MADHAV UNIVERSITY, SIROHI

CENTRE FOR DISTANCE AND ONLINE EDUCATION

PROGRAMME PROJECT REPORT

MASTER OF ARTS (ENGLISH)

2026-27

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1. PROGRAMME MISSION AND OBJECTIVES

Madhav University (MU), Sirohi, Rajasthan, was established under Act No. 07 of 2014 of the Rajasthan State Legislature. The University is recognized by the University Grants Commission (UGC) and has been accredited with an 'A' Grade by the National Assessment and Accreditation Council (NAAC), reflecting its commitment to academic quality, institutional development and continuous improvement.

Madhav University has developed a multidisciplinary academic environment offering Certificate, Diploma, Undergraduate, Postgraduate and Doctoral programmes across diverse disciplines, including Commerce & Management, Arts & Sciences, Engineering & Technology, Pharmacy, Agriculture, Education, Law, Allied Health Sciences and other professional and emerging areas. The University also provides modern academic infrastructure, including laboratories, smart classrooms, innovation facilities and library resources to support teaching, learning, research and skill development.

The University emphasizes outcome-based education, experiential learning, project-based instruction, digital and blended learning, skill-integrated curricula, interdisciplinary learning, research and innovation. These institutional approaches provide a strong foundation for extending quality higher education through the Open and Distance Learning (ODL) mode.

The proposed M.A. English programme through ODL is designed to provide advanced knowledge of English literature, literary criticism, literary theory, language, linguistics, cultural studies and interpretation of literary texts.

The programme will develop advanced literary and linguistic competence while strengthening critical reading, interpretation, academic writing, communication and research abilities.

1.1 Rationale for Introducing M.A. English through ODL

English language and literature play an important role in education, communication, culture, creative expression and intellectual development. Advanced study of English literature and language provides learners with opportunities to develop critical thinking, interpretation, communication and research skills.

The ODL mode provides flexible opportunities for graduates, teachers, working professionals, writers, candidates preparing for competitive examinations and learners seeking higher academic qualifications.

1.2 Programme Mission

"To provide accessible, flexible and quality postgraduate education in English through the Open and Distance Learning mode, enabling learners to develop advanced knowledge of literature, language, literary criticism and cultural studies while strengthening critical thinking, communication, interpretation, research and academic writing skills."

1.3 Programme Vision

"To develop critically informed, linguistically competent, culturally aware and research-oriented English postgraduates capable of contributing effectively to education, research, communication, creative and professional fields."

1.4 Programme Objectives

The programme aims to develop advanced knowledge of English literature, literary movements, literary criticism, literary theory, language and linguistics. It will develop learners' ability to critically read, interpret and analyse literary texts across different genres, periods and cultural contexts.

The programme will strengthen academic writing, communication, research and critical-thinking skills and promote appreciation of literary and cultural diversity. It will prepare learners for teaching, research, writing, communication, competitive examinations, employment and further academic pursuits.

2. RELEVANCE OF THE PROGRAMME WITH MADHAV UNIVERSITY'S MISSION AND GOALS

The M.A. English programme supports the University's commitment to quality education, intellectual development, research and inclusive access. It promotes critical thinking, communication, cultural understanding, academic inquiry and lifelong learning.

Through ODL, the programme will provide flexible postgraduate education to learners from diverse geographical and professional backgrounds and enable them to pursue advanced studies without discontinuing their existing responsibilities.

3. NATURE OF PROSPECTIVE TARGET GROUP OF LEARNERS

The programme will cater primarily to graduates seeking advanced education in English. It will also be relevant for teachers, working professionals, writers, candidates preparing for competitive examinations, learners interested in literature and research and individuals seeking career advancement or higher academic qualifications.

The SLMs will be designed for independent learning and will provide contextual introductions, explanations of literary concepts, textual interpretation, critical perspectives, examples, self-assessment questions, assignments and research-oriented activities.

4. APPROPRIATENESS OF THE PROGRAMME TO BE CONDUCTED IN ODL MODE TO ACQUIRE SPECIFIC SKILLS AND COMPETENCE

M.A. English is highly appropriate for ODL delivery because literary and language studies rely substantially on reading, interpretation, critical analysis, discussion and academic writing. These learning activities can be effectively facilitated through comprehensive SLMs and digital resources.

The SLMs will incorporate literary texts and appropriate excerpts within permissible academic use, contextual explanations, literary criticism, theoretical perspectives, textual analysis and academic writing exercises. Learners will develop critical reading, interpretation, communication, research and academic writing skills.

Digital learning resources and LMS-based activities will provide access to e-books, digital libraries, academic databases and other educational resources wherever available. Assignments and research-oriented activities will encourage independent reading, critical analysis and academic inquiry.

5. INSTRUCTIONAL DESIGN

5.1 Curriculum Design

The curriculum of the M.A. (English) programme is designed by subject experts and academicians in the field of English Studies, keeping in view the academic requirements, contemporary developments in literary and language studies, emerging critical perspectives, and the knowledge and competencies required by learners. The curriculum incorporates relevant and current areas of English Studies such as British Literature, Indian Writing in English, American Literature, English Language and Linguistics, Literary Criticism and Theory, Postcolonial Literature, Comparative Literature, Cultural Studies, Gender Studies, and other emerging areas of literary and language studies.

The curriculum is structured to facilitate effective learning through the Open and Distance Learning (ODL) mode and is aligned with the prescribed academic and regulatory requirements. Appropriate emphasis is given to learner-centric approaches, development of critical and analytical thinking, literary interpretation, language proficiency, communication skills, research aptitude, academic writing, creative expression, interdisciplinary understanding, and the application of literary and linguistic concepts to diverse social and cultural contexts.

The curriculum incorporates literary texts, critical readings, textual analysis, case studies, assignments, analytical activities, discussion-based exercises, and other learner-oriented components to enable learners to engage critically with literature, language, culture, and society. Due emphasis is also given to Indian and global literary traditions, cultural diversity, gender and social perspectives, postcolonial concerns, translation, digital humanities, contemporary literary practices, and emerging approaches to the study of English language and literature.

The curriculum is rigorously reviewed and duly approved through the prescribed statutory academic processes of the University, including the Board of Studies, Centre for Internal Quality Assurance (CIQA), and University Academic Council. The review and approval process ensures academic quality, relevance, coherence, research orientation, language proficiency, and alignment with the objectives of the M.A. (English) programme and the evolving requirements of higher education, literary and language studies, research, and contemporary society.

5.2 Programme Structure and Detailed Syllabus

Name of programme	**Master of Arts (English)**
Programme Outcome	**PO1: Advanced Literary Knowledge** Demonstrate in-depth knowledge of English literature across different periods, genres, and movements. **PO2: Critical Thinking and Analysis** Apply critical and analytical skills to interpret literary texts using various theoretical approaches. **PO3: Literary Theory and Criticism** Understand and apply major literary theories and critical frameworks in textual analysis.

	PO4: Communication Skills Exhibit advanced proficiency in written and oral communication for academic and professional purposes. **PO5: Research Competence** Develop research aptitude, including problem identification, literature review, and academic writing. **PO6: Cultural and Global Awareness** Analyze literature in its socio-cultural and global contexts, fostering cross-cultural understanding.
Programme Specific Outcome	**PSO1: Literary Interpretation** Critically interpret and evaluate a wide range of literary texts including poetry, drama, fiction, and prose. **PSO2: Theoretical Application** Apply literary theories such as feminism, post colonialism, structuralism, and others in textual analysis. **PSO3: Academic Writing and Research** Produce well-structured academic writing, research papers, and dissertations following standard methodologies. **PSO4: Language Proficiency** Demonstrate advanced command over English language for effective communication and professional use. **PSO5: Comparative and Interdisciplinary Approach** Analyze literature from comparative and interdisciplinary perspectives. **PSO6: Teaching and Curriculum Understanding** Develop competencies required for teaching English language and literature in academic institutions.

Teaching and Examination Scheme for Master of Arts (English) 2026-27
(Applicable for both Regular Mode & Distance Mode Education)

Year – I | Semester – I **Semester: AUTUMN/PAVAS**

S.No	Course Code	Course Title	Hours/Week				Credits	Weightage		
			L	T	P	S		ITE	ETE	Total
1	MEG9101T	Introduction to Poetry & Drama	4	0	0	0	4	30	70	100
2	MEG9102T	English language -I	4	0	0	0	4	30	70	100
3	MEG9103T	Research Methodology in English literature	4	0	0	0	4	30	70	100
4	MEG9104T	Research Methodology – I	4	0	0	0	4	30	70	100
5	GEC9102T	Computer Application and DTP	4	0	0	0	4	30	70	100
		Grand Total					**20**			**500**

Year – I | Semester – II **Semester: SPRING/BASANT**

S.No	Course Code	Course Title	Hours/Week				Credits	Weightage		
			L	T	P	S		ITE	ETE	Total
1	MEG9201T	Introduction to Fiction	4	0	0	0	4	30	70	100
2	MEG9202T	Introduction to Prose	4	0	0	0	4	30	70	100
3	MEG9203T	Introduction to Literary Forms	4	0	0	0	4	30	70	100
4	MEG9204T	Research Ethics and Publication - II	4	0	0	0	4	30	70	100
5	GEC9201T	Democracy and Development	4	0	0	0	4	30	70	100
		Grand Total					**20**			**500**

Teaching and Examination Scheme for Master of Arts (English) 2026-27
(Applicable for both Regular Mode & Distance Mode Education)

Year – II | Semester – III **Semester: AUTUMN/PAVAS**

S.No	Course Code	Course Title	Hours/Week				Credits	Weightage		
			L	T	P	S		ITE	ETE	Total
1	MEG9301T	Literary Movements –I	4	0	0	0	4	30	70	100
2	MEG9302T	Critical Theory –I	4	0	0	0	4	30	70	100
3	MEG9412P	**Prpject-1**	-	-	-	-	4	-	-	100
*** Choose any one***										
4	MEG9303T	19th Century American literature	4	0	0	0	4	30	70	100
5	MEG9304T	Literature and Films	4	0	0	0	4	30	70	100
6	MEG9305T	Classical Literature- I	4	0	0	0	4	30	70	100
*** Choose any one***										
4	MEG9306T	Indian Writing in English –I	4	0	0	0	4	30	70	100
5	MEG9307T	Post-Colonial Literature	4	0	0	0	4	30	70	100
6	MEG9308T	Indian Poetics	4	0	0	0	4	30	70	100
*** Choose any one***										
4	MEG9309T	Post-Colonial Literature	4	0	0	0	4	30	70	100
5	MEG9310T	Gender Studies –I	4	0	0	0	4	30	70	100
6	MEG9311T	Gender new Literature –I	4	0	0	0	4	30	70	100
		Grand Total					**20**			**500**

Teaching and Examination Scheme for Master of Arts (English) 2026-27
(Applicable for both Regular Mode & Distance Mode Education)

Year – II | Semester – IV **Semester: SPRING/BASANT**

IV Semester										
S.No	**Course Code**	**Course Title**	**Hours/Week**				**Credits**	**Weightage**		
			L	**T**	**P**	**S**		**ITE**	**ETE**	**Total**
1	MEG9401T	Literary Movement -II & Research Methodology	4	0	0	0	4	30	70	100
2	MEG9402T	Critical Theory –II	4	0	0	0	4	30	70	100
3	MEG9412P	**Prpject-2**	-	-	-	-	4	-	-	100
*** Choose any one***										
4	MEG9403T	20th Century American Literature	4	0	0	0	4	30	70	100
5	MEG9404T	Indian Diasporic Literature	4	0	0	0	4	30	70	100
6	MEG9405T	Classic Literature -II	4	0	0	0	4	30	70	100
*** Choose any one***										
4	MEG9406T	Indian Writing in English – II	4	0	0	0	4	30	70	100
5	MEG9407T	English language –II	4	0	0	0	4	30	70	100
6	MEG9408T	Culture Studies	4	0	0	0	4	30	70	100
*** Choose any one***										
4	MEG9409T	Indian literature in Translation -II	4	0	0	0	4	30	70	100
5	MEG9410T	Gender Studies –II	4	0	0	0	4	30	70	100
6	MEG9411T	Gender New Literature –II	4	0	0	0	4	30	70	100
		Grand Total					**24**			**600**

SYLLABUS

(SEMESTER-I)

Program Name: Master of Arts (English)

Course Name: Introduction to Poetry & Drama	Course Code: MEG9101T
Semester: 1	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the fundamental concepts, forms, traditions, and aesthetics of poetry and drama across periods.
- To develop advanced critical reading and interpretative skills for close textual analysis.
- To acquaint learners with major literary movements, genres, and stylistic developments in poetic and dramatic literature.
- To enhance analytical, comparative, and evaluative abilities through theoretical and contextual study of texts.
- To foster sensitivity towards cultural, historical, philosophical, and performative dimensions of literary expression.

COURSE CONTANT

BLOCK – I: Foundations of Poetry
Unit 1: Nature and Scope of Poetry
Concept and definitions of poetry from classical to modern critics; poetry as imitation, expression, and creation; distinction between poetry and prose in terms of language, structure, and function; role of imagination, emotion, and intellect in poetic creation; social, moral, and philosophical functions of poetry; oral traditions, bardic poetry, and transition to written literature; poetry as cultural memory and collective consciousness.
Unit 2: Elements of Poetry

Detailed study of theme, subject matter, and poetic intention; diction—formal, colloquial, and symbolic language; imagery—visual, auditory, tactile, olfactory, and gustatory; figures such as metaphor, simile, symbol, personification, metonymy, and synecdoche; tone, attitude, and voice; mood and atmosphere; sound devices including alliteration, assonance, consonance, onomatopoeia, rhyme, and rhythm and their contribution to meaning-making.
Unit 3: Poetic Forms and Genres
Study of major poetic forms—lyric, sonnet (Petrarchan and Shakespearean), ode, elegy, ballad, epic, dramatic monologue, and free verse; narrative versus reflective poetry; devotional, romantic, metaphysical, and modernist traditions; structural patterns and conventions; evolution of poetic genres across literary periods; role of form in shaping interpretation.
BLOCK – II: Prosody and Poetic Techniques
Unit 4: Meter and Rhythm
Concept of meter, foot, stress, and syllable; accentual, syllabic, and accentual-syllabic verse; common metrical patterns—iambic, trochaic, anapestic, and dactylic; techniques of scansion; metrical substitutions and variations; relationship between rhythm and emotional intensity; use of pause, caesura, and enjambment in poetic structure.
Unit 5: Rhyme and Stanza Forms
Nature and function of rhyme in poetry; types of rhyme—end rhyme, internal rhyme, slant rhyme, masculine and feminine rhyme; rhyme schemes in sonnets and other forms; stanzaic patterns such as couplet, tercet, quatrain, sestet, octave, Spenserian stanza, and heroic couplet; blank verse and its significance in English poetry; relationship between stanza structure and thematic progression.
Unit 6: Figures of Speech and Poetic Language
Comprehensive study of figurative language—irony, paradox, oxymoron, hyperbole, understatement; ambiguity and multiplicity of meanings; symbolism and mythic references; poetic compression and suggestiveness; intertextuality in poetry; modern poetic language and departure from traditional ornamentation; role of imagery clusters in thematic unity.
BLOCK – III: Foundations of Drama
Unit 7: Origin and Development of Drama
Drama as a performative and literary genre; origins in ritual, myth, and religious ceremonies; classical Greek theatre—Aeschylus, Sophocles, Euripides; Roman contributions; development of

medieval religious drama—mystery and morality plays; rise of Elizabethan and Jacobean theatre; transition to modern drama; relationship between theatre, society, and ideology.
Unit 8: Elements of Drama
Detailed analysis of plot construction and dramatic structure; characterization—major, minor, dynamic, and static characters; dialogue as action; conflict—internal and external; theme and dramatic vision; spectacle, setting, and stage directions; exposition, rising action, climax, denouement; dramatic irony and suspense; unity of time, place, and action.
Unit 9: Types of Drama
Tragedy, comedy, tragicomedy, melodrama, farce, and problem play; classical versus modern tragedy; high and low comedy; satire and social comedy; poetic drama versus prose drama; one-act and full-length plays; dramatic subgenres in different literary periods.
BLOCK – IV: Dramatic Techniques and Conventions
Unit 10: Tragedy and Comic Traditions
Aristotle's theory of tragedy—mimesis, hamartia, peripeteia, anagnorisis, and catharsis; Senecan and Shakespearean tragedy; modern tragic vision; classical and romantic comedy; humour, wit, and satire as dramatic tools; comedy of manners and comedy of ideas; drama as social critique and moral reflection.
Unit 11: Stagecraft and Performance
Theatre architecture—proscenium, thrust stage, arena stage; role of stage design, lighting, costume, and props; acting styles—classical, realistic, and method acting; direction and blocking; audience reception and participation; dialogue, monologue, soliloquy, and aside; relationship between text and performance.
Unit 12: Modern and Experimental Drama
Realism and naturalism—contributions of Ibsen and Chekhov; symbolism and expressionism; Brecht's epic theatre and alienation effect; theatre of the absurd—Beckett and Ionesco; postmodern and experimental performance practices; innovations in narrative structure, time, and space on stage.
BLOCK – V: Poetry and Drama: Critical Perspectives
Unit 13: Critical Approaches to Poetry
Formalism and New Criticism; historical and biographical approaches; structuralism and post-structuralism; reader-response theory; psychoanalytic and myth criticism; close reading as a

method; evaluation of poetic meaning through multiple interpretative frameworks.
Unit 14: Critical Approaches to Drama
Textual and performance-oriented criticism; structural and thematic analysis; feminist, Marxist, and postcolonial interpretations; discourse of power, gender, and identity in drama; reception theory and audience studies; adaptation and reinterpretation of classical plays.
Unit 15: Comparative Study of Poetry and Drama
Comparative analysis of poetry and drama as distinct yet interconnected literary forms; differences in language, structure, temporality, and audience engagement; poetic drama and verse plays; intergeneric influences; relevance of poetry and drama in contemporary media, theatre, and cultural studies.

Course Outcomes

After successful completion of the course, students will be able to:

CO1. Explain and apply key concepts, forms, and techniques related to poetry and drama.

CO2. Perform close reading and critical analysis of poetic and dramatic texts using appropriate terminology.

CO3. Evaluate literary works within their socio-cultural, historical, and ideological contexts.

CO4. Compare diverse poetic and dramatic traditions, movements, and aesthetic practices.

CO5. Produce well-structured academic arguments in written assignments, presentations, and seminars.

References

- Abrams, M. H. *A Glossary of Literary Terms*. Cengage.
- Wainwright, G. *Poetry: The Basics*. Routledge.
- Prasad, B. *A Background to the Study of English Literature*. Macmillan.
- Bentley, E. *The Life of the Drama*. Atheneum.
- Esslin, M. *Theatre of the Absurd*. Penguin.
- Perrine, L. *Sound and Sense*. Harcourt.
- Rees, R. J. *English Literature: An Introduction*. Macmillan.

Program Name: Master of Arts (English)

Course Name: English language -I	Course Code: MEG9102T
Semester: 1	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To develop advanced proficiency in English language skills—listening, speaking, reading, and writing—at the postgraduate level with emphasis on academic and research contexts.
- To strengthen learners' command over grammar, syntax, semantics, and usage for accurate and effective communication.
- To enhance critical, analytical, and interpretative reading abilities across a range of literary and non-literary texts.
- To improve academic and scholarly writing skills including organization, argumentation, referencing, and stylistic appropriateness.
- To cultivate professional communication and presentation competencies required for seminars, conferences, research, and workplace interaction.

COURSE CONTANT

BLOCK I: Fundamentals of English Language and Usage
Unit 1: Nature and Structure of the English Language Origin and historical development of the English language from Old English to Modern English; growth of vocabulary through borrowing and word formation processes; characteristics and structural features of contemporary English; standard and non-standard varieties; British, American, and Indian English in terms of pronunciation, spelling, and usage; concept of World

Englishes; formal, informal, and academic registers; role of English as a global lingua franca in education, governance, media, and technology; functional domains of English in multilingual societies.

Unit 2: Parts of Speech and Grammatical Foundations

Comprehensive review of traditional and modern classification of parts of speech; functions of nouns and noun phrases; pronoun reference and cohesion; verb forms, auxiliaries, modals, tense, aspect, and voice; adjectives and adverbs with degrees of comparison; prepositions and prepositional phrases; conjunctions and sentence connectors; interjections and discourse markers; subject–verb agreement in complex constructions; common grammatical deviations in Indian English; error analysis and corrective strategies; application of grammar in academic writing.

Unit 3: Sentence Structure and Syntax

Constituents of sentences—phrases, clauses, and their hierarchical relations; types of sentences—declarative, interrogative, imperative, and exclamatory; simple, compound, complex, and compound-complex structures; coordination and subordination; word order and emphasis; transformation of sentences—affirmative, negative, interrogative, exclamatory; active and passive constructions and their stylistic use; direct and indirect speech in academic narration; introduction to basic syntactic analysis and tree structure representation; clarity and precision in sentence formation.

BLOCK II: Reading Skills and Comprehension

Unit 1: Intensive and Extensive Reading

Concept, objectives, and significance of reading at postgraduate level; differences between intensive and extensive reading; strategies for efficient reading—skimming, scanning, predicting, and contextual guessing; reading for main idea, supporting details, and implied meaning; vocabulary enrichment through contextual clues, word families, and collocations; use of dictionaries, thesaurus, and digital reading tools; developing reading speed and comprehension accuracy through practice passages.

Unit 2: Critical Reading and Interpretation

Approaches to analytical reading of essays, editorials, and non-fiction prose; identifying purpose, audience, tone, and rhetorical strategies; recognizing argument structure—claims, evidence, and reasoning; detecting bias, ideology, and persuasive techniques; inferencing, interpretation, and

evaluation; distinguishing fact from opinion; developing reflective and response-based reading; application of critical thinking frameworks while engaging with academic and media texts.
Unit 3: Academic Reading Practices Techniques for reading scholarly articles, research papers, and theoretical texts; understanding abstracts, keywords, and literature reviews; note-making methods—linear, pattern, and mapping techniques; annotation and highlighting strategies; summarizing, paraphrasing, and synthesizing multiple sources; basics of citation and referencing styles (MLA/APA overview); ethical use of sources and avoidance of plagiarism; building reading logs and literature review skills.
BLOCK III: Writing Skills for Academic Purposes
Unit 1: Fundamentals of Academic Writing Nature and features of academic discourse; principles of clarity, precision, objectivity, and formality; unity, coherence, and cohesion in writing; paragraph structure—topic sentence, supporting evidence, concluding sentence; use of transition markers and logical connectors; appropriate academic vocabulary and nominalization; tone and stance in scholarly writing; avoiding redundancy and ambiguity.
Unit 2: Forms of Academic Composition Essay writing—descriptive, narrative, expository, analytical, and argumentative forms; structuring introductions, thesis statements, body paragraphs, and conclusions; report writing—format, headings, and documentation; précis writing and summarization techniques; expansion and elaboration of ideas; writing critical reviews of books and articles; short analytical responses to texts; integrating quotations and paraphrases effectively.
Unit 3: Editing and Proofreading Stages of the writing process—drafting, revising, editing, and finalizing; identification of common grammatical and stylistic errors; punctuation conventions—comma, semicolon, colon, apostrophe, quotation marks; capitalization and spelling standards (British and American variants); editing for coherence, conciseness, and readability; peer-review practices; use of digital tools for grammar checking and plagiarism detection; preparing final academic manuscripts.
BLOCK IV: Communication and Presentation Skills
Unit 1: Spoken English and Pronunciation Introduction to phonetics and phonology; organs of speech and classification of speech sounds;

vowel and consonant sounds in English; phonemic transcription (IPA symbols); stress patterns in words and sentences; rhythm and intonation in connected speech; common pronunciation difficulties for Indian learners; strategies for improving fluency, clarity, and intelligibility through drills, listening, and repetition exercises.

Unit 2: Interpersonal and Group Communication

Concept and process of communication; verbal, non-verbal, and paralinguistic features; listening skills—active and empathetic listening; barriers to effective communication—psychological, cultural, linguistic, and technological; strategies for overcoming barriers; group discussion techniques, turn-taking, and consensus building; etiquette in academic and professional interaction; role of body language, eye contact, and tone.

Unit 3: Academic Presentation Skills

Planning and structuring seminar presentations; preparing outlines and speaking notes; use of visual aids—PPT, charts, handouts; language of presentations—signposting and transitions; voice modulation and time management; handling questions and academic discussions; conference presentation norms; evaluating presentation effectiveness through feedback and self-assessment.

BLOCK V: Advanced Language Application and Professional Skills

Unit 1: English for Academic and Research Communication

Features of research-oriented language; writing research proposals—problem statement, objectives, methodology; drafting abstracts and executive summaries; literature review language; hedging and cautious claims; basics of citation practices and referencing styles; formal academic correspondence with supervisors, journals, and institutions.

Unit 2: English for Professional and Digital Contexts

Writing official and semi-official letters; professional email etiquette; drafting CVs, cover letters, and statements of purpose; language for interviews and professional interaction; communication in digital platforms—forums, learning management systems, and webinars; netiquette and professional tone in online communication; documentation and record-keeping language.

Unit 3: Language, Society, and Contemporary Usage

Relationship between language, culture, and society; English in print, electronic, and social media; emerging trends in global English and digital discourse; code-mixing, code-switching, and bilingual practices in the Indian context; gender-neutral and inclusive language; role of

English in knowledge economy, higher education, and employability; future directions of English as an international language.

Course Outcomes

1. Students will demonstrate advanced fluency and accuracy in spoken as well as written English in academic settings.
2. Students will apply grammatical, syntactic, and lexical knowledge to produce coherent and cohesive academic discourse.
3. Students will critically read, interpret, analyze, and evaluate prose, essays, and scholarly texts.
4. Students will produce well-structured academic writings such as essays, reports, summaries, reviews, and research-oriented responses.
5. Students will communicate ideas confidently through presentations, group discussions, and professional correspondence.

References

- Leech, G. *Semantics*. Penguin.
- Lyons, J. *Language and Linguistics*. Cambridge.
- Crystal, D. *The Cambridge Encyclopedia of the English Language*. CUP.
- Yule, G. *The Study of Language*. CUP.
- Quirk, R. et al. *A Comprehensive Grammar of the English Language*. Longman.
- Palmer, F. R. *Grammar*. Penguin.
- Carter, R. *Working with Texts*. Routledge.

Program Name: Master of Arts (English)

Course Name: Research Methodology in English literature	Course Code: MEG9103T
Semester: 1	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the nature, scope, and significance of research in English language and literature.
- To familiarize learners with major research approaches, methods, and theoretical frameworks used in literary studies.
- To develop skills in formulating research problems, objectives, hypotheses, and research questions.
- To train students in academic writing, documentation, referencing, and ethical research practices.
- To enable learners to design and execute independent research projects, dissertations, and scholarly papers.

COURSE CONTANT

BLOCK I: Foundations of Research in English Studies
Unit 1: Nature and Scope of Research in English Literature Meaning, objectives, and characteristics of research; distinction between research, criticism, and review; importance of research in literary and cultural studies; interdisciplinary nature of English studies; areas of research—literature, language, translation, comparative studies, cultural studies, and media texts; qualitative orientation of literary research; contemporary trends in humanities

research.
Unit 2: Types and Approaches to Research Basic, applied, and action research; qualitative and quantitative approaches in humanities; descriptive, analytical, historical, and interpretative research; textual and contextual analysis; archival and bibliographic research; comparative and interdisciplinary approaches; digital humanities and emerging research practices.
Unit 3: Research Process and Problem Identification Steps in the research process—from selection of topic to final report; identifying research gaps; framing research problems and research questions; formulation of objectives and hypotheses (where applicable); feasibility and scope of study; preparing a working title; developing research design and plan of work.
BLOCK II: Literary Theories and Research Frameworks
Unit 1: Classical and Modern Critical Approaches Overview of traditional criticism—Aristotelian, Neoclassical, Romantic; New Criticism and formalist approaches; practical criticism; close reading as a research method; text-centered analysis and its limitations.
Unit 2: Contemporary Literary Theories Structuralism and Post-structuralism; Reader-response theory; Marxist, Psychoanalytic, and Feminist criticism; Postcolonial theory; New Historicism and Cultural Materialism; Ecocriticism and Queer theory; application of theory in research design and textual interpretation.
Unit 3: Interdisciplinary and Cultural Research Models Comparative literature approaches; literature and society; literature and history; cultural studies perspectives; discourse analysis; film and media studies as extensions of literary research; integrating theory with methodology for holistic analysis.
BLOCK III: Research Tools, Techniques, and Data Handling
Unit 1: Sources of Research and Review of Literature Primary and secondary sources; manuscripts, rare books, and archives; scholarly journals, databases, and digital repositories; library catalogues and indexing services; methods of reviewing literature; preparing annotated bibliography; identifying research gaps through review.
Unit 2: Methods of Textual Analysis

Close reading techniques; thematic and stylistic analysis; narrative and discourse analysis; symbolism, imagery, and motif study; character and plot analysis; contextual and ideological reading; use of comparative method in analyzing multiple texts.
Unit 3: Note-Making, Documentation, and Data Organization Techniques of note-taking—summary notes, critical notes, and paraphrasing; organizing research materials; use of citation management tools; documentation methods—MLA, APA, and Chicago style overview; preparing bibliography and works cited; maintaining research diary and records.
BLOCK IV: Academic Writing and Research Ethics
Unit 1: Structure of Research Proposal and Dissertation Components of research proposal—title, introduction, rationale, objectives, research questions, methodology, chapter plan, and references; structure of dissertation/thesis—preliminary pages, chapters, conclusion, and bibliography; writing abstracts and synopses; preparing chapter outlines.
Unit 2: Academic Writing Style and Presentation Features of scholarly writing—clarity, coherence, objectivity, and formal tone; argument development and evidence integration; use of quotations, paraphrasing, and summarizing; writing footnotes and endnotes; tables, appendices, and indexing; editing and proofreading academic manuscripts.
Unit 3: Research Ethics and Plagiarism Concept of academic integrity; types of plagiarism—intentional and unintentional; citation ethics and intellectual property; ethical use of sources and permissions; avoiding fabrication and misrepresentation; use of plagiarism detection tools; guidelines for ethical publication.
BLOCK V: Research Application and Project Work
Unit 1: Designing and Conducting Independent Research Selecting a feasible research topic; preparing research schedule and timeline; methods of collecting textual and contextual data; field-based inputs such as interviews (where relevant in cultural studies); organizing chapters and arguments; maintaining consistency in methodology.
Unit 2: Presentation and Dissemination of Research Preparing seminar papers and conference presentations; writing research articles for journals; formatting according to journal guidelines; peer review process; responding to reviewers' comments; academic networking and collaboration.

Unit 3: Dissertation Writing and Viva Voce Preparation

Final compilation and formatting of dissertation; writing introduction and conclusion effectively; preparing synopsis and executive summary; referencing and indexing accuracy; presentation skills for viva voce; defending research arguments and responding to academic queries.

Course Outcomes

1. Students will understand the principles and processes of research in English literary and cultural studies.
2. Students will apply appropriate research methodologies and theoretical perspectives in literary analysis.
3. Students will identify, formulate, and refine research problems and develop structured research proposals.
4. Students will demonstrate competence in academic writing, citation styles, and avoidance of plagiarism.
5. Students will produce a systematic research-based project or dissertation chapter using scholarly conventions.

References

- Kothari, C. R. *Research Methodology*. New Age.
- Booth, W. et al. *The Craft of Research*. Chicago Press.
- Creswell, J. *Research Design*. Sage.
- MLA Handbook. Modern Language Association.
- Eco, U. *How to Write a Thesis*. MIT Press.
- McMillan, J. *Educational Research*. Pearson.
- Babbie, E. *The Practice of Social Research*. Cengage.

Program Name: Master of Arts (English)

Course Name: Research Methodology – I	Course Code: MEG9104T
Semester: 1	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the nature, scope, and significance of research in literary and language studies.
- To familiarize learners with fundamental concepts, approaches, and terminology used in humanities research.
- To develop skills in identifying research problems and formulating research questions in English studies.
- To impart knowledge of various research designs, methods, and tools relevant to literary research.
- To promote academic integrity, ethical research practices, and scholarly writing conventions.

COURSE CONTANT

BLOCK – I: Foundations of Research
Unit 1: Nature and Scope of Research
Meaning and definitions of research; research as a systematic and scholarly inquiry; objectives of research; characteristics of good research; difference between research and criticism; relevance of research in humanities and social sciences; scope of research in English studies—literature, language, culture, and interdisciplinary areas.
Unit 2: Types of Research in English Studies

Basic and applied research; qualitative and quantitative research; descriptive, analytical, and exploratory research; conceptual and empirical research; historical and comparative research; interdisciplinary and multidisciplinary research; digital humanities research.
Unit 3: Research Process and Problem Identification
Stages of the research process; selection of research topic; identifying research gaps; formulation of research problem and research questions; objectives and hypotheses; feasibility, originality, and significance of the study; limitations and delimitations.
BLOCK – II: Research Methods and Tools
Unit 4: Research Design and Methodology
Meaning and components of research design; qualitative research design; textual analysis as a research method; close reading, discourse analysis, and content analysis; case study approach; archival and documentary research; relevance of theory in research design.
Unit 5: Sources of Data and Research Materials
Primary and secondary sources; literary texts, manuscripts, archives, letters, and diaries; books, journals, theses, and databases; electronic and digital resources; use of libraries and online repositories; evaluation of sources for authenticity and reliability.
Unit 6: Review of Literature
Meaning and purpose of literature review; identifying relevant scholarly works; techniques of reviewing literature; thematic and critical review; use of abstracts, bibliographies, and research indexes; identifying research gaps; writing an effective review of literature.
BLOCK – III: Research Writing and Documentation
Unit 7: Research Writing and Academic Style
Structure of a research paper and dissertation; chapters and their functions; academic writing style and tone; coherence and argumentation; use of quotations, paraphrasing, and summarizing; avoidance of plagiarism; language accuracy and clarity.
Unit 8: Documentation and Referencing Styles
Importance of documentation; citation and referencing; MLA, APA, and Chicago styles (with emphasis on MLA); in-text citations, footnotes, endnotes; bibliography and works cited; referencing electronic sources; use of reference management tools.
Unit 9: Research Ethics and Plagiarism
Ethics in research; academic honesty and integrity; plagiarism—types and consequences;

copyright issues; ethical use of sources; UGC regulations on plagiarism; use of plagiarism detection software.
BLOCK – IV: Research Tools and Proposal Writing
Unit 10: Tools and Techniques of Research
Questionnaires, interviews, surveys, and observation (introductory level); relevance of these tools in language and cultural studies; qualitative data interpretation; note-taking, annotation, and indexing techniques.
Unit 11: Use of Technology in Research
Digital libraries and databases (JSTOR, Project Muse, Google Scholar); online catalogues and e-resources; use of word processing and formatting tools; citation software; digital archiving; basics of digital humanities tools.
Unit 12: Research Proposal Writing
Meaning and significance of a research proposal; components—title, objectives, research questions, methodology, review of literature, and bibliography; format and presentation; evaluation criteria; preparing a synopsis for M.Phil./Ph.D. level research.
BLOCK – V: Trends and Applications in Research
Unit 13: Literary Theory and Research
Role of literary theory in research; application of major theories—structuralism, post-structuralism, feminism, Marxism, postcolonialism; theory as a research framework; integrating theory with textual analysis.
Unit 14: Interdisciplinary and Contemporary Research Trends
Cultural studies; gender studies; eco-criticism; translation studies; media and film studies; comparative literature; globalization and literature; emerging research areas in English studies.
Unit 15: Dissertation and Viva Preparation (Introductory)
Nature and objectives of dissertation writing; structure and presentation; evaluation criteria; oral presentation and viva voce; research dissemination through seminars, conferences, and publications; ethics of publication.

Course Outcomes

After successful completion of the course, students will be able to:

CO1. Explain the basic concepts, objectives, and processes of research in English studies.

CO2. Identify suitable research areas and formulate clear research problems and hypotheses.

CO3. Apply appropriate research methods and tools for literary and language-based research.

CO4. Demonstrate understanding of documentation styles, referencing systems, and academic ethics.

CO5. Prepare a preliminary research proposal following standard scholarly conventions.

References

- Kumar, R. *Research Methodology: A Step-by-Step Guide*. Sage.
- Dawson, C. *Practical Research Methods*. How To Books.
- Hart, C. *Doing a Literature Review*. Sage.
- Trochim, W. *Research Methods*. Atomic Dog.
- Bell, J. *Doing Your Research Project*. Open University Press.
- Cohen, L. *Research Methods in Education*. Routledge.
- Locke, L. *Proposals That Work*. Sage.

Program Name: Master of Arts (English)

Course Name: Computer Application and DTP	Course Code: GEC9102T
Semester: 1	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives:

1. To familiarize students with computer fundamentals, operating systems, and essential software for academic work.
2. To develop proficiency in word processing, spreadsheet, and presentation software for historical research and documentation.
3. To equip students with desktop publishing (DTP) skills for preparing manuscripts, journals, and research publications.
4. To enhance digital literacy, including database management, internet research, and multimedia applications.
5. To prepare students to use technology effectively in academic, archival, and professional contexts.

Course Content:

BLOCK I: Fundamentals of Computer and Operating Systems
Unit 1: Introduction to Computers
Definition, types, and components of computers: hardware and software.

Input/output devices, storage devices, and memory.
Understanding digital information: binary system, data representation, and file types.
Overview of computer applications in academic and historical research.
Unit 2: Operating Systems and File Management
Basics of operating systems: Windows, Linux, and macOS overview.
File and folder management: creating, organizing, and searching files.
Installing and managing software applications.
Security basics: passwords, antivirus, backup, and data protection.
Unit 3: Computer Networks and Internet Applications
Introduction to networking: LAN, WAN, and Wi-Fi.
Internet services: email, web browsing, cloud storage, and digital libraries.
Online research techniques for historical sources.
Digital communication tools for academic collaboration.
BLOCK II: Word Processing and Document Management
Unit 1: Advanced Word Processing
Creating, formatting, and editing documents in MS Word or LibreOffice Writer.
Styles, templates, headers, footers, and page numbering.
Tables, charts, images, and text formatting for academic writing.

Unit 2: Reference and Citation Management
Inserting footnotes, endnotes, and bibliographies.
Using referencing tools: Zotero, Mendeley, and EndNote.
Citation styles: APA, Chicago, MLA, and Turabian.
Unit 3: Preparing Academic Documents
Writing research papers, dissertations, and thesis using word processing tools.
Proofreading, track changes, and collaborative editing.
Creating indexes, tables of contents, and cross-references.
Document conversion to PDF and digital submission practices.
BLOCK III: Spreadsheet and Data Analysis Tools
Unit 1: Introduction to Spreadsheets
MS Excel or LibreOffice Calc overview.
Data entry, formatting, and basic calculations.
Cell referencing, ranges, and worksheet organization.
Unit 2: Data Analysis and Visualization
Formulas, functions, and logical operations.
Creating charts, graphs, and pivot tables for historical data.
Statistical analysis: mean, median, mode, variance, and correlation.

Case studies of historical data representation and analysis.
Unit 3: Advanced Spreadsheet Applications
Conditional formatting and data validation.
Using Excel for survey and archival data management.
Importing and exporting data from other software.
Automating tasks using macros.
BLOCK IV: Desktop Publishing (DTP) and Multimedia Tools
Unit 1: Introduction to DTP
Basics of DTP and its applications in publishing historical research.
Overview of DTP software: Adobe InDesign, Scribus, and CorelDRAW.
Principles of typography, layout, and design.
Unit 2: Designing Academic Publications
Preparing newsletters, brochures, and journals.
Integrating text, images, tables, and charts.
Master pages, styles, and templates for consistent design.
Unit 3: Multimedia and Digital Presentations
Creating slideshows and visual presentations using MS PowerPoint or LibreOffice Impress.
Incorporating audio, video, and animations.

Best practices for academic presentations and conferences.
BLOCK V: Digital Tools for Historical Research
Unit 1: Online Research and Databases
Digital libraries and archives (e.g., JSTOR, Project Gutenberg, National Archives).
Using search engines, keywords, and Boolean operators effectively.
Evaluating credibility and reliability of online sources.
Unit 2: Data Management and Preservation
Organizing research data and creating digital catalogs.
Cloud storage, backups, and file versioning.
Digitization of manuscripts and archival documents.
Unit 3: Integration of Computer Applications in Historical Research
Combining word processing, spreadsheets, DTP, and multimedia for research projects.
Preparing comprehensive research reports and presentations.
Ethical considerations in digital research and publication.

Course Outcomes

1. After completing the course, students will be able to:
2. Demonstrate proficiency in using computers and operating systems for academic purposes.

3. Apply word processing, spreadsheet, and presentation tools in research and teaching activities.
4. Design and publish documents, newsletters, and research reports using DTP software.
5. Conduct online research, manage digital data, and use bibliographic tools effectively.
6. Integrate computer applications with historical research and documentation practices.

References:

1. Leon, A., & Leon, M. (2019). *Fundamentals of Computers* (8th ed.). Vikas Publishing.
2. Sinha, P. K., & Sinha, P. (2018). *Computer Fundamentals* (6th ed.). BPB Publications.
3. Tejwani, A. (2017). *Desktop Publishing with InDesign* (2nd ed.). BPB Publications.
4. Norton, P. (2020). *Introduction to Computers* (7th ed.). McGraw-Hill Education.
5. Zotero Team. (2021). *Zotero: Reference Management Software Guide*.
6. Microsoft Corporation. (2022). *Microsoft Office Suite User Guide*.

SYLLABUS

(SEMESTER II)

Program Name: Master of Arts (English)

Course Name: Introduction to Fiction	Course Code: MEG9201T
Semester: 2	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the nature, scope, and evolution of fiction as a major literary genre.
- To familiarize learners with key elements, forms, and techniques of fictional narratives.
- To develop critical and analytical skills for interpreting short stories and novels.
- To examine fiction in its historical, cultural, and theoretical contexts.
- To cultivate an informed appreciation of fictional writing across periods and traditions.

COURSE CONTANT

BLOCK – I: Foundations of Fiction
Unit 1: Nature and Scope of Fiction
Meaning and definitions of fiction; fiction as an imaginative representation of reality; relationship between fiction, history, and myth; fiction versus other literary genres; functions of fiction—entertainment, moral instruction, social critique; realism and imagination in fictional writing; relevance of fiction in understanding human experience.
Unit 2: Forms and Types of Fiction
Short story, novella, and novel; episodic and unified narratives; allegorical, epistolary, picaresque, gothic, and historical fiction; realism, romanticism, and naturalism in fiction; popular and literary fiction; evolution of fictional forms across literary periods.

Unit 3: Elements of Fiction
Plot and narrative structure; conflict and resolution; characterization—flat and round characters, major and minor characters; setting and atmosphere; theme and motif; point of view—first person, third person (limited and omniscient); narrative voice and reliability.
BLOCK – II: Narrative Techniques in Fiction
Unit 4: Plot Construction and Narrative Structure
Linear and non-linear narratives; exposition, rising action, climax, and denouement; subplots and parallel narratives; suspense and surprise; foreshadowing and flashback; temporal ordering and narrative pace.
Unit 5: Characterization and Setting
Methods of characterization—direct and indirect; psychological depth and interiority; role of setting in shaping character and action; symbolic and functional settings; social and historical environments in fiction; relationship between character and milieu.
Unit 6: Language and Style in Fiction
Narrative style and diction; dialogue and monologue; imagery and symbolism; irony and ambiguity; realism and stylization; stream of consciousness technique; narrative tone and mood; stylistic experimentation in modern fiction.
BLOCK – III: Historical Development of Fiction
Unit 7: Early and Classical Traditions of Fiction
Origins of fiction in myth, romance, and folklore; classical prose narratives; medieval romances; rise of the novel in the eighteenth century; contribution of Defoe, Richardson, and Fielding; social and moral concerns in early fiction.
Unit 8: Nineteenth-Century Fiction
Realism and social realism; Victorian novel and its themes; psychological realism; narrative omniscience; major trends in nineteenth-century British and European fiction; fiction as social documentation and moral commentary.
Unit 9: Modern Fiction
Transition from realism to modernism; fragmentation of narrative; interior monologue and stream of consciousness; influence of psychology and philosophy; thematic concerns of

alienation, identity, and time; experimentation with form and language.
BLOCK – IV: Contemporary and World Fiction
Unit 10: Postmodern and Contemporary Fiction
Postmodern narrative strategies—metafiction, intertextuality, parody, and pastiche; unreliable narrators; blending of genres; questioning of truth and reality; contemporary themes such as globalization, technology, and identity.
Unit 11: Postcolonial and Indian Fiction in English
Development of postcolonial fiction; themes of colonialism, nationalism, migration, and identity; Indian English fiction and its growth; regional narratives and global readership; representation of culture, language, and history in fiction.
Unit 12: Popular, Genre, and Experimental Fiction
Detective, science fiction, fantasy, and speculative fiction; children's and young adult fiction; graphic novels; experimental and hybrid narratives; role of mass readership and publishing industry; distinction between canonical and popular fiction.
BLOCK – V: Critical Perspectives on Fiction
Unit 13: Critical Approaches to Fiction
Formalism and New Criticism; structuralist and narratological approaches; psychoanalytic criticism; Marxist and feminist readings of fiction; reader-response theory; application of theory to fictional texts.
Unit 14: Fiction and Society
Fiction as a mirror of society; representation of class, gender, race, and ideology; ethical and moral dimensions of fiction; fiction as resistance and social commentary; literature and power structures.
Unit 15: Comparative and Applied Study of Fiction
Comparative study of short story and novel; fiction across cultures and languages; adaptation of fiction into film and media; relevance of fiction in contemporary academia and society; fiction and interdisciplinary studies.

Course Outcomes

After successful completion of the course, students will be able to:

1. Explain the fundamental concepts, forms, and narrative techniques of fiction.

2. Analyze fictional texts using appropriate critical and theoretical frameworks.

3. Interpret fiction in relation to historical, social, and cultural contexts.

4. Compare different types of fiction across periods, movements, and traditions.

5. Produce coherent academic responses through essays, seminars, and research-based writing.

References

- Forster, E. M. *Aspects of the Novel*. Penguin.
- Abrams, M. H. *A Glossary of Literary Terms*.
- Baldick, C. *The Oxford Dictionary of Literary Terms*.
- Lukács, G. *The Theory of the Novel*. MIT.
- Booth, W. *The Rhetoric of Fiction*. Chicago Press.
- Rees, R. J. *The English Novel*. Macmillan.
- Wellek & Warren. *Theory of Literature*.

Program Name: Master of Arts (English)

Course Name: Introduction to Prose	Course Code: MEG9202T
Semester: 2	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the nature, forms, and development of prose as a major literary genre.
- To familiarize learners with major prose traditions, styles, and representative writers in English literature.
- To develop critical reading and analytical skills for interpreting essays and non-fiction prose.
- To examine thematic, stylistic, and rhetorical features of different types of prose writing.
- To enhance students' ability to appreciate prose as a medium of intellectual, cultural, and social expression.

COURSE CONTANT

BLOCK I: Nature and Development of Prose
Unit 1: Prose as a Literary Form
Definition, meaning, and scope of prose; distinction between prose and poetry; features of prose style—clarity, coherence, rhythm, and narrative voice; prose as a vehicle of thought and argument; functions of prose in literature and society; major categories—fictional and non-fictional prose; prose in relation to rhetoric and communication.
Unit 2: Historical Development of English Prose

Growth of prose from the Elizabethan to the Modern period; prose in the Renaissance—sermons, translations, and essays; seventeenth- and eighteenth-century prose—rise of periodical essays; nineteenth-century prose—Victorian moral and social essays; twentieth-century and contemporary prose trends; influence of printing, journalism, and education on prose writing.
Unit 3: Varieties and Forms of Prose
Essay, biography, autobiography, memoir, travelogue, character sketch, and reflective prose; formal and informal essay traditions; personal vs. impersonal style; narrative and descriptive prose; prose as a medium for philosophical and social commentary.
BLOCK II: The Essay as a Major Prose Form
Unit 1: Origin and Evolution of the English Essay
Contribution of Montaigne and Bacon; development of the periodical essay through Addison and Steele; transition from didactic to familiar essay; role of essay in shaping public opinion and taste; essay as a flexible and experimental form.
Unit 2: Types of Essays and Their Features
Formal, informal, personal, critical, reflective, and argumentative essays; structure and organization of essays; tone, voice, and audience awareness; use of anecdotes, illustrations, and examples; rhetorical strategies—persuasion, exposition, and narration.
Unit 3: Study of Selected Prose Essays
Close reading and analysis of representative essays from different periods; thematic concerns such as morality, society, culture, education, and human values; examination of style, diction, imagery, and rhetorical devices; contextual interpretation of essays within historical and cultural frameworks.
BLOCK III: Non-Fiction Prose and Life Writing
Unit 1: Biography and Autobiography
Nature, scope, and significance of life writing; difference between biography and autobiography; truth, memory, and subjectivity; narrative voice and self-representation; major traditions in English biographical writing; ethical and historical dimensions of life narratives.
Unit 2: Memoir and Travel Writing
Characteristics of memoir as a selective personal narrative; travel writing as documentation of places, cultures, and encounters; descriptive and reflective techniques; representation of self and

the ‘other’; travel writing in colonial and postcolonial contexts.
Unit 3: Prose of Ideas and Intellectual Discourse
Philosophical and critical prose; social, political, and cultural commentary; prose as a medium for reform and public debate; role of journalism and editorial writing; study of selected passages illustrating argumentative and reflective prose styles.
BLOCK IV: Style, Rhetoric, and Critical Appreciation
Unit 1: Elements of Prose Style
Diction, syntax, imagery, and figurative language in prose; tone, mood, and narrative perspective; cohesion and coherence; sentence variety and rhythm; stylistic analysis of prose passages.
Unit 2: Rhetorical Devices and Persuasive Techniques
Use of metaphor, irony, satire, and humour in prose; persuasive appeals—ethos, pathos, logos; rhetorical questions, parallelism, and repetition; role of rhetoric in essays and public discourse; evaluating effectiveness of persuasive prose.
Unit 3: Methods of Critical Analysis of Prose
Close reading techniques; thematic and contextual analysis; historical and biographical approaches; introduction to formalist and reader-response perspectives; writing critical appreciation and analytical responses to prose texts.
BLOCK V: Prose in Modern and Contemporary Contexts
Unit 1: Modern Prose Trends
Shift from Victorian moralism to modernist experimentation; stream of consciousness in non-fictional narrative; emergence of reflective and personal voice; prose addressing modern concerns—identity, alienation, technology, and society.
Unit 2: Prose in Media and Public Sphere
Role of prose in newspapers, magazines, blogs, and digital platforms; feature writing, columns, and opinion pieces; language of media discourse; impact of globalization and digital culture on prose style and readership.
Unit 3: Indian Writing in English Prose
Development of Indian English prose; themes of culture, identity, nationalism, and postcolonial

experience; stylistic features influenced by multilingual context; study of selected Indian essayists and prose writers; relevance of Indian English prose in contemporary literary studies.

Course Outcomes

CO1. Students will understand the evolution, characteristics, and varieties of prose in English literature.

CO2. Students will critically analyze essays and non-fiction texts with reference to theme, style, and context.

CO3. Students will identify different prose forms such as essay, biography, autobiography, and travel writing.

CO4. Students will apply literary and rhetorical concepts in interpreting prose works.

CO5. Students will demonstrate improved critical appreciation and written response to prose texts.

References

- Brooks, C. *Understanding Prose*. Holt.
- Fowler, A. *Kinds of Literature*. Harvard.
- Rees, R. J. *Prose*. Methuen.
- Boulton, M. *The Anatomy of Prose*. Routledge.
- Abrams, M. H. *Glossary of Literary Terms*.
- Baldick, C. *Oxford Dictionary of Literary Terms*.
- Martin, B. *Writing Prose*. Pearson.

Program Name: Master of Arts (English)

Course Name: Introduction to Literary Forms	Course Code: MEG9203T
Semester: 2	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the major literary forms and their distinctive features.
- To develop an understanding of the historical evolution of literary forms across periods.
- To familiarize learners with structural, stylistic, and thematic conventions of different genres.
- To enhance critical and analytical skills for interpreting texts across literary forms.
- To encourage comparative and interdisciplinary perspectives in the study of literature.

COURSE CONTANT

BLOCK – I: Fundamentals of Literary Forms
Unit 1: Concept and Classification of Literary Forms
Meaning and definition of literary forms; literature as a creative and aesthetic expression of human experience; distinction between form and content and their interdependence; classical classification of genres in Aristotle and Horace; modern reclassification of literary genres; major literary forms—poetry, drama, fiction, and prose—and their defining features; hierarchy and prestige of genres across periods; relationship between genre, audience, and purpose; functions of literary forms in reflecting culture, ideology, and social values.
Unit 2: Origin and Evolution of Literary Forms
Literary production in oral traditions—myth, legend, ballad, and folk narratives; transition from

orality to literacy; development of literary forms in Greek and Roman traditions; medieval romances, epics, and religious literature; Renaissance humanism and the rise of new literary expressions; impact of printing press and literacy expansion; influence of Enlightenment rationalism, Romantic imagination, Victorian morality, and modernist experimentation on genre formation and transformation.
Unit 3: Literary Form, Genre, and Mode
Distinction between form, genre, and literary mode; lyric, narrative, and dramatic modes as fundamental expressive patterns; realism, romanticism, symbolism, modernism, and postmodernism as aesthetic modes; genre conventions, expectations, and readerly contracts; subgenres and mixed genres; hybridity and genre fluidity in contemporary literature; processes of adaptation, transformation, and reinvention of forms across historical periods.
BLOCK – II: Poetry as a Literary Form
Unit 4: Poetry: Nature and Characteristics
Poetry as heightened language and imaginative expression; musicality of verse; rhythm, meter, cadence, and sound devices; imagery, symbolism, and figurative language; subjective and objective dimensions of poetry; relationship between emotion, intellect, and aesthetic pleasure; poetry as philosophical reflection and cultural memory; oral performance and written textuality.
Unit 5: Types and Forms of Poetry
Major poetic genres—lyric, epic, narrative, and dramatic poetry; structural forms such as sonnet, ode, elegy, ballad, and free verse; devotional, metaphysical, romantic, Victorian, modern, and contemporary poetic traditions; evolution from fixed forms to open forms; experimentation with voice, persona, and structure; cross-cultural variations in poetic expression.
Unit 6: Poetry and Interpretation
Close reading as a critical practice; layers of meaning—literal, figurative, symbolic, and thematic; ambiguity, paradox, and irony in poetry; relationship between form and meaning; myth and archetype in poetic structures; role of reader-response in constructing meaning; application of formalist, historical, and contextual approaches in interpreting poems.
BLOCK – III: Drama as a Literary Form
Unit 7: Drama: Nature and Development
Drama as both literary text and performance event; origins in ritual, festival, and communal

storytelling; Greek tragedy and comedy; Roman theatrical traditions; medieval miracle and morality plays; Renaissance theatre with special reference to Elizabethan stage; emergence of modern drama; theatre as a site of social debate, moral inquiry, and political expression.
Unit 8: Elements and Structure of Drama
Core components—plot, character, dialogue, conflict, and theme; dramatic structure including exposition, complication, climax, and denouement; dramatic irony, suspense, and tension; spectacle, music, and visual design; stage directions and performance cues; relationship between playwright, director, actor, and audience; text versus performance interpretation.
Unit 9: Types and Traditions of Drama
Classical tragedy and Aristotelian principles—hamartia, catharsis, mimesis; comedy and its social functions; tragicomedy, melodrama, farce, and problem play; comedy of manners and satire; poetic drama versus prose drama; realism, naturalism, expressionism, and absurd theatre; avant-garde and experimental performance traditions.
BLOCK – IV: Fiction and Prose Forms
Unit 10: Fiction: Nature and Narrative Techniques
Fiction as imaginative narrative shaped by realism and invention; narrative structure and plotting strategies; characterization and psychological depth; setting as social and symbolic space; point of view—first person, third person, omniscient, limited; narrative voice, reliability, and focalization; manipulation of time—flashback, stream of consciousness, nonlinear narration.
Unit 11: Forms of Fiction
Short story, novella, and novel as distinct narrative lengths and structures; historical, gothic, picaresque, realist, psychological, and social novels; modernist and postmodernist experimentation; genre fiction—detective, science fiction, fantasy; regional, national, and world fiction; readership, canon formation, and publishing contexts.
Unit 12: Non-Fictional Prose Forms
Essay as reflective and argumentative prose; biography and autobiography as life narratives; memoir and personal narrative; travel writing and ethnographic accounts; letters and epistolary prose; literary journalism and creative non-fiction; stylistic features—clarity, persuasion, narrative voice; boundaries between fact and artistic representation.
BLOCK – V: Contemporary Perspectives and Interdisciplinary Forms

Unit 13: Literary Criticism and Forms
Role of literary criticism in interpreting and classifying forms; formalist and structuralist approaches to genre; Marxist, feminist, psychoanalytic, and postcolonial perspectives; ideology and discourse embedded in literary forms; genre theory and reader expectations; canon formation and revision.
Unit 14: Emerging and Hybrid Literary Forms
Graphic novels and visual narratives; digital and electronic literature; hypertext and interactive storytelling; performance poetry and spoken word; adaptation of literature into cinema, theatre, and web media; interdisciplinary intersections with cultural studies and media studies; literature in the age of technology.
Unit 15: Comparative Study of Literary Forms
Comparative analysis of poetry, drama, fiction, and prose with respect to structure, language, and audience; interrelationship and cross-fertilization among forms; translation and transcreation; adaptation across cultures and media; relevance of literary forms in contemporary pedagogy, research, and society.

Course Outcomes

After successful completion of the course, students will be able to:

CO1. Identify and explain the characteristics of major literary forms.

CO2. Analyze literary texts with reference to form, structure, and genre conventions.

CO3. Examine the evolution of literary forms in historical and cultural contexts.

CO4. Apply critical concepts and terminology across different literary genres.

CO5. Produce well-structured academic responses demonstrating comparative literary understanding.

References

- Wellek, R. & Warren, A. *Theory of Literature*.
- Abrams, M. H. *Glossary of Literary Terms.*

- Cuddon, J. A. *Dictionary of Literary Terms*. Penguin.
- Eagleton, T. *Literary Theory*. Blackwell.
- Harmon, W. *A Handbook to Literature*. Pearson.
- Fowler, A. *Literary Forms*. Routledge.
- Baldick, C. *Literary Genres*. OUP.

Program Name: Master of Arts (English)

Course Name: Research Ethics and Publication -II	Course Code: MEG9204T
Semester: 2	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To familiarize students with advanced principles of research ethics in literary and cultural studies.
- To develop awareness about ethical issues in authorship, citation, data use, and scholarly communication.
- To train learners in academic publication processes including journal selection, manuscript preparation, and submission.
- To enhance understanding of intellectual property rights, copyright, and fair use in research.
- To prepare students for ethical dissemination of research through conferences, journals, and digital platforms.

COURSE CONTANT

BLOCK I: Foundations of Research Ethics in Humanities
Unit 1: Concept and Importance of Research Ethics
Meaning, scope, and need for research ethics in English and cultural studies; principles of honesty, transparency, accountability, and responsibility; ethical dimensions of literary interpretation and representation; role of ethics in maintaining academic credibility; national and international guidelines for ethical research practices.

Unit 2: Academic Integrity and Ethical Conduct
Values of integrity in scholarship; responsibilities of researchers, supervisors, and institutions; ethical issues in collaborative research; maintaining authenticity in interpretation and reporting; avoiding bias, misrepresentation, and selective citation; ethical treatment of cultural and historical materials.
Unit 3: Ethical Issues in Humanities Research
Use of sensitive texts, personal narratives, and archival materials; ethical considerations in translation and adaptation; representation of marginalized voices; permissions and acknowledgements; confidentiality and respectful scholarship in qualitative and cultural research contexts.
BLOCK II: Plagiarism, Citation, and Intellectual Property Rights
Unit 1: Understanding Plagiarism and Its Forms
Definition and types of plagiarism—direct, mosaic, self-plagiarism, and accidental plagiarism; causes and consequences in academic careers; institutional policies and penalties; strategies to avoid plagiarism through proper referencing and paraphrasing.
Unit 2: Citation Practices and Documentation Styles
Purpose of citation in scholarly writing; in-text citation and referencing methods; overview of MLA, APA, and Chicago styles; preparing works cited, bibliography, and references; integrating quotations and paraphrases ethically; use of citation management software.
Unit 3: Intellectual Property Rights and Copyright
Concept of intellectual property; copyright laws related to literary works; fair use and fair dealing in academic research; permissions for reproduction of texts and images; open access and creative commons licensing; ethical use of digital content.
BLOCK III: Scholarly Publishing and Academic Communication
Unit 1: Academic Publishing Landscape
Types of academic publications—journals, edited books, monographs, conference proceedings; peer-reviewed vs. non-peer-reviewed publications; indexing and abstracting services; impact factor and quality indicators; identifying predatory journals and publishers.
Unit 2: Preparation of Research Manuscripts

Structure of research articles—title, abstract, keywords, introduction, literature review, methodology, analysis, conclusion, references; writing style for journals; formatting guidelines; ethical acknowledgment of funding and contributions; avoiding redundant publication.
Unit 3: Submission and Peer Review Process
Steps in manuscript submission; responding to editorial and reviewer comments; revision and resubmission practices; maintaining communication with editors; ethical responsibilities during review; confidentiality and transparency in peer review.
BLOCK IV: Ethical Dissemination and Presentation of Research
Unit 1: Conference and Seminar Ethics
Preparing and presenting conference papers; proper acknowledgment of sources in presentations; avoiding duplicate submissions; professional conduct during academic events; networking with academic integrity.
Unit 2: Digital and Open Access Publishing
Institutional repositories and open access journals; advantages and challenges of open publishing; ethical sharing of research on academic platforms; author profiles and research visibility tools; maintaining authenticity in digital dissemination.
Unit 3: Authorship and Collaborative Research Ethics
Criteria for authorship and co-authorship; acknowledgment vs. authorship; resolving authorship disputes; ethical collaboration across disciplines and institutions; responsibilities of corresponding author; transparency in contributions.
BLOCK V: Quality Assurance and Professional Development in Research
Unit 1: Research Quality and Evaluation Metrics
Criteria for evaluating research quality in humanities; citation indexes, h-index, and other metrics; role of peer recognition and scholarly impact; maintaining consistency and rigor in long-term research work.
Unit 2: Avoiding Research Misconduct
Forms of misconduct—fabrication, falsification, plagiarism, duplicate publication; case studies from academia; institutional mechanisms for handling misconduct; promoting responsible research culture.

Unit 3: Preparing for Academic Career and Ethical Scholarship
Developing research profile and publication record; writing book reviews and review articles; academic CV and research portfolio; long-term ethical responsibilities of scholars; sustaining integrity, originality, and social responsibility in literary research and publication.

Course Outcomes

CO1. Students will demonstrate clear understanding of ethical standards and integrity in humanities research.

CO2. Students will apply appropriate citation practices and avoid plagiarism in academic writing.

CO3. Students will prepare research manuscripts according to recognized scholarly formats and guidelines.

CO4. Students will evaluate journals, publishers, and indexing systems for quality and credibility.

CO5. Students will confidently present and publish research following ethical and professional norms.

References

- Resnik, D. *The Ethics of Science*. Routledge.
- COPE. *Publication Ethics Guidelines*.
- Day, R. *How to Write and Publish a Scientific Paper*. CUP.
- Elsevier. *Ethics in Research and Publishing*.
- APA. *Publication Manual*.
- MLA Handbook.
- Singh, Y. K. *Research Methodology and Ethics*. New Age.

Program Name: Master of Arts (English)

Course Name: Democracy and Development – I	Course Code: GEC9201T
Semester: 2	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives:

1. To provide an in-depth understanding of the concepts of democracy and development in historical and contemporary contexts.
2. To analyze the evolution of democratic institutions and practices in India and globally.
3. To examine the interrelationship between political, economic, and social development.
4. To explore challenges to democracy and strategies for promoting inclusive development.
5. To develop research skills for studying democracy, governance, and development issues.

Course Content:

BLOCK – I: Conceptual Foundations of Democracy and Development
Unit 1: Democracy – Concept and Evolution
Meaning, types, and characteristics of democracy.
Historical evolution of democracy: Ancient, Medieval, and Modern periods.
Liberal, participatory, and deliberative models of democracy.
Democracy and human rights; rule of law, civil liberties, and constitutionalism.
Unit 2: Development – Concept, Theories, and Indicators

Meaning and dimensions of development: economic, social, political, and cultural.
Classical and contemporary development theories: modernization, dependency, world-systems, and human development.
Measurement indicators: GDP, HDI, GDI, literacy, health, and income inequality.
Sustainable development and inclusive growth perspectives.
Unit 3: Democracy and Development – Interconnections
Linkages between democracy and development.
Political participation, governance, and development outcomes.
Role of accountability, transparency, and public policy in development.
Case studies of democratic successes and challenges in development.
BLOCK – II: Historical Perspectives on Democracy
Unit 1: Democracy in the West
Evolution of democratic ideas in Greece and Rome.
Medieval and Renaissance developments: Magna Carta, English Civil War, Enlightenment thought.
French and American Revolutions and constitutionalism.
Expansion of suffrage, civil liberties, and representative institutions.
Unit 2: Democracy in the Colonial and Post-Colonial Contexts
Democratic movements under colonial rule: India, Africa, and Southeast Asia.

Role of nationalist movements in establishing democratic governance.
Constitutional experiments and challenges in post-colonial states.
Case studies: India, Ghana, and Indonesia.
Unit 3: Challenges to Democracy in the 20th Century
Totalitarianism, fascism, and authoritarian regimes.
Military coups, weak institutions, and political instability.
Socio-economic inequalities and democratic deficits.
Lessons from global experiences for strengthening democracy.
BLOCK – III: Development in Historical Perspective
Unit 1: Economic Development
Agricultural, industrial, and service sector transformations.
Colonial economies and development constraints.
Industrialization, trade, and globalization in historical context.
Economic planning and policy frameworks in post-independence states.
Unit 2: Social and Cultural Development
Education, literacy, health, and social welfare initiatives.
Gender, caste, and ethnic dimensions in development.
Role of social movements in promoting equity and social justice.

Cultural development and preservation of heritage in modernization.
Unit 3: Political Development
Evolution of political institutions: legislature, judiciary, and executive.
Decentralization, local governance, and participation.
Role of political parties, civil society, and media in development.
Democracy and state capacity in policy implementation.
BLOCK – IV: Democracy, Governance, and Development in India
Unit 1: Indian Constitutional Framework and Democracy
Indian Constitution: Preamble, Fundamental Rights, and Directive Principles.
Structure of government: Parliament, President, Judiciary, and States.
Electoral system, political representation, and party politics.
Federalism, decentralization, and Panchayati Raj institutions.
Unit 2: Development Planning and Policy in India
Five-Year Plans: objectives, strategies, and outcomes.
Sectoral development: agriculture, industry, infrastructure, and education.
Poverty alleviation programs and social welfare schemes.
Role of government, NGOs, and international agencies.
Unit 3: Governance and Accountability

Good governance principles: transparency, accountability, and efficiency.
Right to Information, anti-corruption measures, and citizen participation.
Public policy evaluation and institutional reforms.
Challenges: bureaucratic inertia, political corruption, and social inequalities.
BLOCK – V: Contemporary Issues and Research in Democracy and Development
Unit 1: Contemporary Challenges
Populism, polarization, and democratic backsliding.
Globalization, economic liberalization, and inequality.
Environmental sustainability and development trade-offs.
Social movements, activism, and digital democracy.
Unit 2: International Perspectives
Comparative studies of democratic governance: USA, UK, Brazil, South Africa.
Role of international organizations: UN, IMF, World Bank in development.
Global human rights frameworks and development standards.
Case studies of democratic transitions and development outcomes.
Unit 3: Research Methodologies and Policy Analysis
Research methods in history, political science, and development studies.
Quantitative and qualitative methods: surveys, interviews, archival research.

Data analysis, policy evaluation, and report writing.
Preparation of research projects, dissertations, and presentation of findings.

Course Outcomes:

1. Students will be able to explain core concepts of democracy, development, and governance.
2. Students will critically analyze historical and contemporary experiences of democratic governance.
3. Students will evaluate the role of institutions, policies, and social movements in development.
4. Students will demonstrate the ability to conduct research on democracy, development, and related socio-political issues.
5. Students will produce analytical reports, papers, and presentations linking democracy and development in historical and contemporary perspectives.

References:

1. Almond, G., & Powell, B. (2015). *Comparative Politics Today*. Pearson.
2. Sen, A. (1999). *Development as Freedom*. Oxford University Press.
3. Subramanian, N. (2012). *Democracy and Development in India*. Sage Publications.
4. Dahl, R. A. (1998). *On Democracy*. Yale University Press.
5. Putnam, R. (2001). *Making Democracy Work: Civic Traditions in Modern Italy*. Princeton University Press.
6. Bardhan, P. (2006). *Development and Democracy in India*. Oxford University Press.
7. Mohanty, M. (2013). *Democracy and Development in the Contemporary World*. Routledge.

SYLLABUS

(SEMESTER III)

Program Name: Master of Arts (English)

Course Name: Literary Movements –I	Course Code: MEG9301T
Semester: 3	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To provide a comprehensive understanding of major literary movements from classical to early modern phases.
- To examine the interrelationship between literature and its historical, philosophical, and socio-cultural contexts.
- To enable students to identify distinctive stylistic, thematic, and formal characteristics of various literary movements.
- To develop critical and comparative perspectives for analyzing representative authors and texts.
- To prepare students for advanced research and theoretical engagement with literary history and criticism.

COURSE CONTANT

BLOCK – I: Classical and Medieval Literary Traditions
Unit 1: Classical Literary Tradition
Concept and definition of classicism; Greek and Roman literary heritage as foundational to Western literary thought; principles of harmony, balance, proportion, universality, and restraint; Aristotle's *Poetics*—concepts of mimesis, catharsis, plot, character, and unity of action; Horace's views on decorum and poetic craft; classical genres such as epic, tragedy, comedy, and ode; influence of Homer, Sophocles, Virgil, and Ovid; classical ideals of heroism, fate, and moral

order; long-term impact of classical aesthetics on Renaissance and Neo-classical literature.
Unit 2: Medieval Literary Culture
Historical background of the Middle Ages—feudal system, dominance of Church, and scholastic philosophy; role of religion in shaping literary production; characteristics of medieval literature—allegory, symbolism, didacticism, and moral instruction; genres such as mystery, miracle, and morality plays; chivalric romances and the ideals of knighthood; courtly love tradition and its representation of gender and social hierarchy; oral tradition, manuscript culture, and patronage; devotional, mystical, and hagiographic writings; literature as a medium of spiritual education and social control.
Unit 3: Transition to the Renaissance
Decline of feudalism and emergence of early modern socio-economic structures; rise of humanism and renewed interest in classical learning; impact of the printing press on literacy and dissemination of texts; growth of vernacular languages and national literatures; shifting worldview from theocentric to anthropocentric perspectives; changing notions of individuality, knowledge, and authority; early secular tendencies in literature; intellectual awakening that prepared the ground for Renaissance creativity.
BLOCK – II: Renaissance and Neo-Classical Movements
Unit 4: Renaissance Humanism
The Renaissance as a cultural rebirth in Europe; philosophical foundations of humanism—faith in human potential, reason, and education; revival of Greek and Roman models in art and literature; patronage and court culture; Elizabethan Age as the high point of English Renaissance; expansion of dramatic and poetic forms; themes of beauty, love, ambition, political power, and exploration; interaction between literature, science, and discovery; emergence of the individual authorial voice and secular aesthetics.
Unit 5: Metaphysical and Cavalier Poetry
Defining features of metaphysical poetry—intellectual wit, conceits, paradox, argumentative structure, fusion of emotion and intellect; exploration of love, spirituality, mortality, and metaphysics; stylistic experimentation with imagery and structure; Cavalier poetry—courtly elegance, lyrical simplicity, celebration of pleasure and loyalty; political and cultural context of the Caroline court; tensions between Puritan seriousness and royalist aesthetics; comparative

study of stylistic contrasts between metaphysical intensity and Cavalier refinement.
Unit 6: Neo-Classical Age
Historical context of Restoration and Augustan period; influence of Enlightenment rationality and scientific temper; emphasis on order, reason, clarity, restraint, and decorum; imitation of classical models and adherence to rules of composition; prominence of satire as social and moral critique; development of heroic couplet, prose essays, and periodical literature; rise of coffee-house culture and public readership; literature as a vehicle of moral instruction and civic responsibility.
BLOCK – III: Romantic Movement
Unit 7: Origins of Romanticism
Romanticism as a reaction against Neo-classical rationalism and mechanistic worldview; influence of the French Revolution and democratic ideals; emphasis on emotion, imagination, intuition, and individual freedom; philosophical background in German idealism; valorization of nature as a living, spiritual presence; rise of subjectivity and personal expression; protest against industrialization and urban alienation.
Unit 8: Major Features of Romantic Literature
Concepts of the sublime, the picturesque, and the beautiful; celebration of childhood, innocence, and imagination; fascination with folklore, myth, medievalism, and the supernatural; poetic spontaneity and organic form; emphasis on the creative genius and originality; nationalism and revival of indigenous traditions; exploration of the relationship between self, society, and nature.
Unit 9: Romanticism in Poetry and Prose
Transformation of poetic diction toward simplicity and natural speech; emergence of the lyrical ballad and reflective lyric; autobiographical impulse and introspection; development of the romantic novel and historical romance; exploration of memory, imagination, and emotional experience; representation of alienation, aspiration, and transcendence; new narrative techniques focusing on inner life.
BLOCK – IV: Victorian and Realist Movements
Unit 10: Victorian Literary Culture
Socio-economic impact of industrialization, urbanization, and imperial expansion; moral earnestness and didactic tendencies; conflict between religious faith and scientific skepticism;

literature as an instrument for social reform and ethical debate; growth of mass readership, serialization, and publishing industry; representation of class conflict, gender roles, and domestic ideology.
Unit 11: Realism and Naturalism
Realism as faithful representation of everyday life and social reality; focus on middle and working-class experiences; detailed description, psychological depth, and credible characterization; influence of scientific determinism and positivism; Naturalism's emphasis on heredity, environment, and social forces; literature as social documentation and critique of inequality.
Unit 12: Aestheticism and Decadence
Reaction against Victorian moral didacticism; doctrine of "Art for Art's Sake"; emphasis on beauty, style, form, and sensory experience; cultivation of refined taste and artistic autonomy; symbolism, impressionistic narration, and stylized prose; tension between morality, art, and individual freedom; exploration of artificiality, excess, and aesthetic self-consciousness.
BLOCK – V: Early Modern Movements
Unit 13: Symbolism and Impressionism
Origins in late nineteenth-century European literature; rejection of direct realism; emphasis on suggestion, mood, and musicality of language; symbolic imagery to evoke inner states; impressionistic techniques reflecting subjective perception; fragmentation of narrative perspective; exploration of dream, memory, and subconscious experience.
Unit 14: Modernism
Radical break from traditional forms and conventions; experimentation with narrative structure, time, and language; techniques such as stream of consciousness, interior monologue, and non-linear narration; themes of alienation, fragmentation, disillusionment, and crisis of values after World War I; influence of Freudian psychology, Marxism, and anthropology; emergence of new poetic and dramatic forms.
Unit 15: Transition towards Postmodern Sensibility
Questioning of grand narratives, stable meanings, and absolute truths; rise of irony, parody, and metafiction; intertextuality and self-reflexive writing; blending of high and popular culture; multiplicity of voices and perspectives; shifting authority from author to reader; emergence of

pluralistic, fragmented, and open-ended literary structures anticipating postmodern theory.

Course Outcomes

After successful completion of the course, students will be able to:

CO1. Demonstrate in-depth knowledge of the evolution of major literary movements across periods.

CO2. Interpret literary texts using historically grounded and movement-based critical approaches.

CO3. Differentiate between literary periods through their ideological, aesthetic, and stylistic frameworks.

CO4. Apply appropriate literary terminology and theoretical concepts in academic discussions and writing.

CO5. Produce analytical and research-oriented responses in seminars, assignments, and examinations.

References

- Sanders, A. *The Short Oxford History of English Literature*.
- Daiches, D. *A Critical History of English Literature*.
- Ford, B. *Pelican Guide to English Literature*.
- Peck & Coyle. *A Brief History of English Literature*.
- Abrams, M. H. *Mirror and the Lamp*.
- Widdowson, P. *Modern Literary Theory.*

Program Name: Master of Arts (English)

Course Name: Critical Theory –I	Course Code: MEG9302T
Semester: 3	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the foundations and evolution of modern literary and critical theory.
- To familiarize learners with major schools of criticism and their key concepts.
- To develop the ability to apply theoretical frameworks to the interpretation of literary texts.
- To examine the relationship between literature, language, culture, and ideology through critical perspectives.
- To cultivate analytical and argumentative skills necessary for advanced literary research.

COURSE CONTANT

BLOCK I: Introduction to Literary Criticism and Theory
Unit 1: Nature, Scope, and Function of Literary Criticism
Definition and purpose of criticism; difference between literary criticism, theory, and interpretation; role of the critic; functions of evaluation, interpretation, and judgment; relationship between literature and society; major trends from classical to modern criticism.
Unit 2: Classical and Neoclassical Criticism
Plato's views on poetry and imitation; Aristotle's *Poetics*—concepts of mimesis, catharsis, plot, and tragedy; Longinus and the sublime; principles of Neoclassical criticism—order, decorum,

and rules; relevance of classical ideas in later literary traditions.
Unit 3: Romantic and Victorian Criticism
Romantic theories of imagination and expression—Wordsworth, Coleridge, Shelley; concept of poetry as spontaneous overflow of emotions; Victorian criticism—Matthew Arnold's touchstone method, culture and anarchy; moral and social function of literature.
BLOCK II: Formalism and New Criticism
Unit 1: Russian Formalism
Origins and major proponents—Shklovsky, Jakobson; concepts of literariness, defamiliarization, and foregrounding; focus on form, structure, and language; distinction between fabula and syuzhet; contribution to modern textual analysis.
Unit 2: New Criticism
Key figures—T.S. Eliot, I.A. Richards, Cleanth Brooks; close reading as a method; concepts of paradox, irony, tension, and ambiguity; intentional and affective fallacy; text as an autonomous entity; strengths and limitations of New Critical approach.
Unit 3: Practical Criticism and Textual Analysis
Application of close reading techniques; analyzing imagery, symbolism, and tone; unity and organic form; evaluating textual coherence; exercises in interpreting prose and poetry through formalist perspectives.
BLOCK III: Structuralism and Post-Structuralism
Unit 1: Structuralism
Saussure's theory of language—signifier and signified; langue and parole; structuralist approach to literature; binary oppositions and narrative structures; contributions of Lévi-Strauss and Roland Barthes; structural analysis of myths and narratives.
Unit 2: Post-Structuralism and Deconstruction
Derrida's concept of différance and instability of meaning; critique of fixed structures; deconstruction as a reading strategy; intertextuality and plurality of meanings; Barthes' "Death of the Author"; limitations of structuralist certainty.
Unit 3: Discourse, Power, and Knowledge
Michel Foucault's ideas of discourse and power relations; knowledge production and ideology;

language as a site of control; implications for literary and cultural analysis; examining texts within socio-historical frameworks.
BLOCK IV: Marxist and Psychoanalytic Criticism
Unit 1: Marxist Literary Theory
Karl Marx and Engels—base and superstructure; ideology and hegemony; class struggle and literature; contributions of Lukács, Gramsci, and Althusser; literature as reflection and critique of socio-economic conditions.
Unit 2: Psychoanalytic Criticism
Freud's theories—unconscious, repression, dream symbolism, Oedipus complex; Jung's collective unconscious and archetypes; Lacanian perspectives on language and subjectivity; psychological interpretation of characters and authorship.
Unit 3: Literature, Ideology, and Subjectivity
Interaction between social structures and individual psyche; representation of desire, identity, and conflict in texts; ideological criticism; applying Marxist and psychoanalytic tools to literary interpretation.
BLOCK V: Reader, Culture, and Emerging Critical Perspectives
Unit 1: Reader-Response Theory
Role of the reader in meaning-making; contributions of Wolfgang Iser, Stanley Fish; interpretive communities; transactional theory of reading; shifting focus from author and text to reader engagement.
Unit 2: Cultural Studies and New Historicism
Literature within cultural and historical contexts; Stephen Greenblatt and New Historicism; power, ideology, and representation; popular culture as a site of analysis; interdisciplinary nature of cultural criticism.
Unit 3: Overview of Emerging Theoretical Directions
Introduction to Feminist, Postcolonial, and Ecocritical perspectives (as preparatory groundwork for advanced study); questions of gender, identity, environment, and globalization; relevance of theory in contemporary literary scholarship and research.

Course Outcomes

CO1. Students will demonstrate comprehensive understanding of major critical traditions and theoretical approaches.

CO2. Students will interpret literary texts using appropriate theoretical frameworks.

CO3. Students will analyze the role of language, structure, and ideology in shaping meaning.

CO4. Students will evaluate competing critical viewpoints and construct reasoned arguments.

CO5. Students will develop scholarly writing skills grounded in theoretical awareness.

References

- Eagleton, T. *Literary Theory*. Blackwell.
- Selden, R. *A Reader's Guide to Contemporary Literary Theory*.
- Barry, P. *Beginning Theory*. Manchester.
- Waugh, P. *Literary Theory and Criticism*. OUP.
- Habib, M. A. R. *Literary Criticism from Plato to the Present*.
- Bertens, H. *Literary Theory*. Routledge.
- Culler, J. *Structuralist Poetics*. Routledge.

Program Name: Master of Arts (English)

Course Name: 19th Century American literature	Course Code: MEG9303T
Semester: 3	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the major literary trends and movements in nineteenth-century American literature.
- To examine the relationship between literature and the historical, political, and cultural developments of nineteenth-century America.
- To develop critical understanding of key genres such as poetry, novel, short story, essay, and slave narrative.
- To analyze representative authors and texts in the context of themes like individualism, democracy, nature, race, and identity.
- To enhance students' interpretative and research skills through historical and theoretical approaches to American literary studies.

COURSE CONTANT

BLOCK – I: Historical and Intellectual Background
Unit 1: Emergence of American Literary Tradition
Formation of American national identity after independence; growth of a distinct American voice separate from British literary influence; Puritan legacy and its moral framework; frontier experience and expansion westward; democratic ideals and the concept of the "American Dream"; role of oral traditions, sermons, and early prose writings in shaping literary culture.

Unit 2: Socio-Political and Cultural Context
Impact of industrialization, urbanization, and technological progress; slavery, abolitionist movement, and racial tensions; Civil War and its influence on national consciousness; women's rights movement and changing gender roles; rise of print culture, magazines, and public readership; literature as a medium for reform and social critique.
Unit 3: Major Literary Movements of the 19th Century
Overview of American Romanticism, Transcendentalism, Dark Romanticism, Realism, and Naturalism; philosophical influences such as idealism, individualism, and pragmatism; shift from idealistic to realistic representation of life; development of uniquely American themes—nature, self-reliance, freedom, and moral conflict.
BLOCK – II: American Romanticism and Transcendentalism
Unit 4: American Romanticism
Characteristics of American Romantic literature—imagination, emotion, symbolism, and fascination with nature; emphasis on individual experience and spiritual exploration; use of myth, legend, and supernatural elements; representation of wilderness as a moral and philosophical space; emergence of national mythology and heroic individualism.
Unit 5: Transcendentalism
Philosophical foundations of Transcendentalism; belief in intuition, self-reliance, and inherent goodness of humanity; nature as a source of spiritual truth; critique of materialism and institutional religion; role of essays and lectures in disseminating transcendental ideas; influence on American democratic and reformist thought.
Unit 6: Dark Romanticism
Reaction against optimistic transcendental ideals; exploration of sin, guilt, alienation, and psychological conflict; fascination with the irrational, mysterious, and gothic elements; symbolism and allegory in narrative; representation of moral ambiguity and inner turmoil; contribution to development of psychological fiction.
BLOCK – III: Nineteenth-Century American Poetry
Unit 7: Poetry of Individualism and Democracy
Poetry as expression of national spirit and democratic ideals; celebration of common man and everyday life; free verse experimentation; themes of freedom, equality, and individuality; poetic

voice as prophetic and visionary; connection between poetry and American cultural nationalism.
Unit 8: Nature, Spirituality, and Inner Experience
Nature as central motif in American poetry; relationship between self and cosmos; exploration of transcendence, faith, doubt, and immortality; symbolic use of landscape; introspective and philosophical lyricism; tension between optimism and existential questioning.
Unit 9: Development of Poetic Forms and Styles
Transition from conventional meters to innovative structures; use of imagery, symbolism, and metaphor; emergence of personal lyric and reflective poetry; experimentation with voice, tone, and perspective; poetry as medium of psychological and emotional expression.
BLOCK – IV: American Novel and Short Fiction
Unit 10: The American Novel and Romance Tradition
Rise of the American novel as a major literary form; romance tradition and symbolic narrative; exploration of morality, guilt, and social norms; representation of Puritan heritage; themes of individual struggle, freedom, and identity; narrative experimentation and use of allegory.
Unit 11: Realism in American Fiction
Shift from romantic idealism to realistic representation of everyday life; focus on middle-class society and social environment; detailed characterization and regional settings; literature as reflection of social change after the Civil War; exploration of class, gender, and moral dilemmas.
Unit 12: Naturalism and Determinism
Influence of science, Darwinism, and social theory; depiction of human beings shaped by heredity and environment; themes of survival, struggle, and social injustice; pessimistic tone and objective narration; literature as social documentation of urban poverty and industrial society.
BLOCK – V: Slave Narratives and Late 19th Century Trends
Unit 13: Slave Narratives and African American Voices
Historical background of slavery in America; literature as a tool of resistance and abolition; themes of freedom, identity, oppression, and human dignity; autobiographical mode and testimonial narrative; role of memory and experience in shaping literary expression; contribution to American democratic discourse.
Unit 14: Regionalism and Local Color Movement

Depiction of regional life, customs, dialects, and landscapes; preservation of local traditions amid modernization; realistic portrayal of rural and small-town America; narrative attention to everyday experiences; cultural diversity within the American nation.
Unit 15: Transition Towards Early Modern American Literature
Changing literary sensibility at the end of the nineteenth century; emergence of psychological realism and social critique; influence of industrial capitalism and urban life; questioning of earlier romantic ideals; preparation for modernist experimentation in themes and narrative techniques.

Course Outcomes

After successful completion of the course, students will be able to:

CO1. Explain the major literary movements of nineteenth-century American literature.

CO2. Interpret texts in relation to their socio-political and cultural contexts.

CO3. Identify distinctive stylistic and thematic features of American Romanticism, Transcendentalism, Realism, and Naturalism.

CO4. Critically evaluate contributions of major American writers to world literature.

CO5. Produce analytical and research-oriented academic writing on nineteenth-century American texts.

References

- Baym, N. *The Norton Anthology of American Literature*.
- Chase, R. *The American Novel and Its Tradition*.
- Elliott, E. *Columbia Literary History of the U.S.*.
- Matthiessen, F. O. *American Renaissance*.
- Spiller, R. *Literary History of the United States*.
- Bloom, H. *American Romanticism*. Chelsea.
- Lewis, R. *The American Adam*. Chicago.

Program Name: Master of Arts (English)

Course Name: Literature and Films	Course Code: MEG9304T
Semester: 3	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the relationship between literature and cinema as interrelated narrative forms.
- To examine theories of adaptation and the transformation of literary texts into films.
- To develop skills for critical analysis of film language, narrative techniques, and visual storytelling.
- To explore cultural, social, and ideological representations in literary and cinematic texts.
- To encourage comparative study of selected literary works and their screen adaptations.

COURSE CONTANT

BLOCK I: Introduction to Literature and Film Studies
Unit 1: Literature and Cinema as Narrative Forms
Nature and characteristics of literature and film; storytelling through verbal and visual media; similarities and differences between written narrative and cinematic representation; evolution of cinema as an art form; literature as a major source for film narratives; role of audience and reception.
Unit 2: History of Film Adaptation
Early adaptations of novels and plays into silent cinema; development of adaptation practices in classical and modern cinema; influence of theatre and narrative prose on film structure;

adaptation trends in world cinema and Indian cinema; emergence of literary cinema.
Unit 3: Key Concepts and Terminology in Film Studies
Basic film language—shot, scene, sequence; camera angles, movement, and framing; editing, montage, and continuity; sound, music, and dialogue; mise-en-scène and visual composition; understanding film genres and narrative conventions.
BLOCK II: Theories of Adaptation and Intertextuality
Unit 1: Adaptation as Interpretation
Concept of fidelity and creative transformation; adaptation as translation across media; challenges of condensing, expanding, or modifying literary texts; authorial intention vs. director's vision; audience expectations and reception.
Unit 2: Intertextuality and Narrative Transformation
Relationship between texts across media; influence, borrowing, and reworking of narratives; parody, pastiche, and homage; cultural and historical shifts in adaptation; reinterpretation of classics in contemporary contexts.
Unit 3: Comparative Methods of Analysis
Techniques for comparing literary texts with film versions; analyzing plot, characterization, theme, and setting; identifying omissions, additions, and reinterpretations; evaluating effectiveness of adaptation in conveying meaning.
BLOCK III: Elements of Film Language and Aesthetics
Unit 1: Visual Narrative and Cinematic Techniques
Use of camera, lighting, color, and composition; symbolism and visual metaphor; framing and perspective; creating mood and atmosphere through visuals; relationship between image and narrative meaning.
Unit 2: Sound, Editing, and Performance
Role of background score, dialogue, and silence; editing techniques—cut, fade, dissolve, montage; pacing and rhythm in storytelling; acting styles and characterization; adaptation of literary dialogue into screenplay form.
Unit 3: Screenplay and Narrative Structure
From text to script—process of screenwriting; three-act structure and narrative progression; point

of view and narration in film; characterization through action and visual cues; limitations and possibilities of cinematic storytelling.
BLOCK IV: Literature, Film, and Cultural Representation
Unit 1: Representation of Society and Culture
Depiction of class, caste, race, and ethnicity in literature and films; cinema as a reflection of social realities; ideological functions of narrative; cultural contexts influencing adaptation choices.
Unit 2: Gender and Identity in Literary and Cinematic Texts
Portrayal of gender roles, stereotypes, and resistance; feminist readings of adaptations; representation of identity, subjectivity, and agency; changing perspectives in contemporary cinema.
Unit 3: Postcolonial and National Contexts
Adaptation of colonial and postcolonial narratives; nation, history, and memory in films based on literary works; Indian English literature and its cinematic interpretations; global vs. local storytelling traditions.
BLOCK V: Comparative Study and Contemporary Trends
Unit 1: Case Studies of Literary Adaptations
Comparative analysis of selected novels, short stories, or plays and their film adaptations; examining narrative changes, thematic emphasis, and visual interpretation; audience reception and critical responses.
Unit 2: Literature, Film, and Digital Media
Transformation of storytelling in the age of OTT platforms and digital cinema; web series adaptations of literary texts; transmedia narratives; impact of technology on narrative form and audience engagement.
Unit 3: Future Directions in Literature–Film Studies
Emerging interdisciplinary approaches; role of film studies in English curriculum; adaptation as creative and critical practice; ethics of representation; scope for research in literature, cinema, and visual culture.

Course Outcomes

CO1. Students will understand the conceptual and historical links between literature and film studies.

CO2. Students will analyze films using basic cinematic terminology and critical frameworks.

CO3. Students will evaluate the processes and challenges involved in adapting literature into film.

CO4. Students will interpret themes such as identity, culture, gender, and politics across literary and visual media.

CO5. Students will produce analytical and comparative assignments on literary texts and their film versions.

References

- Bluestone, G. *Novels into Film*. Johns Hopkins.
- Stam, R. *Literature through Film*. Blackwell.
- Monaco, J. *How to Read a Film*. OUP.
- Bordwell & Thompson. *Film Art*. McGraw-Hill.
- Ray, R. *How a Film Theory Got Lost*. Indiana.
- Hutcheon, L. *A Theory of Adaptation*. Routledge.
- Naremore, J. *Film Adaptation*. Rutgers.

Program Name: Master of Arts (English)

Course Name: Classical Literature- I	Course Code: MEG9305T
Semester: 3	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the major texts, authors, and traditions of Classical Greek and Roman literature.
- To develop a critical understanding of the cultural, historical, philosophical, and mythological contexts of classical texts.
- To study the origin and evolution of major literary genres such as epic, tragedy, comedy, and lyric poetry.
- To cultivate analytical and interpretative skills through close reading of classical texts in translation.
- To examine the lasting influence of classical literature on later European and English literary traditions.

COURSE CONTANT

BLOCK – I: Introduction to Classical Literature
Unit 1: Concept and Scope of Classical Literature
Meaning and definition of classical literature; the concept of “classical” in literary studies; essential characteristics such as harmony, balance, order, universality, and aesthetic perfection; distinction between classical, medieval, and modern literary traditions; classical ideals of beauty, truth, and morality; importance of Greek and Roman civilizations in shaping literary thought;

oral tradition, bardic culture, and mnemonic techniques; transition from oral to written literature; preservation and transmission of classical texts; relevance and continuity of classical studies in modern literary criticism and academia.
Unit 2: Historical and Cultural Background
Overview of Ancient Greek and Roman civilizations; geographical settings and their impact on cultural development; political systems—city-states (polis), democracy, republic, and empire; social hierarchy, citizenship, slavery, and gender roles; religious beliefs and ritual practices; mythology as a cultural and literary framework; gods, heroes, and myths as narrative structures; patronage, festivals, and performance culture; influence of philosophy on literature with reference to Socrates, Plato, Aristotle, Stoicism, and Epicureanism; education and rhetoric in classical societies.
Unit 3: Classical Literary Genres and Forms
Origin and evolution of major classical genres—epic, tragedy, comedy, lyric poetry, satire, and pastoral; formal conventions of epic poetry such as invocation, in medias res, epic similes, and catalogues; structure of Greek drama including prologue, parodos, episodes, stasimon, and exodos; role of chorus; development of plot and characterization; poetic diction, meter, and rhetorical devices; concepts of mimesis, catharsis, hamartia, hubris, and unity of action; classical ideas of genre hierarchy and decorum.
BLOCK – II: Greek Epic and Poetry
Unit 1: Homer and the Epic Tradition
Detailed study of Homer as the foundational poet of Greek literature; *The Iliad* and *The Odyssey* in translation; oral epic tradition and the Homeric Question; epic narrative structure and themes; heroic code and warrior ethics; concepts of honor, glory (kleos), fate (moira), and divine intervention; portrayal of Achilles and Odysseus as contrasting heroic ideals; use of epic similes, formulaic expressions, and repetition; depiction of war, homecoming, loyalty, and identity.
Unit 2: Hesiod and Didactic Poetry
Study of Hesiod's *Theogony* and *Works and Days* in translation; transition from heroic epic to didactic and moral poetry; genealogies of gods and mythic cosmology; themes of justice (dike), labor, morality, and human suffering; concept of the Ages of Man; agricultural life and ethical instruction; contrast between Hesiod's worldview and Homeric heroism; significance of Hesiod

in shaping Greek moral and religious consciousness.
Unit 3: Greek Lyric Poetry
Introduction to the lyric tradition and its social context; monodic and choral lyric poetry; study of major poets such as Sappho, Pindar, and Alcaeus; themes of love, desire, friendship, celebration, athletic achievement, and public memory; personal voice and emotional expression; performance settings and musical accompaniment; poetic form, meter, and imagery; contribution of lyric poetry to the development of subjective expression in literature.
BLOCK – III: Greek Drama
Unit 1: Origins and Development of Greek Tragedy
Origins of tragedy in Dionysian rituals and religious festivals; evolution of dramatic performance; structure and architecture of Greek theatre; role of playwright, actors, chorus, and audience; dramatic conventions and stagecraft; elements of tragedy—plot, character, diction, spectacle, and theme; concepts of hamartia, peripeteia, anagnorisis, and catharsis; Aristotle's *Poetics* as a foundational critical text.
Unit 2: Tragedies of Aeschylus and Sophocles
Study of Aeschylus' *Agamemnon* and Sophocles' *Oedipus Rex* in translation; themes of fate versus free will; divine justice and moral responsibility; evolution of tragic form and characterization; use of dramatic irony; role of chorus; political and ethical concerns; representation of power, kingship, and law; contribution of Aeschylus and Sophocles to the perfection of tragic drama.
Unit 3: Euripides and Greek Comedy
Euripides as a realist and innovator; study of *Medea* in translation; psychological depth, gender conflict, and moral ambiguity; critique of traditional myths; introduction to Aristophanes and Old Comedy; *Lysistrata* as political and social satire; humor, parody, and fantasy; representation of women, war, and civic life; contrast between tragedy and comedy as social commentary.
BLOCK – IV: Roman Classical Literature
Unit 1: Roman Epic – Virgil
Virgil as the national poet of Rome; detailed study of *The Aeneid* in translation; imitation and transformation of Homeric epic; themes of empire, destiny, sacrifice, and pietas; portrayal of Aeneas as an ideal Roman hero; Augustan ideology and political context; narrative structure,

symbolism, and imagery; epic as cultural and political discourse.
Unit 2: Roman Poetry – Horace and Ovid
Study of Horace's odes and satires; poetic philosophy of moderation, carpe diem, and artistic refinement; balance between personal voice and public morality; Ovid's *Metamorphoses* as a mythological epic; theme of transformation and change; narrative experimentation and wit; influence of Ovid on medieval and Renaissance literature; Roman poetic aesthetics.
Unit 3: Roman Drama and Prose
Introduction to Senecan tragedy and its rhetorical style; themes of revenge, passion, and stoicism; influence on Renaissance and Elizabethan drama; Plautus and Terence in Roman comedy; adaptation of Greek models; stock characters and comic situations; prose traditions—Cicero's oratory and rhetorical theory; Latin prose style and its legacy.
BLOCK – V: Classical Criticism and Legacy
Unit 1: Classical Literary Criticism
Plato's theory of imitation and moral critique of poetry; poetry and truth in *The Republic*; Aristotle's *Poetics*—definition of tragedy, plot construction, character, and catharsis; Longinus' concept of the Sublime; classical notions of aesthetics, harmony, proportion, and universality; foundations of Western literary criticism.
Unit 2: Influence on Later European Literature
Reception of classical texts during the Renaissance; humanism and revival of classical learning; neoclassical ideals of order, decorum, and imitation; influence on English literature—Milton's epics, Shakespeare's tragedies, Dryden and Pope's neoclassicism; classical myths as enduring literary resources.
Unit 3: Relevance of Classical Literature in Modern Studies
Classical reception and adaptation in modern literature, theatre, and cinema; reinterpretation of myths in postcolonial, feminist, and psychoanalytic readings; interdisciplinary approaches—comparative literature, cultural studies, performance studies; translation studies and global reception; continued relevance of classical literature in understanding modern literary and cultural traditions.

Course Outcomes

After completing the course, students will be able to:

CO1. Identify and explain key classical authors, texts, genres, and literary conventions.

CO2. Critically analyze classical literary works using textual, historical, and philosophical perspectives.

CO3. Understand the relationship between literature, mythology, politics, and ethics in classical civilizations.

CO4. Trace the influence of Greek and Roman literature on English and European literary traditions.

CO5. Produce coherent, well-argued academic responses and research-based writing on classical texts.

References

- Homer. *Iliad* / *Odyssey* (trans.).
- Aristotle. *Poetics*.
- Sophocles. *Oedipus Rex*.
- Virgil. *Aeneid*.
- Plato. *Republic*.
- Norton Classical Literature Anthology.
- Hadas, M. *Ancient Greek Drama*. Bantam.

Program Name: Master of Arts (English)

Course Name: Indian Writing in English –I	Course Code: MEG9306T
Semester: 3	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the emergence and development of Indian Writing in English within its historical and cultural contexts.
- To familiarize learners with major themes such as nationalism, identity, colonial encounter, and cultural hybridity in early Indian English literature.
- To develop critical understanding of poetry, prose, and fiction written by Indian authors in English.
- To examine the relationship between literature and socio-political movements such as reform, renaissance, and freedom struggle.
- To enhance analytical and interpretative skills through close reading of representative Indian English texts.

COURSE CONTANT

BLOCK – I: Emergence of Indian Writing in English
Unit 1: Historical Background and Literary Beginnings
Introduction to the rise of English education in India; impact of colonial policies and Macaulay's Minute; role of missionaries, printing press, and educational institutions; emergence of a bilingual intellectual class; early experiments in creative writing in English; literature as response to colonial modernity; negotiation between indigenous traditions and Western literary models.

Unit 2: Indian Renaissance and Reform Movements
Nineteenth-century socio-religious reform movements; influence of figures associated with cultural awakening; literature as a vehicle for social reform and moral regeneration; themes of spirituality, nationalism, and cultural revival; interaction between tradition and modernity; role of journals, essays, and speeches in shaping literary consciousness.
Unit 3: Development of Indian English Literary Tradition
Growth of poetry, prose, and fiction in English by Indian authors; formation of a distinct Indian voice; adaptation of English language to Indian sensibility; questions of audience, authenticity, and linguistic identity; emergence of literary nationalism and the search for cultural roots.
BLOCK – II: Early Indian English Poetry
Unit 4: Nature and Characteristics of Early Indian English Poetry
Romantic and Victorian influences on early Indian poets; use of English poetic forms and meters; themes of nature, spirituality, devotion, and patriotism; blending of Indian imagery, myths, and symbols with Western forms; poetry as expression of cultural self-assertion.
Unit 5: Poetry and National Consciousness
Representation of freedom, sacrifice, and national pride; role of poetry in the freedom movement; portrayal of Indian landscape and cultural heritage; construction of collective identity through lyrical expression; emergence of the poet as public voice.
Unit 6: Transition Towards Modern Sensibility in Poetry
Shift from imitative styles to more authentic Indian expression; exploration of self, mysticism, and philosophical reflection; development of symbolic and reflective modes; experimentation with diction, tone, and structure; poetry as medium of personal as well as national experience.
BLOCK – III: Indian English Prose and Essays
Unit 7: Rise of Prose Writing in English
Growth of essays, speeches, letters, and reflective prose; influence of Western education and intellectual discourse; prose as medium of reformist and nationalist thought; emergence of public debate through print culture; stylistic features of early Indian English prose.
Unit 8: Political and Social Thought in Prose
Themes of self-rule, social justice, education, and cultural identity; prose writings addressing

caste, gender, and social inequality; articulation of ethical and philosophical ideas; literature as instrument of persuasion and ideological formation.
Unit 9: Autobiographical and Reflective Writing
Autobiography and memoir as forms of self-representation; construction of individual and national identity; narrative of personal struggle and moral growth; blending of factual narrative with literary style; importance of life-writing in shaping Indian English tradition.
BLOCK – IV: Early Indian English Fiction
Unit 10: Emergence of the Indian English Novel
Development of the novel as a literary form in colonial India; influence of British narrative models; portrayal of social customs, traditions, and changing values; themes of reform, education, and cultural conflict; narrative realism and didactic purpose.
Unit 11: Social and Cultural Themes in Fiction
Representation of caste, class, gender roles, and family structures; depiction of rural and urban life; conflict between tradition and modernity; exploration of identity under colonial rule; literature as critique of social evils and injustices.
Unit 12: Short Story and Narrative Experimentation
Rise of short fiction as a popular form; concise narrative structure and focus on everyday experiences; psychological and social realism; symbolism and moral questioning; development of narrative voice and perspective.
BLOCK – V: Themes, Contexts, and Critical Perspectives
Unit 13: Nationalism and Cultural Identity
Literature as expression of national awakening; construction of Indian identity through myth, history, and cultural memory; negotiation between colonial influence and indigenous values; role of writers in shaping public consciousness.
Unit 14: Language, Hybridity, and Postcolonial Context
Debates on writing in English versus native languages; English as a tool of empowerment and resistance; hybridity of style, idiom, and imagery; emergence of postcolonial perspectives; questions of authenticity and audience.
Unit 15: Contribution of Early Indian Writing in English

Assessment of major trends and achievements; influence on later Indian English literature; continuity and change from colonial to post-independence writing; relevance in contemporary literary studies; Indian Writing in English in global literary discourse.

Course Outcomes

After successful completion of the course, students will be able to:

CO1. Explain the historical evolution of Indian Writing in English from colonial to early postcolonial phases.

CO2. Identify major authors, genres, and thematic concerns of early Indian English literature.

CO3. Analyze literary texts in relation to issues of identity, nationhood, culture, and language.

CO4. Apply appropriate critical frameworks to interpret Indian English poetry, prose, and fiction.

CO5. Produce well-structured academic writing demonstrating contextual and comparative understanding.

References

- King, B. *Modern Indian Poetry in English*. OUP.
- Iyengar, K. R. S. *Indian Writing in English*. Sterling.
- Naik, M. K. *A History of Indian English Literature*.
- Mehrotra, A. K. *An Illustrated History of Indian Literature*.
- Chaudhuri, A. *Picador Book of Modern Indian Literature*.
- Mukherjee, M. *The Twice Born Fiction*.

Program Name: Master of Arts (English)

Course Name: Post-Colonial Literature	Course Code: MEG9307T
Semester: 3	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the historical emergence and theoretical foundations of Post-Colonial Studies.
- To examine literary texts produced in formerly colonized societies across Asia, Africa, the Caribbean, and other regions.
- To analyze themes such as identity, hybridity, nationalism, resistance, diaspora, and cultural negotiation.
- To understand the relationship between colonial power structures, language, and representation in literature.
- To develop critical and comparative approaches for interpreting post-colonial texts in global contexts.

Syllabus Design

BLOCK – I: Introduction to Post-Colonial Studies
Unit 1: Concept, Meaning, and Scope of Post-Colonialism
Definition and evolution of the term “post-colonial”; distinction between colonial, post-colonial, and neo-colonial conditions; historical background of European imperial expansion; phases of

colonization and decolonization; emergence of post-colonial studies as an academic discipline; interdisciplinary nature involving history, politics, anthropology, and cultural studies; relevance of post-colonial perspectives in contemporary global scholarship.
Unit 2: Colonial Discourse and Power
Nature of colonial ideology and imperial domination; construction of the "Other"; representation and misrepresentation of colonized cultures; knowledge and power relations; role of education, religion, and administration in sustaining colonial authority; language as an instrument of control; cultural hegemony and resistance; introduction to discourse analysis in colonial contexts.
Unit 3: Major Theoretical Frameworks
Introduction to key theorists—Edward Said, Frantz Fanon, Homi K. Bhabha, Gayatri Chakravorty Spivak, Ngũgĩ wa Thiong'o; concepts such as Orientalism, hybridity, mimicry, ambivalence, subalternity, double consciousness, and decolonization; psychological impact of colonization; nationalism and cultural identity; relevance of theory in literary interpretation.
BLOCK – II: Post-Colonial Literature from Asia
Unit 1: Indian Post-Colonial Writing
Historical context of colonial India and the freedom movement; emergence of Indian Writing in English; themes of nationalism, social reform, caste, and identity; study of representative authors such as Raja Rao, Mulk Raj Anand, R.K. Narayan, Anita Desai, Salman Rushdie, and Arundhati Roy; narrative strategies and linguistic experimentation; representation of tradition and modernity.
Unit 2: South Asian Perspectives
Literature from Pakistan, Bangladesh, and Sri Lanka; issues of partition, migration, violence, and memory; diasporic identity and displacement; writers such as Bapsi Sidhwa, Mohsin Hamid, Michael Ondaatje, and Kamila Shamsie; intersection of politics, history, and personal narratives.
Unit 3: Themes of Nation, Identity, and Culture
Construction of national identity in post-independence literature; cultural hybridity and syncretism; negotiation between indigenous traditions and colonial legacy; language politics—English versus native languages; role of folklore, myth, and history in redefining identity.
BLOCK – III: African and Caribbean Literature
Unit 1: African Post-Colonial Writing

Impact of colonialism on African societies; oral traditions and their transformation into written literature; themes of cultural conflict, tribal identity, and political corruption; study of writers such as Chinua Achebe, Ngũgĩ wa Thiong'o, Wole Soyinka, Nadine Gordimer, and J.M. Coetzee; representation of decolonization and nation-building.
Unit 2: Caribbean Literature
Historical background of slavery, plantation economy, and creole culture; themes of exile, diaspora, race, and memory; writers such as Derek Walcott, V.S. Naipaul, George Lamming, and Jean Rhys; creolization and linguistic diversity; post-colonial identity formation.
Unit 3: Race, Resistance, and Cultural Assertion
Literary expressions of resistance against imperial domination; recovery of indigenous histories and voices; role of literature in political consciousness; exploration of race, ethnicity, and cultural pride; intersection of literature with social movements.
BLOCK – IV: Diaspora, Gender, and Identity
Unit 1: Diasporic Writing
Concept of diaspora and transnational identity; migration, exile, and nostalgia; hybridity and cultural negotiation; writers such as Jhumpa Lahiri, Bharati Mukherjee, Hanif Kureishi, and Chimamanda Ngozi Adichie; home versus homeland; memory and belonging.
Unit 2: Gender and Post-Colonial Feminism
Women's writing in post-colonial contexts; intersection of patriarchy and colonialism; representation of women's experiences; feminist perspectives by writers such as Tsitsi Dangarembga, Buchi Emecheta, Kamala Das, and Toni Morrison; body, voice, and agency; rewriting history from marginalized perspectives.
Unit 3: Language, Translation, and Cultural Hybridity
Debate on writing in English versus native languages; linguistic appropriation and resistance; role of translation in global circulation of texts; hybrid narrative forms; code-switching and cultural negotiation; literature as a space of cross-cultural dialogue.
BLOCK – V: Contemporary Trends and Critical Approaches
Unit 1: Post-Colonialism and Globalization
Impact of globalization on post-colonial societies; neo-colonial economic and cultural structures; media, technology, and cultural exchange; changing notions of identity and nationhood;

literature in a global market.
Unit 2: New Directions in Post-Colonial Studies
Ecocriticism and post-colonial environment studies; indigenous and tribal narratives; memory studies, trauma, and conflict literature; post-colonial urban experiences; interdisciplinary approaches combining history, sociology, and cultural theory.
Unit 3: Relevance of Post-Colonial Literature Today
Continuing debates on decolonizing knowledge and curriculum; representation of marginalized communities; post-colonial perspectives in contemporary English studies; adaptation of post-colonial themes in cinema and digital media; enduring significance of post-colonial discourse in understanding global inequalities and cultural negotiations.

Course Outcomes

After completing the course, students will be able to:

CO1. Demonstrate comprehensive knowledge of major post-colonial writers, texts, and movements.

CO2. Apply key theoretical concepts such as Orientalism, hybridity, subalternity, and decolonization in textual analysis.

CO3. Critically interpret issues of race, identity, gender, migration, and cultural conflict in post-colonial literature.

CO4. Evaluate the impact of colonial history on contemporary literary production and discourse.

CO5. Produce well-structured academic writing and research-based interpretations using appropriate theoretical frameworks.

References

- Ashcroft, Griffiths & Tiffin. *The Empire Writes Back*.
- Said, E. *Orientalism*. Penguin.
- Bhabha, H. *The Location of Culture*. Routledge.

- Spivak, G. *In Other Worlds*. Routledge.
- Loomba, A. *Colonialism/Postcolonialism*. Routledge.
- Fanon, F. *The Wretched of the Earth*. Penguin.
- Young, R. *Postcolonialism*. OUP.

Program Name: Master of Arts (English)

Course Name: Indian Poetics	Course Code: MEG9308T
Semester: 3	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the fundamental principles and philosophical foundations of Indian literary aesthetics.
- To familiarize learners with major Sanskrit theoreticians and canonical texts shaping Indian poetics.
- To develop a comprehensive understanding of key concepts such as Rasa, Dhvani, Alamkara, Riti, Vakrokti, and Aucitya.
- To examine the applicability of Indian aesthetic theories to the interpretation of diverse literary traditions, including English literature.
- To promote comparative, critical, and interdisciplinary engagement between Indian and Western poetics.

COURSE CONTANT

BLOCK – I: Foundations of Indian Poetics
Unit 1: Concept of Poetics in Indian Tradition
Meaning, scope, and objectives of *Kavya Shastra*; literature as a source of aesthetic pleasure (*Rasa-anubhava*); distinction between *Kavya* (creative literature) and *Shastra* (systematic knowledge); nature of poetic truth and imaginative expression; role of the poet (*Kavi*) as seer and creator; concept of the sensitive reader (*Sahridaya*); function of criticism in classical India; oral recitation traditions, performance culture, and the transition to written textuality; ethical and

spiritual dimensions of literary creation.
Unit 2: Sources and Development of Indian Poetics
Early aesthetic reflections in the Vedas and Upanishads; narrative and poetic richness of the *Ramayana* and *Mahabharata*; influence of Puranic storytelling; emergence of systematic literary theory in the classical period; role of Sanskrit grammar and linguistics (Paninian tradition) in shaping literary analysis; interrelationship between philosophy (Vedanta, Samkhya, Nyaya) and aesthetics; commentarial traditions and scholastic debates; regional dissemination of Sanskrit poetics into vernacular literatures.
Unit 3: Schools of Indian Poetics
Comprehensive overview of major schools—Rasa, Alamkara, Riti, Dhvani, Vakrokti, and Aucitya; historical sequence and intellectual contexts of each school; central propositions and major proponents; debates regarding the "soul of poetry" (*Kavya Atma*); movement from external ornamentation to internal aesthetic experience; synthesis attempted by later theorists; continuing relevance of these schools in contemporary literary interpretation and pedagogy.
BLOCK – II: Rasa Theory and Aesthetic Experience
Unit 4: Bharata's Rasa Sutra
Detailed study of Bharata's *Natyashastra*; formulation of the Rasa Sutra—"Vibhava, Anubhava, Vyabhichari Bhava Samyogad Rasa Nishpatti"; components of aesthetic experience—determinants, consequents, and transitory states; concept of universalization (*Sadharanikarana*); role of performance, gesture, music, and stagecraft; audience reception and emotional participation; Abhinavagupta's interpretation and philosophical expansion of rasa as aesthetic bliss.
Unit 5: Types of Rasa
In-depth discussion of the nine rasas—*Shringara*, *Hasya*, *Karuna*, *Raudra*, *Veera*, *Bhayanaka*, *Bibhatsa*, *Adbhuta*, and *Shanta*; corresponding *Sthayi Bhavas*; classification into pleasant and unpleasant rasas; hierarchy and dominance of *Shringara* and *Shanta* in later theory; blending and coexistence of rasas in complex texts; illustrative references from classical poetry and drama; cultural and psychological dimensions of emotional response.
Unit 6: Rasa in Poetry and Drama
Application of rasa theory to epic, lyric, and dramatic forms; concept of *Angi* and *Anga* rasas;

aesthetic unity and coherence; rasa-dosha and limitations in representation; reinterpretations by later critics like Vishwanatha; role of language, imagery, and narrative structure in evoking rasa; relevance of rasa in modern literary criticism, theatre, cinema, and performance studies.
BLOCK – III: Dhvani, Vakrokti, and Suggestion
Unit 7: Dhvani Theory
Anandavardhana's *Dhvanyaloka* and the doctrine of suggestion; distinction between denotation (*Abhidha*), indication (*Lakshana*), and suggestion (*Vyanjana*); classification into *Vastu Dhvani*, *Alamkara Dhvani*, and *Rasa Dhvani*; primacy of suggested meaning over literal sense; dhvani as the essence of poetic excellence; Abhinavagupta's commentary and philosophical justification; parallels with symbolism and modern semiotics.
Unit 8: Vakrokti Theory
Kuntaka's concept of obliqueness as the source of poetic beauty; levels of *Vakrokti*—phonetic arrangement, lexical choice, syntactic deviation, contextual nuance, and overall compositional design; creativity through deviation from ordinary speech; relationship between style and imagination; comparison with foregrounding in modern stylistics and Russian Formalism; illustrative textual instances.
Unit 9: Aucitya and Propriety
Theory of *Aucitya* as articulated by Ksemendra; appropriateness in selection of theme, character, diction, and emotional tone; harmony between subject matter and expression; contextual suitability across genres and situations; aucitya as a balancing principle integrating other theories; ethical, social, and aesthetic dimensions of propriety; its relevance to dramaturgy and narrative credibility.
BLOCK – IV: Alamkara, Riti, and Style
Unit 10: Alamkara Theory
Concept and classification of *Alamkara* as poetic ornament; distinction between *Shabda Alamkaras* (alliteration, rhyme, repetition) and *Artha Alamkaras* (simile, metaphor, irony, hyperbole); contributions of Bhamaha, Dandin, and Udbhata; debate on whether ornament constitutes the essence or embellishment of poetry; pedagogical importance of figures of speech in literary appreciation; examples from Sanskrit and vernacular traditions.
Unit 11: Riti and Guna Theory

Vamana's proposition of *Riti* as the soul of poetry; stylistic schools—Vaidarbhi (elegant), Gaudiya (ornate), and Panchali; concept of *Gunas—Madhurya* (sweetness), *Ojas* (vigour), *Prasada* (clarity); relationship between stylistic texture and emotional effect; linguistic refinement and poetic diction; relevance of stylistic analysis to modern discourse on narrative voice and tone.
Unit 12: Sabda and Artha in Poetry
Interdependence of word (*Shabda*) and meaning (*Artha*); Bhartrhari's sphota theory and philosophy of language; sound symbolism and phonetic suggestiveness; semantic richness and layered meaning; balance between expression and content; poetic language as distinct from ordinary communication; implications for translation and cross-cultural reading.
BLOCK – V: Comparative and Contemporary Perspectives
Unit 13: Indian Poetics and Western Criticism
Comparative study of Rasa and Aristotle's Catharsis; Dhvani alongside Symbolism and New Criticism; Vakrokti and modern stylistics; Indian aesthetic theory versus mimetic and expressive theories in the West; convergences and divergences in concepts of beauty, emotion, and representation; possibilities of dialogic literary theory.
Unit 14: Application of Indian Poetics to English Literature
Use of rasa theory in interpreting Shakespearean tragedy and romantic poetry; dhvani in modernist symbolism; aucitya in character and plot construction; comparative classroom readings; adaptability of Indian aesthetic tools to global texts; relevance in postcolonial and comparative literature studies.
Unit 15: Relevance of Indian Poetics in Contemporary Literary Studies
Renewed interest in indigenous theories; Indian poetics in cultural studies, performance studies, and film aesthetics; interdisciplinary applications in media and visual narratives; continuity of classical concepts in modern Indian literature; global recognition of non-Western critical frameworks; future directions in comparative aesthetics.

Course Outcomes

After successful completion of the course, students will be able to:

CO1. Demonstrate conceptual clarity regarding major theories and terminology of Indian poetics.

CO2. Critically analyze literary texts using classical Indian aesthetic frameworks.

CO3. Differentiate among various schools of Indian literary criticism and their theoretical premises.

CO4. Assess the contribution of Indian poetics to global aesthetic and literary discourse.

CO5. Produce scholarly interpretations employing comparative perspectives between Indian and Western theories.

References

- Bharata. *Natyashastra*.
- Anandavardhana. *Dhvanyaloka*.
- Abhinavagupta. *Abhinavabharati*.
- Raghavan, V. *Indian Poetics*. Madras.
- Hiriyanna, M. *Indian Aesthetics*. Allen & Unwin.
- Dasgupta, S. *History of Indian Philosophy*.
- Pandey, K. *Indian Poetics*. Motilal.

Program Name: Master of Arts (English)

Course Name: Gender Studies –I	Course Code: MEG9310T
Semester: 3	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the foundational concepts, theories, and debates in Gender Studies.
- To examine the construction of gender identities through social, cultural, historical, and literary contexts.
- To analyze representations of gender in literature and related cultural texts.
- To understand the intersections of gender with class, caste, race, sexuality, and power.
- To develop critical tools for gender-sensitive reading, writing, and research.

COURSE CONTANT

BLOCK – I: Foundations of Gender Studies
Unit 1: Key Concepts in Gender Studies
Distinction between sex and gender; biological, social, and cultural constructions of gender; masculinity and femininity as social constructs; gender roles and stereotypes; patriarchy and power structures; gender socialization through family, education, religion, and media; introduction to LGBTQIA+ identities; evolving understanding of gender in contemporary society.
Unit 2: Historical Development of Gender Thought
Early debates on women's rights; Enlightenment ideas and gender; first-wave feminism—liberal

and suffrage movements; second-wave feminism—women's liberation, body politics, and sexuality; third-wave feminism—diversity, individuality, and intersectionality; overview of feminist movements in India and the Global South.
Unit 3: Gender, Culture, and Society
Gender norms across cultures; marriage, family, and kinship systems; gender and religion; customary laws and traditions; representation of gender in mythology and folklore; media, advertising, and popular culture as sites of gender construction; resistance, reform, and transformation of gender norms.
BLOCK – II: Feminist Theories and Critical Approaches
Unit 1: Major Feminist Theories
Liberal feminism; Marxist and socialist feminism; radical feminism; psychoanalytic feminism; existential feminism (Simone de Beauvoir); contributions of Mary Wollstonecraft, Betty Friedan, Kate Millett, and Shulamith Firestone; debates within feminist thought.
Unit 2: Poststructuralist and Contemporary Feminism
Poststructuralist feminism and discourse theory; gender and language; Judith Butler and gender performativity; French feminism—Hélène Cixous, Luce Irigaray, and Julia Kristeva; body, desire, and écriture féminine; critiques and counter-critiques.
Unit 3: Intersectionality and Gender
Concept of intersectionality (Kimberlé Crenshaw); gender and class; gender and caste in the Indian context; gender and race; disability and gender; marginalization within feminism; representation of multiple identities; politics of inclusion and exclusion.
BLOCK – III: Gender and Literary Representation
Unit 1: Gender in Classical and Traditional Texts
Representation of women and men in classical literature and mythology; archetypes such as the ideal woman, hero, and villain; gender norms in epics, legends, and religious texts; reinterpretation and revisionist readings of canonical works; silenced voices and marginal perspectives.
Unit 2: Gender in Modern and Contemporary Literature
Gender roles in nineteenth and twentieth-century literature; women's writing and feminist narratives; masculinity studies; exploration of sexuality and desire; representation of domestic

space, labor, and identity; study of selected texts across genres—poetry, fiction, drama, and autobiography.
Unit 3: Gender, Language, and Narrative
Gendered use of language; narrative voice and authority; female and queer narrators; experimental forms and feminist aesthetics; storytelling as resistance; autobiography, memoir, and confessional writing; rewriting history through gendered narratives.
BLOCK – IV: Gender, Power, and Social Institutions
Unit 1: Gender and Politics
Women and political participation; citizenship and rights; nationalism and gender; feminist political thought; representation of women in governance; gendered dimensions of law and justice; global and local feminist movements.
Unit 2: Gender and Work
Gendered division of labor; unpaid care work; women in the workforce; wage gaps and glass ceilings; gender and globalization; labor migration; informal sector and precarity; representation of work in literature and cultural texts.
Unit 3: Gender, Violence, and Resistance
Gender-based violence—domestic violence, sexual harassment, trafficking, and war violence; representation of violence in literature; law, activism, and advocacy; narratives of survival and resistance; role of literature in social awareness and change.
BLOCK – V: Contemporary Debates and Applications
Unit 1: Gender and Media
Gender representation in print, television, cinema, and digital media; stereotypes and counter-narratives; body image and consumer culture; social media and gender activism; influence of popular culture on identity formation.
Unit 2: Queer Theory and Sexuality Studies
Introduction to queer theory; sexuality as a social construct; heteronormativity and its critique; LGBTQIA+ literature and culture; queer readings of texts; politics of visibility and recognition.
Unit 3: Relevance of Gender Studies in English Literature
Gender-sensitive pedagogy and curriculum; gender in literary criticism and research;

interdisciplinary relevance; gender and ethics; future directions in gender studies; literature as a tool for social transformation and equality.

Course Outcomes

After completing the course, students will be able to:

CO1. Demonstrate conceptual clarity regarding gender, sex, sexuality, and identity.

CO2. Apply feminist and gender theories to literary and cultural texts.

CO3. Critically examine patriarchal structures and gender-based power relations.

CO4. Analyze gender representations across genres, cultures, and historical periods.

CO5. Produce well-argued academic writing using gender-sensitive critical perspectives.

References

- Beauvoir, S. *The Second Sex*. Vintage.
- Butler, J. *Gender Trouble*. Routledge.
- Oakley, A. *Sex, Gender and Society*. Temple Smith.
- Millet, K. *Sexual Politics*. Doubleday.
- Tong, R. *Feminist Thought*. Westview.
- hooks, b. *Feminism is for Everybody*. Pluto.
- Walby, S. *Theorizing Patriarchy*. Blackwell.

Program Name: Master of Arts (English)

Course Name: Gender new Literature –I	Course Code: MEG9311T
Semester: 3	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the concept of gender as a critical category in literary and cultural studies.
- To familiarize learners with major feminist theories and the emergence of gender studies in literature.
- To examine representations of women, masculinity, and alternative gender identities in literary texts.
- To develop critical understanding of how literature reflects and challenges patriarchal structures.
- To encourage analytical and research-oriented engagement with contemporary gender discourses.

COURSE CONTANT

BLOCK – I: Introduction to Gender Studies and Literary Perspectives
Unit – 1: Concept of Gender
Sex and Gender: Biological Determinism versus Social Construction; Gender as a Cultural and Ideological Category; Formation of Gender Identity through Family, Education, Religion and Media; Gender Roles, Norms and Stereotypes in Traditional and Modern Societies; Patriarchy, Power Relations and Institutional Control; Public–Private Divide; Gender Socialization

Processes and Their Literary Reflections.
Unit – 2: Emergence of Feminist Literary Criticism
Historical Development of Feminist Thought from Enlightenment to Contemporary Period; First, Second and Third Waves of Feminism; Liberal, Radical, Marxist, Socialist and Cultural Feminism; Women's Movement and Suffrage; Early Feminist Texts and Manifestos; Role of Feminist Criticism in Revising Literary Canon; Feminist Pedagogy and Re-reading of Traditional Texts.
Unit – 3: Gender and Literature
Representation of Women in Classical, Medieval and Canonical Literature; Construction of Femininity and Masculinity in Myth, Folklore and Epics; Gender Bias and Silencing of Women's Voices; Stereotypical Images such as Angel, Mother, Muse and Temptress; Literature as a Medium of Social Reform and Consciousness Raising; Recovery of Lost Women Writers.
BLOCK – II: Feminist Theories and Critical Frameworks
Unit – 1: Major Feminist Theorists
Simone de Beauvoir and the Concept of "The Other"; Virginia Woolf's Idea of Women's Space and Creativity; Kate Millett's Sexual Politics; Elaine Showalter's Gynocriticism and Phases of Women's Writing; Feminist Aesthetics and Women-Centered Literary Traditions; Contribution of Mary Wollstonecraft and Betty Friedan to Feminist Discourse.
Unit – 2: Postmodern and Poststructural Feminism
Gender as Discourse and Social Performance; Language, Power and Knowledge (Foucault's Influence); Judith Butler and Gender Performativity; Deconstruction of Fixed Identities; Intersectionality—Interplay of Gender with Race, Class, Ethnicity and Disability; Critique of Universal Womanhood; Representation of Fragmented and Fluid Identities in Contemporary Texts.
Unit – 3: Indian Feminist Thought
Historical Development of Feminist Writing in India from Reform Movements to Present; Contributions of Social Reformers and Women Activists; Representation of Women in Indian English and Regional Literatures; Issues of Dowry, Domestic Violence, Education and Employment; Indigenous Feminist Frameworks; Negotiation between Tradition and Modernity in Indian Context.

BLOCK – III: Gender Representation in Literary Genres
Unit – 1: Gender in Poetry and Drama
Women's Voices in Poetry across Periods; Confessional and Resistance Poetry; Representation of Domestic Space, Body and Desire; Feminist Dramatic Techniques and Women-Centric Plays; Gendered Performance and Stage Representation; Themes of Identity, Silence, Protest and Liberation in Dramatic Literature.
Unit – 2: Gender in Fiction
Portrayal of Women Protagonists and Anti-heroines; Narrative Voice, Agency and Subjectivity; Representation of Marriage, Motherhood, Work and Economic Independence; Bildungsroman and Female Development; Domestic versus Public Sphere Conflicts; Rewriting of Myths and Fairy Tales from Feminist Perspectives.
Unit – 3: Autobiography and Life Writing
Women's Autobiographies, Memoirs and Diaries as Alternative Histories; Personal Narratives as Political Expression; Testimonio and Marginal Voices; Confessional Writing and Self-Representation; Memory, Trauma and Identity Formation; Life Writing as Resistance to Patriarchal Silencing.
BLOCK – IV: New Literatures and Alternative Gender Discourses
Unit – 1: Dalit and Subaltern Feminist Writing
Concept of Subalternity and Marginalization; Caste and Gender Intersection in Indian Society; Dalit Women's Narratives of Oppression and Resistance; Testimonial and Protest Literature; Recovery of Silenced Histories; Language of Assertion and Identity Politics in Marginal Texts.
Unit – 2: Queer Theory and Literature
Introduction to Queer Theory; LGBTQ+ Identities and Sexual Diversity; Deconstruction of Heteronormativity; Representation of Same-Sex Desire and Non-binary Identities in Literature; Queer Reading Strategies; Politics of Visibility, Acceptance and Cultural Representation.
Unit – 3: Postcolonial Feminism
Gender in Colonial and Postcolonial Contexts; Representation of "Third World Women"; Double Colonization and Cultural Subjugation; Nationalism, Identity and Gender Roles; Resistance Narratives by Women Writers from Asia, Africa and the Caribbean; Negotiating Tradition, Modernity and Globalization.

BLOCK – V: Contemporary Gender Issues and Literary Practices
Unit – 1: Gender, Media, and Popular Culture
Representation of Gender in Films, Television, Advertising and Digital Platforms; Body Politics and Beauty Standards; Gendered Narratives in Popular Fiction and Web Literature; Influence of Social Media on Gender Identity Formation; Cultural Production and Consumerism.
Unit – 2: Masculinity Studies
Concept of Masculinity and Hegemonic Masculinity; Changing Notions of Manhood in Modern and Postmodern Literature; Crisis of Masculinity; Representation of Male Vulnerability and Emotionality; Alternative and Inclusive Masculinities; Gender Relations and Power Negotiation.
Unit – 3: Gender, Society, and Literature
Gender Justice and Human Rights Discourse; Legal and Social Movements Related to Gender Equality; Literature as Activism and Advocacy; Role of Education in Gender Sensitization; Emerging Trends in Gender and New Literatures including Digital Feminism and Transnational Feminist Networks.

Course Outcomes

After successful completion of the course, students will be able to:

CO1. Explain key concepts related to gender, feminism, and identity in literary studies.

CO2. Critically analyze literary texts using feminist and gender-based theoretical frameworks.

CO3. Evaluate the role of literature in shaping and contesting gender ideologies.

CO4. Interpret diverse representations of gender across cultures and historical periods.

CO5. Produce research-based academic writing on gender and new literary perspectives.

References

- Beauvoir, Simone de. *The Second Sex*.
- Butler, Judith. *Gender Trouble*.
- Woolf, Virginia. *A Room of One's Own*.

- Gilbert, Sandra & Gubar, Susan. *The Madwoman in the Attic*.
- hooks, bell. *Feminism Is for Everybody*.
- Showalter, Elaine. *Toward a Feminist Poetics*.
- Mohanty, Chandra Talpade. *Feminism Without Borders*.
- Menon, Nivedita. *Seeing Like a Feminist*.

SYLLABUS

(SEMESTER IV)

Program Name: Master of Arts (English)

Course Name: Literary Movement -II & Research Methodology	Course Code: MEG9401T
Semester: 4	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To develop an in-depth understanding of major literary movements from the eighteenth century to the modern and postmodern periods and their evolution across genres.
- To examine the historical, cultural, philosophical, and socio-political contexts that shaped different literary movements and influenced literary production.
- To familiarize students with key authors, canonical and non-canonical texts, and major critical debates associated with significant literary traditions.
- To introduce students to the principles, tools, techniques, and ethical practices of literary research and academic writing in the humanities.
- To enable learners to design, conduct, document, and present scholarly research using appropriate methodologies, theoretical frameworks, and documentation styles.

COURSE CONTANT

BLOCK – I: Enlightenment, Romanticism, and Victorian Literary Movements
Unit 1: The Enlightenment Movement
Intellectual background of the Enlightenment with emphasis on reason, empiricism, and scientific temper; rise of Neo-classicism and its principles of order, decorum, balance, and imitation of classical models; socio-political context including the growth of democracy, coffee-house culture, and print capitalism; major prose and satirical traditions; study of representative

writers such as John Dryden, Alexander Pope, Jonathan Swift, Addison and Steele; development of the periodical essay; influence of Enlightenment thought on later literary movements.
Unit 2: Romantic Movement
Reaction against Neo-classicism and industrial modernity; emphasis on imagination, subjectivity, emotion, nature, childhood, and the supernatural; concept of poetic spontaneity and the role of the poet as a visionary; detailed study of major Romantic poets—Wordsworth's theory of poetry, Coleridge's imagination and symbolism, Shelley's idealism, Keats's aesthetics, Byron's heroic individualism; Romantic prose writers such as Charles Lamb and William Hazlitt; impact of the French Revolution and nationalism on Romantic literature.
Unit 3: Victorian Literary Movement
Socio-economic context of industrialization, urbanization, class conflict, and moral earnestness; dominance of realism and social problem novels; exploration of faith, doubt, science, and morality; study of major poets—Tennyson, Browning, Matthew Arnold; development of the Victorian novel through Dickens, George Eliot, Thomas Hardy, and the Brontës; themes of gender roles, social reform, empire, and education; transition from Romantic idealism to Victorian realism.
BLOCK – II: Modernism and Postmodernism
Unit 1: Modernist Movement
Historical background of the First and Second World Wars and the crisis of values; features such as fragmentation, alienation, mythic method, symbolism, and stream of consciousness technique; experimentation in narrative structure and poetic form; study of major writers—T.S. Eliot, W.B. Yeats, Ezra Pound, James Joyce, Virginia Woolf, D.H. Lawrence; modernist drama with reference to expressionism and early avant-garde trends; influence of psychoanalysis and anthropology on modernist texts.
Unit 2: Postmodernism
Emergence after World War II as a response to modernist certainties; concepts of metafiction, parody, pastiche, intertextuality, hyperreality, plurality of meanings, and skepticism towards grand narratives; theoretical influences of Derrida, Foucault, Lyotard, and Baudrillard; representative writers—Samuel Beckett, Thomas Pynchon, Kurt Vonnegut, Margaret Atwood, Salman Rushdie; narrative experimentation in contemporary fiction; blurring of boundaries

between high and popular culture.
Unit 3: Comparative Study of Modernism and Postmodernism
Major differences and continuities between modernist and postmodernist aesthetics; changing concepts of author, reader, and text; shifts in narrative voice, temporality, and representation of reality; transformation of genre conventions; analysis of selected texts illustrating fragmentation, irony, ambiguity, and playfulness; relevance of modernist and postmodernist techniques in contemporary global literature.
BLOCK – III: Twentieth Century Literary Trends and Movements
Unit 1: Symbolism, Imagism, and Surrealism
Origins of Symbolism in French poetry; use of symbols, suggestion, musicality, and subjective experience; Imagism and its principles of precision, clarity, and economy of language with reference to Ezra Pound and H.D.; Surrealism influenced by Freudian psychology, dreams, and subconscious imagery; experimentation in poetic language and dramatic expression; impact of these movements on modern poetry and visual culture.
Unit 2: Existentialism and Absurd Literature
Philosophical foundations in Kierkegaard, Nietzsche, Sartre, and Camus; concepts of freedom, alienation, anxiety, authenticity, and the search for meaning; Theatre of the Absurd—features such as circular plots, minimal settings, and breakdown of communication; study of representative writers including Albert Camus, Jean-Paul Sartre, Samuel Beckett, Eugène Ionesco; existential themes in modern fiction and drama.
Unit 3: Feminism, Postcolonialism, and Cultural Studies
Waves of feminist theory—liberal, radical, socialist, and postmodern feminism; representation of gender, body, and identity; major thinkers such as Simone de Beauvoir, Elaine Showalter, Judith Butler; emergence of postcolonial theory with Edward Said, Homi K. Bhabha, Gayatri Spivak; concepts of hybridity, subaltern, diaspora, and resistance; introduction to Cultural Studies and analysis of popular culture, ideology, and power structures.
BLOCK – IV: Fundamentals of Research Methodology in Literary Studies
Unit 1: Research: Nature and Types
Meaning, objectives, and significance of research in humanities; distinction between literary criticism and literary research; types of research—descriptive, analytical, qualitative,

quantitative, interdisciplinary; research ethics, academic integrity, and avoidance of plagiarism; role of libraries, archives, and digital repositories in literary studies.
Unit 2: Research Design and Problem Formulation
Identification and selection of research topics; framing research questions and hypotheses; defining scope, objectives, and limitations; techniques of reviewing literature using books, journals, and online databases such as JSTOR and Project Muse; preparation of annotated bibliography; formulation of conceptual and theoretical frameworks.
Unit 3: Methods of Literary Research
Textual, thematic, and stylistic analysis; comparative and historical approaches; use of critical theories—structuralism, post-structuralism, psychoanalysis, Marxism, feminism, postcolonialism; collection and evaluation of primary and secondary sources; methods of note-making, indexing, and organizing research material.
BLOCK – V: Academic Writing, Documentation, and Dissertation Preparation
Unit 1: Academic Writing Skills
Characteristics of scholarly writing—clarity, coherence, cohesion, and objectivity; structure of research papers including introduction, literature review, methodology, analysis, and conclusion; argument construction and use of evidence; techniques of paraphrasing, summarizing, quoting, and synthesizing sources; awareness and prevention of plagiarism using citation tools.
Unit 2: Documentation and Citation Styles
Detailed study of MLA (latest edition), APA, and Chicago Manual of Style; in-text citation, footnotes, endnotes, and works cited page; formatting of research papers and dissertations; referencing print, electronic, and multimedia sources; use of reference management software such as Zotero and Mendeley.
Unit 3: Dissertation and Research Project Preparation
Steps in preparing synopsis and research proposal; chapterization and logical organization of content; drafting, revising, and editing the dissertation; presentation of arguments with textual evidence; preparation for seminar presentation and viva-voce; publication ethics, peer review process, and guidelines for converting dissertation into research articles.

Course Outcomes

CO1. Students will be able to critically interpret and evaluate major literary movements with reference to representative texts and authors.

CO2. Students will demonstrate the ability to relate literary developments to historical, philosophical, and socio-cultural contexts.

CO3. Students will apply diverse critical and theoretical approaches such as feminist, postcolonial, structuralist, and post-structuralist methods in literary analysis.

CO4. Students will acquire practical skills in research design, literature review, data collection, textual interpretation, and academic writing.

CO5. Students will be capable of producing research papers, seminar presentations, and dissertations using standard citation and ethical research practices.

References

- Abrams, M. H. *The Mirror and the Lamp*.
- Waugh, P. *Modern Literary Theory*.
- Sanders, A. *Oxford History of English Literature*.
- Creswell, J. *Research Design*.
- MLA Handbook.
- Booth, W. *The Craft of Research*.
- Habib, M. *Modern Literary Criticism*.

Program Name: Master of Arts (English)

Course Name: Critical Theory –II	Course Code: MEG9402T
Semester: 4	Core / Elective: Core
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To provide advanced understanding of major twentieth and twenty-first century critical theories.
- To examine the evolution of literary theory beyond classical and early modern approaches.
- To develop the ability to apply diverse theoretical frameworks to literary and cultural texts.
- To explore interdisciplinary connections between literature, philosophy, politics, and culture.
- To enhance students' research and analytical skills through theoretical interpretation.

COURSE CONTANT

BLOCK – I: Structuralism and Poststructuralism
Unit 1: Foundations of Structuralism
Origins of structuralism in linguistics; Ferdinand de Saussure's concepts of langue and parole, signifier and signified, synchronic and diachronic analysis; structural anthropology of Claude Lévi-Strauss; structure as a system of relations; application of structuralist methods to myths, narratives, and literary texts; limitations and critiques of structuralism.

Unit 2: Semiotics and Narratology
Theory of signs and sign systems; contributions of Roland Barthes, Roman Jakobson, and Algirdas Greimas; codes, myths, and cultural meanings; narrative structures—plot, function, and actants; Propp's morphology of folktales; reading literature as a system of signs; implications for textual interpretation.
Unit 3: Poststructuralism and Deconstruction
Transition from structuralism to poststructuralism; Jacques Derrida's concept of différance, trace, and instability of meaning; deconstruction as a method of reading; critique of binary oppositions; Roland Barthes' "Death of the Author"; Michel Foucault's discourse and power/knowledge; indeterminacy and multiplicity of interpretations.
BLOCK – II: Marxism and Cultural Materialism
Unit 1: Classical and Neo-Marxist Criticism
Karl Marx and Friedrich Engels—base and superstructure, ideology, class struggle; literature as reflection and production of material conditions; Georg Lukács and realism; Antonio Gramsci's hegemony; Frankfurt School—Adorno, Horkheimer, Walter Benjamin; culture industry and mass culture.
Unit 2: Cultural Materialism and New Historicism
Raymond Williams and the concept of culture; ideology, power, and social formation; British cultural materialism; New Historicism—Stephen Greenblatt; text and context relationship; history as discourse; subversion and containment; reading literary texts within socio-political frameworks.
Unit 3: Literature, Ideology, and Power
Ideological state apparatus (Althusser); literature and reproduction of dominant ideologies; resistance and counter-hegemonic discourse; class, labor, and representation; political readings of literary texts; relevance of Marxist criticism in contemporary global capitalism.
BLOCK – III: Psychoanalytic and Reader-Response Theories
Unit 1: Freudian and Lacanian Psychoanalysis
Sigmund Freud—unconscious, repression, dream symbolism, Oedipus complex; literature as expression of desire and conflict; Jacques Lacan—mirror stage, symbolic order, language and subjectivity; psychoanalytic interpretation of characters, authors, and readers.

Unit 2: Archetypal and Myth Criticism
Carl Jung's collective unconscious and archetypes; Northrop Frye's archetypal criticism; myth, symbol, and recurring narrative patterns; hero myths, seasonal cycles, and literary genres; use of myth criticism in interpreting classical and modern texts.
Unit 3: Reader-Response Theory
Shift from author and text to reader; Wolfgang Iser's implied reader; Stanley Fish and interpretive communities; reception theory; role of reader's experience, culture, and expectations; multiplicity of meanings generated through reading practices.
BLOCK – IV: Feminism, Postcolonialism, and Identity Theories
Unit 1: Feminist and Gender Criticism
Revisions of literary canon; representation of women in literature; patriarchy and ideology; contributions of Simone de Beauvoir, Elaine Showalter, Kate Millett, and Judith Butler; gynocriticism; gender performativity; feminist reinterpretation of texts.
Unit 2: Postcolonial Theory
Edward Said's Orientalism; Homi Bhabha—hybridity, mimicry, ambivalence; Gayatri Spivak—subaltern studies; decolonization of knowledge; language, power, and identity; reading literature from formerly colonized societies.
Unit 3: Race, Ethnicity, and Identity Studies
Critical race theory; representation of race and ethnicity in literature; diaspora and cultural identity; minority discourse; intersection of race, class, gender, and sexuality; literature as a site of identity negotiation.
BLOCK – V: Contemporary Critical Approaches
Unit 1: Postmodernism and Postmodern Theory
Characteristics of postmodernism—fragmentation, metafiction, intertextuality, parody, and pastiche; Jean-François Lyotard's incredulity toward metanarratives; Jean Baudrillard's simulacra and hyperreality; postmodern narrative techniques in literature.
Unit 2: Ecocriticism and Environmental Humanities
Literature and environment; representation of nature and ecology; ecofeminism; sustainability and environmental ethics; global ecological crises and literary response; interdisciplinary

approaches linking literature, science, and culture.
Unit 3: Digital Humanities and New Directions in Theory
Impact of technology on literary studies; digital texts, hypertextuality, and media culture; interdisciplinary research methods; globalization and transnational criticism; future directions of literary theory; relevance of critical theory in contemporary research and pedagogy.

Course Outcomes

After completing the course, students will be able to:

CO1. Demonstrate in-depth knowledge of major modern and contemporary critical theories.

CO2. Apply theoretical concepts to analyze literary and cultural texts critically.

CO3. Compare and evaluate different schools of criticism and their methodological approaches.

CO4. Interpret literature through ideological, linguistic, psychological, and cultural perspectives.

CO5. Produce research-oriented academic writing using appropriate theoretical frameworks.

References

- Foucault, M. *The Archaeology of Knowledge*.
- Derrida, J. *Of Grammatology*.
- Lacan, J. *Écrits*.
- Jameson, F. *The Political Unconscious*.
- Althusser, L. *Ideology and State Apparatuses*.
- Lyotard, J. *The Postmodern Condition*.

Program Name: Master of Arts (English)

Course Name: 20th Century American Literature	Course Code: MEG9403T
Semester: 4	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To provide comprehensive knowledge of major trends and movements in twentieth-century American literature across poetry, fiction, and drama.
- To examine the historical, social, political, and cultural contexts such as World Wars, the Great Depression, Civil Rights Movement, and modernity that shaped American writing.
- To introduce students to significant American authors and representative texts of the twentieth century.
- To develop critical understanding of themes such as identity, race, class, gender, modernity, alienation, and the American Dream.
- To enable learners to apply various literary theories and critical approaches in interpreting American literary works.

COURSE CONTANT

BLOCK – I: Early Twentieth Century American Literary Context
Unit 1: Historical and Cultural Background
Overview of America at the turn of the twentieth century; impact of industrialization, urbanization, immigration, and technological change; influence of the First World War and the Great Depression; emergence of modern consciousness and changing social values; concept of the American Dream and its literary representation.

Unit 2: Rise of American Modernism
Characteristics of modernist literature—experimentation, fragmentation, psychological depth, and symbolism; break from Victorian realism; influence of European modernism; study of major writers such as T.S. Eliot (American-born), Ezra Pound, Wallace Stevens; development of new poetic forms and narrative techniques.
Unit 3: The Lost Generation
Writers affected by World War I and disillusionment with traditional values; themes of alienation, expatriate experience, moral crisis, and search for meaning; study of Ernest Hemingway, F. Scott Fitzgerald, and Gertrude Stein; analysis of representative novels and short stories reflecting post-war American society.
BLOCK – II: American Fiction in the Twentieth Century
Unit 1: Realism and Naturalism in Early Twentieth Century
Continuation of realist tradition; depiction of social realities, class conflict, and environment; naturalistic determinism and portrayal of human struggle; study of writers such as Theodore Dreiser, Upton Sinclair, and John Steinbeck; representation of working-class life and economic hardships.
Unit 2: Southern Literature and Regionalism
Distinctive features of Southern writing—memory, history, race relations, and tradition; Southern Gothic elements; major writers—William Faulkner, Flannery O'Connor, Eudora Welty; narrative experimentation and exploration of moral and psychological conflicts in the American South.
Unit 3: Post–World War II American Fiction
Themes of existential anxiety, consumer culture, suburban life, and identity crisis; emergence of new narrative styles; major writers—J.D. Salinger, Joseph Heller, Kurt Vonnegut, Saul Bellow; development of metafiction and black humor in American novels.
BLOCK – III: Twentieth Century American Poetry
Unit 1: Modernist Poetry
Features of imagism, symbolism, and free verse; poetic innovations of Ezra Pound, T.S. Eliot, H.D., and Wallace Stevens; use of myth, allusion, and fragmented imagery; shift from romantic lyricism to intellectual and experimental poetry.

Unit 2: Confessional and Beat Poetry
Confessional poetry—personal voice, psychological exploration, themes of trauma and identity; poets such as Robert Lowell, Sylvia Plath, Anne Sexton; Beat Generation—rejection of materialism, spontaneity, and countercultural expression; poets such as Allen Ginsberg, Jack Kerouac (as poet-novelist), Gregory Corso.
Unit 3: African American and Feminist Poetry
Harlem Renaissance legacy and later developments; themes of racial identity, resistance, and cultural pride; poets such as Langston Hughes, Gwendolyn Brooks, Maya Angelou; feminist poetic voices addressing gender, body, and social inequality; emergence of multicultural poetic traditions.
BLOCK – IV: Twentieth Century American Drama
Unit 1: Rise of Modern American Drama
Transition from melodrama to realistic and psychological theatre; influence of European dramatists like Ibsen and Chekhov; development of serious American stage; study of Eugene O'Neill and his experimentation with form and theme.
Unit 2: Social and Psychological Drama
Exploration of family, identity, illusion versus reality, and the American Dream; major playwrights—Arthur Miller and Tennessee Williams; analysis of dramatic techniques, symbolism, and characterization in representative plays.
Unit 3: Experimental and Postmodern American Theatre
Theatre of the Absurd and avant-garde influences; non-linear narratives, minimal staging, and innovative performance techniques; playwrights such as Edward Albee, Sam Shepard, and Amiri Baraka; role of theatre in expressing social protest and cultural change.
BLOCK – V: Diverse Voices and Critical Perspectives in American Literature
Unit 1: African American Literature and the Harlem Renaissance Legacy
Cultural and literary significance of the Harlem Renaissance; themes of racial identity, double consciousness, and resistance; writers such as Langston Hughes, Zora Neale Hurston, Ralph Ellison, and Toni Morrison; evolution of Black literary traditions in the twentieth century.
Unit 2: Women Writers and Feminist Perspectives

Representation of women's experiences, gender roles, and patriarchal structures; major writers—Kate Chopin (transition influence), Edith Wharton, Sylvia Plath, Toni Morrison, Alice Walker; feminist literary criticism and recovery of women's voices.
Unit 3: Multicultural and Ethnic American Literature
Emergence of Native American, Asian American, and immigrant narratives; themes of diaspora, hybridity, identity, and cultural negotiation; writers such as Leslie Marmon Silko, Maxine Hong Kingston, Amy Tan, and Jhumpa Lahiri (late twentieth-century context); relevance of cultural studies and identity politics in American literary discourse.

Course Outcomes

CO1. Students will be able to analyze major literary movements and representative texts of twentieth-century American literature.

CO2. Students will demonstrate understanding of the relationship between literature and socio-political developments in the United States.

CO3. Students will critically interpret works using theoretical perspectives such as modernism, feminism, Marxism, and postcolonialism.

CO4. Students will evaluate the contribution of diverse voices including African American, women, and immigrant writers.

CO5. Students will develop advanced analytical and academic writing skills through textual interpretation and research-based assignments.

References

- Norton Anthology of American Literature.
- Bloom, H. *Modern American Literature*.
- Bradbury, M. *The Modern American Novel*.
- Lewis, R. *American Literature Since 1900*.
- Cowley, M. *Exile's Return*.
- Bigsby, C. *Modern American Drama*.
- Ellmann, R. *Modernism*.

Program Name: Master of Arts (English)

Course Name: Indian Diasporic Literature	Course Code: MEG9404T
Semester: 4	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the concept and history of the Indian diaspora and its literary expressions.
- To examine major themes such as migration, displacement, identity, memory, and belonging in diasporic writing.
- To analyze the cultural, social, and political experiences of Indians living outside India.
- To study representative writers across regions, generations, and genres within Indian diasporic literature.
- To develop critical and comparative perspectives for reading diasporic texts within global and postcolonial contexts.

COURSE CONTANT

BLOCK – I: Foundations of Indian Diasporic Studies
Unit 1: Concept, Meaning, and Scope of Diaspora
Definition and etymology of the term “diaspora”; historical evolution of the Indian diaspora; types of diaspora—old, new, labor, and professional diaspora; voluntary and forced migration; diaspora versus exile; transnationalism and globalization; relevance of diaspora studies in literature and cultural studies; interdisciplinary nature of diasporic studies.
Unit 2: Historical Background of Indian Migration

Patterns of Indian migration during colonial and postcolonial periods; indentured labor system in the Caribbean, Africa, and Southeast Asia; post-1960s professional migration to Europe, North America, and Australia; role of empire, trade, and education; impact of migration on family, community, and cultural identity.
Unit 3: Theoretical Approaches to Diasporic Literature
Key theoretical perspectives—Stuart Hall on cultural identity; Homi Bhabha on hybridity and third space; Avtar Brah on diaspora space; Robin Cohen's typology of diasporas; concepts of home, memory, nostalgia, and belonging; language, identity, and representation in diasporic writing.
BLOCK – II: Early and Canonical Indian Diasporic Writing
Unit 1: Pioneering Voices of Indian Diaspora
Early Indian diasporic writers and narratives; representation of displacement and cultural survival; writers such as V.S. Naipaul, Raja Rao (diasporic phase), and M.G. Vassanji; colonial legacies and identity crises; negotiation between ancestral culture and colonial modernity.
Unit 2: Indian Diaspora in the Caribbean and Africa
Literature emerging from indentured communities; themes of rootlessness, cultural retention, and creolization; study of writers like V.S. Naipaul, Samuel Selvon, and M.G. Vassanji; racial politics, colonial hierarchies, and memory of India; reconstruction of cultural identity in new lands.
Unit 3: Language, Culture, and Hybridity
English as a diasporic language; bilingualism and code-switching; cultural hybridity and syncretism; negotiation between tradition and modernity; food, festivals, and rituals as cultural markers; narrative strategies in diasporic texts.
BLOCK – III: Contemporary Indian Diasporic Fiction
Unit 1: South Asian Diaspora in the West
Post-1960s migration narratives; life in the United States, Canada, and the United Kingdom; themes of alienation, assimilation, racism, and identity; study of writers such as Jhumpa Lahiri, Bharati Mukherjee, Chitra Banerjee Divakaruni, and Amitava Ghosh; generational conflicts and cultural negotiation.
Unit 2: Second-Generation Diasporic Writing

Experience of children of immigrants; hyphenated identities; negotiation between parental culture and host society; conflict between tradition and individuality; narratives of belonging and unbelonging; examination of identity politics in second-generation writing.
Unit 3: Diasporic Narratives of Gender and Family
Gendered experiences of migration; women's voices in diasporic contexts; patriarchy, marriage, and domestic space; rewriting of cultural norms; feminist perspectives; family as a site of conflict and continuity; representation of love, sexuality, and agency.
BLOCK – IV: Diaspora, Memory, and Cultural Politics
Unit 1: Memory, Nostalgia, and Homeland
Concept of homeland and imagined India; role of memory and nostalgia in diasporic writing; myth of return; reconstruction of cultural past; selective memory and identity formation; tension between remembrance and reinvention.
Unit 2: Race, Ethnicity, and Multiculturalism
Racialization of Indian migrants; minority status and discrimination; multicultural policies and lived realities; representation of racism and resistance; negotiation of ethnic identity in multicultural societies; diaspora and citizenship.
Unit 3: Diaspora and Popular Culture
Representation of Indian diaspora in films, media, and digital platforms; Bollywood and global audiences; cultural commodification; diaspora as cultural ambassador; impact of global media on diasporic identity.
BLOCK – V: New Directions and Critical Engagements
Unit 1: Diaspora, Globalization, and Transnationalism
Global flows of people, capital, and culture; deterritorialized identities; cosmopolitanism and mobility; impact of globalization on literary form and content; literature beyond national boundaries.
Unit 2: Comparative and Interdisciplinary Approaches
Comparative study of Indian diaspora with other diasporas; intersections with postcolonial studies, gender studies, and cultural studies; diasporic writing across genres—fiction, poetry, drama, autobiography; interdisciplinary perspectives.

Unit 3: Relevance of Indian Diasporic Literature Today
Diasporic literature in contemporary English studies; issues of identity politics, belonging, and cultural memory; academic and social relevance; future directions of diaspora studies; role of diasporic literature in global literary discourse.

Course Outcomes

After completing the course, students will be able to:

CO1. Demonstrate conceptual clarity regarding diaspora, transnationalism, and cultural hybridity.

CO2. Critically analyze Indian diasporic texts using relevant theoretical frameworks.

CO3. Interpret themes of identity, nostalgia, alienation, and cultural negotiation in diasporic literature.

CO4. Evaluate the relationship between homeland, hostland, and literary representation.

CO5. Produce well-structured academic writing and research-based interpretations of diasporic texts.

References

- Mishra, V. *The Literature of the Indian Diaspora*.
- Rushdie, S. *Imaginary Homelands*.
- Brah, A. *Cartographies of Diaspora.*
- Safran, W. *Diaspora Studies*.
- Ashcroft, B. *Postcolonial Studies Reader*.
- Ghosh, A. *The Shadow Lines*

Program Name: Master of Arts (English)

Course Name: Classic Literature -II	Course Code: MEG9405T
Semester: 4	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To extend students' knowledge of classical literary traditions beyond the introductory level.
- To study major classical texts from Greek, Roman, and other ancient literary cultures in translation.
- To examine the philosophical, aesthetic, and rhetorical foundations of classical literature.
- To analyze the evolution of classical genres such as epic, tragedy, comedy, satire, and rhetoric.
- To trace the transmission and reception of classical literature in later European and global literary traditions.

COURSE CONTANT

BLOCK – I: Classical Aesthetics and Intellectual Traditions
Unit 1: Greek Philosophical Foundations of Literature
Relationship between philosophy and literature in ancient Greece; Plato's views on poetry, imitation, and morality; Aristotle's expanded concepts of mimesis, catharsis, plot, character, and unity; role of rhetoric and persuasion in classical culture; literature as moral and civic instruction; debates on truth, beauty, and artistic representation.

Unit 2: Roman Literary Thought and Rhetoric
Development of Roman literary culture; Horace's *Ars Poetica* and principles of decorum, balance, and poetic craft; Cicero's rhetoric and oratory traditions; Quintilian's educational philosophy; relationship between literature, politics, and empire; Latin as a literary language and medium of cultural transmission.
Unit 3: Classical Aesthetics—Beauty, Order, and Harmony
Concepts of proportion, symmetry, and harmony in classical art and literature; idealism and universality; role of myth and symbolism; heroic and moral ideals; conventions governing genre, style, and form; influence of classical aesthetics on later critical traditions.
BLOCK – II: Advanced Study of Greek Classical Texts
Unit 1: Epic Continuities beyond Homer
Later Greek epic traditions and adaptations; study of Apollonius Rhodius' *Argonautica* (in translation); evolution of heroic ideals; narrative technique, episodic structure, and characterization; representation of adventure, quest, and divine-human interaction.
Unit 2: Sophoclean and Euripidean Dramatic Complexity
Close study of selected tragedies such as *Antigone*, *Electra*, or *The Bacchae* (in translation); conflict between individual conscience and state authority; psychological depth of characters; dramatic irony, chorus, and stage conventions; gender and power in Greek tragedy.
Unit 3: Greek Comedy and Social Satire
Old and New Comedy traditions; Aristophanes and political satire; Menander and domestic comedy; humor as social critique; representation of everyday life, gender relations, and civic culture; structure and performance elements of Greek comedy.
BLOCK – III: Roman Classical Texts and Cultural Expression
Unit 1: Epic and Imperial Ideology
Further reading of Roman epic tradition beyond Virgil; study of selected portions from Ovid's narrative poetry and Lucan's *Pharsalia* (in translation); representation of empire, history, and heroism; tension between authority and dissent; poetic innovation within classical conventions.
Unit 2: Roman Satire and Lyric Traditions
Juvenal and Horace as satirists; critique of urban life, morality, and corruption; lyric poetry and

personal voice; themes of moderation, pleasure, and philosophical reflection; stylistic features of Roman poetic language.
Unit 3: Classical Prose, History, and Philosophy
Roman historiography—Tacitus and Livy; prose narrative and political commentary; Seneca's philosophical writings—Stoicism, ethics, and tragedy; relationship between literature and moral philosophy; rhetorical prose as a vehicle of persuasion and instruction.
BLOCK – IV: Classical Literature in Transition
Unit 1: From Classical to Late Antiquity
Transformation of classical traditions in the later Roman world; interaction between pagan and emerging Christian literary cultures; preservation and transmission of manuscripts; changing literary patronage; adaptation of classical forms in new ideological contexts.
Unit 2: Classical Influence on Medieval and Renaissance Literature
Revival of classical learning during the Renaissance; humanism and rediscovery of Greek and Latin texts; influence on Dante, Petrarch, and Erasmus; classical models in Renaissance drama and epic; continuity of classical rhetoric and poetics.
Unit 3: Neoclassicism and Literary Standards
Seventeenth- and eighteenth-century return to classical ideals; concepts of order, reason, and decorum; influence on writers such as Dryden, Pope, and Johnson; rules of genre and poetic diction; debates between classicism and romantic imagination.
BLOCK – V: Reception, Adaptation, and Contemporary Relevance
Unit 1: Classical Myths in Modern Literature
Reinterpretation of Greek and Roman myths in modern poetry, drama, and fiction; myth as archetype and narrative resource; modern retellings and revisions; psychological and symbolic readings; continuity of mythic imagination.
Unit 2: Classical Traditions in Modern Critical Thought
Use of classical concepts in modern literary criticism; influence on formalism and structural analysis; enduring relevance of Aristotle's *Poetics*; classical rhetoric in contemporary discourse; interdisciplinary approaches linking classics, philosophy, and cultural studies.
Unit 3: Global Reception of Classical Literature

Classical literature beyond Europe—adaptations in world literatures; translation and cross-cultural interpretation; classical themes in theatre, cinema, and popular culture; relevance of classical heritage in contemporary humanities education; future directions in classical studies.

Course Outcomes

After completing the course, students will be able to:

CO1. Demonstrate advanced understanding of major classical authors, genres, and literary movements.

CO2. Apply classical critical concepts to interpret literary texts.

CO3. Analyze the cultural, political, and philosophical contexts of classical works.

CO4. Evaluate the influence of classical traditions on medieval, Renaissance, and modern literature.

CO5. Produce scholarly and research-oriented writing based on close textual and comparative analysis.

References

- Aristotle. *Poetics*.
- Plato. *The Republic* (Book X).
- Horace. *Ars Poetica*.
- Longinus. *On the Sublime*.
- Sophocles. *Oedipus Rex*.
- Euripides. *Medea*.
- Virgil. *The Aeneid*.
- Ovid. *Metamorphoses*.

Program Name: Master of Arts (English)

Course Name: Indian Writing in English – II	Course Code: MEG9406T
Semester: 4	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To provide advanced knowledge of major trends and developments in Indian Writing in English from the post-independence period to contemporary times.
- To examine the socio-cultural, political, and historical contexts that shape Indian English literature.
- To familiarize students with major Indian English writers across genres such as poetry, fiction, drama, and non-fiction.
- To explore themes of nationalism, identity, diaspora, gender, caste, and postcolonial consciousness in Indian English texts.
- To develop critical and analytical skills through the application of contemporary literary theories and interpretative approaches.

COURSE CONTANT

BLOCK – I: Post-Independence Indian Writing in English – Context and Trends
Unit 1: Historical and Cultural Background
Literary scenario after 1947; impact of independence, partition, nation-building, and linguistic diversity on Indian English writing; evolution from colonial influence to assertion of indigenous voice; role of English as a link language; debates on authenticity, audience, and language politics.

Unit 2: Major Trends in Post-Independence Indian English Literature
Shift from nationalist concerns to themes of identity, modernity, urbanization, and social transformation; emergence of realism, psychological exploration, and experimentation in narrative form; representation of middle-class life, migration, and changing family structures.
Unit 3: Key Post-Independence Writers
Study of major authors such as R.K. Narayan, Mulk Raj Anand, Raja Rao (continuing influence), and later writers like Anita Desai and Kamala Markandaya; thematic concerns including tradition versus modernity, spirituality, social inequality, and individual identity.
BLOCK – II: Indian English Fiction (Post-Independence and Contemporary)
Unit 1: The Indian English Novel after 1950
Development of narrative techniques and themes; depiction of rural and urban India; exploration of socio-political realities; study of writers such as Khushwant Singh, Nayantara Sahgal, Arun Joshi, and Manohar Malgonkar; representation of history and memory.
Unit 2: Contemporary Indian English Fiction
Rise of global recognition of Indian novelists; narrative experimentation and magic realism; major writers—Salman Rushdie, Amitav Ghosh, Vikram Seth, Shashi Tharoor; themes of migration, globalization, hybridity, and postcolonial identity.
Unit 3: Diasporic Indian Writing
Concept of diaspora, displacement, nostalgia, and cultural negotiation; exploration of identity crisis and transnational experiences; writers such as Jhumpa Lahiri, Bharati Mukherjee, Chitra Banerjee Divakaruni, Kiran Desai; representation of multicultural societies.
BLOCK – III: Indian English Poetry
Unit 1: Post-Independence Indian English Poetry
Transition from romantic-nationalist poetry to modernist and experimental forms; themes of urban alienation, existential concerns, and cultural memory; poets such as Nissim Ezekiel, A.K. Ramanujan, Dom Moraes, Jayanta Mahapatra.
Unit 2: Contemporary Indian English Poets
Exploration of personal voice, gender identity, and socio-political realities; poets such as Kamala Das, Keki N. Daruwalla, Arun Kolatkar, Eunice de Souza; use of free verse, symbolism, and

colloquial idiom.
Unit 3: Dalit and Feminist Voices in Poetry
Emergence of marginalized voices in Indian English poetry; themes of caste oppression, resistance, gender inequality, and body politics; representation of lived experiences; role of translation in bringing regional Dalit poetry into Indian English discourse.
BLOCK – IV: Indian English Drama and Non-Fiction
Unit 1: Indian English Drama
Development of modern Indian theatre in English; themes of myth, history, politics, and identity; major playwrights—Girish Karnad, Vijay Tendulkar (in translation influence), Mahesh Dattani; use of indigenous performance traditions and modern stage techniques.
Unit 2: Essays, Memoirs, and Travel Writing
Growth of non-fiction prose in Indian English; reflective essays, autobiographical narratives, and travelogues; writers such as Nirad C. Chaudhuri, Khushwant Singh, Pankaj Mishra; exploration of self, society, and nation.
Unit 3: Media, Popular Writing, and New Genres
Rise of journalistic writing, blogs, graphic narratives, and digital literature; influence of globalization and publishing industry; changing readership and market trends; relationship between literature and mass media.
BLOCK – V: Critical Perspectives and Contemporary Issues
Unit 1: Postcolonial Theory and Indian Writing in English
Concepts of orientalism, hybridity, mimicry, subalternity; major theorists—Edward Said, Homi K. Bhabha, Gayatri Chakravorty Spivak; application of postcolonial theory to Indian English texts.
Unit 2: Gender, Caste, and Cultural Identity
Representation of women, marginalized communities, and regional identities; intersection of caste, class, and gender in literary narratives; feminist and Dalit critical approaches; literature as a site of resistance and social reform.
Unit 3: Contemporary Debates and Global Reception
Indian Writing in English in the global literary marketplace; issues of authenticity, language

politics, translation, and readership; Booker Prize and international recognition; future directions and emerging voices in Indian English literature.

Course Outcomes

CO1. Students will be able to critically analyze major post-independence and contemporary Indian English literary texts.

CO2. Students will demonstrate understanding of the relationship between literature and issues such as nationhood, identity, caste, class, and gender.

CO3. Students will apply postcolonial, feminist, and cultural theories in interpreting Indian Writing in English.

CO4. Students will evaluate the contribution of diverse voices including Dalit, women, regional, and diasporic writers.

CO5. Students will produce scholarly interpretations and research-based assignments on Indian English literature.

References

- Iyengar, K. R. S. *Indian Writing in English*.
- Naik, M. K. *History of Indian English Literature*.
- Mehrotra, A. K. *Oxford India Anthology*.
- Mukherjee, M. *Realism and Reality*.
- King, B. *Modern Indian Literature*.
- Chaudhuri, A. *Modern Indian Writing*.
- Walsh, W. *Indian Literature in English*.

Program Name: Master of Arts (English)

Course Name: English language –II	Course Code: MEG9407T
Semester: 4	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To develop advanced proficiency in English language skills with emphasis on accuracy, fluency, appropriateness, and communicative competence in academic, research, and professional contexts.
- To enhance students' understanding of advanced grammar, syntax, semantics, and pragmatic usage in formal and scholarly communication.
- To strengthen academic reading, analytical writing, interpretation, and critical thinking abilities required for higher studies and research.
- To improve spoken communication skills including seminar presentation, academic discussion, debate, and professional interaction.
- To familiarize learners with stylistic variations, functional uses of English, and language applications across academic, media, and workplace environments.

COURSE CONTANT

BLOCK I: Advanced Grammar and Usage
Unit 1:
Advanced Parts of Speech: Functional and contextual use of nouns, pronouns, adjectives, adverbs, prepositions, and conjunctions; Use of determiners, modifiers, qualifiers, intensifiers, and hedging devices in academic discourse; Precision, conciseness, and clarity in language use; Identification of common grammatical errors in formal writing; Editing and correction

techniques for academic texts.
Unit 2:
Tense, Aspect, and Voice in Advanced Contexts: Nuances of present, past, and future forms in scholarly writing; Perfect and progressive aspects in discourse; Active and passive voice in research reporting; Transformation of sentences for emphasis and objectivity; Direct and indirect speech in academic narration, reporting, and documentation.
Unit 3:
Sentence Structure and Syntax: Simple, complex, compound, and compound–complex sentences; Clause structures—noun, adjective, and adverbial clauses; Coordination, subordination, and parallelism; Use of connectors and discourse markers; Cohesion and coherence in sentence and paragraph formation; Avoiding ambiguity and redundancy.
BLOCK II: Academic Reading and Vocabulary Development
Unit 1:
Advanced Reading Skills: Techniques of skimming, scanning, intensive and extensive reading; Identifying thesis statements and supporting arguments; Understanding organization of academic texts; Recognizing tone, attitude, purpose, and audience; Reading strategies for research articles and scholarly essays.
Unit 2:
Vocabulary Enrichment: Word formation processes—derivation, compounding, blending, and conversion; Use of prefixes and suffixes; Collocations, idiomatic expressions, and phrasal verbs; Academic Word List (AWL); Context-based vocabulary learning; Semantic relations—synonymy, antonymy, hyponymy, and connotation.
Unit 3:
Critical Reading: Interpretation of essays, editorials, journal articles, and literary prose; Evaluating arguments and evidence; Identifying bias, assumptions, inference, and implication; Distinguishing fact from opinion; Developing questioning and reflective reading habits.
BLOCK III: Academic Writing and Composition
Unit 1:
Principles of Academic Writing: Features of academic style—objectivity, formality, precision; Unity, coherence, and cohesion; Paragraph development techniques; Topic sentences, supporting

details, transitions; Use of cohesive devices and logical sequencing.
Unit 2:
Forms of Academic Composition: Essay writing—descriptive, narrative, analytical, argumentative, and expository; Report writing—structure and formatting; Precis writing and summarization techniques; Note-making and note-taking strategies for lectures and texts.
Unit 3:
Research-Oriented Writing: Fundamentals of academic research writing; Literature review basics; Citation styles—MLA and APA formats; In-text citation and referencing; Avoiding plagiarism and maintaining academic integrity; Writing abstracts, book reviews, article reviews, and research summaries.
BLOCK IV: Spoken English and Communication Skills
Unit 1:
Phonetics and Pronunciation: Speech sounds of English; Stress patterns, rhythm, and intonation; Word stress vs. sentence stress; Common pronunciation errors among second-language learners; Features of Standard Indian English and exposure to global English varieties.
Unit 2:
Oral Communication: Principles of effective speaking; Group discussion techniques; Seminar and conference presentation skills; Structuring academic presentations; Listening comprehension, note-taking from lectures, and constructive feedback.
Unit 3:
Professional Communication: Interview techniques, mock interviews, and self-introduction; Formal conversations and professional etiquette; Meeting and conference communication; Negotiation and persuasive speaking; Workplace communication strategies.
BLOCK V: Functional and Stylistic Use of English
Unit 1:
Language and Style: Formal, informal, and semi-formal registers; Stylistic variations across contexts; Rhetorical devices—metaphor, parallelism, emphasis, and persuasion; Style in academic vs. creative writing; Tone and audience awareness.
Unit 2:

English for Media and Digital Communication: Writing professional emails, blogs, newsletters, and web content; Language for social media communication; Basics of content editing; Proofreading symbols and techniques; Avoiding grammatical and typographical errors in digital writing.
Unit 3:
English for Academic and Professional Purposes: Drafting research proposals, statements of purpose, and academic correspondence; Writing CVs and cover letters; Language for seminars, conferences, and publications; Communication for career advancement and professional networking.

Course Outcomes

CO1. Students will demonstrate advanced competence in written, spoken, and academic English.

CO2. Students will apply accurate grammatical structures, cohesive devices, and appropriate academic vocabulary in writing.

CO3. Students will critically analyze, interpret, and evaluate literary, academic, and professional texts.

CO4. Students will effectively participate in seminars, presentations, discussions, and professional communication situations.

CO5. Students will use English language skills for research writing, academic publication, and career-oriented communication.

References

- Leech & Short. *Style in Fiction*. Longman.
- Halliday, M. *Language as Social Semiotic*. Arnold.
- Carter, R. *Investigating English Discourse*. Routledge.
- Simpson, P. *Stylistics*. Routledge.
- Cook, G. *Discourse Analysis*. OUP.
- Trask, R. *Language and Linguistics*. Routledge.

Program Name: Master of Arts (English)

Course Name: Culture Studies	Course Code: MEG9408T
Semester: 4	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to the historical evolution, scope, and interdisciplinary foundations of Cultural Studies as a critical field of inquiry.
- To examine culture as a dynamic site of power, ideology, negotiation, resistance, and identity formation within specific socio-historical contexts.
- To familiarize learners with major theorists, key concepts, and methodological approaches that shape Cultural Studies scholarship.
- To analyze literary texts, media productions, and everyday cultural practices in relation to class, gender, race, caste, nation, and globalization.
- To develop advanced critical skills for interpreting contemporary cultural phenomena using theoretical and research-based frameworks.

COURSE CONTANT

BLOCK – I: Foundations of Cultural Studies
Unit 1: Concept and Scope of Cultural Studies
Definition and evolution of Cultural Studies from its emergence in the mid-twentieth century; culture understood as “a whole way of life” and as symbolic practice; distinction between high culture, folk culture, popular culture, and mass culture; interdisciplinary character drawing from sociology, anthropology, history, media studies, and literary criticism; relationship between

culture and everyday life; relevance of Cultural Studies in analyzing contemporary society, literature, and media; debates on cultural value, canon formation, and democratization of culture.
Unit 2: Intellectual Origins and Key Thinkers
Formation of British Cultural Studies and the Birmingham School; detailed contributions of Raymond Williams (culture and society, structures of feeling), Richard Hoggart (working-class culture), E.P. Thompson (history from below), and Stuart Hall (representation and identity); influence of Marxism on the study of class and ideology; Gramsci's concept of hegemony and cultural leadership; Althusser's notion of ideological state apparatuses; examination of culture as a terrain of struggle between dominant and subordinate groups.
Unit 3: Culture, Power, and Ideology
Conceptualizing power in cultural production and dissemination; ideology as embedded in language, symbols, and institutions; role of family, education, religion, and media in shaping cultural norms; dominant, residual, and emergent cultural formations; Stuart Hall's encoding/decoding model and negotiated readings; culture as a site of both consent and resistance; analysis of how cultural meanings are produced, circulated, and contested.
BLOCK – II: Representation, Identity, and Difference
Unit 1: Representation and Meaning
Theories of representation and signification; role of language, discourse, and symbols in constructing meaning; introduction to semiotics—Saussure's signifier and signified, Barthes' myths; processes of stereotyping, othering, and normalization; media representation of race, caste, gender, and class; politics of visibility and invisibility; impact of representation on public perception and social relations.
Unit 2: Identity and Subjectivity
Concept of identity as socially and culturally constructed rather than fixed; formation of subjectivity through discourse and institutions; intersections of race, class, caste, gender, sexuality, religion, and nationality; notions of hybridity, diaspora, and transnational identities; questions of belonging, exclusion, and citizenship; negotiation between personal agency and structural constraints.
Unit 3: Gender, Sexuality, and the Body
Feminist Cultural Studies and critique of patriarchy; representation of women in literature,

cinema, advertising, and digital media; masculinity studies and construction of male identities; introduction to queer theory and challenges to heteronormativity; body politics, beauty standards, surveillance, and commodification of the body; regulation of desire through cultural norms and institutions.
BLOCK – III: Popular Culture and Media Studies
Unit 1: Popular Culture
Major theories of popular culture including Frankfurt School critiques of the culture industry and later perspectives emphasizing pleasure and resistance; distinctions between folk, mass, and popular culture; study of everyday cultural forms such as music, television serials, cinema, sports, fashion, comics, and advertising; role of celebrity culture and fandom; popular culture as a space for negotiation of identity and ideology.
Unit 2: Media, Technology, and Culture
Evolution from print to electronic and digital media; structure of media industries and processes of cultural production and distribution; issues of media ownership, commercialization, and ideology; influence of television, cinema, internet, and social networking platforms on public opinion and cultural practices; emergence of participatory culture, user-generated content, and algorithmic mediation.
Unit 3: Audience, Consumption, and Cultural Practices
Concept of audience as active interpreters rather than passive recipients; reception theory and reader-response perspectives; consumer culture, branding, and commodification of lifestyles; Bourdieu's concept of cultural capital, taste, and distinction; everyday practices such as leisure, food habits, fashion, and digital engagement as sites of meaning-making and identity performance.
BLOCK – IV: Postcolonialism, Globalization, and Cultural Politics
Unit 1: Postcolonial Cultural Studies
Intersections of culture and colonial power; Edward Said's concept of orientalism and representation of the "Other"; cultural resistance, nationalism, and decolonization; ideas of hybridity, mimicry, and ambivalence (Bhabha); subaltern studies and recovery of marginalized voices; indigenous knowledge systems and cultural memory.
Unit 2: Globalization and Transnational Culture

Global circulation of capital, media images, commodities, and people; debates on cultural homogenization versus heterogeneity; concept of hybridity and "glocalization"; migration, diaspora communities, and transnational identities; role of multinational corporations and global entertainment industries in shaping cultural consumption.
Unit 3: Culture, Nation, and State
Relationship between culture and nationalism; invention of tradition (Hobsbawm) and imagined communities (Anderson); use of language, history, monuments, and symbols in nation-building; cultural policy, censorship, and regulation; role of state institutions in promoting or controlling cultural expression; culture as a field of political negotiation.
BLOCK – V: Contemporary Issues and Applications of Cultural Studies
Unit 1: Cultural Studies in the Indian Context
Analysis of Indian popular culture including cinema, television, OTT platforms, music, and social media; intersections of caste, religion, region, and language in cultural production; cultural resistance movements and identity politics; relevance of folklore, oral traditions, and indigenous practices in modern contexts; impact of globalization on local cultures.
Unit 2: Cultural Studies and Literature
Understanding literary texts as cultural artifacts shaped by ideology and history; relationship between canon formation and power structures; recovery of marginalized voices—Dalit, tribal, regional, and minority writings; reading literature through feminist, Marxist, postcolonial, and new historicist lenses; literature's role in shaping cultural consciousness.
Unit 3: Emerging Areas and Research Methods
New directions such as visual culture, youth culture, subcultures, environmental humanities, food studies, and digital humanities; methodological approaches including ethnography, fieldwork, discourse analysis, textual analysis, and cultural mapping; use of qualitative research tools and digital archives; application of Cultural Studies in academic research, policy critique, and social intervention.

Course Outcomes

CO1. Students will demonstrate comprehensive understanding of foundational concepts, debates, and theoretical traditions in Cultural Studies.

CO2. Students will critically evaluate cultural texts, institutions, and practices within their historical and ideological contexts.

CO3. Students will apply interdisciplinary approaches integrating literature, sociology, anthropology, media studies, and history.

CO4. Students will interpret issues of identity, power, ideology, and representation across diverse cultural forms.

CO5. Students will produce analytical, research-oriented assignments addressing contemporary cultural issues using appropriate methodologies.

References

- Hall, S. *Cultural Studies Reader*.
- Williams, R. *Culture and Society*. Fontana.
- Storey, J. *Cultural Theory and Popular Culture*. Pearson.
- Barker, C. *Cultural Studies*. Sage.
- Fiske, J. *Understanding Popular Culture*. Routledge.
- Eagleton, T. *The Idea of Culture*. Blackwell.
- Turner, G. *British Cultural Studies*. Routledge.

Program Name: Master of Arts (English)

Course Name: Indian literature in Translation -II	Course Code: MEG9409T
Semester: 4	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To introduce students to major Indian literary texts translated into English from diverse regional languages.
- To understand the cultural, historical, and socio-political contexts of Indian literature through translation.
- To examine translation as a critical practice and its role in shaping Indian literary studies.
- To analyze themes such as identity, nationalism, gender, caste, marginality, and modernity in translated Indian texts.
- To develop comparative, critical, and analytical skills through the study of Indian literature across regions and genres.

COURSE CONTANT

BLOCK I: Concepts, Contexts, and Traditions of Indian Literature in Translation
Unit 1:
Indian Literature as a Composite Tradition: Concept of Indian literature; Unity in diversity; Oral and written traditions; Regional literatures and their historical development; Role of translation in creating a pan-Indian literary consciousness.
Unit 2:
Translation Studies and Indian Context: Meaning and scope of translation; Translation as

interpretation and recreation; Problems of translating Indian languages into English; Fidelity vs. freedom; Cultural untranslatability; Role of translators in Indian literary history.
Unit 3:
Historical and Cultural Backgrounds: Bhakti and Sufi movements; Colonial encounter and its impact on Indian literatures; Nationalist thought and literature; Post-Independence literary developments; Modernity and tradition in Indian writing.
BLOCK II: Indian Fiction in Translation
Unit 1:
Early and Modern Indian Novels in Translation: Growth of the Indian novel in regional languages; Social realism and reformist themes; Village life, caste, class, and community; Representative authors and texts from Bengali, Hindi, Tamil, Malayalam, and other languages (translated selections).
Unit 2:
Themes and Concerns in Indian Fiction: Nationalism, freedom struggle, and social change; Gender relations and women's voices; Caste oppression and subaltern experiences; Urbanization, migration, and identity crises in modern India.
Unit 3:
Narrative Techniques and Style: Narrative voice, realism, symbolism, and regional idiom; Influence of oral storytelling traditions; Use of myth, folklore, and history; Impact of translation on narrative form and style.
BLOCK III: Indian Poetry in Translation
Unit 1:
Classical and Bhakti Poetry in Translation: Sangam poetry; Bhakti poets such as Kabir, Mirabai, Tukaram, and others (translated texts); Devotional, mystical, and philosophical themes; Language, symbolism, and spiritual experience.
Unit 2:
Modern Indian Poetry in Translation: Emergence of modern sensibility; Poetry of resistance, identity, and social change; Themes of love, alienation, protest, and selfhood; Poets from different Indian languages in translation.

Unit 3:
Poetics and Translation: Problems of translating rhythm, imagery, and cultural references; Loss and gain in poetic translation; Translator's voice and creativity; Reception of Indian poetry in English.
BLOCK IV: Indian Drama and Short Fiction in Translation
Unit 1:
Indian Drama in Translation: Folk and classical theatre traditions; Modern Indian drama in regional languages; Themes of social conflict, power, and identity; Translated plays and their performative dimensions.
Unit 2:
Indian Short Stories in Translation: Evolution of the Indian short story; Social realism, psychological depth, and narrative economy; Stories depicting caste, gender, marginalization, and everyday life; Representative translated short stories.
Unit 3:
Form, Performance, and Cultural Context: Dramatic techniques and stage traditions; Oral storytelling and performance; Impact of translation on dialogue, idiom, and cultural nuance; Reading drama and short fiction comparatively.
BLOCK V: Contemporary Concerns and Critical Perspectives
Unit 1:
Postcolonial and Regional Voices: Postcolonial theory and Indian literature; Regional identities and cultural assertion; Language politics and power; Representation of marginalized communities in translated texts.
Unit 2:
Gender, Caste, and Subaltern Studies: Feminist perspectives in Indian literature; Dalit and Adivasi writings in translation; Writing back to dominant narratives; Literature as resistance and social critique.
Unit 3:
Indian Literature in the Global Context: Indian writing in English translation and world literature; Reception of Indian texts internationally; Translation, publishing, and canon

formation; Future directions of Indian literature in translation.

Course Outcomes

CO1. Students will demonstrate knowledge of significant Indian literary works available in English translation.

CO2. Students will critically analyze translated texts in relation to their cultural and historical backgrounds.

CO3. Students will understand the politics, problems, and aesthetics of translation in Indian literature.

CO4. Students will compare literary traditions across Indian languages and regions.

CO5. Students will apply critical perspectives to issues of identity, representation, and nationhood in Indian literature.

References

- Tharu & Lalita. *Women Writing in India*. OUP.
- Das, S. K. *History of Indian Literature*. Sahitya Akademi.
- Mukherjee, A. *Translation and Literature*. OUP.
- Bassnett, S. *Translation Studies*. Routledge.
- Nair, R. *Indian English Literature*.
- Sahitya Akademi Anthologies.
- Spivak, G. *Politics of Translation*.

Program Name: Master of Arts (English)

Course Name: Gender Studies –II	Course Code: MEG9410T
Semester: 4	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To provide advanced understanding of gender as a social, cultural, political, and literary construct across historical and contemporary contexts.
- To examine major feminist, queer, and masculinity theories and their application to literary and cultural texts.
- To analyze representations of gender, sexuality, body, and identity in literature, media, and popular culture.
- To explore intersections of gender with caste, class, race, nation, disability, and globalization.
- To develop critical, analytical, and research-oriented skills through gender-based theoretical frameworks.

COURSE CONTANT

BLOCK – I: Advanced Feminist Theories and Debates
Unit 1: Second and Third Wave Feminism
Historical evolution from first-wave suffrage movements to second-wave feminism; key concerns—patriarchy, reproduction, sexuality, work, and family; major theorists such as Simone de Beauvoir, Betty Friedan, Kate Millett; emergence of third-wave feminism emphasizing diversity, agency, and multiplicity of identities; critique of universal womanhood.

Unit 2: Postmodern and Poststructural Feminism
Challenge to essentialist notions of gender; influence of poststructuralism and deconstruction; Judith Butler's theory of gender performativity; discourse, power, and the body; destabilization of binary gender categories; implications for literary and cultural analysis.
Unit 3: Feminist Literary Criticism
Development of feminist criticism; Anglo-American and French feminist traditions; gynocriticism and women's literary history; écriture féminine; re-reading canonical texts and recovery of women's voices; feminist approaches to narrative, language, and genre.
BLOCK – II: Gender, Sexuality, and Queer Studies
Unit 1: Sexuality and Gender Identity
Distinction between sex, gender, and sexuality; social construction of sexuality; heteronormativity and regulation of desire; LGBTQ+ identities and lived experiences; representation of sexuality in literature and culture.
Unit 2: Queer Theory
Origins and key concepts of queer theory; critique of normativity and identity politics; contributions of Michel Foucault, Eve Kosofsky Sedgwick, and Judith Butler; queering texts and cultural practices; fluidity, performativity, and resistance.
Unit 3: Masculinity Studies
Concept of masculinity as a cultural construct; hegemonic masculinity and its alternatives; crisis of masculinity; representations of men and male bodies in literature, cinema, and media; intersections of masculinity with class, race, caste, and nation.
BLOCK – III: Gender, Body, and Representation
Unit 1: Body Politics and Gendered Bodies
The body as a site of power, discipline, and resistance; medicalization and surveillance of bodies; beauty standards, fashion, and consumer culture; reproductive rights and bodily autonomy; gendered experiences of violence and control.
Unit 2: Representation of Women and Gender in Literature
Stereotypes, archetypes, and counter-narratives; women's writing and self-representation; gendered narrative voice and subjectivity; representation of motherhood, sexuality, and agency;

feminist re-readings of canonical and contemporary texts.
Unit 3: Gender and Media Culture
Gender in cinema, television, advertising, and digital media; objectification and commodification; celebrity culture and social media; construction of femininity and masculinity in popular culture; impact of media on gender norms and identity formation.
BLOCK – IV: Intersectionality and Global Gender Perspectives
Unit 1: Gender and Intersectionality
Concept of intersectionality (Kimberlé Crenshaw); overlapping structures of oppression based on gender, caste, class, race, ethnicity, religion, and disability; critique of single-axis feminism; intersectional analysis of texts and social realities.
Unit 2: Postcolonial and Global Feminisms
Critique of Western-centric feminism; voices from the Global South; postcolonial feminist theorists such as Chandra Talpade Mohanty, Gayatri Chakravorty Spivak; gender, nationalism, colonialism, and globalization; transnational feminist solidarities.
Unit 3: Gender, Work, and Development
Gendered division of labour; unpaid care work; women and labour movements; globalization, migration, and feminization of work; representation of work and economic agency in literature and culture.
BLOCK – V: Gender, Law, Culture, and Contemporary Issues
Unit 1: Gender, Law, and Rights
Gender justice and legal frameworks; women's rights, LGBTQ+ rights, and human rights; laws related to marriage, sexuality, violence, and workplace equality; representation of law and justice in literature and media.
Unit 2: Gender, Culture, and Resistance
Cultural practices and traditions shaping gender roles; gender and religion; feminist and queer activism; protest literature and cultural resistance; role of art, performance, and writing in social change.
Unit 3: Contemporary Debates and Research Directions
Current debates in Gender Studies—digital feminism, cyber harassment, #MeToo movement,

ecofeminism, disability and gender; research methodologies in Gender Studies; interdisciplinary approaches and future directions of gender scholarship.

Course Outcomes

CO1. Students will demonstrate advanced knowledge of key theories and debates in Gender Studies.

CO2. Students will critically interpret literary and cultural texts through feminist, queer, and intersectional perspectives.

CO3. Students will analyze gender in relation to power structures, ideology, and social institutions.

CO4. Students will evaluate diverse gendered experiences, including marginalized and non-normative identities.

CO5. Students will produce scholarly analyses and research-based assignments applying gender theories.

References

- Moi, T. *Sexual/Textual Politics*. Routledge.
- Showalter, E. *A Literature of Their Own*. Princeton.
- Gilbert & Gubar. *The Madwoman in the Attic*. Yale.
- Butler, J. *Undoing Gender*. Routledge.
- hooks, b. *Ain't I a Woman*. South End.
- Tyson, L. *Critical Theory Today*. Routledge.
- Eagleton, M. *Feminist Literary Criticism*. Longman.

Program Name: Master of Arts (English)

Course Name: Gender New Literature –II	Course Code: MEG9411T
Semester: 4	Core / Elective: Elective
Teaching Scheme in Hrs (L:T:P): 3:0:0	Credits: 4
Type of course: Lecture+ Assignments	Total Contact Hours: 12
Continuous Internal Evaluation: 30 Marks	ESE: 70 Marks

Course Objectives

- To examine contemporary gender discourses as reflected in new and emerging literary forms.
- To explore representations of gender, sexuality, identity, and power in recent literature.
- To familiarize students with feminist, queer, and intersectional perspectives in modern literary texts.
- To analyze how new literature responds to social change, globalization, technology, and cultural shifts.
- To develop critical and comparative skills in reading gender-focused contemporary writings.

COURSE CONTANT

BLOCK I: Gender Studies and Contemporary Literary Contexts
Unit 1:
Gender Studies: An Overview Concept of gender vs. sex; Evolution of gender studies; Feminism and its waves; Gender as a social and cultural construct; Gender and literature—historical overview; Shifting paradigms in contemporary gender discourse.
Unit 2:

New Literature: Meaning and Scope Definition of "new literature"; Contemporary literary movements; Experimental narratives and alternative voices; Literature of resistance and representation; Impact of globalization, media, and technology on literary production.
Unit 3:
Gender, Identity, and Representation Construction of identity in literature; Gender performativity; Representation of self and body; Language and power; Stereotypes, silences, and counter-narratives in contemporary texts.
BLOCK II: Feminist Writing and Women's Narratives
Unit 1:
Contemporary Feminist Literature Women's writing in the late 20th and 21st centuries; Themes of autonomy, desire, agency, and resistance; Feminist re-writing of myths, history, and memory; Selected texts by contemporary women writers.
Unit 2:
Intersectionality in Women's Writing Gender and caste; Gender and class; Race, region, and religion; Marginalized women's voices; Dalit, Adivasi, and minority women's narratives; Life-writing and testimonial literature.
Unit 3:
Forms and Genres in Feminist Writing Novels, short stories, poetry, drama, memoirs, and digital narratives; Confessional and autobiographical modes; Experimental styles and narrative strategies; Feminist aesthetics and ethics.
BLOCK III: Queer Studies and LGBTQ+ Literature
Unit 1:
Introduction to Queer Theory Concepts of sexuality and sexual identity; Heteronormativity and its critique; Emergence of queer theory; Key ideas—fluidity, desire, resistance, and subversion; Queer reading practices.
Unit 2:
Queer Literature and New Voices

Representation of LGBTQ+ identities in contemporary literature; Coming-out narratives; Love, desire, trauma, and belonging; Selected queer texts from Indian and global contexts.
Unit 3:
Gender Fluidity and Alternative Sexualities Non-binary identities; Transgender narratives; Rewriting norms of gender and sexuality; Language, visibility, and politics of representation in new literature.
BLOCK IV: Gender, Media, and Popular Culture
Unit 1:
Gender in Popular and Digital Literature Graphic novels, blogs, web fiction, and social media writing; Digital storytelling and gender expression; Popular fiction and gender stereotypes; Emerging literary spaces.
Unit 2:
Gender, Film, and Visual Narratives Adaptations of literary texts; Representation of gender in cinema and visual media; Gaze, body politics, and narrative control; Literature–film interface from a gendered perspective.
Unit 3:
Cultural Politics and Gender Representation Gender and consumer culture; Media, advertising, and popular narratives; Resistance through popular forms; Reimagining gender roles in mass culture.
BLOCK V: Critical Perspectives and Contemporary Debates
Unit 1:
Gender, Power, and Resistance Literature as a site of protest and empowerment; Gender-based violence and representation; Writing the body, trauma, and survival; Ethics of representation.
Unit 2:
Postcolonial and Global Gender Perspectives Gender in postcolonial societies; Global feminism vs. local feminisms; Migration, diaspora, and gendered experiences; Comparative perspectives.
Unit 3:

Future Directions in Gender and Literary Studies

New trends in gender writing; Ecocriticism and gender; Disability studies and gender; Artificial intelligence, technology, and gender narratives; Expanding the canon of gendered literature.

Course Outcomes

CO1. Students will demonstrate an advanced understanding of gender theories applied to contemporary literature.

CO2. Students will critically analyze literary texts dealing with gender, sexuality, and identity.

CO3. Students will evaluate new literary forms and voices emerging from feminist and queer movements.

CO4. Students will interpret literature through intersectional frameworks involving caste, class, race, and region.

CO5. Students will produce analytical and research-oriented writing on gender and new literature.

References

- Butler, Judith. *Bodies That Matter*.
- hooks, bell. *Feminist Theory: From Margin to Center*.
- Mohanty, Chandra Talpade. *Feminism Without Borders*.
- Menon, Nivedita. *Seeing Like a Feminist*.
- Cixous, Helene. *The Laugh of the Medusa*.
- Adrienne Rich. *Of Woman Born*.
- Eve Kosofsky Sedgwick. *Epistemology of the Closet*.

5.3 Faculty and Support Staff

The University has identified the dedicated requisite faculty and support staff as mandated by the UGC and they are allocated the positions exclusively for ODL mode.

List of Faculty associated with MA (English) program is as follows:

S. No	Name of Faculty	Designation	Nature of Appointment	Qualification	Subject
1	Dr. Adesh Pal	Professor	Full-Time	PhD	English
2	Dr. Martik Umesh Kumar Prajapati	Assistant Professor	Full-Time	PhD	English

5.4 Delivery Mechanism

The Madhav University (MU) ODL Programmes follows a modern ICT (Information & Communication Technology) enabled approach for instruction. The methodology of instruction in ODL of MU is different from that of the conventional/regular programs. Our ODL system is more learner-oriented and the learner is an active participant in the teaching learning process. ODL of MU academic delivery system comprises:

Print Material: The printed material of the programme supplied to the students will be unit wise for every course.

Counselling Sessions: There will be 12 counselling/ contact classes in face-to-face mode of one hours each for a course of 4 credits. The counselling sessions / face to face contact classes will be held on the campus of the University on Saturdays and Sundays.

5.5 Learner Support Centre and Learner Support Services

Madhav University does not establish or operate any Learner Support Centre (LSC) outside the permissible territorial jurisdiction of the University. The University establishes and maintains a Learner Support Centre at its campus to provide academic and administrative support services to learners enrolled in Open and Distance Learning (ODL) programmes.

The Learner Support Centre is headed by a Coordinator who is not below the rank of Assistant Professor. The University provides adequate academic and non-academic manpower for the Learner Support Centre in accordance with the number of learners enrolled and the applicable provisions of the UGC (Open and Distance Learning Programmes and Online Programmes) Regulations, 2020 and its amendments. The availability of qualified counsellors, supervisors, academic support personnel and other required staff is ensured as per the nature and requirements of the programmes offered.

At present, Madhav University has one Learner Support Centre located at the University campus. The University does not promote, establish or operate any franchisee, outsourced, Information Centre, Facilitation Centre, Nodal Centre, Knowledge Partner or similar arrangement for providing ODL academic or learner support services outside the framework permitted under the UGC regulations.

The University provides learner support services through a structured single-window mechanism at the Learner Support Centre and through the University's designated digital platforms. The details relating to the Learner Support Centre, including its address, Coordinator, contact details, working hours, counselling schedule and available facilities, are maintained and made available to learners through the University's official website and other prescribed information channels.

6. PROCEDURE FOR ADMISSIONS, CURRICULUM, TRANSACTION AND EVALUATION

6.1 Admission Process

Learners seeking admission to programmes offered through the Centre for Distance and Online Education (CDOE), Madhav University, shall apply through the University's designated admission portal: https://cdoemu.in

Admission to the MA (English) programme shall be granted to eligible candidates after verification of their eligibility and requisite documents, in accordance with the admission criteria prescribed by the University and the applicable provisions of the UGC and other regulatory authorities, as applicable. The University shall follow the reservation policy as prescribed by the Government of India, the Government of Rajasthan, and other applicable statutory and regulatory provisions.

The admission process shall be transparent, merit-based wherever applicable, and conducted in accordance with the approved admission policy of the University. The University shall verify the eligibility and supporting documents submitted by the applicant before confirming admission. In case any candidate is found to have furnished incorrect, incomplete, misleading or false information, or is subsequently found ineligible for the programme, the University shall take appropriate action, including cancellation of admission, in accordance with the applicable rules and regulations.

Detailed information regarding eligibility, admission procedure, fee structure, documents required, academic calendar, learner support services and other relevant conditions shall be provided in the Programme Prospectus and on the official website of CDOE, Madhav University.

6.2 Maximum Duration

The MA (English) programme is of two years duration. In accordance with the applicable provisions of the UGC (Open and Distance Learning Programmes and Online Programmes) Regulations and other applicable norms prescribed by the UGC, the maximum permissible period for completion of the MA (English) programme shall be four years from the date of initial admission, or such period as may be prescribed under the prevailing UGC regulations.

The learner may complete the programme within the maximum permissible period by fulfilling all the prescribed academic requirements, including completion of the required courses/credits, examinations, assignments, project/dissertation or other programme requirements, as applicable.

A learner who does not complete the programme within the prescribed maximum duration shall be governed by the applicable provisions of the University regarding re-admission, credit transfer, credit validity and completion of pending courses, subject to the prevailing UGC regulations.

6.3 Minimum Eligibility Criteria for Admission

The minimum eligibility for admission to the M.A. (English) programme is successful completion of a Bachelor's degree of a minimum duration of three years from a recognized University/Institution, preferably with English as one of the subjects, subject to the programme-specific eligibility criteria prescribed by Madhav University and the applicable provisions of the UGC and other statutory/regulatory bodies, wherever applicable.

Candidates shall fulfil the prescribed minimum academic eligibility requirements before seeking admission to the MA (English) programme. Candidates holding degrees obtained through recognized modes of education shall be considered subject to the applicable UGC and regulatory provisions.

At the time of admission, candidates shall submit the prescribed documents and proof of educational qualification, identity and other required information through the University's designated admission portal. The University shall verify the submitted documents and eligibility before confirming admission.

If a candidate fails to provide the required proof of eligibility within the prescribed time, or if the documents submitted are found to be invalid, false, incomplete or inconsistent with the eligibility requirements, the University shall take appropriate action in accordance with its admission rules and applicable regulations, including cancellation of admission wherever warranted.

Candidates are required to carefully read the Programme Prospectus, admission guidelines, eligibility requirements, fee structure and other instructions before submitting the admission application.

6.4 Programme Fee Academic Session beginning July 2026

Name of the Program	Degree	Duration	Year	Program Fee/Year	Exam	Fee/Year Total (in Rs.)
Master of Arts (English)	PG	2 Years	1	12,500	3000	15,500
			2	12,500	3000	15,500
					Total	**31,000**

6.5 Academic Calendar

S. No.	Event	Batch	Last Date
1	Admission	January	March (as per UGC-DEB guidelines)
		July	September (as per UGC-DEB guidelines)
2	Assignment Submission	January	By 31st March and 31st May
		July	By 30th September and 30th November

3	Distribution of SLM	January	15th February
		July	15th September
4	Project Report Submission (Applicable during Final semester)	January	30th April
		July	30th October
5	Admit Card Generation	January	20th May
		July	20th November
6	Term End Examination	January	15th June & onward
		July	15th December & onward
7	Result Declaration of End Term Examination	January	By end of August
		July	By end of February

6.6 Credit System

Madhav University, through its Centre for Distance and Online Education (CDOE), follows the credit system for its ODL programmes in accordance with the applicable UGC norms and the approved programme structure.

One credit represents 30 hours of learner study effort, comprising all prescribed learning activities, including self-learning, reading, assignments, academic counselling, practical/other learning activities, where applicable, and preparation for assessment.

Accordingly, an 8-credit course represents approximately 240 hours of learner study effort, a 6-credit course represents approximately 180 hours, a 4-credit course represents approximately 120 hours, and a 2-credit course represents approximately 60 hours of learner study effort.

The credit value assigned to each course is specified in the approved curriculum and programme structure. The total credits required for completion of the programme are as prescribed in the approved programme curriculum and in accordance with the applicable UGC and regulatory requirements.

The credit system enables learners to understand the academic workload and learning effort associated with each course. Successful completion of the programme requires the learner to fulfil the prescribed academic and assessment requirements, including continuous/formative assessment and summative assessment through the Term-End Examination, as applicable to the programme.

6.7 Assignments and Evaluation

6.7.1 Assignments

ODL learners undertake a substantial part of their learning through self-learning using the prescribed Self-Learning Materials (SLMs) and other academic resources. Assignments form an

integral component of the continuous/formative assessment process and are designed to assess the learner's understanding, application, analytical ability and achievement of the intended learning outcomes.

Assignments are compulsory for the courses for which they are prescribed in the approved programme structure. Depending upon the nature of the course, an assignment may include descriptive questions, short-answer questions, numerical problems, case studies, application-based questions, practical-oriented tasks, projects or other appropriate assessment activities.

Assignment question papers are made available to learners through the designated CDOE portal and/or other prescribed modes within the notified schedule. Learners submit their responses through the prescribed online and/or offline mechanism within the stipulated time.

Assignments are evaluated by duly appointed and qualified faculty members/evaluators in accordance with the approved evaluation scheme and prescribed guidelines. The marks/grades obtained in assignments are maintained as part of the learner's academic record.

6.7.2 Evaluation System

The evaluation system of the programme consists of:

A. Continuous/Formative Assessment – 30% Weightage

The continuous/formative assessment carries a weightage of 30%. It includes assignments and other approved continuous assessment components, as specified in the programme structure and evaluation scheme.

At least one graded assignment is prescribed for each course, wherever applicable. The assignments are evaluated by qualified and duly appointed evaluators. The evaluation process is designed to assess the learner's progress towards achievement of the prescribed course learning outcomes.

B. Term-End Examination – 70% Weightage

The Term-End Examination carries a weightage of 70% and is conducted in accordance with the examination scheme, academic calendar and applicable UGC-DEB requirements.

The University conducts Term-End Examinations at the prescribed intervals, ordinarily twice in an academic year (probably June and December), subject to the applicable academic calendar and examination schedule.

A learner is eligible to appear in the Term-End Examination after fulfilling the prescribed requirements, including registration for the course and submission of the assignment(s), wherever such submission is prescribed.

Learners are required to submit the examination form through the designated CDOE portal or through any other prescribed mode within the notified schedule and pay the applicable examination fee, wherever prescribed.

If a learner is unable to appear in a particular Term-End Examination, the learner may appear in a subsequent examination opportunity within the maximum permissible duration of the programme, subject to the applicable University rules and UGC-DEB regulations.

The University provides appropriate opportunities to learners to complete the pending assessment requirements within the maximum duration prescribed for the programme. The validity of registration, re-registration, credit retention, and any provision for improvement or completion of pending courses shall be governed by the applicable UGC regulations and the academic regulations of Madhav University prevailing at the relevant time.

The minimum passing requirement for each course shall be as prescribed in the approved programme regulations and evaluation scheme. For the MA programme, the minimum passing requirement is 40% marks, subject to fulfilment of the prescribed requirements in the continuous/formative and summative assessment components, wherever applicable.

The University ensures that the evaluation and examination process is transparent, fair, learner-centric and aligned with the intended learning outcomes of the programme.

7. LABORATORY SUPPORT AND LIBRARY RESOURCES

Madhav University provides adequate library, digital learning and laboratory support facilities for learners enrolled in its ODL programmes. The University ensures that learners have access to the academic resources required for effective learning and achievement of the prescribed programme and course learning outcomes.

7.1 Library Resources

The University Library provides access to a comprehensive collection of print and digital learning resources relevant to the programmes offered through the Centre for Distance and Online Education (CDOE).

The library resources include prescribed textbooks, reference books, Self-Learning Materials (SLMs), academic journals, research publications, project reports/dissertations, e-books, e-journals and other relevant digital learning resources.

The library collection covers areas including Commerce, Management, Information Technology, Computer Applications and other allied disciplines relevant to the programmes offered by the University.

ODL learners are provided access to appropriate library and digital resources through the University's library and designated digital platforms. The University continuously reviews and strengthens its library resources based on programme requirements, learner needs, curriculum revisions and emerging academic requirements.

The University also provides access to online learning resources and other digital academic resources, wherever applicable, to supplement the prescribed Self-Learning Materials.

7.2 Laboratory and ICT Support

Where a programme/course requires practical or laboratory-based learning, the University provides access to the required laboratories and practical facilities in accordance with the nature and requirements of the programme.

The University has appropriately equipped computer laboratories, ICT-enabled classrooms, audio-visual facilities, lecture-capturing facilities, Wi-Fi connectivity and other digital infrastructure required to support ODL learners.

The laboratory and ICT facilities are made available to learners in accordance with the prescribed academic schedule and programme requirements. The University ensures that the facilities required for practical learning, wherever applicable, are maintained and periodically upgraded.

The University also provides appropriate digital support for access to Self-Learning Materials, academic announcements, assignments, learner support services, examination-related information and other academic resources through the designated CDOE portal and digital platforms.

8. COST ESTIMATE OF THE PROGRAMME AND PROVISIONS

Madhav University makes the necessary financial and infrastructural provisions for the effective implementation and delivery of its ODL programmes through the Centre for Distance and Online Education (CDOE).

The University provides the required financial resources for Self-Learning Material (SLM) development and distribution, learner support services, academic and non-academic manpower, library and digital resources, ICT infrastructure, examination and evaluation, administrative support, quality assurance and other activities associated with the effective delivery of ODL programmes.

The University has made the necessary initial provisions for infrastructure, manpower, development and printing of Self-Learning Materials, digital learning resources and other academic and administrative requirements.

The proposed broad internal budget allocation for the ODL programmes is as follows:

a) Development and distribution of Self-Learning Materials: 20%

b) Postal and learner-support-related expenses: 10%

c) Academic, administrative and other operational expenses: 60%

d) Future development, infrastructure strengthening and quality enhancement: 10%

The above allocation represents the University's internal financial planning and may be reviewed periodically on the basis of enrolment, programme requirements, learner-support requirements and actual expenditure.

The University maintains appropriate financial records and ensures that the funds generated through ODL programmes are utilized for the effective delivery, maintenance and continuous

improvement of ODL programmes and learner support services in accordance with the applicable UGC-DEB requirements and the financial regulations of the University.

9. QUALITY ASSURANCE

Madhav University has established the Centre for Internal Quality Assurance (CIQA) as a dedicated mechanism for ensuring and continuously improving the quality of its programmes offered through Open and Distance Learning (ODL) mode.

The CIQA functions in accordance with the applicable provisions of the UGC (Open and Distance Learning Programmes and Online Programmes) Regulations, 2020 and subsequent amendments, and the guidelines prescribed by the University Grants Commission and the Distance Education Bureau (DEB).

The CIQA monitors the quality of academic, administrative and learner-support processes associated with ODL programmes and facilitates continuous quality improvement across the system.

9.1 Objectives of CIQA

The primary objective of the Centre for Internal Quality Assurance is to develop and implement a comprehensive, dynamic and sustainable internal quality assurance system to ensure that the programmes offered through ODL mode meet the quality standards prescribed by the University Grants Commission and are continuously improved.

The CIQA aims to:

a. ensure quality in academic, administrative and learner-support services provided to ODL learners;
b. establish and maintain appropriate quality benchmarks for ODL programmes;
c. undertake periodic self-evaluation and reflective exercises for continuous quality improvement;
d. monitor the implementation of approved Programme Project Reports (PPRs);
e. ensure that the design, development and delivery of ODL programmes are aligned with the prescribed learning outcomes;
f. facilitate equivalence of academic standards between ODL programmes and corresponding programmes offered through the conventional mode, wherever applicable;
g. obtain and analyse feedback from learners, teachers, academic counsellors, staff, employers and other relevant stakeholders;
h. identify areas requiring improvement and recommend appropriate corrective and preventive measures;
i. promote learner-centric academic and support systems;
j. ensure compliance with applicable UGC-DEB regulations, guidelines and quality assurance requirements;
k. facilitate periodic academic, administrative and quality audits;
l. promote good practices and innovations in ODL teaching-learning and learner support;

m. maintain reliable data and records relating to quality assurance and programme implementation; and
n. promote continuous improvement in the quality of ODL programmes and services.

9.2 Functions of CIQA

The Centre for Internal Quality Assurance performs the following functions:

1. Quality Monitoring: To monitor the quality of academic, administrative and learner-support services provided to ODL learners.
2. Programme Project Reports: To ensure that the Programme Project Report (PPR) of each ODL programme is prepared in accordance with the norms and guidelines prescribed by the UGC and, wherever applicable, by the concerned statutory/regulatory authority.
3. Implementation of PPR: To monitor the implementation of approved PPRs and recommend corrective measures wherever deviations are identified.
4. Academic Planning and Review: To facilitate systematic academic planning, periodic review and continuous improvement of ODL programmes.
5. Learning Material Quality: To monitor the quality, adequacy and timely availability of Self-Learning Materials and other learning resources in accordance with the applicable UGC-DEB guidelines.
6. Learner Support: To monitor the effectiveness of learner support services, counselling, assignment support, grievance redressal and other learner-centric services.
7. Feedback Mechanism: To establish mechanisms for obtaining, analysing and utilizing feedback from learners, teachers, academic counsellors, staff and other stakeholders for quality improvement.
8. Quality Audits: To facilitate internal quality audits and periodic reviews of ODL academic and administrative processes.
9. Quality Enhancement: To identify areas requiring quality enhancement and recommend appropriate measures to the competent authorities of the University.
10. Capacity Building: To organize workshops, seminars, orientation programmes and other capacity-building activities relating to quality assurance in ODL.
11. Best Practices: To identify, document, develop and disseminate good practices and innovative approaches contributing to quality enhancement in ODL.
12. Data and Documentation: To collect, maintain, analyse and disseminate accurate and reliable information relating to the quality and performance of ODL programmes.
13. Annual Planning and Reporting: To prepare and maintain annual quality assurance plans and reports and review their implementation periodically.
14. Stakeholder Engagement: To facilitate interaction with relevant stakeholders and incorporate their suggestions, wherever appropriate, into the quality improvement process.
15. Programme Review: To provide inputs for periodic review and restructuring of programmes to maintain academic relevance and alignment with learner, professional and societal requirements.
16. Research and Continuous Improvement: To facilitate system-based research and evidence-based initiatives for improving the learner-centric environment and overall quality of the ODL system.

17. Regulatory Compliance: To coordinate with the competent authorities of the University for ensuring compliance with applicable UGC-DEB regulations, guidelines, notifications and reporting requirements.
18. Accreditation and Quality Initiatives: To coordinate, wherever applicable, with the designated accreditation and quality-assurance bodies for assessment and accreditation-related activities.
19. Annual CIQA Report: To prepare the Annual Report of the CIQA covering the quality assurance activities, outcomes, identified gaps, corrective measures and quality enhancement initiatives undertaken during the academic session.
20. Submission of Reports: To submit the Annual Report of the CIQA to the competent statutory authorities of the University and to the UGC/DEB in the prescribed format and within the prescribed timeline, wherever required.

The CIQA maintains appropriate records and documentary evidence of its quality assurance activities, reviews and recommendations. The recommendations of the CIQA are placed before the appropriate statutory authorities of the University for consideration and necessary action.

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