in the Rye</i> (1951)

Suggested Readings

Andrew Milner: *Contemporary Cultural Theory: An Introduction*. Routledge, 2002.

Stuart Hall: "Notes on Deconstructing the 'Popular' " *Popular Culture: A Reader* Ed. RaifordGuins and Owayra Zaragoza Cruz. London: Sage, 2005, pp. 64-71.

Raymond Williams: *Culture and Society 1780-1950*, Pelican, 1958.

Tricia Rose: *Black Noise- Rap Music and Black Culture in Contemporary America*. 1994.

Dick Hebdige: *Cut N Mix: Culture, Identity, and Caribbean Music*. UK: Routledge, 1990.

"Thick Description: Towards an Interpretative Theory of Culture", *The Interpretations of Cultures* by Clifford Geertz, London: Fontana Press 1993, pp. 3-32.

Pramod K. Nayar: *An Introduction to Cultural Studies*. New Delhi: Viva Books, 2009.

MAEN 105: Structure and Use of English

The contact hours for each course shall not exceed 60. Adjustment of time be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course. Language workshops and practical must also be included for unit no. 2, 3.

Course Description:

Structure and Use of English is a course designed to familiarize the students with the nuances of spoken and written English

Unit 1	Grammar & Usage
1.1	Elements of a Sentence
1.2	Phrases & Clauses
1.3	Sentence Patterns & Structure
Unit 2	Oral & Written Communication
2.1	Oral Presentation Skills: Relevance & Unity of Ideas
2.2	Cohesion & Coherence in Speech
2.3	Cohesion & Coherence in Writing
Unit 3	Academic Writing
3.1	Writing a Research Paper & Abstract Writing/ Synopsis Writing
3.2	Writing a Cover Letter & CV/ Resume Writing
Unit 4	Elementary Linguistics
4.1	Phonetics (Vowel & Consonant Sounds)
4.2	Morphology (Structure of Words)
4.3	Semantics & Pragmatics

Suggested Readings:

1. Roach, Peter. *Phonetics & Phonology of English*. Cambridge: Cambridge University Press, 2000. Print.
2. Greenbaum & Quirk. *A University Grammar of English*, Cambridge University Press. New Delhi: Pearson India, 2002. Print.
3. Warren & Brooks. *Modern Rhetoric*. New York: Harcourt Brace & Company, 1949. Print.
4. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. New York: The Modern Language Association of America, 2009. Print.
5. Field, Maron. *Improve Your Written English*. UK: How To Books Ltd., 2000. Print.
6. *MLA Handbook*. New York: The Modern Language Association of America, 2016. Print.
7. Hart, Chris. *Doing Your Masters Dissertation*. New Delhi: Vistaar Publication, 2005. Print
8. Feak, Christine B., and John M Swales. *Abstracts and the Writing of Abstracts*. USA: The University of Michigan Press, 2009. Print.
9. Crystal, David. *Linguistics*. London: Penguin, 1990. Print.
10. Mayorhoff, Miriam. *Introducing Sociolinguistics*. USA and Canada: Routledge, 2011. Print.

MAEN106: Comparative Literature

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

The aim is to give the student an idea of the origin and development of the discipline in the west, the development of Comparative Literature in India and how to read texts from different languages through a comparative methodology.

Unit 1.	Origin and History of the discipline
1.1	Claudio Guillen "The French Hour", "The American Hour"
1.2	Sisir Kumar Das: "Why Comparative Literature?", from <i>Comparative Literature: Theory and Practice</i> eds. S.K.Das & A. Dev.
1.3	K Ayyappa Paniker: "Comparative Literature: An Indian Approach" from <i>Spotlight on Comparative Indian Literature</i>
Unit 2	Debates & Challenges:
2.1	Reports to the American Comparative Literature Association (Excerpts from Levin, Green, Bernheimer, Appiah, Pratt)
2.2	David Damrosch: 'Reading in Translation' from <i>How to Read World Literature?</i>
Unit 3	Translations
3.1	Spivak: 'The Politics of Translation' from Lawrence Venuti: <i>The Translation Studies Reader</i>
3.2	Bassnet: <i>Translation Studies</i>
3.3	Indian Concept of Translation (from Translation as Discovery by Sujit Mukherjee, Chapter 2 & 3)
Unit 4	Application
4.1	Hadi Mohammad Ruswa: <i>Umrao Jaan Ada</i> (both translations by Khushwant Singh and by David Matthew to be read)
4.2	Phanishwarnath Renu: <i>Panchlight/ Maila Aanchal</i>
4.3	Ismat Chughtai – "Chauthi Ka Jowra" from Inner Courtyard. Ed Lakshmi Holmstrom, Rupa, 2002.

Suggested Readings:

Weisstein, Ulrich. *Comparative Literature and Literary theory, Survey and Introduction*, Indiana University Press, Bloomington, London, Appendix 1, history

Dev, Amiya. *The Idea of Comparative Literature*

Chevrel, Yves. *Comparative Literature Today : Methods and Perspectives*

Zepetenek, Steven Totosy de. *Comparative Literature : Theory Method, Application*

Dev, Amiya and Sisir Kumar Das. eds. *Comparative Literature : Theory and Practice*,

Chanda, I. *Literary Historiography*. Literary Studies in India, Volume I, ed. Jadavpur University, Kolkata

Dasgupta, Subha C. ed. *Geneology, Literary Studies in India*, Vol. II, Jadavpur University, Kolkata

Bandyopadhyay, Sibaji. ed., *Thematology*, Literary Studies in India, Volume III, Jadavpur University, Kolkata

MAEN 107: Writing and Editing for Media

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

A skill-oriented course designed to impart practical training, develop sensitivity to language including grammatical correctness, punctuation, accuracy and to encourage the practice of checking on meanings, data and facts. It also discusses professional ethics.

Unit 1.	Writing for the Media
1.1	Basics concepts in communication.
1.2	What is journalism?
1.3	The angle of a story.
1.4	Newsgathering
1.5	Writing a news story
1.6	The ethics of journalism
1.7	Issue led journalism
1.8	Practical exercises in news and feature writing, writing intros, story angles and story construction.
2	Copy Editing
2.1	The basics of copy editing
2.2	Why edit? What to edit?
2.3	Grammar; using spellcheck
2.4	Editing for newspapers; 'journalese'; avoiding cliches.
2.5	Editing for journals
2.6	Editing books
2.7	Practical exercises in editing copy.
3.	Introduction to video
3.1	Video processes and visual grammar
3.2	Using the camera – shot composition, camera angles, visual sequences, visualization
3.3	Basics of sound recording and lighting
3.4	Introduction to video editing
3.5	The television interview
3.6	Using quotes and sound bites.
3.7	Practical exercises in using the video camera and producing news stories.
4.	Writing for Broadcast
4.1	Written versus oral communication
4.2	Differences between print and broadcast writing.
4.3	Writing news
4.4	Writing documentary scripts
4.5	Writing to pictures; using natural sound, using interviews.
4.6	Practical exercises in writing broadcast news stories
4.7	Practical exercises in writing scripts for documentaries.

	Texts for various units
	Specific Chapters/documents from the following online sources will be used for different units of the course.
	<i>The BBC News Style Guide</i> , available online at: http://www.bbctraining.c/pdfs/newsstyleguide.pdf .
	<i>The News Manual</i> , available online at: http://www.newsmanual.net/the-manuals.htm
	<i>Training Resources</i> , available online at: http://www.mediahepgingmedia.org/contents/section/6/B4/
	<i>Reuters Handbook of Journalism</i> , available online at: www.reuterslink.org/docs/reutershandbook.pdf

Note: Field Trip / Trips required.

Suggested Readings

Fleming, Carole et al. *An introduction to journalism*, Vistaar Publications, 2006.

Strunk, William and White, Elwyn B. *The Elements of Style*, Macmillan, 1979.

Friedmann, Anthony. *Writing for visual media*, Focal Press, 2006.

http://en.wikipedia.org/wiki/American_and_British_spelling_difference.

Semester Second

MAEN 201: Neo-Classicism to Romanticism

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course is in continuation of MAEN 101 and takes the history of British literature through the late 18th century to the beginning of the nineteenth. It traces the return to nature and emotion, foregrounding of individual relationships, voices and responses. It traces the development of psychological approaches, the rise of the urban centres and the coming into being of the urban working class. The French Revolution and the Britain's concern with its growing Empire in the East are the socio-political changes to be discussed.

Literary forms such as romantic poetry, epic, Gothic fiction and theoretical approaches to art are brought into focus by the prescribed texts.

Unit 1.	Neo-classical
1.1	Alexander Pope: <i>The Rape of the Lock</i>
1.2	Swift: Last Book of <i>Gulliver Travels</i>
2	The Early Romantics
2.1	William Blake: Tyger
2.2	William Wordsworth: <i>Intimations of Immortality from Recollections of Early Childhood</i>
2.3	S.T. Coleridge: Kubla Khan
3.	The Later Romantics
3.1	P.B. Shelley: 'Ode to the West Wind'
3.2	John Keats: 'Ode on a Grecian Urn'
4.	Romantic Fiction
4.1	Mary Shelley: <i>Frankenstein</i>
4.2	Jane Austen: <i>Pride and Prejudice</i>

Suggested Readings

Ford, Boris. General Editor. *From Blake to Byron*. Pelican History of Literature. Vol. 5.

Abrams, M.H. *The Mirror and the Lamp*.

M. Kirkham, *Jane Austen, Feminism and Fiction* (Brighton, 1983)

M Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background* (Oxford, 1981)

MAEN 202: Indian Aesthetics

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

Indian Aesthetics works with Indian Aesthetics and introduces the student to:

- (i) The theoretical base of Indian art and aesthetics.
- (ii) The practice of art in literary genres of poetry and drama.

Unit 1.	Indian Classic Aesthetic Theories	
1.1	Rasa theory Chapter VI from <i>Natyashastra</i>	
	"The Theory of <i>Rasa</i> : Its Conceptual Structure" K.J. Shah	Critical essays on <i>Rasa</i> theory
	"The <i>Natyashastra</i> : Dramatic Mode" V.Y. Kantik	
1.2	The Concept of Dhvani (a) Anandavardana's Dhanyaloka, with reference to Abhidha, lakshana, Vyanjana from <i>Indian Aesthetics: An Introduction</i> edited by V.S. Seturaman	
2.	Indian Contemporary Aesthetics	
2.1	Rabindranath Tagore 'What is Art?'	
2.2	"The Aesthetic Hypothesis" by M. Anand OR "The Soul of Poetic Delight and Beauty" by Sri Aurobindo	
3.	Poetry	
3.1	Kabir (Translated by RabindraNath Tagore: Any 05 poems)	
3.2	Mira Bai (Translated by Usha Priyamvada: Any 05 poems)	
4.	Drama	
4.1	Kalidas' AbhijyanSakuntalam translated by William Jones OR	
4.2	Shudrak. <i>The Clay Cart</i>	

Suggested Readings:

Arindam, Chakrabarti. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*.

Beckerman, Bernard. *Theatrical Presentation: Performer, Audience and Act* N.Y. Routledge, 1990.

Bhatt, G.K. - *Rasa Theory*.

Burlingay, S.S. *Modern Introduction of Indian Aesthetic Theory*.

Elam, Kier. *Semiotics of Drama*.

Esslin, Martin. *Fields of Drama*

Krishna Daya. *India's Intellectual Traditions: Attempts at Conceptual Reconstructions*, Revised and Enlarged Edition. Ed. by New Delhi: Indian Council of Philosophical Research (1987). The two essays marked* (by an asterisk) are from this collection.

Rabindranath Tagore- *Art and Aesthetics Bharats' Natyashastra*.

Ranjan Ghosh, *Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom*.

Sinha, M.P. and Neeraj Agnihotri. *Critical Theories: Indian and Western*

Seturaman, V.S. *Indian Aesthetics*.

MAEN 203: American Literature

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

This course traces the shift of American Literature from its British moorings, towards an attempt at carving an identity for itself and works through transcendentalism, fictional theory and its location in modernity. It covers both the nineteenth and twentieth centuries.

Unit 1.	Prose
1.1	Ralph Emerson: "The American Scholar"
1.2	Henry James: "The Art of Fiction"
2	Fiction
2.1	F. Scott Fitzgerald: <i>The Great Gatsby</i> OR Ernest Hemingway: <i>A Farewell to Arms</i>
3.	Poetry
3.1	Walt Whitman: "Passage to India"
3.2	Emily Dickenson: "This is My Letter to the World"
3.3	Wallace Stevens: "Of Modern Poetry"
3.4	Langston Hughes: "Harlem"
4.	Drama
4.1	Tennessee Williams: <i>A Streetcar Named Desire</i> OR Lorraine Hansberry: <i>A Raisin in the Sun</i>

Note: Essays and poems are available in several anthologies. Download or else contact USIA (United States Information Agency, 24 Kasturba Gandhi Marg, New Delhi 110001; else OUSIP, Osmania Univ. Campus, Hyderabad. Several are available in the two Anthologies ed. by William J. Fisher et al. Eurasia Publishing House, Ram Nagar, New Delhi. 2nd ed. 1970 titled *American Literature of the Nineteenth Century & American Literature 1890-1965*. Other anthologies are *The Complete Essays and Other Writings of Ralph Waldo Emerson* (New York: Random House, 1940) Langston Hughes' *Selected Poems* (New York: Random House, 1990).

Suggested Readings:

Poirer, Richard. *A World Elsewhere*.

Tanner, Tony. *The Reign of Wonder*.

Mathiesson, F.O. *The American Renaissance*.

Ruland Richard & Malcolm Bradbury. *From Puritanism to Postmodernism*

Fisch, Audrey *The Cambridge Companion to the African American Slave Narratives*. Cambridge: Cambridge Univ Press, 2007.

Serafin, Steven R. & Alfred Bendixen. Ed. *The Continuum Encyclopaedia of American Literature* New York: Continuum, 2003

Matthews, John T. (Ed.) *A Companion to Modern American Novel 1900-1950*. West Sussex: Wiley-Blackwell, 2013.

MAEN 204: Postcolonial Writings I

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

It is intended to cover the emergence of postcolonial theory, its development and evolving dialogue with other theoretical positions. Bringing out its overlappings with diaspora studies, it introduces the writings from the South Asian world. It examines the concepts of hegemony, exploitation and resistance and explicates the important issues related to postcolonial identity.

Unit 1.	Theory
1.1	Edward Said: "Introduction" to <i>Orientalism</i>
1.2	Kwame Anthony Appiah: "The Postcolonial and The Postmodern" (<i>The Postcolonial Studies Reader</i>)
Unit 2	India
2.1	Upamanyu Chatterjee: <i>English August: An Indian Story</i>
Unit 3.	Pakistan
3.1	Kamila Shamsie: <i>Kartography</i>
Unit 4.	Sri Lanka & Bangladesh
4.1	Michael Ondaatje: <i>The English Patient</i> or Shyam Selvadurai: <i>The Funny Boy</i>
4.2	Tahmima Anam: <i>A Golden Age</i>

Suggested Readings

Ashcroft, Bill, Gareth Griffiths & Helen Tiffin. Eds. *The Postcolonial Studies Reader*. New York & London: Routledge (1995) 1997.

Gandhi, Leela. *Postcolonial Theory*. Edinburgh: Edinburgh Univ. Press.

Boehmer, Elleke. *Colonial & Postcolonial Literature* (1995). New Delhi: OUP, 2006.

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

Cilano, Cara N. *Contemporary Pakistani Fiction in English: Idea, Nation, State*, New York: Routledge, 2013

Bose, Sugata. "Post-Colonial Histories of South Asia: Some Reflections". *Journal of Contemporary History*. Vol. 38, No. 1, (Jan., 2003), pp. 133-146

MAEN 205: Approaches and Methods in English Language Teaching.

The contact hours for each course shall not exceed 60. Adjustment of time be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

English Language Teaching (ELT) is a course designed to familiarise the students with methodologies of language teaching.

Unit 1.	Approaches to Language learning
1.1	Behavioral approach
1.2	Cognitive approach
1.3	Socio –cultural approach
Unit 2.	Major trends in the 20th Century
2.1	Early approaches to English Language teaching – Grammar-Translation Method, Direct Method, Reading Method
2.2	Oral approach and Situational Language teaching.
2.3	The Audio- lingual method
Unit 3.	Current approaches to Language Learning
3.1	Communicative approach to language teaching
3.2	Content-based language learning
3.3	Task- based language learning
Unit 4.	Alternative Teaching Methods
4.1	Community language learning
4.2	Total physical response
4.3	Natural approach to language learning.

Suggested Readings:

Richards, Jack C and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. CUP, 2014.

Bell, R.T., *An Introduction to Applied Linguistics, Approaches and Methods in Language Teaching*. London: Batsford Academic and Educational Ltd., 1981. Print.

Brumfit, C.J. and K. Johnson, *Communicative Approach to Language Teaching*. London: Oxford University Press, 1979. Print.

Stern, H.H. *Fundamental Concepts of Language Teaching*. London: Oxford University Press, 1983. Print.

Heaton, J.B. ed. *Language Testing*. Ebooks: Modern English Publication, 1982. Print.

Johnson R., and K. Morrow. *Communicative Language Teaching Issues and Applications*. London: Longman, 1984. Print.

Mackey, W.F. *Language Teaching Analysis*. London: Longmans, 1965. Print.

Widdowson, H.G. *Teaching Language as Communication*. London: Oxford University Press, 1979. Print.

Larsen-Freeman, Diane. *Techniques and Principles in Language Teaching*. New Delhi: Oxford University Press, 2000. Print.

Campbell, Russell N., and William E Rutherford. *Techniques in Testing*. USA: Oxford University Press. 1983. Print.

MAEN 206: Writers of the Diaspora

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course seeks to define the different kinds of diaspora – indentured labour, slavery, exile and voluntary migration; economic and political issues; and to problematise issues of identity, homeland, memory, belonging and the shifts in cultural formation.

Unit 1.	Theory
1.1	Kapil Kapoor: Theorizing Diaspora and The Indian Experience/ Robin Cohen: Introduction to The Global Diasporas
1.2	Rogers Brubaker: The 'diaspora' diaspora
1.3	Salman Rusdie: "Imaginary Homelands" from Rusdie's <i>Imaginary Homelands</i> .
2	Texts: Issues: Identity
2.1	Hanif Kureshi: "My Son the Fanatic" <i>New Writings</i> .
2.2	Rohinton Mistry: "Swimming Lessons", <i>Tales From Ferozsha Bagh</i> .
3.	Texts: Memory: Dislocations
3.1	M G Vassanji: <i>No New Land</i> OR <i>The Gunny Sack</i>
3.2	Jhumpa Lahiri: "Interpreter of Maladies" from <i>Interpreter of Maladies</i>
4.	Poetry: Memory and Relocations
4.1	Dereck Walcott: <i>Omeros</i> (First 50 lines)
4.2	Agha Shahid Ali: "Srinagar Airport", "Of Snow", "Memory", from <i>The Final Collections</i> .

Suggested Readings:

Brah, Avtar. *Cartographies of the Diaspora*.

Brazier, Jane Evans. *Theorizing Diaspora: A Reader*.

Cohen, Robin. *Introduction to Global Diasporas*

Dufoix. *Diaspora*

Eswan, Milton J. *Diasporas in the Contemporary World*.

Jain, Jasbir. *Indian Diaspora*.

Lavie, Smadar and Ted Swedenburg, eds. *Displacement, Diaspora and Geographies Of Identity*, Durham & London: Duke University, 1996.

Mishra, Sudesh. *Diaspora*.

Mukherjee, Arunprabha. *Oppositional Aesthetics: Readings from a Hyphenated Space*. Toronto; Tsar Parameshwaram, Uma. *Writing the Diaspora* Rawat.

MAEN 207: Life-Writing

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course deals with different ways in which the self is written: autobiography, biography, memoirs and letters. It is meant to evoke interest both in the literary development of these genres and the way the self defines, redefines, and expands itself. It also proposes to engage with self-analysis and authenticity/pretence that comes through in this writing.

Unit 1.	Writing About Self and Others
1.1	James Olney: "Introduction" <i>Autobiography: Essays Theoretical and Critical</i> . Princeton Univ. Press, 1981.
1.2	V.S. Naipaul: 'Prologue to An Autobiography', 1984 (from <i>Finding the Centre</i>)
2.	Different Modes
2.1	Binodini Dasi: <i>Autobiography</i> , translator Rimli Bhattacharya OR Rasa Sundari Debi: <i>Amar Jeeban Katha</i> , Writers' Workshop
2.2	Virginia Woolf: <i>Flush</i> (a biography) 1933
2.3	Fredrick Douglass: Narrative of the life of Fredrick Douglass, an American Slave (1845)
3.	Letters
3.2	Franz Kafka: <i>Letters</i> (Selected)
4.	Shaping Experiences
4.1	Amrita Pritam: <i>The Revenue Stamp: An Autobiography</i>
4.2	Lalitambika Antaranjanum: <i>Cast Me Out If You Will</i> (Last section which is third person autobiography)

Suggested Reading

Probyn, Elspeth, *Sexing the Self* (1993)

Derrida, *Memoires: For Paul de Man*.

Butterworth, Stephen, *Black Autobiography in America*, Amherst Univ. Press, 1974.

James Olney (ed.), *Autobiography: Essays Theoretical and Critical*. Princeton Univ. Press, 1981.

James Olney, *Metaphors of Self: The Meaning of Autobiography*. Princeton Univ. Press, 1972.

Anderson, Linda. *Autobiography*, New Critical Indian.

Third Semester

MAEN 301: Victorian to Modern Age

The contact hours for each course shall not exceed 60. Adjustment of time be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course works with nineteenth century concerns and movements as reflected in British writing. The industrial novel, the growth of realism, children's writing/fantasy and the imperial/colonial writing are studied. The socio-cultural background which includes the various revolutions, expansion of the Empire, Reform movements, emergence of Marxism and Darwinian concerns, is important and the above issues need to be debated.

Unit 1.	Fiction
1.1	Charles Dickens: <i>Hard Times</i>
1.2	Hardy: <i>Tess of the D'ubervilles</i>
1.3	Joseph Conrad: <i>Heart of Darkness</i>
2	Poetry
2.1	Tennyson: 'Lotus Eaters'
2.2	Robert Browning: 'Rabbi Ben Ezra'
2.3	Christina Rossetti: <i>Goblin Market</i>
2.4	G.M. Hopkins: 'Windhover'
2.5	Mathew Arnold: 'Dover Beach'
3.	Prose
3.1	J.S Mill: Excerpts from <i>The Subjection of Women</i>
3.2	Virginia Woolf: 'Modern Fiction'
4.	Drama
4.1	G.B. Shaw: "Saint Joan"
4.2	J.M. Synge: 'The Playboy of the Western World'

Suggested Readings

Chakrabarty, Dipesh, *Provincialising Europe*.

Woolf, Virginia. "Elizabeth Barrett Browning" from *The Common Reader*.

Moers, Ellen. *Literary Women*. London, The Women's Press, 1978.

Ford, Boris, General Editor. *From Dickens to Hardy*, Pelican History of English Literature, Vol. VI.

MAEN 302: Contemporary Critical Theory I

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs.for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

Contemporary Critical Theory I provides an introduction to current critical theories and problematizes the slide of literary criticism into critical theory and interdisciplinarity. It further looks at ideological and economic interventions into literary writing and its analysis. Contemporary critical theory moves across various disciplines: anthropology, linguistics, philosophy, sociology, psychology, ecology, spatial metaphors and history.

Unit 1.	Formalisms
1.1	Viktor Shklovsky: 'Art as Technique'
1.2	Cleantb Brooks: 'The Language of Paradox'
1.3	Roman Jakobson 'On theory of Literature'
Unit 2.	Structuralism
2.1	Sassure: 'On Linguistic Sign'
2.2	Roland Barthes: 'From Image to Text'
Unit 3.	Myth Criticism
3.1	Carl Gustov Jung :The Concept of Collective Unconscious
3.2	Northrope Frye: Excerpts from <i>The Anatomy of Criticism</i>
Unit 4.	Marxism
4.1	Georg Lukacs: Small excerpts from <i>The Theory of Novel</i>
4.2	Elaine Showalter: Relationship between Marxism and Feminism
4.3	Louis Althusser: Relationship between Ideology and Society and Art

Suggested Reading:

Barry ,Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*.

Culler, Jonathan. (1997) *Literary Theory: A Very Short Introduction*. Oxford: Oxford University Press.

Eagleton, Terry. *After Theory*.

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

Jean-Michel Rabaté. *The Future of Theory*.

Leitch, Vincent B. *American Literary Criticism 1930s to 1980s*.

Levenson, Michael, ed. *The Cambridge Companion to Modernism*.(1999), 2003.

Lodge, David and Nigel Wood.(ed.)*Modern Criticism and Theory: A Reader*.

MAEN 403: Modern Classics in Translation

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course seeks to familiarize the student with great literatures of the world of the 19th and 20th centuries. It is expected that the modernist movement, in all complexity will be studied in a global context bringing together the various social and political changes, the emergence of new art forms, the role of technology, the concern with philosophical issues, and other emerging concerns.

Unit 1.	Drama
1.1	Mohan Rakesh: "Aadhey Adhure"
1.2	Brecht: "Mother Courage and Her Children"
1.3	Pirandello: "Six Characters in Search of an Author"
2	Poetry
2.1	Rainer Maria Rilke from Selected Poems "Along the Sun Drenched Roadside", "Archaic Torso of Apollo", "Buddha in Glory", "Child in Red"
2.2	Charles Baudelaire: Destruction
2.3	Jibanand Das: "Night", "After Twenty Five Years"
3.	Fiction
3.1	Franz Kafka: <i>Metamorphosis</i>
3.2	Gabriel Garcia Marquez: <i>Nobody Writes to the Colonel</i>
3.3	Mahasweta Devi: <i>Hazar Churashir Maa</i>
4.	Short Fiction
4.1	Saadat Hasan Manto: "Toba Tek Singh"
4.2	Italo Calvino: "If on a Winter's Night a Traveler".
4.3	Premchand: "Eidgaah"

Suggested Readings:

- A.K. Mehrotra, *The Concise History of Indian Literature in English*. Delhi: Permanent Black. 2008.
H.M. Williams, *Indo-Anglian Literature, 1800-1970*,: A Survey (1976)
P. France, *The Oxford Guide to Literature in English Translation* (Oxford, 2000)
Kuhiwczak & Littau *Companion to Translation Studies*, Orient Blackswan pvt. Ltd
E Grossman, *Why Translation Matters*, Orient Blackswan pvt. Ltd
G Das, Sisir Kumar. *Indian Literature*. 2 vol. Sahitya Akademi.
Ramanan, Mohan. *Nineteenth Century Indian English Prose*. Ed. Mohan Ramanan. New Delhi : Sahitya Akademi.
Mukherjee, Sujit. "Towards a Literary History of India", *The Idea of Indian Literature*. Ed. Sujit Mukherjee. Mysore: Central Institute of Indian Language, 1981
Poems of Rabindranath Tagore, UBS publishers , New Delhi.
Gargesh & Goswami , *Translation and Interpreting*, Orientblackswan pvt. Ltd.

MAEN 304: Gender Studies

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

Gender Studies sets itself a larger concern than feminism. It engages with traditional positions, their questionings in both political and national discourses, emerging androgynies which blur boundaries, transgressive desire and psychoanalytic attempts at understanding both femininity and masculinity.

Unit 1.	Questioning Tradition and Hegemony
1.1	Tarabai Shinde: "Stri Purush Tulana" (A Comparison of Men & Women) pp 223-235, Vol I From Susie Tharu and K. Lalitha ed: <i>Women Writing in India Vol I</i> OUP, New Delhi, 1991.
1.2	Virginia Woolf: "The Daughters of Educated Men" From <i>Three Guineas</i> (<i>Women in Patriarchy</i> , Ed. Jasbir Jain)
1.3	Helene Cixous: "The Laugh of the Medusa" <i>Signs</i> , 1 (4) (Summer), 1976, pp.875-893
2	Colour, Gender and Nation
2.1	bell hooks: Black Women and Feminism (<i>Women in Patriarchy</i> , Ed. Jasbir Jain)
2.2	Partha Chatterjee: "The National Resolution of the Women's Question" (from <i>Recasting Women</i> , Kali for Women)
2.3	Sara Suleri: "Women Skin Deep"
3.	Literary Reflections
3.1	Edward Albee: <i>Who's Afraid of Virginia Woolf?</i>
3.2	Vaidehi: "Soliloquies of Saugandhi" <i>Contemporary Indian Short Stories</i> (Series IV) OR Bessie Head: "Property" <i>Women in Patriarchy</i>
4.	Gender: Cultural Dimensions
4.1	Shashi Deshpande: <i>The Dark Holds No Terror</i> . Penguin. OR Gustav Flaubert: <i>Madame Bovary</i>

Suggested Readings

Kakar, Sudhir. *Intimate Relations: Exploring Indian Sexuality* (1989) OUP Paperback, 1990.
McDowell, Linda. *Gender, Identity and Place*.
Irigaray, Luce. *Sexes and Genealogies*. New York: Columbia, 1993.
Tanner, Tony. *Adultery in the Novel*
Eagleton, Mary. ed. *Feminist Literary Criticism*.
Jung, C.J. Aspects of the Masculine, *The Masculine Reader*. Ed. Stephen Whitehead
Sukhantar, Ashwin. ed. *Facing the Mirror*. Penguin: 1999.
Moi, Toril. *Sexual / Textual Politics*.
Jackson Stevi & Jackie Jones. Ed. *Contemporary Feminist Theories*. New Delhi: Rawat Publications, 2011 (reprint) First published Edinburgh: Edinburgh Univ. Press, 1998
Gould, Carol C. *Gender: Key Concepts in Critical Theory*. Humanities Press International

MAEN 305: Film Studies

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description: The course aims at:

- (i) understanding the semiotics of visual representation;
- (ii) critical analysis and appreciation of cinematic techniques; and
- (iii) the transference of text to image.

Unit 1.	Theory
1.1	Herbert Read: "Towards a Film Aesthetics"
1.3	Andre Bazin: "Adaptation, or the Cinema as Digest"
2	Technology and Audience Perspective
2.1	Richard Maltby & Ian Craven: Introduction from <i>Hollywood Cinema</i> . Blackwell. Oxford, 1995.
2.2	Satyajit Ray: "An Indian New Wave." <i>Our Films, Their Films</i> .
2.3	Laura Mulvey: "Visual Pleasure & Narrative Cinema" (from <i>Film Theory and Criticism</i>).
2.4	Ritwik Kumar Ghatak: 'Sound in Film', in <i>Rows and Rows of Fences</i> , 2000.
3.	Indian Cinema
3.1	<i>Meghe Dhaka Tara/ Mother India/ Salaam Bombay</i>
3.2	<i>Shatranj Ke Khiladi/ Pather Panchali/ Pyaasa</i>
4.	World Cinema
4.1	<i>Bicycle Thieves/ City of God/ In the Mood for Love</i>
4.2	<i>Rebecca /Rashomon/ Cinema Paradiso</i>

Suggested Readings

Bazin, Andre. *The Evolution of the Language of Cinema*, and *The Virtues and Limitations of Montage*, in *What is Cinema?* Vol. 1, 2005.

Braudy, Leo and Marshall Cohen. *Film Theory & Criticism: Introductory Readings*. Oxford University Press: 2004.

Bordwell & Thompson: *Film Art and Film History Ideology of Indian Films*

Monaco, James: *How to read a Film: The World of Movies, Media, Multimedia: Language, History, and Theory*. Oxford University Press: 2000.

Stam, Robert & Toby Miller: Eds. *A Companion to Film Theory*. London: Blackwell Publishers, 1999.

Boyum, Joy Gould. *Double Exposure: Fiction & Film*. Calcutta: Seagull, 1989.

Kolker, Robert. *Film, Form and Culture*.

Ray, Satyajit. *Our Films, Their Films*. Orient Black Swan (1976), 2009.

Nandy, Ashis and Viney Lal. *Fingerprinting Popular Culture*, Delhi: OUP (2006) 2010

Nandy, Ashis. *The Secret Politics of Our Desires*. 1998.

MAEN 306: Translation: Poetics & Practice

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

This course aims at introducing students to some of the more important issues in what is now identified as "Translation Studies".

It would discuss the birth and growth of Translation as an art, the concepts/ theories that evolved over a long period of time, and the issues that relate to the translation of texts with formidable cultural, philosophical, and linguistic overtones/baggage.

It would also discuss how translation has become a major concern in the postcolonial world and how it is being addressed in India today.

While Unit I would provide a theoretical base to students, Unit 2 would help them read actual texts in translation to see how a text (re)configures in translation. Unit 3 concerns the practice of translation on the part of the students, where they would be free to choose a text to translate with justification for the choice made and the methodology followed.

Unit 1.	Poetics of Translation
1.1	Brief History of Translation in the East and the West
1.2	Concepts and Types of Translation
1.3	Three Major Issues : Cultural, Philosophical, Linguistic
1.4	Postcolonial Translation : Major Issues Involved
1.5	The above be discussed in light of two essays from Susan Bassnet's Translation Studies
2	Reading Translated Texts
2.1	S.H. Manto: "Toba Tek Singh" and two Ghazals of Galib
2.2	Girish Karnad: <i>Hayavadana</i>
3.	Practice of Translation (Lectures, Discussions & Project)
3.1	Students will be required to undertake the actual translation of a chosen text of 2000-2500 words.
3.2	Discuss and debate the need and method of writing an introduction to the text with reference to the author and text.
3.3	Discuss the difficulties of idiom and cultural transference.
3.4	Debate the justification for the choice made and methodology of translation followed.
3.5	Discuss the requirement of notes and annotations to the text.
4.	Ethics of Translation
4.1	The choice of texts as governed by audience and reception.
4.2	Translating Renu's short stories essay by Arunprabha Mukherjee.
4.3	Sandra Bermann & Michael Wood: "Introduction" to <i>Nation, Language and the Ethics of Translation</i> , Princeton Univ. Press.
4.4	Koskinen, Kaisa: "Introduction" to <i>Beyond Ambivalence: Post-modernity and the Ethics of Translation</i> .

Suggested Readings

1. Bassnett, Susan and Andre Lefevere. 1998. *Constructing Cultures: Essays on Literary Translation*. Clevedon: Multilingual Matters.
2. Bassnet, Susan and Harish Trivedi. 1999. *Postcolonial Translation*. London: Routledge.
3. Bassnett, Susan. 2000 (revised edition) *Translation Studies*. London: Routledge.
4. Catford, J.C. 1965. *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. London: OUP.
5. Christina, Schaffner. ed. 2000. *Translation in the Global Village*. Toronto: Multilingual Matters.
6. Bassnet, Susan and Harish Trivedi. 1999. *Postcolonial Translation*. London: Routledge.
7. Gentzler, Edwin, (1993) 2001. *Contemporary Translation Theories*. Clevedon: Multilingual Matters.
8. Kothari, Rita. 2003. *Translating India: The Cultural Politics of English*. Manchester: St. Jerome Publishing.
9. Niranjana, Tejaswini. 1992. *Siting Translation: History, Post-Structuralism and the Colonial Context*. Berkeley: University of California Press.
10. Rahman, Anisur. ed. 2002. *Translation: Poetics and Practice*. New Delhi: Creative Books.
11. Venuti, Lawrence, *Translation's Invisibility: A History of Translation*.
12. Venuti, Lawrence. Ed. 1992. *Rethinking Translation*. London and New York: Routledge.

MAEN 307: Creative Writing

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

The Creative Writing in English paper would provide understanding, skills and professional knowledge about the art of writing and develops the creative ability of those interested in honing their creative writing skills, following a professional career as a freelance writer or completing the requirements for the MA English Course of the University.

The curriculum would be structured to impart instruction in progressive stages so as to ensure that a learner can assimilate information about a writer's art and develops his/her creative ability. This Programme could include training in imaginative writing skills in relation to writing short stories, novellas or writing poetry.

Unit 1.	General Principles of Writing
1.1	Narrative: Voice and position.
1.2	Imagination, Fact and Fiction
1.3	Plot & Organisation, beginnings and endings.
1.4	Dialogue
1.5	Style & Imagery
2	Writing Short Story
2.1	Edgar Allan Poe: "The Philosophy of Composition"
2.2	Mridula Garg: "Craft of Story Writing".
3.	Writing Poetry
3.1	Daruwalla: Poetry : The Best Words in the Best Order
3.2	Syntax, rhyme and prosody
3.3	Imagery – Strangeness and familiarity
3.4	Stanzas
3.5	Forms of Poetry
4.	Projects and Practice
4.1	Short narratives OR
4.2	Poetry OR
4.3	Autobiography/Diary OR
4.4	Novella/Travelogue

Suggested Readings:

Bell, Julia and Paul Margs. *The Creative Writing Course Book* Bhattacharya, Debiprasad. *A Textbook of Creative Writing*, 2009.

Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. Harper Collins, 1992.

Laplante, Alice. *The Making of a Story* (Norton Guide to Creative Writing)

Roethke, Theodore. *On the Poet and His Craft: Selected Prose of Theodore Roethke*. Ed. Ralph J. Mills. Seattle: U of Washington P, 1965..

Shelley, Percy Bysshe. *Shelley's Critical Prose*. Ed. Bruce R. McElderry, Jr. Lincoln: U of Nebraska P, 1967.

Susan Lohafer. *Coming to Terms with the Short Story*. Louisiana State University Press, Baton Rouge and London, 1983.

Wordsworth, William. *The Prose Works of William Wordsworth*. Vol.1. Ed. W. J. R. Owen and Jane Worthington Smyser. Oxford: Clarendo

308: Teaching and Testing the Language skills

The course is aimed at familiarizing the students with evaluating and testing methods and skills for English Language

Unit 1.	Teaching Reading and Listening skills
1.1	Types of reading skills
1.2	Listening skills
1.3	Classroom strategies
Unit 2.	Teaching Speaking and Writing skills
2.1	The writing process
2.2	Aspects of writing
2.3	Activities to teach speaking skills
Unit 3.	Teaching grammar and vocabulary
3.1	Approaches to teaching grammar
3.2	Approaches to vocabulary teaching
3.3	Classroom strategies
Unit 4.	Testing and evaluation
4.1	Types of testing -- diagnostic, formative, summative.
4.2	Characteristics of good test -- validity, reliability.
4.3	Testing of language elements – Grammar & Vocabulary, LSRW skills

McDonough Jo, Christopher Shaw Christopher Shaw. *Materials and Methods in ELT*. Blackwell Publishing, 2013.

Fourth Semester

MAEN 401: Post War Literature

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

Marks the shifts in literary movements both in subject and forms. The course proposes to examine the impact of the two World Wars and the socio economic revolutions of this period on literary forms. It further problematizes the overlapping between the different art forms as they deal with the aftermath of colonialism and cultural encounters.

Unit 1	Prose
1.1	Malcolm Bradbury: "Introduction" to Modernism
Unit 2	Fiction
2.1	William Golding: <i>Lord of the Flies</i> (1954)
2.2	V. Woolf: <i>Mrs. Dalloway</i> (1925)
Unit 3	Poetry
3.1	W.B. Yeats: "The Second Coming"
3.2	Wilfred Owen: "Strange Meeting"
3.3	Dylan Thomas: "A Refusal to Mourn A Death"
3.4	T.S. Eliot: "The Wasteland" (1922) OR "The Love Song of J. Alfred Prufrock" (1915)
3.5	Philip Larkin: "Church Going" (1955)
Unit 4	Drama
3.1	John Osborne: <i>Look Back in Anger</i> (1956)
3.2	Harold Pinter: <i>The Birthday Party</i> (1957)

Suggested Readings

- Woolf, V. "Elizabeth Barrett Browning" in *The Common Reader*.
 Moers, Ellen. *Literary Women*. London, The Women's Press, 1978.
 Scholes, Robert and Robert Kellogg, *The Nature of Narrative*. Oxford U. Press, 1966.
 Auerbach, Eric. *Mimesis* (Trans. 1953).
 Cox, C.B. *The Free Spirit* (1963).
 Harvey, W.J. *Character and the Novel* (1965)
 Styan, J.L., *Modern Drama in Theory and Practice*, 3 vols. 1981.
Contemporary Theatre. Stratford - Upon -Avon Studies – 4 : 1962
 Watt, Ian. *Rise of the Novel*, Univ. of California Press, 1960.
 Bakhtin, M. 'Forms of Time and the Chronotope in the Novel' in *The Dialogic Imagination*. Ed. Michael Holquist, Trans. Caryl Emerson and Michael Holquist.
 Forster, E.M. *Aspects of the Novel*.
 Fraser, G.S. *The Modern Writer and His World*, 1964.
 Holbrook, D. *Lost Bearings in English Poetry*, 1977.

MAEN 402: Contemporary Critical Theory II

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

Provides an introduction to current critical theories and problematises the slide of literary criticism into critical theory and interdisciplinarity. It further looks at ideological and economic interventions into literary writing and its analysis. Contemporary critical theory moves across various disciplines: anthropology, linguistics, philosophy, sociology, psychology, ecology, spatial metaphors and history.

Unit 1.	Psycho-Analytical Theory
1.1	Sigmund Freud: Relationship between Art and Human Psyche
1.2	Jaques Lacan: Emergence of Human Subjectivity and Art
1.3	Julia Kristeva: Relationship between Psychoanalysis and Feminism
Unit 2.	Post-Structuralism
2.1	Jaques Derrida : The Technique of Deconstruction
2.2	Michel Foucault: On Discourse and Power
2.3	Introduction to Eco-feminism
Unit 3.	Post-colonialism
3.1	Edward Said: Introduction to <i>Orientalism</i>
3.2	Homi K. Bhabha: Only 05-07 pages from <i>Location and Culture</i> (The ones relating to Hybridity and Nationalism)
3.3	Gayatri Spivak: 'Can the Subaltern Speak?' From V.S. Seturaman Anthology
Unit 4.	New Historicism
4.1	Stephen Greenblatt: About Context and Interpretation
4.2	Dollimore and Alan Sinfield: Foreword to <i>Political Shakespeare: New Essays in Cultural Materialism</i>

Suggested Reading:

- Greenblatt, Stephen. *Renaissance Self-Fashioning*. U Chicago P, 1980.
- Murfin, R. & Ray, S 1998, *The Bedford glossary of critical and literary terms*, Bedford Books, St Martins.
- Veesser, H. Aram (Ed.). *The New Historicism*. Routledge, 1989.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*.
- Culler, Jonathan. (1997) *Literary Theory: A Very Short Introduction*. Oxford: Oxford University Press.
- Eagleton, Terry. *After Theory*.
- Eagleton, Terry. *Literary Theory: An Introduction*.
- Jean-Michel Rabaté. *The Future of Theory*.
- Leitch, Vincent B. *American Literary Criticism 1930s to 1980s*.
- Levenson, Michael, ed. *The Cambridge Companion to Modernism*. (1999), 2003.
- Lodge, David and Nigel Wood. (ed.) *Modern Criticism and Theory: A Reader*.

MAEN 404: African Writing in English

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

The objective of this Course is to familiarize students with African Literature written in English. African Writings in English has burgeoned both in quantity and recognition. This course will look into Africa's past and present and its literary engagement with the themes of colonialism, liberation, independence, tradition, modernity, individualism, community, socialism and capitalism. The following works would be taken up for study.

Unit 1.	Theory
1.1	Ngugi WaThiong'o: <i>The Language in African Literature</i> (<i>Decolonizing the Mind</i>)
1.2	Wole Soyinka: "Theatre in African Traditional Cultures: Survival Patterns". (<i>Art, Dialogue & Outrage</i>)
1.3	Frantz Fanon: "National Culture" (<i>The Wretched of the Earth</i>)
2	Fiction
2.1	Chinua Achebe: <i>Things Fall Apart</i>
2.2	Ama Ada Aidoo: 'Everything Counts', 'Something to Speak About on the Way to Funeral' (from <i>No Sweetness Here</i>)
2.3	Nadine Gordimer: <i>My Son's Story</i>
2.4	Chimamanda Ngozi: two stories (from <i>Things Around Your Neck</i>)
3.	Drama
3.1	Wole Soyinka: <i>Death and the King's Horseman</i>
3.2	Athol Fugard: <i>The Blood Knot</i>
4.	Poetry
4.1	Richard Ntiru: "The Shapes of Fear"
4.2	Dennis Brutus: "A Common Hate Enriched Our Love & Us"
4.3	Christopher Okigbo: "Heaven's Gate"
4.4	Gabriel Okara: "The Mystic Drum"
4.5	David Rubatiri: "A Negro Labourer in Liverpool"
4.6	Noemia De Sousa: "If You Want to Know Me"
4.7	David Diop: "Africa"

Suggested Readings:

Ashcroft, Bill, Gareth Griffiths & Helen Tiffin, Eds. *The Postcolonial Studies Reader*. New York & London: Routledge (1995) 1997.

Diop, Cheikh Anta. *Precolonial Black Africa*.

Clark, J. Desmond. *The Prehistory of Africa*.

Davidson, Basil. *The African Past*.

Owomoyela, Oyekan. *The African Difference*, New York: Peter Lang & WUP, 1996

Soyinka, Wole. *Art, Dialogue and Outrage: Essays on Literature and Culture*, London:

Methuen, 1988.

Benson, Mary, ed. *Notebooks 1960/1977 Athol Fugard*, Faber, 1983

English

MAEN 303: Postcolonial Writings II

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

It is intended to understand postcolonial theory both in its ideological and aesthetic aspects, looking at the different interpretation of the term. Probing through a deeper engagement with the concepts of hegemony, exploitation and resistance, it extends the geographical boundaries of postcolonial literature. It imparts a close look to diverse postcolonial issues featured in the new literature from different geographical locations other than South Asia.

Unit 1.	Issues: Identity, Language and Aesthetics
1.1	Arunprabha Mukherjee: 'The Vocabulary of the Universal: The Cultural Imperialism of the Universalist Criteria of Western Literary Criticism', <i>Oppositional Aesthetics</i> . Toronto: Tsar, 1994
1.2	Werner Sollers: "Who is Ethnic". <i>The Postcolonial Studies Reader</i> (Ashcroft et al.)
Unit 2	Australia
2.1	A.D. Hope: 'Australia'
2.2	Sally Morgan: <i>My Place</i>
Unit 3	Canada
3.1	Margaret Atwood: <i>Surfacing</i>
3.2	Rudy Wiebe: one story from <i>Collected Stories, 1955-2010</i> .
Unit 4	Caribbean
4.1	Jamaica Kincaid: <i>A Small Place</i>
4.2	Derek Walcott: 'Ruins of a Great House'

Suggested Readings

Ashcroft, Bill, Gareth Griffiths & Helen Tiffin. Eds. *The Postcolonial Studies Reader*. New York & London: Routledge (1995) 1997.

Gandhi, Leela. *Postcolonial Theory*. Edinburgh: Edinburgh Univ. Press.

Boehmer, Elleke. *Colonial & Postcolonial Literature* (1995). New Delhi: OUP, 2006.

Punter, David. *Postcolonial Imaginings: Fictions of a New World Order*. Rowman & Littlefield, 2000.

Narogin, Mudrooroo. *Writing from the Fringe: A Study of Modern Aboriginal Literature in Australia*. South Yaara: Hyland House, 1990.

MAEN 405: Script Writing for Films

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

A skill-oriented course meant to draw out the creative potential of prospective writer. It seeks to give an analysis, theory and practice of script writing with a view to audience receptions, logical thinking and projected reality.

Unit 1.	Introduction to Script Writing
1.1	Introduction and interactive session
1.2	What is story, screenplay and dialogue
1.3	Camera as a Story Teller
1.4	Real Time and Screen Time
2	Working with Scripts
2.1	Characters and backstory
2.2	Plot-points and dramatic twists and turns
2.3	Climax
3.	Adaptations
3.1	What is adaptation? Adaptations from books
3.2	Processes of Adaptation and Analysis of adaptations.
3.3	Working with Audience Perspective
3.4	Building up details. Explaining omissions and additions.
3.5	Practicals: Movie Viewing
4.	Producing a Short Script
4.1	Discussing plots
4.2	Working with completed scripts
4.3	Peer-reviewing and discussions

Suggested Readings

- Cobley, Paul. *Narrative* : New Critical Idiom Series, Routledge.
Sanders, Julie. *Adaptation and Appropriation*, New Critical Idiom Series, Routledge, 2007.
Morris, Pam : *Realism*. New Critical Idiom, 2003.
Brady, Leo and Marshall Cohen. *Film Theory & Criticism : Introductory Readings*.
Bordwell & Thompson : *Film Art and Film History Ideology of Indian Films*
Boyum, Joy Gould. *Double Exposure : Fiction & Film* : Calcutta : Seagull, 1989.
Kolker, Robert. *Film, Form and Culture*.
Ray, Satyajit. *Our Films, Their Films*. Orient Black Swan (1976), 2009.
Nandy, Ashis and Viney Lal. *Fingerprinting Popular Culture*, Delhi : OUP (2006) 2010
Nandy, Ashis. *The Secret Politics of Our Desires*. 1998.

MAEN 406: Adaptations and Relocations

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course examines the concepts of continuity in cultures, across cultures and across genres. It engages with the idea of interaction between social events, interpretation, art forms and audience reception.

Unit 1.	Theory
1.1	"What is Adaptations?" <i>Adaptations</i> . (Critical Idiom series)
1.2	Critical Essay on Transformations.
1.3	Adaptations Across Medium: From Text to Image.
1.4	Intertextuality
1.5	Counter Discourses: J.M. Coetze's ' <i>Foe</i> OR Jean Rhys's <i>Wide Sargossa Sea</i> .
2	Myth and Newness : Across Cultures
2.1	Sashi Tharoor: <i>The Great Indian Novel</i> & Chitra Banerjee Divakaruni: <i>The Palace of Illusions</i>
2.2	Thomas Mann: "The Transposed Head" & Girish Karnad's <i>Hayavadana</i>
3.	Indian Reworkings: The Yayati Story
3.1	V.S. Khandekar: <i>Yayati</i>
3.2	Girish Karnad: <i>Yayati</i>
3.3	Raj Gopalachari: Some Chapters on Yayati
4.	Western Reworkings: The Hamlet Narrative
4.1	Tom Stoppard: <i>Rosencrantz and Guildenstern are dead</i>
4.2	Hamlet : The Film (BBC Production)

Suggested Readings

Beja, Morris. Ed. "Adaptation' from the Anthology". *Film and Literature*.

Bluestone, Bernard. "Introduction" *Novels into Films*. Indiana University Press.

MAEN 407: Resistance Literature

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course explores the nature of social, political, and cultural resistance. This course will examine meaning, motivation and causes for different kinds of resistance; and the questioning of hegemonic forces, class, social and political changes.

Unit 1.	Understanding Resistance
1.1	J.P. Sartre: "Freedom and Responsibility"
1.2	Karl Marx: Any 05-07 pages on Resistance in his writings
2	Living Resistance
2.1	Martin Luther King: "I have a Dream" August 28 th , 1963
2.2	Bhagat Singh: "What is Revolution?"
2.3	Nelson Mandela: "I am Prepared to Die" April 20 th , 1964
3.	Reflections in Literature
3.1	Rohinton Mistry: <i>Such a Long Journey</i> (1991) or Toni Morrison: <i>Beloved</i> (1987)
3.2	Sharan Kumar Limbale: <i>The Outcaste: Akkarmashi</i> (2008) or Nadine Gordimer: <i>July's People</i> (1981)
4.	Resistance in Poetry
4.1	Bhakti Women Poets from <i>Manushi</i> , Special number of Bhakti Women Poets.
4.2	Claude McKay: "If We Must Die"
4.3	Langston Hughes: "Dream Deferred"

Suggested Readings

- Nandy, Ashis. *The Illegitimacy of Nationalism*, Delhi, OUP (1994), 1996.
Burke, Edmund. *The French Revolution*.
Koestler, Arthur. *Darkness at Noon*.
Chandra, Sudhir. *Enslaved Daughters: Colonialism, Law and Women's Rights* OUP (1998) 2nd ed. 2008.
Dickens, Charles. *A Tale of Two Cities*.
Crossman, Richard. ed. *The God That Failed*.

MAEN 408: **Dissertation**

Credits: 08

The students are required to choose topics pertaining to language, literature or cultural studies for writing a dissertation on. It is mandatory for the students to meet their supervisors on a regular basis.

Scheme of Evaluation:

In tune with other courses, this course will also be evaluated on the pattern of CCE. This requires two-tier evaluatory exercise.

Internal Assessment:

Synopsis Submission	:	20 Marks (Internal Assessment I)
Content Analysis of the Topic & Presentation	:	20 Marks: (Internal Assessment II)

External Assessment: For this, the student is required to write a 60-80 pages long dissertation on the topic chosen for research. The dissertation must be written in accordance with Standard Style Sheet requirements.

Dissertation, Presentation, Viva-Voce: 60 Marks (equivalent to End of Semester)

This shall be done only by an External Examiner.

Bridge Course

An Intensive Bridge Course:
Introduction to English Literary Studies

Unit 1.	History	10
1.1	History of English Literature according to Boris Ford', division.	
1.2	Emphasizes on shifts of literary movements and significance of social history	
1.3	Renaissance.	
1.4	Neo-classicism.	
1.5	Romanticism and realism	
1.6	Victorianism and Modernism.	
2	English Literary Studies	5
2.1	English Literary Studies in India	
2.2	Macaulay: Minutes	
2.3	Colonialism	
2.4	The Language Question	
2.5	Globalization	
3.	Genre	5
3.1	Genre-division Fiction.	
3.2	Poetry	
3.3	Drama	
3.4	Prose	
3.5	Literary Theory	
4.	Literary Term & Appreciation	5
4.1	Literary terms.	
4.2	Reading poetry	
4.3	Reading fiction	
4.4	Reading non-fiction	
4.5	Dramatic segments	

Suggested Readings

1. Daiches, David. *A Short History of English Literature*.
2. Hudson, W.H. *Introduction to Literature*
3. Legouis & Cazamian. *History of English Literature (Study the Movements and the Forms)*

Abrams, M.H. *Literary Terms*.



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