



# ST. ALOYSIUS COLLEGE(AUTONOMOUS), JABALPUR

Reaccredited 'A+' Grade by NAAC(CGPA:3.68/4.00)

College with Potential for Excellence by UGC

DST-FIST Supported & STAR College Scheme by DBT

## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. I Semester**

**Paper-I**

**Poetry (Theory)**

### Course Outcomes

CO. No.	Course Outcomes	Cognitive Level
CO1	Demonstrate critical understanding of major poetic forms- such as lyrics, narrative, dramatic, elegy, ode, satire- and their structural, thematic, and stylistic features.	U, A
CO2	Analyse representative poems within each poetic form, identifying devices such as metaphor, symbolism, rhythm, and tone to interpret deeper meanings and emotional nuances.	K
CO3	Evaluate the relationship between form and function in poetry by contextualising texts within relevant literary, cultural, and philosophical movements.	U
CO4	Develop comparative and interpretive skills by engaging with diverse poets across historical and cultural spectrums, enhancing literary appreciation and scholarly argumentation.	U, Analyze

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	6	40	60	100
Total	6	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	3 Internal Exams of 20 Marks (During the Semester) (Best 2 will be taken)	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 60Hrs.

Maximum Marks: 60

Units	Topics	No.of Lectures
I Lyric Poetry	<b>John Donne-</b> The Good-Morrow, The Sun Rising <b>William Blake-</b> The Lamb, The Tyger Emily Dickinson- I heard a Fly buzz- when I died, Because I could not stop for Death <b>Activities-</b> Creative Monologue/Dramatic Reading: Students perform a dramatic monologue from the perspective of the speaker addressing his lover, drawing on imagery and tone from the poems. Symbolism Scavenger Hunt: Assign students to find modern symbols in media, advertising, or art that represent innocence or danger and link them to Blake's themes.	15
II Narrative Poetry	<b>Geoffrey Chaucer</b> – Prologue, The Canterbury Tales, Robert Frost – The Death of the Hired Man <b>Activities:</b> <b>Character Trading Cards:</b> Create 'pilgrim trading cards' featuring Chaucer's characters. Each card includes an illustration, personality traits, a quote from the Prologue, and a modern equivalent (e.g., Miller = reality TV star?). <b>Tableau or Readers' Theatre:</b> Perform a dramatic reading of the poems using voice and rhythm to highlight shifting tones and relationships.	15
III Dramatic Poetry	<b>Robert Browning</b> – My Last Duchess, A Grammarian's Funeral, Porphyria's Lovers <b>T.S. Eliot</b> – The Love Song of J. Alfred Prufrock. <b>Activities:</b> <b>Court Case Role Play:</b> Put the Duke on trial for the Duchess's death. Assign roles: prosecutor, defense, witnesses (e.g., the artist, the servant), jury. Debate guilt/innocence. <b>Prufrock's Social Media Profile:</b> Design a fictional Instagram or Twitter page for Prufrock. Include bios, hashtags, posts, and DMs that reflect his character and	15



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IV Ode, Elegy	<p><b>John Keats</b> – Ode to a Nightingale, Ode on a Grecian Urn</p> <p><b>P.B. Shelley</b> – Ozymandias</p> <p><b>Elegy</b></p> <p><b>Thomas Gray</b> – Elegy Written in a Country Churchyard</p> <p><b>W.H. Auden</b>- In Memory of W.B. Yeats</p> <p><b>Activities:</b></p> <p><b>Dramatic Reading &amp; Tone Exploration:</b> Assign groups to perform different stanzas with Varied tones (melancholy, ecstatic, contemplative) and explain their interpretive choices.</p> <p><b>Poetry Pairing:</b> Compare with a modern political or protest poem (e.g., Maya Angelou, Amanda Gorman), discuss how both address power and legacy.</p>	15
V Satirical, Didactic & Allegorical Poetry	<p><b>Alexander Pope</b>- The Rape of the Lock</p> <p><b>John Dryden</b> – Absalom and Achitophel</p> <p><b>W.H. Auden</b> – The Unknown Citizen</p> <p><b>Activities:</b></p> <p><b>Character Courtroom Drama:</b> Hold a mock trial where characters (Belinda, the Baron, Ariel) defend or justify their actions. Use evidence from the poem and present arguments with wit and flair.</p> <p><b>Historical – Poetic Parallels Chart:</b> Create a visual chart comparing the biblical story, the poem's characters, and the real political figures (e.g., Absalom = Monmouth, Achitophel = Shaftesbury, David = Charles II )</p>	

**Keywords/Tags:** Poetic Forms, Lyric and Narrative Poetry, Dramatic Monologue, Ode and Elegy, Satire and Allegory

## References

### Reference Books:

1. Abrams, M.H. A Glossary of Literary Terms. Cengage Learning, Boston, USA, 2015. 11<sup>th</sup> Edition.
2. Cuddon, J.A. The Penguin Dictionary of Literary Terms and Literary Theory. Penguin Books, London, UK, 2013. 5<sup>TH</sup> Edition.
3. Ford, B. (Ed.). The Pelican Guide to English Literature, Penguin Books, London, UK, 1983.
4. Wain, J. (Ed.). The Oxford Anthology of English Poetry, Oxford University Press, Oxford, UK, 1990
5. Greenblatt, S. et al. (Eds.). The Norton Anthology of English Literature, Volumes I & II. W. W. Norton & Company, New York, USA, 2018. 10<sup>th</sup> Edition.
6. Daiches, D. A Critical History of English Literature, Volume I & II. Supernova Publishers, Delhi, India, 2021



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7. Gill, R. Mastering English Literature. Red Globe Pres (Macmillan), London, UK, 2006. 2<sup>nd</sup> Edition
8. Bennett, A. & Royle, N. An Introduction to Literature, Criticism and Theory. Routledge, London/New York, 2023. 6<sup>th</sup> Edition

**Suggested digital platforms/web links:**

<https://www.poetryfoundation.org>

<https://ndl.iitkgp.ac.in>

<https://www.poets.org>

**Suggested equivalent online courses:**

<https://archive.nptel.ac.in/courses/109/106/109106176/>





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## Faculty of Arts

Bachelor of Arts (B.A.)

**SUBJECT: M.A.**

**M.A. I Semester**

**Paper-II**

**Drama (Theory)**

### Course Outcomes

CO.No.	Course Outcomes	Cognitive Level
CO1	Recognize and define major types of drama and their formal elements.	U,A
CO2	Interpret and critique representative plays within historical, political, and theatrical contexts.	K
CO3	Compare themes and structures across dramatic forms such as tragedy, comedy, and satire.	U
CO4	Apply theoretical frameworks (e.g., Aristotelian poetics, New Historicism, Feminist Theatre) to texts.	U, Analyze
CO5	Develop academic writing and oral presentation skills through performance-based and analytical tasks	U

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
<b>Theory</b>	6	30	70	<b>100</b>
<b>Total</b>	<b>6</b>	<b>100</b>		

### Evaluation Scheme

	Marks	
	Internal	External
<b>Theory</b>	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week):2Hrs. per week

Total No. of Lectures: 60Hrs.

Maximum Marks: 60

Units	Topics	No.of Lectures
I Tragedy	<b>Sophocles- <i>Oedipus Rex</i></b> (Classical Greek Tragedy) <b>William Shakespeare- <i>Hamlet</i></b> (Elizabethan Tragedy) <b>Activities:</b> 1. <b>Chorus Creation &amp; Performance:</b> Have students write and perform a choral ode in the style of the Greek chorus, responding to a major event in the play 2. <b>Diary Entries:</b> Write diary entries from Ophelia's or Hamlet's perspective at key points, exploring inner thoughts.	15
II Comedy	<b>Ben Jonson- <i>The Alchemist</i></b> (City Comedy) <b>William Congreve- <i>The Way of the World</i></b> (Restoration Comedy) <b>Activities:</b> 1. <b>Role-Play &amp; Dramatic Reading:</b> Assign roles and have students perform selected scenes (e.g., Face's con or Subtle manipulation) 2. <b>Wit Duels and Epigrams:</b> Activity: Identify and perform "wit duels" between characters (e.g., Mirabella and Millamant)	15
III Revenge Tragedy & Jacobean Drama	<b>Thomas Kyd- <i>The Spanish Tragedy</i></b> (Revenge Tragedy) <b>Marlow- <i>Jew of Malta</i></b> <b>Activities:</b> 1. <b>Socratic Seminar:</b> Is revenge ever justified? Objective: Debate moral philosophy using the plays as case studies. 2. <b>Creative Writing:</b> Alternative endings Objective: Engage with character agency and moral resolution.	15



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IV Comedy of Manners and Sentimen- tal Comedy	<b>Richard Brinsley Sheridan-</b> <i>The School for Scandal</i> <b>Oliver Goldsmith-</b> <i>She Stoops to Conquer</i> <b>Activities:</b> <ol style="list-style-type: none"><li>1. <b>Then vs. Now:</b> Social Norms Debate: Activity: Host a class debate on topics such as “Is appearance more important than truth in today’s society?” or “Do we still marry for status?” Students use evidence from the plays and current events.</li><li>2. <b>Character Trial:</b> Activity: Put a character like Joseph Surface on trial for hypocrisy. Students take roles as lawyers, witnesses, and jurors to argue the case.</li></ol>	
V Absurd Drama	<b>Martin McDonagh-</b> <i>The Pillowman</i> <b>Harold Pinter-</b> <i>The Dumb Waiter</i> <b>Activities:</b> <ol style="list-style-type: none"><li>1. <b>Ethical Debate:</b> Topic “Should disturbing stories be censored if they inspire real-life violence?”</li><li>2. <b>Absurdist Scene Creation:</b> Activity: In pairs, students write and perform a short scene in Picturesque style- filled with pauses, circular dialogue, and a vague sense of threat.</li></ol>	

**Keywords/Tags:** Types of Drama, Tragedy and Comedy, Revenge Tragedy, Absurd Drama

## References

### Reference Books:

1. Nicoll, A. World Drama: From Aeschylus to Anouilh, Harrap Publishers, London, UK, 1976. 5<sup>TH</sup> Edition.
2. Esslin, M. The Theatre of Absurd, Penguin Books, London, UK, 1980. 3<sup>RD</sup> Edition.
3. Bradbrook, M.C. Themes and Conventions of Elizabethan Tragedy, Cambridge University Press Cambridge, UK, 1960. 1<sup>ST</sup> Edition.
4. Styan, J.L. The Elements of Drama, Cambridge University Press, Cambridge, UK, 1960. 1<sup>ST</sup> Edition.
5. Wells, S.& Orlin, L.C. Shakespeare: An Oxford University Press, Oxford, UK, 2003. 1<sup>ST</sup> Edition.
6. Carlson, M. Theories of the Theatre: A historical and Critical Survey, Cornell University Press, Ithaca, USA, 1993, 2<sup>ND</sup> Edition.
7. Sea, N. (Ed.) Indian English Drama : A Critical Study, Pencraft International, Delhi, India, 2005. 1<sup>st</sup> Edition.

### 2. Suggested digital platforms/ web links

<https://www.gutenberg.org> – Classic drama texts

<https://www.britannica.com> – Author and genre overviews



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<https://ndLiitkgp.ac.in> – National Digital Library of India

<https://www.nationaltheatre.org.uk> – Performance archives and study guides

<https://www.shakespeare.org.uk>- Royal Shakespeare Company resources

## **Suggested equivalent online courses:**

1. <https://archive.nptel.ac.in/courses/109/106/109106124/>





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## Faculty of Arts

Bachelor of Arts (B.A.)

**SUBJECT: M.A.**

**M.A. I Semester**

**Paper-III**

**Fiction (Theory)**

### Course Outcomes

CO. No.	Course Outcomes	Cognitive Level
CO1	<b>Differentiate</b> among major fictional forms (picaresque, gothic, realist, sentimental, etc.) and their features.	U,A
CO2	<b>Analyze character, theme and structure</b> in classic novels using critical tools.	K
CO3	<b>Evaluate how different novel forms</b> respond to historical and cultural developments.	U
CO4	<b>Trace the evolution of fictional narrative techniques</b> from early prose to realist traditions.	U, Analyze
CO5	<b>Apply critical theory</b> to interpret fiction from multiple perspectives (gender, class, form, ideology)	U

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
<b>Theory</b>	6	40	60	<b>100</b>
<b>Total</b>	<b>6</b>	<b>100</b>		

### Evaluation Scheme

	Marks	
	Internal	External
<b>Theory</b>	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Early Narrative Fiction	<b>Aphra Behn- <i>Oroonoko</i></b> <b>Daniel Defoe- <i>Robinson Crusoe</i></b> <b>Activities:</b> <ol style="list-style-type: none"><li>1. <b>Historical Context Research Project:</b> Activity: Assign students to research the historical context of slavery, colonial Surinam, and Aphra Behn's life as a Restoration writer.</li><li>2. <b>Colonialism Case Study:</b> Activity: Analyse Robinson Crusoe as a colonial text; include short readings from post- colonial theorists (e.g., Edward Said, Homi Bhabha).</li></ol>	15
II Picaresque and Satirical Novel	<b>Henry Fielding- <i>Tom Jones</i></b> <b>Laurence Sterne- <i>Tristram Shandy</i></b> <b>Activities:</b> <ol style="list-style-type: none"><li>1. <b>Historical Context Presentation:</b> Research and present on 18<sup>th</sup> century England- class structures, legal systems, and gender roles- to better understand the novel's social commentary.</li><li>2. <b>Podcast or Mock Interview:</b> Produce a podcast episode or mock interview with Laurence Sterne or Tristan himself. Focus on why the novel is constructed as it is and what it's trying to do with narrative form.</li></ol>	15
III Gothic and Sentimental Fiction	<b>Horace Walpole- <i>The Castle of Otranto</i></b> <b>Richardson- <i>Pamela</i></b> <b>Activities:</b> <ol style="list-style-type: none"><li>1. <b>Debate:</b> Is The Castle of Otranto a Satire or a Serious Gothic Tale? Structure: Divide class into two teams to debate Walpole's intent and tone.</li><li>2. <b>Epistolary Role-Play:</b> Activity: Students write letters in character from Pamela, Mr. B, or Lady Davers responding to key events or moral dilemmas.</li></ol>	15



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IV Realist and Domestic Novels	<b>Charlotte Bronte-</b> <i>Jane Eyre</i> <b>Gustav Flaubert-</b> <i>Madame Bovary</i> <b>Activities:</b> <ol style="list-style-type: none"><li>1. <b>Art &amp; Illustration:</b> Students illustrate a key scene or create a visual character map. Encourage them to annotate their work with textual evidence explaining their creative choices.</li><li>2. <b>Literary Trial: Who is to Blame?:</b> Stage a mock trial where different characters (Charles, Rodolphe, Homais, Emma, society itself) are on trial for Emma's downfall. Students argue and provide evidence from the text.</li></ol>	15
V Victorian Social & Psychologi cal Realism	<b>George Eliot-</b> <i>The Mill on the Floss</i> <b>Thomas Hardy-</b> <i>Tess of the d'Urbervilles</i> <b>Activities:</b> <ol style="list-style-type: none"><li>1. <b>Comparative Literary Analysis:</b> Compare Maggie with another Victorian heroine (e.g. Jane Eyre or Dorothea Brooke) in terms of agency, morality, and fate.</li><li>2. <b>Courtroom Role-Play:</b> Put Tess on trial: students play the roles of prosecutor, defender, judge, and jury, debating moral and legal responsibility in the novel.</li></ol>	15

**Keywords/Tags:** Prose, Fiction, Picaresque, Gothic, Realistic, Sentimental

## References

### Reference Books:

1. **Eagleton, T.** The English Novel: An Introduction, Blackwell Publishing, Oxford, UK, 2005
2. **Watt, I.** The Rise of the Novel, University of California Press, Berkeley, USA, 1957.
3. **Daiches, D.** A Critical History of English Literature, Supernova Publishers, Delhi, India, 2021
4. **Williams, R.** The English Novel from Dickens to Lawrence, Chatto & Windus, London, UK, 1970
5. **Kettle, A.** An Introduction to the English Novel (Vols. 1 & 2), Hutchinson University Library, London, UK, 1967
6. **Drabble, M.** (Ed.) The Oxford Companion to English Literature, Oxford University Press, Oxford, UK, 2006

### Suggested digital platforms/ web links

1. **Project Gutenberg-** <https://www.gutenberg.org>

Free access to classical novels like Jane Eyre, Robinson Crusoe, Frankenstein, etc

2. **National Digital Library of India (NDLI)-** <https://ndliitkgrp.ac.in>

Centralized academic repository of fiction texts, literary criticism, and university resources.

3. **JSTOR-** <https://www.jstor.org>



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Peer-reviewed literary criticism, articles, and research papers on authors and novel forms. (Institutional login required)

**4. Google Books-** <https://books.google.com>

Scanned editions and previews of literary theory books, critical essays, and historical fiction texts.

**5. SparkNotes-** <https://www.sparknotes.com>

Summaries, character analysis, and theme discussions of representative novels.

**6. SWAYAM (UGC MOOCs)-** <https://swayam.gov.in>

UGC-approved online courses and lectures in English literature and fiction studies.

**Suggested equivalent online courses:**

<https://archive.nptel.ac.in/course.html>





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## Faculty of Arts

Bachelor of Arts (B.A.)

**SUBJECT: M.A.**

**M.A. I Semester**

**Paper-IV**

**Prose (Theory)**

### Course Outcomes

CO.No.	Course Outcomes	Cognitive Level
CO1	Get acquainted with the beginning, development, and forms of Prose. Discuss the essay's aspects as prose and appreciate prose as a form of literature. Recognise the characteristics of early essays.	U,A
CO2	Learn to analyse the separation of essays, dialogues, talks, and speeches from other prose forms, such as short stories, novels, and drama.	K
CO3	Learn the composition of essays and comparative analytical learning.	U
CO4	Learn to compose an autobiography or a biography in chapters. Examine the philosophical, spiritual, and social concerns expressed in Indian prose.	U, Analyze
CO5	Learn to analyse, interpret, and include literary devices in essays.	U

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	6	40	60	100
Total	6	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20Marks (During the Semester)	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I	<b>Annotations.</b> Essay- Introduction, Development, Types, Types of Style- Aphoristic Suggested Enrichment Activities (SEA): 1. Hunting for the historical facts in the library Aphorism Hunt & Imitation Task 1: Identify- Provide excerpts from Francis Bacon or other aphoristic writers. Students highlight and analyze aphorisms. Task 2: Create- Students rewrite a short essay paragraph in aphoristic style (i.e., packed with compact, thought- provoking sentences)	15
II	<b>J. Krishnamurti:</b> Awareness, Desire Radhakrishnan: Religious Experience (1 <sup>st</sup> Chapter of Hindu Way of Life) Romain Roland: The Life of Swami Vivekananda Suggested Enrichment Activities (SEA): 1. Speech practice, shashtrarth (group discussion) 2. Drama/Performance: Students script and perform a short scene from Vivekananda's life, focusing on moments of moral courage or deep insight.	15
III	Bacon: Of Youth and Age, Of Marriage and Single life Addison: The Coverly Witch (On Witch-Craft- Story of Moll White) Charles Lamb: The Superannuated Man Suggested Enrichment Activities 1. Comparative Reflection Journal: Prompt: Compare your views on marriage or youth/age with those expressed by Bacon. Do you agree or disagree? Why? 2. Contextual Research: Research 17 <sup>th</sup> -18 <sup>th</sup> century English witch trials or superstitions. Present findings in a mini-poster or short presentation.	15
IV	William Hazlitt: On the Pleasure of Hating Bertrand Russell: On Being Modern Minded (from Unpopular Essays) G.K. Chesterton: The Worship of the Wealthy Suggested Enrichment Activities (SEA): 1. Debate: Is hatred a natural and necessary part of human nature? Split students into pro/con sides to explore Hazlitt's argument. 2. Comparison Chart: Compare Russell's idea of the "modern mind" with today's social media driven culture- how does open mindedness differ from trend following?	15



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V	R.N. Tagore: Nationalism APJ Abdul Kalam: Ignited Minds Suggested Enrichment Activities (SEA): <ol style="list-style-type: none"><li>1. Panel Discussion: Nationalism and Culture. Students act as various historical figures (Tagore, Gandhi, Subhas Chandra Bose, etc.) and discuss how nationalism should shape culture, education and politics.</li><li>2. Vision 2040 presentation: Students present their own vision for India in 2040, inspired by Kalam's themes of innovation, education, and unity.</li></ol>	15
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**Keywords/Tags:** Prose, Aphoristic style, Middle style, Subjective, Objective, Social, Political, Argumentative

## References

### Reference Books:

1. Chambers, E. The Development of English Prose. Oxford University Press, 1957.
2. Read, H. English Prose Style. Pantheon 1918
3. Walker, Hugh. The English Essays and Essayist. J.M. Dent and Sons Ltd., 1928

### Suggested digital platforms/ web links

[: www.ourcivilisation.com](http://www.ourcivilisation.com)

[, www.bartleby.com](http://www.bartleby.com)





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## Faculty of Arts Master of Arts (M.A.)

### SUBJECT: M.A.

### M.A. II Semester

### Paper I

### Aesthetics and Literature (Theory)

### Course Outcomes

CO.No.	Course Outcomes
CO1	Define and explain key concepts in aesthetics and literary theory, including beauty, the sublime, form, representation, and artistic value.
CO2	Analyze literary texts using aesthetic theories from different philosophical traditions (e.g., classical, modern, postmodern, Eastern, and Western).
CO3	Evaluate the aesthetic dimensions of literature, including style, language, symbolism, and narrative structure

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)





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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Defining Poetry	Rabindranath Tagore: The Creative Ideal, The Significance of Poetry Sri Aurobindo - The Future Poetry- Ch I, II, X, XVI John Keats: On the Aims of Poetry: Letter to J. H. Reynolds, 3 February 1818 <b>Activities:</b> <b>1. Panel Debate:</b> Motion: "Poetry is the supreme vehicle for spiritual transformation." Divide students into teams to argue for or against Aurobindo's thesis. <b>2. Close Reading Circle:</b> In small groups, analyze Keats's metaphorical language in the letter (e.g., "a World of Pains and troubles"), and relate it to his odes or other poems.	15
II Beauty and Soul	Longinus: On the Sublime Edmund Burke: Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful-Part-1: Novelty, Pains and Pleasure, The Difference between the Removal of Pain and Positive Pleasure, Joys and Grief of Beauty Part-II: Obscurity, Succession and Uniformity Part-III: Proportion not the Cause of Beauty in Vegetable, Proportion not the Cause of Beauty in Animals, Proportion not the Cause of Beauty in Human Species <b>Activities:</b> <b>1. Creative Response:</b> The Sublime in Art and Media Activity: Students choose a painting, film scene, or musical piece they find "sublime." 2. Write a short analysis comparing the emotional or aesthetic effects using Longinus's rhetorical criteria and Burke's sensory-emotional framework.	15
III Nature of Meaning	Immanuel Kant: Critique of Aesthetic Judgement (from Critique of Judgment) Friedrich Schiller: On the Aesthetic Education of Man (letter 6, 15 11-16,21) <b>Activities:</b> <b>1. Guided Seminar:</b> The Autonomy of Aesthetic Judgment. Prompt: "Can beauty be a foundation for morality or political life?" Structure: Assign students to defend Kant's notion of disinterested judgment vs. Schiller's idea of aesthetics as a transformative social force. <b>2. Textual Microscope:</b> Choose a dense paragraph from Kant and one from Schiller. Assign students to: Paraphrase, identify philosophical assumptions, Pose two questions for each	15



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IV Self and Perception	<p>Maurice Merleau Ponty: The Intertwining- the Chiasm (From the Visible and the Invisible) Arindam Chakraborty, Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting</p> <p><b>Activities:</b></p> <p><b>1. Classical Text Engagement:</b> Read excerpts from Nāṭyaśāstra and Abhinavabhāratī on rasa (especially bibhatsa-rasa, the sentiment of disgust) and compare Chakrabarti's interpretation. Objective: Link theory to classical Indian aesthetic discourse.</p> <p><b>2. Perceptual Experiment &amp; Reflection:</b> Activity: Students perform a mirror self-touching experiment (touching their right hand with their left) and describe the experience in light of Merleau-Ponty's notion of the body as both touching and touched</p>	15
V Aesthetic c and Society	<p><b>Mikhail Bakhtin</b>, "Author and Hero in Aesthetic Activity," Art and Answerability: Early Philosophical Essays</p> <p><b>Tridip Suhrud</b>:- Towards a Gandhian Aesthetics</p> <p><b>Activities:</b></p> <p><b>1. Dialogical Role Play / Dramatization:</b> Stage a conversation between the "Author" and "Hero" from Bakhtin, and Gandhi as envisioned by Suhrud. Setup: Divide participants into two groups: One embodies Bakhtinian figures (author, hero, spectator), The other channels Suhrud's Gandhi (the fasting body, the spinner, the satyagrahi).</p> <p><b>2. Critical Reading &amp; Comparative Seminar:</b></p> <p>Activity: Organize a seminar where students present short papers comparing Bakhtin's notion of "answerability" with Suhrud's exploration of Gandhian aesthetics as rooted in</p>	15

## References

### Reference Books:

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2. Gotthold Ephraim Lessing, Laocoon (1766) [www.archive.org](http://www.archive.org)
3. VS Sethuraman, Indian Aesthetics: An Introduction (Trinity Publication)
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5. file:///C:/Users/91626/Downloads/26The Future Poetry%20(1).pdf
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7. <https://in.okfn.org/files/2013/07/The-Creative-Ideal-and-Other-Essays-.pdf>
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9. Arindam Chakraborty, Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting
10. The Bloomsbury research handbook of Indian aesthetics and the philosophy of art, Bloomsbury Academic, 2016
12. <http://timothyquigley.net/cont/mp-chiasm.pdf>
13. <https://monoskop.org/images/7/77/Kant> Immanuel Critique of Judgment 1987.pdf



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14. Tridip Suhrud, "Towards a Gandhian Aesthetics" The Bloomsbury handbook of Research of Indian Aesthetics and the Philosophy of Art. Bloomsbury Publishing India, 2016

## **Suggested digital platforms/ web links**

1. <https://www.youtube.com/watch?v=AwQF30xjYes>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. II Semester**

**Paper II**

**Popular Literature (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Read and identify certain kinds of literature as 'popular and 'formulaic'.
CO2	Distinguish popular, mass-consumption literature from academic, elitist literature.
CO3	Connect popular texts/films to their cultural contexts of production and consumption.
CO4	Evaluate popular texts/films in terms of their generic Patterns
CO5	Write critically based on an evaluative understanding of texts and contexts.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Poetry and Short Stories	Introduction to Popular Literature: Origin and Development; Sukumar Ray: The Sons of Ramgaroo, and Khichuri Arthur W. Ryder: The Panchatantra (1975)- The Blue Jackal, The Tortoise and the Birds, The Bear and the Gardener, The Lion and the Mouse <b>Activities:</b> <b>1. Debate:</b> Ethics in Fables Objective: Explore the ethical complexity of fables <b>2. Dramatization or Skit Performance</b> Objective: Bring Ray's nonsense literature to life. Activity: Adapt The Sons of Ramgaroo into a short absurdist play or skit. Focus on the play of language, logic-defying situations, and whimsical characters.	15
II Detective Fiction	Agatha Christie's: The Murder of Sir Roger Ackroyd John le Carre: The Spy Who Came in from the Cold <b>Activities:</b> <b>1. Poirot's Ethical Code Discussion</b> Task: Have a class discussion on Poirot's decision to let the murderer take their own life. Was justice served? <b>2. Comparative Media Study</b> Task: Watch the 1965 film adaptation. Compare its tone, themes, and character portrayals to the novel. Goal: Understand how narrative tone and subtext can change across media	15
III Children's Literature	Ruskin Bond: The Room on the Roof Lewis Carroll: Through the Looking Glass. <b>Activities:</b> <b>1. Cultural Mapping Project</b> Students research Anglo-Indian society and the cultural contrasts shown in the book. Have them create a visual map showing locations in Dehradun and how Rusty's experiences reflect Indian society at the time. <b>2. Table-Top Theatre: Staging a Dialogue</b> Objective: Bring Carroll's rapid-fire dialogue to life, highlight character voices. Students adapt a key conversation (e.g., Alice and Tweedledee/Dum; the Lion and the Unicorn) into a 3-5-minute staged reading. Props can be simple (cardboard chess-pieces, hand- drawn masks).	15



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IV Drama and Graphic Novel	Henrik Ibsen: A Doll's House Durgabai Vyam and Subhash Vyam Bhimayana: Experiences of Untouchability / Autobiographical Notes on Ambedkar <b>Activities:</b> <b>1. Character Trial: Nora in the Dock</b> Objective: Debate the moral implications of Nora's actions. Activity: Hold a mock trial where students take on roles (Nora, Torvald, Krogstad, judge, lawyer, etc.). The class debates whether Nora's decision to leave her family was justified. <b>2. Debate: Is Caste Still Relevant Today?</b> Objective: Encourage critical engagement with contemporary relevance. Activity: Host a structured debate or roundtable on the ongoing impact of caste in modern India or elsewhere.	15
V Fantasy and Science Fiction	J.R.R. Tolkien The Lord of the Rings Samit Basu The Simoqin Prophecies <b>Activities:</b> <b>1. Mythological Inspirations</b> Research Norse, Anglo-Saxon, or Christian myths that inspired Tolkien. Enrichment: Discuss how myth shapes narrative structure and worldbuilding. <b>2. Genre-Blending Analysis</b> Activity: Identify and discuss how Basu blends Indian mythology with Western fantasy tropes. Enrichment: Builds awareness of cross-cultural storytelling and satire.	15

**Keywords/Tags:** Youth Identity, growing up, adolescence, humiliation, Doubt, crime, guilt, suspense, accused, Children's fiction, identity, gender, disparity, Identity, doubt, crime, racism, casteism, gender, High Fantasy, Mythopoeia, Genre Hybridity, Humor and Metafiction

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### Reference Books:

1. Gautam, Sanjay. Popular Literature: A History and Guide. Orient Blackswan, 2021
2. Ryder, Arthur W. The Panchatantra. University of Chicago Press, 1925; reprint 1975.
3. Christie, Agatha. The Murder of Roger Ackroyd. 100th Anniversary Edition, HarperCollins, 2022.
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5. Bond, Ruskin. The Room on the Roof. 60th Anniversary ed., Penguin Books, 2016.
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13. Sumathi Ramaswamy, 'Introduction', in Beyond Appearances? Visual Practices and Ideologies in Modern India (Sage: Delhi, 2003) pp. xiii-xxix.
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17. <https://www.britannica.com/art/popular-literature>

## **Suggested digital platforms/ web links**

1. <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=9RA537 M1m7VD3VCoav4lQ==>
2. [https://archive.org/stream/in.ernet.dli.2015.100291/2015.100291.Lewis-Carroll divu.txt](https://archive.org/stream/in.ernet.dli.2015.100291/2015.100291.Lewis-Carroll%20divu.txt)





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. II Semester**

**Paper III**

**Postcolonial Writings (Theory)**

### Course Outcomes

CO. No.	Course Outcomes
CO1	Critically analyse the colonial practices and structures.
CO2	Cultivate wisdom to analyse the political issues of the country.
CO3	Analyze the cultural resistance used by the formerly colonized nations.
CO4	Inculcate critical approaches, ideas and critical methodologies.
CO5	Know the struggle of the colonized nations for freedom from a different prism through the writers who had suffered it.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)





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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Concepts and Issues in Postcolonial Literature	Colonialism, Postcolonialism, The historical and ideological moorings behind, Commonwealth Literature, Orientalism Neo-colonialism <b>Activity:</b> Assign postcolonial texts. Then, identify Colonial and Postcolonial themes and present findings in a group discussion	15
II Poetry	Derek Walcott: 1. A Far Cry from Africa, 2. Names Mamang Dai: 1. Small Towns and the River, 2. The Voice of the Mountain. Nissim Ezekiel: 1. Philosophy, 2. Urban <b>Activities:</b> <b>1. Panel Discussion:</b> "Are small towns disappearing or evolving?" Discuss based on personal experience and Dai's imagery. <b>2. Debate:</b> "Can a writer be loyal to more than one culture?" -Students debate Walcott's dilemma between his African heritage and British upbringing.	15
III Non Fiction	Edward Said: 'The Scope of Orientalism' from Orientalism. Mahatma Gandhi: Passive Resistance in Hind Swaraj and Other Writings, ed. Anthony J Parel <b>Activities:</b> <b>1. Fishbowl Discussion</b> Prompt: "Western knowledge systems are inherently complicit in imperialism. One group argues from Said's perspective. Another defends aspects of modernity, possibly from a liberal Western standpoint. A third group moderates using Gandhi's perspective on modern civilization	15



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IV Fiction	<p>Chinua Achebe: Things Fall Apart Bharti Mukherjee: Desirable Daughters</p> <p><b>Activities:</b></p> <p><b>1. Cultural Artifact Presentation</b> Students research and present on Igbo cultural practices (e.g., marriage customs, religion, gender roles, proverbs). Purpose: To explore the richness of pre-colonial African societies and counter colonial narratives.</p> <p><b>2. Family Tree + Character Study</b> Map out Tara's family tree and explore how generational and cultural shifts affect the women in the family. Purpose: Visualizes familial relationships and the tension between tradition and autonomy.</p>	15
V Drama	<p>Wole Soyinka - The Lion and the Jewel Manjula Padmanabhan: Harvest</p> <p><b>Activities:</b></p> <p><b>1. Debate: Modernity vs. Tradition</b> Prompt: "Lakunle is the true hero of The Lion and the Jewel." Discuss. Purpose: Examine the clash between Western ideals and traditional African values.</p> <p><b>2. Futuristic Diary or Blog</b> Write a blog post or diary entry from Jaya's or Om's perspective living in the technologically controlled world of Harvest. Purpose: Explore themes of autonomy, bodily control, and identity.</p>	15

**Keywords/Tags:** Colonial literature, Post Colonial discourse, Commonwealth literature, Orientalism, Cry Identity, Voices, and Life, Orientalism, Literary stereotype, Resistance, Articulation, Self apprehension, Affirmation, Lost identity, Redefining, tradition, modernity, power, control Gender Roles and Patriarchy

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2. Said, Edward W. Orientalism. 3rd ed., Routledge, 2023.
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10. Gandhi, Leela "Postcolonial Theory: A Critical Introduction", Columbia University Press, New York, 1998.
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## **Suggested digital platforms/ web links**

1. <https://archive.nptel.ac.in/courses/109/104/109104116/>
2. [https://onlinecourses.nptel.ac.in/noc22\\_h17/preview](https://onlinecourses.nptel.ac.in/noc22_h17/preview)





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. II Semester**

**Paper IV**

**Ancient Indian Literature (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Understand the polyphony of Ancient Indian Literature.
CO2	Understand the multifaceted nature of cultural identities in various Ancient Indian literature through examination of indigenous literary traditions.
CO3	Attain knowledge about the writings of Ancient Indian authors such as Vyasa, Kalidasa, Bhasa, Ilango Adigal et cetera.
CO4	To compare literary texts produced all across India during Ancient era and find thematic and cultural perspectives.
CO5	Develop comprehension of Sanskrit Poetics.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Vedic Literature	<p>Rigveda: Purusha Sukta (Non-detailed) Upanishads: Kena translated by Swami Sharvananda</p> <p><b>Activities:</b> Activity: Compare the Purusha myth to other creation stories: <b>1-Comparative Mythology:</b> Norse myth: Ymir Chinese myth: Pangu Hindu: Hiranyagarbha Prompt: "Why do many cultures imagine creation through the dismemberment of a cosmic being?" Purpose: Understand archetypal thinking and shared human themes in mythology. <b>2-The Yaksha Episode - Script and Skit:</b> Task: Script and perform the allegorical story of the Yaksha (Chapter IV), where Agni, Vayu, and Indra confront the mystery of Brahman. Extension: Discuss the symbolism behind each deity</p>	15
II Classical Sanskrit Poetry	<p>Kalidasa: The Loom of Time (translated by Robert D. Kaplan) Vyasa: The Dicing, The Sequel to Dicing, The Book of the Assembly Hall, The Temptation of Karna. (non-detailed)</p> <p><b>Activities:</b> <b>1-Role-Play: The Forgotten Ring:</b> Activity: Reenact the moment of Dushyanta failing to recognize Shakuntala, then rediscovering her. Purpose: Explore the emotional complexity and use of memory/loss as a poetic device. <b>2-Character Hot Seat</b> Activity: A student plays a character (e.g., Draupadi, Karna, Duryodhana), and others ask them questions about their choices. Purpose: Deepen understanding of layered motivations in epic characters.</p>	15



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III Drama	<p>Sudraka: Mrcchakatika (translated by Arthur W. Ryder)</p> <p>Bhasa: Svapnavasavadatta (Non-detailed)</p> <p><b>Activities:</b></p> <p><b>1-Poster Design: Ancient Drama for a Modern Audience:</b></p> <p>Activity: Design a theatrical poster marketing The Little Clay Cart for a contemporary stage.</p> <p>Purpose: Encourage creative reinterpretation and thematic connection.</p> <p><b>2-Dream and Reality Discussion:</b></p> <p>Prompt: "What is the role of illusion, disguise, and dreams in royal love?"</p> <p>Activity: Discuss how Bhasa uses dream imagery and dramatic irony.</p> <p>Purpose: Explore early dramatic narrative techniques in Sanskrit plays.</p>	15
IV Tamil Literature	<p>(Non-detailed Study)</p> <p>Ilango Adigal: 'The Book of Vanci', in Cilappatikaram (Non-detailed)</p> <p>Sithalai Sathanar: Manimekalai (Non-detailed)</p> <p><b>Activities:</b></p> <p><b>1-Justice and Anger Discussion:</b></p> <p>Prompt: "Was Kannagi's burning of Madurai an act of justice or vengeance?"</p> <p>Activity: Group debate or short persuasive writing.</p> <p>Purpose: Engage with epic's moral complexity and its critique of kingship.</p> <p><b>2- Wheel of Dharma</b></p> <p>Task: Design a symbolic representation (mandala, chart, or artwork) of the Buddhist teachings reflected in Manimekalai.</p> <p>Purpose: Introduce key ideas like ahimsa, detachment, and karuṇā (compassion).</p>	15
V Buddhist and Jain Literature	<p>Ashvaghosha: Buddhacharita(Non-detailed)</p> <p>Kundakunda: Samayasara(Non-detailed)</p> <p><b>Activities:</b></p> <p><b>1-Poetic Imagery: The Four Sights</b></p> <p>Task: Create a short poem or sketch inspired by the Four Sights (old age, sickness, death, ascetic).</p> <p>Purpose: Explore how Buddhist awakening begins with observation of life's truths.</p> <p><b>2-Essence vs. Action Chart</b></p> <p>Task: Create a T-chart:</p> <p>Left side: Things that change (body, emotions, karma)</p> <p>Right side: Things that remain (soul, awareness)</p> <p>Purpose: Visualize the core Jain distinction between dravya (substance) and guna (qualities).</p>	15

**Keywords/Tags:** Individual, Journey, Destiny, Ambition, Greed, Dharma, Duty, Righteousness, Prosperity, Envy, Justice, Loyalty, Lineage, Friendship, Love, Infidelity, Injustice, Poverty, Sorrow, Illusion. Fate, Morality, Retribution, Feminism, Renunciation, Compassion, Enlightenment, Aesthetics, Poetics, Emotion, Suggestion, Literary Criticism



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5. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature, in Orientalism and the Postcolonial Predicament: Perspectives on South Asia, ed. Carol A.
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2. [https://www.wisdomlib.org//concept/rigveda#google\\_vignette](https://www.wisdomlib.org//concept/rigveda#google_vignette)
3. <https://www.wisdomlib.org/hinduism/book/kena-upanishad-shankara-bhashya>
4. <https://ebooks.inflibnet.ac.in/engp09/chapter/sudraka-mrichhakatika/>
5. <https://www.wisdomlib.org/hinduism/essay/bhasa-critical-and-historical-study/d/doc1473548.html>





# ST. ALOYSIUS COLLEGE(AUTONOMOUS), JABALPUR

Reaccredited 'A+' Grade by NAAC(CGPA:3.68/4.00)

College with Potential for Excellence by UGC

DST-FIST Supported & STAR College Scheme by DBT

## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**Paper-I**

**Literary Criticism and Theory (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Understand about the principles of Indian as well as Western European philosophy and aesthetic theory.
CO2	Trace the evolution of these principals of literary criticism from the Classical to the Romantic and Modern periods.
CO3	Construct well-reasoned, theoretically informed arguments about literary texts in written and oral forms.
CO4	Assess how literature reflects, reinforces, or challenges power structures, ideologies, and cultural norms.
CO5	Connect literary theory to other disciplines such as philosophy, history, sociology, and cultural studies.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)





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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Classical Criticism	Bharat Muni- <i>Natyashastra</i> Bhartrhari- On Syntax and Meaning (from Vakyapadiya) Aristotle- Poetics <b>Activities:</b> <b>1- Rasa Enactment Workshop:</b> Students enact scenes evoking each of the nine rasas (Śṛīgāra, Hāsya, Karuṇa, etc.). Reflective discussion on how emotions were communicated <b>2- Catharsis Reflection Journal:</b> After viewing a tragedy, students write personal responses focused on the emotional purging (catharsis) they experienced.	15
II Renaissance and Neoclassical Criticism	Philip Sydney: An Apology for Poetry John Dryden: Of Dramatic Poesie Samuel Johnson: A Preface to Shakespear <b>Activities:</b> <b>1-Gallery Walk:</b> Display key quotes from the text around the room; students move in groups, analyzing and responding on sticky notes. <b>2-Role-Play Symposium:</b> Students take on the personas of Crites, Eugenius, Lisideius, and Neander and hold a mock panel on modern theatre. <b>3-Faults and Greatness Chart:</b> Create a two-column chart listing Johnson's praises and criticisms of Shakespeare with supporting examples.	15



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III Romantic Criticism	<p>William Wordsworth: Preface to Lyrical Ballads (1802)</p> <p>Samuel Taylor Coleridge: Biographia Literaria, Chapters XIV and XVIII</p> <p>John Keats: Selected Letters (Negative Capability, on the aims of poetry, on the imagination)</p> <p><b>Activities:</b></p> <p><b>1- Then vs. Now Comparison:</b></p> <p>Compare excerpts from 18th-century neoclassical poetry (e.g., Pope) with Wordsworth's poems (Michael, The Solitary Reaper).</p> <p>Analyze how diction and subject matter reflect Wordsworth's manifesto.</p> <p><b>2-Imagination Illustration Task:</b></p> <p>Create a visual diagram or infographic showing Secondary Imagination, including examples from The Rime of the Ancient Mariner or Kubla Khan</p> <p><b>3- Beauty vs. Truth Collage:</b></p> <p>Create a visual or digital collage illustrating the relationship between beauty and truth. Use Keats's quote: "Beauty is truth, truth beauty..."</p>	15
IV Modern Criticism	<p>Matthew Arnold: A Study of Poetry, Barbarians, Philistines, Populace' in Culture and Anarchy</p> <p>TS Eliot: Hamlet and his Problem</p> <p><b>Activities:</b></p> <p><b>1- Culture Diary:</b></p> <p>Students document their daily cultural consumption (music, media, books, etc.) for a week, then analyze it through Arnold's lens of culture vs. anarchy.</p> <p><b>2- Scene Re-Imagining:</b></p> <p>Rewrite a key Hamlet soliloquy using Eliot's theory-include a new objective correlative" that clarifies Hamlet's internal struggle.</p>	15
V Formalism, New Criticism and Archetype	<p>Cleanth Brooks: The Language of Paradox Victor Shklovsky - "Art as Technique" Now Northrop</p> <p>Frye: Myth, Fiction and Displacement</p> <p><b>Activities:</b></p> <p><b>1- Paradox Collage Activity:</b></p> <p>Students create a visual collage that illustrates a literary paradox (e.g., "death be not proud," "sweet sorrow").</p> <p><b>2-Short Film Screening &amp; Analysis:</b></p> <p>Watch a short experimental film (e.g., Maya Deren or animation) and analyze how it defamiliarizes everyday scenes.</p>	15

**Keywords/Tags:** Aesthetic, Criticism, Renaissance, Neoclassic, Romanticism, modernism, beauty and meaning, Formalism, New criticism and Archetype, Nature of literature

## References

### Reference Books:

1. Chaudhery, Satya Dev. Glimpses of Indian Poetics, New Delhi; Sahitya Academy, 2002
2. T. S. Dorsch, tr. Classical Literary Criticism. Harmondsworth: Penguin.
3. D. J. Enright and Ernest de Chickera, eds. English Critical Texts. London: Oxford University Press, 1962, rpt. Delhi, 1875.
4. Malcolm Bradbury and David Palmer, ed. Contemporary Criticism. Stanford-Upon-Avon Studies 12, London: Arnold, 1970.
5. R.S. Crane, ed. Critics and Criticism: Ancient and Modern, University of Chicago Press, 1952.
6. David Daiches, Critical Approaches to Literature. 1956, rept. Bombay: Longman, 1967.



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7. Terry Eagleton, Literary Theory: An introduction. Oxford Blackwell, 1983. Ronger Fowler, A Dictionary of Modern Critical Terms. London: Routledge, 1973,
8. On Syntax and Meaning (from Vakyapadiya). Indian Literary Criticism: Theory and Interpretation. Ed. G. N. Devy. Orient Longman, 2002. (Page 20-25).
9. The Poetics, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

## **Suggested digital platforms/ web links**

1. <https://archive.nptel.ac.in/courses/109/106/109106084/>
2. <http://www.digimat.in/nptel/courses/video/109104135/L30.html>
3. <https://archive.nptel.ac.in/courses/109/104/109104135/>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**Paper-II**

**English Language and Linguistics (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	To understand the fundamental nature of language and its vital role in the evolution and development of human civilization
CO2	To develop a neutral accent and communicate in globally intelligible English by mastering word stress, inflection, intonation, and voice modulation.
CO3	To analyze the influence of social groups on language, and explore how language evolves and adapts over time and in different contexts.
CO4	To gain familiarity with sentence structure, with a focused study on the components and functions of various sentence segments.
CO5	To comprehend the function and application of key literary devices in the interpretation and appreciation of literature
CO6	To understand syntactic and semantic changes in grammar

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I	<p>Properties of Language: Its Origin and Evolution, Structure of English language: Form and Substance</p> <p>Communicative Functions of Language: Referential, Emotive, Conative, Poetic, Metalinguistics, Phatic, Animal vs Human Communication</p> <p>Language Varieties: Register, Style and Dialect, Idiolect, Pidgin, Creol, Slang</p> <p><b>Activities:</b></p> <p><b>1-"Deconstruct a Sentence" Workshop:</b></p> <p>Provide complex sentences.</p> <p>Ask students to break them down into form (syntax, morphology) and substance (meaning, semantics).</p> <p>Visualize using tree diagrams or flowcharts.</p> <p><b>2-Morphological Puzzle</b></p> <p>Give root words and affixes; students build new words and explain how form changes substance (e.g., "happy" "unhappiness").</p> <p><b>3- Slang Dictionary Project:</b></p> <p>Students collect modern slang from peer groups or social media.</p> <p>Compile definitions, usage, and origin in a mini "Slang Dictionary."</p>	15
II	<p>Definition of Phonetics &amp; Phonology, Difference between Phonetics and Phonology.</p> <p>Types of Phonetics, International Phonetic Alphabets, Phoneme</p> <p>Speech Mechanism, Active and Passive Articulators. Classification and description of speech sounds: consonants and vowels, Phonetic Transcription</p> <p><b>Activities:</b></p> <p><b>1-Phonetics Scavenger Hunt:</b></p> <p>Divide the class into 3 groups: Articulatory, Acoustic, Auditory.</p> <p>Each group prepares a mini-presentation or diagram explaining how their type of phonetics works using:</p> <p>Real-life examples</p> <p>Props (e.g. straws for airflow, recordings for acoustics)</p> <p>Present to the class.</p> <p><b>2. Minimal Pairs Challenge</b></p> <p>Prepare a list of minimal pairs (e.g. pat/bat, sip/zip, cap/cab).</p> <p>Students identify the contrastive sound (phoneme) and explain how it changes meaning.</p>	15



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III	<p>The Transformational Generative Grammar, Syntax: Categories and Constituents, Predicates and Argument Structure, Lexical Meanings Relation, Maxims of Conversation, Competence and Performance, Theories of Language, Acquisition Semantics, Synonymy, Antonymy, Hyponymy, Ambiguity Pragmatics Speech Act, The Co-operative Principle, Discourse analysis, Philosophy of Language</p> <p><b>Activities:</b></p> <p><b>1-Sentence Tree Challenge:</b></p> <p>Provide a complex sentence (e.g., The boy who wore a red cap ran quickly.).</p> <p>Students draw syntax trees showing transformations (like NP movement, WH-movement, etc.).</p> <p>Use different colours for deep structure and surface structure</p> <p><b>2- Syntax Sorting Cards:</b></p> <p>Prepare cards labeled with words and phrases (e.g., NP, VP, PP, AdjP).</p> <p>Students sort cards to form grammatical trees or diagrams showing constituent structure.</p>	15
IV	<p>Linguistic Fallacies, Applied Linguistics, IC Analysis, Foregrounding, Repetition, Collocation, Collocational Clash, Inversion, Parallelism, Coupling, Embedding, Felicity, Pragmatics, Implicature. Pun, Syllopsiis, The Grind and tenor of Metaphor, Analyzing Metaphor, Connotation.</p> <p><b>Activities:</b></p> <p><b>1- Fallacy Hunt:</b></p> <p>Provide students with excerpts from advertisements, political speeches, or social media. Ask them to identify and label linguistic fallacies, such as ambiguity, equivocation, false analogy, or loaded language.</p> <p>Discuss the impact of each fallacy on meaning and persuasion.</p> <p><b>2- Sentence Slicing:</b></p> <p>Give students complex sentences.</p> <p>Have them break down the sentences into IC levels using bracketing or tree diagrams.</p> <p>Use color coding to highlight NPs, VPs, PPs, etc.</p>	15



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V	<p>Historical Trajectory of English in India, Status and Developmental Trends of the English, Language in the Post-Colonial Era, The Politics of the English Language in India, The Role of English within Indian Multilingualism, Contemporary Status of English in India, Processes of Indian English Nativity, English in Indian Literary and Media Discourses, Linguistic Features and Structures of Indian English Education</p> <p><b>Activities:</b></p> <p><b>1-Timeline Creation:</b> Students research key milestones: East India Company arrival, Macaulay's Minute (1835), English in education, post-1947 changes. In groups, they design a visual timeline or digital poster showcasing the evolution of English in India.</p> <p><b>2- Comparative Text Reading:</b> Provide excerpts from Indian authors writing in English (e.g., Salman Rushdie, Arundhati Roy, Chetan Bhagat). Students compare their use of Indian English features and cultural idioms in literary vs media discourse (TV, YouTube, newspapers).</p>	15
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**Keywords/Tags:** Phonology, Phonetics, Semantics, Pragmatics, Foregrounding, Parallelism

## References

### Reference Books:

1. Verma and Krishnaswami: Modern Linguistics: An Introduction (OUP 1989)
2. RK Bansal and JB Harrison: Spoken English for India
3. RK Bansal: An Outline of General English Phonetics
4. Geoffrey Leach and Jan Svartvic: A Communicative Grammar of English.

### Suggested digital platforms/ web links

1. <http://www.digimat.in/nptel/courses/video/109105205/L32.html>
2. <https://archive.nptel.ac.in/courses/109/106/109106114/>
3. <https://dde.manuu.edu.in/sites/default/files/DDE/DDE-SelfLearnmaterial/12jan2023/History-of-English-language-and-literature.pdf>





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College with Potential for Excellence by UGC

DST-FIST Supported & STAR College Scheme by DBT

## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**DSE-I (a)**

**British Literature- 1: Chaucer to Restoration (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Understand the key features, themes, and styles of British literature from the Middle English Period (14th century) through the Restoration Period (late 17th century).
CO2	Equip them with advanced knowledge and critical skills in understanding and analyzing British literary works
CO3	Develop a deep understanding of various literary genres, historical contexts, and critical theories.
CO4	Fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields
CO5	Develop skills in scholarly research, annotation, and academic writing specific to literary studies of early British literature.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
<b>Theory</b>	5	40	60	<b>100</b>
<b>Total</b>	<b>5</b>	<b>100</b>		

### Evaluation Scheme

	Marks	
	Internal	External
<b>Theory</b>	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)





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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No. of Lectures
I Historical and Socio- Political Backgrou nd, Trends and Movemen ts:	Age of Chaucer English Renaissance Elizabethan Period Restoration Age Literary Features of the Age/s and Period/s mentioned above Development of Literary Genres during the Age/s and Period/s mentioned above <b>Activities:</b> <b>1-Pilgrimage Roleplay:</b> Organize a classroom "pilgrimage" where students take on the roles of The Canterbury Tales characters. Each student narrates a brief original tale in the style of their character. <b>2- Renaissance Timeline Gallery Walk:</b> Create a chronological wall display of key literary, artistic, and historical developments in Europe and England (1450-1600). <b>3-Dramatic Irony Game:</b> Quiz-style game where students identify and explain examples of dramatic irony and soliloquy from Shakespearean plays.	15
II Narrative and Epic Poetry:	Edmund Spenser: The Fairie Queene (Book- 1, canto-1) John Milton: Paradise Lost (Book I&II) <b>Activities:</b> <b>1-Virtue Debate:</b> Topic: "Holiness as the Supreme Christian Virtue Spenserian Perspective vs Modern Ethics." Engage students in connecting 16th-century moral allegory with contemporary issues of virtue and vice. <b>2- Milton's Cosmos Diagram:</b> Students draw the cosmological structure: Heaven, Chaos, Hell, and Earth, with reference to lines from the text. Add quotes and character positions (e.g., Pandemonium, Bridge from Hell).	15



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III Renaissance Poetry	<p>William Shakespeare: Sonnets Nos. 18, 73, 129, and 138</p> <p>John Donne: A Valediction: Forbidding, The Flea, The Cononization</p> <p><b>Activities:</b></p> <p><b>1-Poetic Devices Scavenger Hunts</b> Teams compete to find examples of literary devices in the sonnets (e.g., metaphor, alliteration, hyperbole, paradox, pun).</p> <p><b>2- Mini Seminar Presentation:</b> Divide the class into three groups. Each group presents one of the poems with: Historical religious context Central metaphors Argument or speaker's logic Modern interpretation</p>	15
IV Drama	<p>William Shakespeare: Macbeth</p> <p>John Webster: The White Devil</p> <p><b>Activities:</b></p> <p><b>1-Character Trial - Macbeth in the Dock:</b> Host a mock courtroom trial where Macbeth is tried for treason and murder. Assign students roles (defense lawyer, prosecutor, Lady Macbeth, Banquo's ghost, etc.).</p> <p><b>2-Wit and Wordplay Detective:</b> Identify moments of verbal irony, dark humor, or philosophical reflection in Flamineo's speeches. Discuss how language reflects cynicism</p>	15
V Fiction and Prose	<p>John Bunyan: Pilgrim's Progress</p> <p>Francis Bacon: Of Friendship, Of Revenge, Of Love</p> <p><b>Activities:</b></p> <p><b>1- Character Diary Project</b> Students write first-person diary entries as Christian or another character (e.g., Faithful, Hopeful) after major events in the story, reflecting on the emotional and spiritual impact.</p> <p><b>2- Symbol Sorting Game:</b> Provide symbols and scenes on cards (e.g., Burden, Wicket Gate, Apollyon, Interpreter's House) and have students explain or match them with their allegorical meanings.</p> <p><b>3- Moral Aphorism Poster:</b> Have students select key aphoristic statements from Bacon's essays (e.g., "Revenge is a kind of wild justice") and illustrate them with real-life examples or metaphors.</p>	15

**Keywords/Tags:** Sonnet, Epic, metaphysical poets, University Wits, Comedy, Tragedy

## References

### Reference Books:

1. "The Norton Anthology of English Literature" edited by Stephen Greenblatt and M. H. Abrams, 8th ed., Norton, 2006
2. "The Oxford Handbook of British Literature and Theology",
3. Albert, Edward, "History of English Literature" Oxford, 2017



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4. Abrams, M.H. "A Glossary of Literary Terms", Cengage India Private Limited, 11th edition, 2015

## **Suggested digital platforms/ web links**

1-<https://archive.nptel.ac.in/courses/109/106/109106124/>

2-[nptel.ac.in/noc19\\_hs46/preview](https://nptel.ac.in/noc19_hs46/preview)

3-<https://www.britannica.com/art/Elizabethan-literature>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**DSE-I (b)**

**Translation Studies: Theory and Practice (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Demonstrate a sound understanding of key concepts, theories, and approaches in Translation Studies, including equivalence, fidelity, domestication, foreignization, and cultural transference. Able to undertake Literary Translation work at primary level.
CO2	Enable to undertake translation in official contexts and mass media
CO3	Apply various theoretical models (e.g., linguistic, functionalist, postcolonial, feminist, and cultural approaches) to the analysis and practice of translation.
CO4	Examine the cultural, political, and ideological implications of translation practices in different socio-historical contexts.
CO5	Use digital translation tools (CAT tools, MT, glossaries) effectively in translation practice

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	3 Internal Exams of 20 Marks (During the Semester) (Best 2 will be taken)	1 External Exams (At the End of Semester)
Practical	3 Internal Exams (During the Semester) (Best 2 will be taken)	1 External Exams (At the End of Semester)

### Content of the Course

#### Theory



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**No. of Lectures (in hours per week):** 2Hrs. per week

**Total No. of Lectures:** 75

**Maximum Marks:** 60

Units	Topics	No.of Lectures
I Introduction to Translation Studies	Definition, scope, and significance of Translation Studies History of translation: Western and Non-Western traditions Key concepts: Source Text (ST) and Target Text (TT), equivalence, fidelity, domestication vs, foreignization Major theorists: Eugene Nida, Walter Benjamin, Lawrence Venuti, Roman Jakobson Activities: 1-Timeline Creation (Poster/Infographic): Students create a timeline showing key developments in translation history in both Western (e.g., Cicero, St. Jerome) and Non-Western (e.g., Panini, Ziauddin Barani, Dara Shikoh) contexts. 2- Translation and Empire Workshop: Explore colonial use of translation.e.g., British translation of Indian legal texts and its impact. Encourage students to analyze short colonial-era translated texts. 3- Concept Card Game: Create a classroom game using cards labeled with definitions, examples, and theorist quotes related to key terms. Students match and explain them.	15



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II Theoretical Approach to Translation	<p>Linguistic approaches: Catford, Vinay &amp; Darbelnet</p> <p>Functionalist theories: Skopos Theory (Reiss &amp; Vermeer)</p> <p>Postcolonial Translation Theory: Tejaswini Niranjana, Gayatri Spivak</p> <p>Feminist Translation: Sherry Simon, Luise von Flotow</p> <p>Deconstruction and Translation: Derrida's influence</p> <p>Activity</p> <p>1-Comparative Translation Task: Students translate a simple paragraph and compare their version to others using linguistic strategies. They must justify which strategies they used and why.</p> <p>2-Purpose-Driven Translation Task: Provide one source text and assign different purposes (eg, translate for tourists, academics, or children). Students produce varied target texts and reflect on their choices.</p> <p>3-Critical Text Discussion: Assign excerpts from Spivak's "Politics of Translation" or Niranjana's "Siting Translation". Students lead mini-seminars on: Translation and power Voice and agency Eurocentrism in translation</p>	15
III Cultural and Ethical Issues in Translation	<p>Untranslatability: Linguistic and cultural challenges</p> <p>Power dynamics in translation: Who translates whom?</p> <p>Ethics of translation: Manipulation, censorship, and ideological shifts</p> <p>Role of the translator: Invisibility vs. intervention.</p> <p>Activities:</p> <p>I-Untranslatable Word Gallery: Students create digital or physical exhibits of culturally bound, untranslatable words (e.g., jugaad [Hindi], gezelligheid [Dutch], saudade (Portuguese)) with: Cultural context Possible translations or footnotes Reflection on the loss/gain of meaning</p> <p>2-Compare &amp; Contrast Activity: Provide censored vs. original versions of a political or literary text. Ask students to: Identify changes Evaluate impact on ideology and reader perception</p>	15
IV Practical Translation	<p>Translation techniques: Transposition, modulation, adaptation, compensation</p> <p>Literary vs. non-literary translation: Challenges and strategies</p> <p>Editing and revising translations</p> <p>Machine Translation-vs. Human Translation: Pros and cons</p> <p>Methodologies for translation in new media and technologies</p> <p>Activity: Comparative Analysis: Compare a machine-translated text (Google Translate) with a human translation.</p>	15



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V Translation in the Global Context	World literature and translation: The role of translators in canon formation Retranslation: Why some texts are retranslated (e.g., The Iliad, The Bhagavad Gita) Translation and digital media: Subtitling, dubbing, fan translations Career prospects in translation: Publishing, localization, subtitling Activity: 1-Canon Debate: Motion: "World literature is shaped more by translators than by authors." Students research cases (e.g., Tagore's Gitanjali, Garcia Márquez, Homer) and debate the translator's role in canon-building. 2-Side-by-Side Comparison Task: Students compare two translations of the same passage The Iliad, The Bible, or The Gita. They analyze: Lexical choices Cultural emphasis Shifts in tone Then speculate on the reasons behind the retranslation (e.g., changing ideology, new audience, modern language).	15
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**Keywords/Tags:** Translation, Functional Theories, Translation Techniques, Machine Translation, Retranslation, Translation in Digital Media

## References

### Reference Books:

1. Bassnett, Susan. Translation Studies
2. Venuti, Lawrence. The Translator's Invisibility.
3. Nida, Eugene. Toward a Science of Translating.
4. Spivak, Gayatri. "The Politics of Translation.
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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**DSE-I (c)**

**American Literature (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Equip them with advanced knowledge and critical skills in understanding and analyzing American literary works
CO2	Develop a deep understanding of various literary genres, historical contexts, and critical theories.
CO3	Fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields
CO4	Examine the role of American literature in shaping and critiquing national identity and democratic ideals.
CO5	Develop coherent arguments in written and oral form through close reading and literary analysis.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
<b>Theory</b>	5	40	60	<b>100</b>
<b>Total</b>	<b>5</b>	<b>100</b>		

### Evaluation Scheme

	Marks	
	Internal	External
<b>Theory</b>	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)

### Content of the Course





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## Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Poetry	Phillis Wheatley: On Being Brought from Africa to America Walt Whitman: Selections from Leaves of Grass (Song of Myself-1); A Sing the Body Electric -1 Edgar Allan Poe- Alone, Annabel Lee. Robert Frost-The Road Not Taken, After Apple Picking, Gift outright Activities: 1-Irony Hunt & Discussion: Students identify subtle ironies in the poem and discuss how Wheatley subverts Eurocentric Christian rhetoric. 2-Democracy & Self Activity: Discussion or debate on: "Is Whitman's ideal of the self still relevant in the digital age?"	15
II Drama	Arthur Miller: Death of a Salesman Edward Albee: Who's Afraid of Virginia Woolf? Activities: 1-The American Dream Debate: Motion: "The American Dream is a myth that destroys more than it empowers." 2- Virginia Woolf Research Link: Ask students to research Virginia Woolf's life and explore why her name/title is symbolically important. Present findings as a short oral report or infographic. Students support arguments with examples from the play and modern parallels.	15
III Fiction	Toni Morrison - The Bluest Eye William Faulkner- Light in August Activities: 1- Pecola's Diary - A Creative Writing Task: Students write 2-3 diary entries from Pecola's point of view at key moments in the novel. Focus: her emotional landscape and imagined inner voice. 2- Character Intersection Mapping: Using a chart or diagram, students map character intersections (Joe, Lena, Hightower, Byron), and identify themes of redemption, exile, judgment, and belonging.	15



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IV Short Stories	Charlotte Perkins Gilman-The Yellow Wallpaper John Cheever_ The Swimmer, Reunion Activities: 1. Room Illustration Task: "Draw Her World: Students illustrate or digitally render the narrator's room based on her descriptions. → Discuss how the setting reflects her mental state and social entrapment. 2- Two-Voice Monologue: Students write and perform a duet monologue-one voice for the son, one for the father-reflecting on the same event from two psychological angles.	15
V Prose	Ralph Waldo Emerson -Self-Reliance Frederick Douglass - What to the Slave Is the Fourth of July? Activities: 1- "Emerson Today" Podcast Clip: In groups, students record a short podcast discussing: "What would Emerson say about social media, cancel culture, or academic pressure?" Encourages applying Transcendentalist thought to modern dilemmas. 2- Then vs. Now: Liberty Audit: Students choose a contemporary issue (e.g., racial profiling, voting rights) and research: How Douglass's arguments remain relevant today Present a comparison in the form of an infographic or slideshow.	15

**Keywords/Tags:** American Literature, Poetry, Drama, Fiction, Prose

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15. "Library of Congress." U.S. Library of Congress, <https://www.loc.gov/>.
16. "Internet Archive." Internet Archive, <https://archive.org/>.
17. "American Literature." AmericanLiterature.com, <https://americanliterature.com/>.
18. "Modern American Poetry." Department of English, University of Illinois, <https://www.modernamericanpoetry.org/>.

## **Suggested digital platforms/ web links**

- 1- <https://archive.nptel.ac.in/courses/109/106/109106099/>
- 2- <https://www.britannica.com/art/American-literature>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**DSE-I (d)**

**Film Studies (Theory)**

**Course Outcomes**

CO.No.	Course Outcomes
CO1	Define what is cinema and its genres,
CO2	Identify the aspects of translation from text to screen-visual representation,
CO3	Demonstrate a knowledge of film narrative and techniques,
CO4	Explain the terminologies for analyzing images, sound and costume in narrative film
CO5	Synthesize the themes and issues portrayed in both forms, critically review a film

## Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

## Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Reading Film	Definition and Scope of Film Studies Elements of Film: Point-of-View, The Rule of Thirds, Shots (Wide, Establishing, Medium, Close-up, Over-the-Shoulder, Connecting, Transitional), Scenes, Mise-en-scene, Sound [Diegetic, Non-Diegetic], Genre, The Auteur Theory Activities: 1-Shot Identification with Film Clips: Show short clips from diverse films (e.g., 30-60 seconds each). Students identify the type of shot used (close-up, establishing. over-the-shoulder, etc.). Follow-up: Discuss how each shot contributes to storytelling or mood. 2- Scene Breakdown-Mise-en-Scène Analysis: Choose a powerful film scene (e.g., from The Godfather, Parasite, or Amélie). Ask students to break it down: lighting, costume, setting, actor placement, props. Present findings as a group. 3- Create a Micro-Scene: In groups, students plan and shoot a 1-minute scene using at least 3 different shot types, clear mise-en-scène, and attention to sound. They must explain their choices in a reflection.	15
II Adapting Literature on Screen & Back	Hutcheon, Linda. "Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?" A Theory of Adaptation, Routledge, 2006. Baetens, Jan. "From screen to text: novelization, the hidden continent." The Cambridge Companion to Literature on Screen, edited by Deborah Cartmell and Imelda Wheleham, CUP, 2007. Activities: 1-Adaptation Mapping Activity: Students map multiple adaptations of a single source (e.g., Pride and Prejudice 2005 film, Bridget Jones's Diary, graphic novel, etc.). Use Hutcheon's framework: What was adapted? By wh Why/how/when? Present in group posters or digital charts. 2- Media Hierarchy Pyramid: Students create pyramids ranking literary texts, films, and novelizations. Then re-evaluate based on Baetens and Hutcheon, does their perception shift? Group discussion on why media hierarchies exist.	15



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<p>III From Text to Screen: A Case Study I</p>	<p>Satyajit Ray's Pather Panchali (adaptation of Bibhutibhushan Bandyopadhyay's Pather Panchali) Vishal Bhardwaj's Haider (adaptation of Shakespear's Hamlet) Activities : 1-Scene Re-Creation Workshop: Students work in groups to adapt a key scene from Hamlet or Pather Panchali into a different cultural or temporal context (e.g., Hamlet in post-pandemic India, or Pather Panchali in a futuristic dystopia). Present as a live script reading or storyboard with rationale based on adaptation theory. 2- Novelization Exercise Students novelize a short scene from Haider or Pather Panchali. Focus on internal monologue, narrative voice, and background detail. Reflect: What gets lost/gained when moving from visual to prose?</p>	<p>15</p>
<p>IV From Text to Screen: A Case Study II</p>	<p>Joe Wright: Pride and Prejudice (adaptation of J Austan's Pride and Prejudice) Steve McQueen: 12 years of a slave (adaptation of 12 years of a slave Solomon Northup) Activities: 1-Narrative Voice and Subjectivity: Pride and Prejudice is told largely from Elizabeth Bennet's perspective. 12 Years a Slave is autobiographical and deeply introspective. Students identify cinematic equivalents: How do shots, editing, and sound replace narrative voice? How are perspective and empathy handled differently? 2- Fidelity Spectrum: Strict, Loose, Free: Place Pride &amp; Prejudice and 12 Years a Slave on a "Fidelity Spectrum" from strictly faithful to radically free. Support placement with evidence: scenes, character portrayals, omissions, additions, tone. Use Hutcheon's model: "Adaptation is not reproduction but re-interpretation."</p>	<p>15</p>



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V The Influence of Film and Literature	Popular Culture-- Literary Model, Language, Attire, Entertainment, Art, Sport, Fashion, Music Writing a Film Review -Plot, Genre, Role of actors, Background information, condensed synopsis, argument/analysis, evaluation, recommendation, opinion Activities: Thematic Film Review Through the Lens of Popular Culture: Choose a culturally rich film (e.g., Zindagi Na Milegi Dobara, Barbie, Rockstar, Rang De Basanti, La La Land, Black Panther) and ask students to: a. Identify Pop Culture Elements in the Film: What kind of slang or regional language is used? Does the costume reflect current fashion trends? Are there iconic songs? Is it a cultural trend? How are leisure and lifestyle shown? Any visual or performance art featured? Are traditional or popular sports highlighted? How is fashion integrated into storytelling? b. Title & Background (director, release year, setting) no spoilers if possible) Condensed Synopsis ( Genre & how it relates to popular taste Role of Actors-Performances and star image in pop culture Argument/Analysis - How the film engages with contemporary pop culture Evaluation-Technical, narrative, emotional effectiveness Recommendation-For whom and why? Write a Film Review Covering:	15
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**Keywords/Tags:** Adaptation, New world Cinema, parallel cinema, Indian Cinema, Avant-garde, cinematography

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### Reference Books:

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2. Arijon, Daniel. Grammar of the Film Language. Focal Press, 1976.
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## **Suggested digital platforms/ web links**

1. <https://archive.nptel.ac.in/courses/109/106/109106079/>
2. <http://www.digimat.in/nptel/courses/video/109106170/L54.html>
3. <http://elearn.psgcas.ac.in/nptel/courses/video/109106079/L36.html>







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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**DSE- I (e)**

**Use of Digital Tools in English (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Identify and utilise various ICT and AI tools tools for literary to Engage Students with a variety of digital tools and platforms to analyze, interpret, and study literary works.
CO2	Use these technologies in a literary context in an ethical way
CO3	Introduce students to the potential of ICT and AI for enhancing the study of English Literature
CO4	Foster critical thinking about the impact of technology on literature and literary scholarship.
CO5	Evaluate the strengths and limitations of using technology in literary studies

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Introduction to ICT and AI in English Literature	ICT and AI Overview of ICT and AI: Definitions and basic concepts Definition and scope of Digital Tools in literary studies Evolution of digital humanities and its impact on literature Key concepts: Hypertext, digital archives, e-books, and online libraries Ethical considerations: Copyright, plagiarism, and open-access resources Activities: 1- Overview of ICT and AI: Definitions and Basic Concepts: Instructions: Use a digital mind-mapping tool (e.g., Coggle, MindMeister) to collaboratively build a map defining ICT and AI. Include examples such as ChatGPT, grammar checkers, citation tools, etc. End with a Kahoot! or Google Form quiz to reinforce definitions and real-world applications. 2-Digital Tool Showcase and Review: Instructions: Assign each student a digital tool (e.g., Zotero, Voyant Tools, Google Ngram, Mendeley). They create a short demonstration (video or live) of how the tool aids literary research	15



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II Digital Resources for Literary Texts: Digital Texts and E- Readers for English Literature	<p>Natural Language Processing (NLP): Basics of NLP and its applications in literature. Text mining and sentiment analysis</p> <p>Digital Text Formats: Online databases and archives-Digital editions of literary works, E-books, PDFs, and online journals.</p> <p>E-Readers and Reading Apps: Popular e-readers (e.g., Kindle, Nook)., Features and functionalities.</p> <p>Tools for Writing Skills: Composition and organization -'Scrivener, MS Word, PPTs, Google Docs, Use of AI in PPT</p> <p>Writing &amp; Paraphrasing Tools - Chat GPT, Copilot, Google Gemini, Meta AI, DeepSeek</p> <p>Summarising Tools Chat GPT, Chat NotebookLM</p> <p>Proof Reading and Editing tools - Pro-writing Aid, Grammarly</p> <p>Education</p> <p>Activities:</p> <p>1- Treasure Hunt: Literary Archives Exploration:</p> <p>Instructions:</p> <p>Give students a list of digital archives (e.g., Project Gutenberg, JSTOR, Internet Archive, HathiTrust):</p> <p>Create a "treasure hunt" worksheet.</p> <p>Find a rare first edition.</p> <p>Locate a 19th-century novel in PDF and ePub formats.</p> <p>Compare layout and accessibility features of 2 platforms.</p> <p>Reflect on the role of digital formats in democratizing literary access.</p> <p>2- Writing Tool Demo and Collaborative Composition:</p> <p>Instructions:</p> <p>Break into tool-based groups (Scrivener, Google Docs, MS Word, PPT with AI Copilot).</p> <p>Assign a creative writing or literary analysis task.</p> <p>Each group creates and presents their output, highlighting: How the tool helped in planning, drafting, or presenting</p> <p>AI features used (Smart Compose, Design Ideas, etc)</p>	15
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III Analytic Tools for Literary Analysis: Poetry, Drama Fiction & Short Story and Drama	<p>Computational/Corpus/Linguistic Stylistics: Corpus linguistics, Overview of tools, Acquaintance with Shakespeare Database, Jane Austen database for Keyness value of words, N-Gram, Collocations, Word Frequency Voyant Tools, Stanford NLP. (Open Source), AntConc Version 4 (Open Source), Slickwrite Tools Creating multimedia presentations, Four Quadrant approach for creating PPT Auth identification and stylistic analysis, Patterns and trends in literary styles, Sample Model Practical Exercises Activities: 1- Computational/Corpus/Linguistic Stylistics Activity: Style Sleuth: Compare Authorial Style Objective: Enable learners to identify stylistic markers in texts using corpus-based analysis. Instructions: Select short passages from two authors (e.g., Austen vs. Brontë). Students analyze using AntConc or Voyant Tools for: Word frequency Type-token ratio Sentence/paragraph length Present findings as a "stylistic fingerprint" of each author. Repetition and patterning 2- Creating Multimedia Presentations Four Quadrant Approach: Activity: Storyboard to Slide Deck: Literary PPTS Objective: Train students in structured and visually engaging academic presentation making. Instructions: Teach the Four Quadrant Approach: Concept (Thesis or core idea) Context (Background or theoretical framing) Conflict (Analytical problem or interpretation) Conclusion (Resolution or insight) Students pick a literary topic and build a presentation using AI-enhanced tools (MS PPT Designer, Copilot). Emphasize use of images, citations, smart art, short quotes, and minimal text per slide.</p>	15
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IV ICT in Literary Criticism and Pedagogy	<p>Digital literary criticism: Blogs, podcasts, and online 15 journals</p> <p>ICT in Literary Criticism and Pedagogy</p> <p>E-learning platforms and MOOCs for literature courses</p> <p>Virtual classrooms and collaborative tools (Google Classroom, Padlet, <a href="https://hypothes.is">Hypothes.is</a>)</p> <p>Gamification and interactive storytelling in literature</p> <p>Activities:</p> <p>1- Build Your Own Branching Story or Literary Quiz</p> <p>Game:</p> <p>Objective: Introduce narrative theory and reader interactivity using digital creativity.</p> <p>Instructions:</p> <p>Use Twine or Google Forms to create interactive "choose-your-own-adventure" style stories based on classic literature (e.g., Macbeth, Frankenstein).</p> <p>Alternatively, create literary quiz games using Kahoot, Quizizz, or Wordwall focusing on plot, character, or genre elements.</p> <p>Students present and play-test each other's games.</p> <p>Reflect on how gamification changes reader engagement, plot structure, or comprehension.</p> <p>2-Digital Humanities Showcase</p> <p>Objective: Bring together skills from all four domains.</p> <p>Instructions:</p> <p>Students (individually or in groups) create a mini digital literary magazine featuring:</p> <p>A podcast or blog review</p> <p>A MOOC review column</p> <p>Annotated text with <a href="https://hypothes.is">Hypothes.is</a></p> <p>An interactive literary game or quiz</p> <p>Publish on Google Sites or Padlet.</p>	15
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V Digital Tools for Literary Research	<p>Introduction to digital libraries and archives (Project Gutenberg, Google Books, JSTOR)</p> <p>Text analysis tools (Voyant Tools, AntConc, WordSmith)</p> <p>Data visualization in literature (GIS mapping, network analysis) AI and machine learning in literary studies (ChatGPT, text generation, stylometry)</p> <p>Activities:</p> <p>1- Digital Treasure Hunt: Literary Research Expedition: Objective: Introduce students to curated digital repositories for literature and criticism. Instructions: Create a scavenger hunt with tasks such as: Find a rare first edition of a novel on Project Gutenberg Search for 3 peer-reviewed articles on Frankenstein using JSTOR Compare scanned vs. digitized texts of a 19th-century on Google Books Ask students to write a brief reflection on the accessibility layout, and usability of each platform. Discuss: "How do digital archives democratize access to literature?"</p> <p>2- Character Network Analysis: Objective: Visualize relationships in a novel using network Foucation theory. Instructions: Use Gephi or NodeXL to create a network graph of character interactions in a play (e.g., Hamlet) Students assign weights to edges (frequency of interaction, emotional tone). Analyze centrality: Which character is most connected? Who is isolated? Present in a short report: Social Structures in Shakespeare.</p>	15
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**Keywords/Tags:** ICT, AI, ChatGPT, Google Gemini, Microsoft Bing, Scrivener, Obsidian, Notion AI, ChatPDF, Chatbot, Pro-writing Aid, E-content, Sentiment Analysis, Voyant Tools, Antconc version4, Keyness Value, N-Gram, Collocations, Word frequency, Concordance Cirrus, Hypertext

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23. Flowerden, L. Corpora and Language Education. China: PALGRAVE MACMILLAN. 2009,2012.
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28. Jackendoff, R. Semantics and Cognition, London, England: The MIT Press Cambridge, 1983.
29. St. Paul, Minnesota: Redleaf Press 2011.
30. Jeffries, L., & McIntyre, D. 2010. Stylistics. Cambridge University Press.
31. Kennedy, G. 1998. An Introduction to Corpus Linguistics. London: Longman.

## **Suggested digital platforms/ web links**

1. <https://bridge.edu/tefl/blog/tools-for-teaching-english-online/#11-7-claude->
2. <https://www.scirp.org/pdf/ce2023103016383926.pdf>
3. <https://www.education.sa.gov.au/docs/ict/digital-strategy-microsite/c3l-digital-technologies-in-education-literature-review.pdf>
4. <http://digimat.in/nptel/courses/video/109107394/L01.htm>



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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**DSE-II (a)**

**British Literature- II: Augustan to Romanticism (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Equip them with advanced knowledge and critical skills in understanding and analyzing British literary works
CO2	Develop a deep understanding of various literary genres, historical contexts, and critical theories.
CO3	Fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields
CO4	Conduct informed literary research and present coherent arguments in oral and written forms, demonstrating engagement with critical perspectives. Apply insights from the texts to modern-day concerns such as ecological awareness, political unrest, and individual freedom, reflecting the ongoing relevance of Romanticism and Enlightenment thought.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Historical and Socio-Political background of the Augustan Age	<p>Pre-Romantic Age/The Age of Transcendentalism</p> <p>Romantic Age</p> <p>Trends &amp; Movements, Literary Features of the Age/s and Period/s mentioned above</p> <p>Development of Literary Genres during the Age/s and Period/s mentioned above</p> <p><b>Activities:</b></p> <p><b>1- Movement Match-Up Cards:</b></p> <p>Prepare cards with movement names (e.g., Graveyard School, Lake Poets, Gothic Revival, Transcendentalism).</p> <p>Another set of cards will have features (e.g., focus on nature, supernatural, introspection, melancholy).</p> <p>Students match features to movements and justify their reasoning.</p> <p><b>2- Genre Performance Lab:</b></p> <p>Assign groups a genre (e.g., Gothic, lyric, essay, ballad).</p> <p>Each group dramatizes a short piece in that form or writes a modern version with Romantic themes.</p>	15



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II Poetry	<p>William Wordsworth: Tintern Abbey, Ode on Intimations of Immortality from Recollections of Early Childhood Mathew Arnold: To Marguerite DG Rossetti: The Blessed Damozel</p> <p><b>Activities:</b> <b>1- Nature and the Self: Comparative Reflection:</b> Students write a reflective paragraph on how nature is treated in Tintern Abbey vs To Marguerite. Guiding questions: How is the human-nature relationship portrayed? Is nature a source of comfort or disconnection? <b>2-Stylistic Devices Hunt:</b> Assign students stanzas to find: Similes, metaphors Alliteration Enjambment Personification Imagery Ask them to connect devices to meaning: How does Rossetti's use of religious image longing? How does Wordsworth's enjambment memory?</p>	15
III Drama	<p>Hugh Kelly: Falls Delicacy Richard Cumberland: The West Indian</p> <p><b>Activities:</b> <b>1. Sentimental vs Satirical Comedy Debate</b> Students are divided into two teams: Team A defends Restoration/Comedy of Manners (e.g.. Congreve) Team B defends Sentimental Comedy (Kelly, Cumberland) Each team argues which type of comedy is more effective socially and emotionally. <b>2- Modern Rewrite Challenge:</b> In groups, students rewrite a scene from False Delicacy or The West Indian in modern English. Set it in today's world (e.g., business, social media, dating culture). Discuss what changes and what remains relevant.</p>	15



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IV Fiction	Jonathan Swift: Gullivers Travels Jane Austen: Pride and Prejudice <b>Activities:</b> <b>1- Satire and Society Mapping (Gulliver):</b> Create a satirical map showing the four lands (Lilliput, Brobdingnag, Laputa, Houyhnhnms). For each, students annotate: Literal events Targets of Swift's satire (e.g., petty politics, scientific arrogance, human cruelty) <b>2-Irony Hunt (Pride and Prejudice):</b> Provide passages (e.g., Mr. Collins's proposal, Lady Catherine's confrontation, the opening line). Students identify ironic tone, understatement, and character judgment.	15
V Prose	Charles Lamb: Christ's Hospital Five and Thirty Years Ago, Imperfect Sympathies William Hazlitt: On Reason and Imagination, On Genius and Common Man <b>Activities:</b> <b>1- Parallel Analysis Writing Task:</b> Prompt: "Compare Lamb's use of personal anecdote with Hazlitt's philosophical exposition. How do their styles serve their thematic concerns?" <b>2- Imagination vs Reason Debate (Hazlitt):</b> Students are divided: Team Reason: Upholds rationality and empirical thinking Team Imagination: Defends emotion, creativity, visionary power Use Hazlitt's essay as foundational text for arguments	15

**Keywords/Tags:** mock epic, neoclassicism, empiricism,

## References

### Reference Books:

1. "The Norton Anthology of English Literature" edited by Stephen Greenblatt and M. H. Abrams, 8th ed., Norton, 2006
2. "The Oxford Handbook of British Literature and Theology", OUP UK, 2009
3. Albert, Edward, "History of English Literature" Oxford, 2017
4. Abrams, M.H. "A Glossary of Literary Terms", Cengage India Private Limited, 11th edition, 2015

### Suggested digital platforms/ web links

1. <https://archive.nptel.ac.in/courses/109/106/109106149/>
2. <http://www.digimat.in/nptel/courses/video/109106149/L.36.html>



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3. <https://alg.manifoldapp.org/system/actioncallout/80c34412-617d-4d30-b07f-7e97459b1b89/attachment/original-47da60a02f2675d>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**DSE-II (b)**

**Indian Literature in Translation (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Get acquainted with the beginning, development, and forms of different genres of Indian Writing in Translation. Discuss poetry, drama, fiction, and prose. Recognise the characteristics of Indian writings in Translation.
CO2	Analyse the Indian themes.
CO3	Learn comparative analytical learning.
CO4	Learn to compose an autobiography or a biography in chapters. Examine the philosophical, spiritual, and social concerns expressed in Indian Writings.
CO5	Learn to analyse, interpret, and include literary devices.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	3 Internal Exams of 20 Marks (During the Semester) (Best 2 will be taken)	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I	<p>Origin &amp; Development, History, Growth, and Role of Translation in India, Translational theories- Linguistic theory, Literary theory, Cultural theory.</p> <p>Types of Translation, SL &amp; TL</p> <p>Suggested Enrichment Activities(SEA):</p> <p>1-SL (Source Language) &amp; TL (Target Language) Focus</p> <p>Activity: SL-TL Shift Analysis Exercise:</p> <p>Objective: Explore the structural, lexical, and cultural shifts from SL to TL.</p> <p>Instructions:</p> <p>Students select a bilingual version of a poem (e.g., Kabir dohas in Hindi and English).</p> <p>Highlight:</p> <p>Words that have no exact TL equivalent Cultural elements (idioms, metaphors)</p> <p>Grammatical transformations</p> <p>Chart differences and write a short analysis on "Negotiating Meaning Between Languages."</p> <p>2- Timeline and Roleplay: The Story of Indian Translation:</p> <p>Objective: Trace the historical and socio-cultural development of translation in India.</p> <p>Instructions:</p> <p>Students create a timeline (digital or physical) marking key milestones:</p> <p>Ancient translations (Bhagavad Gita, Buddhist texts into Pali)</p> <p>Persian-Sanskrit exchanges in Mughal India</p> <p>Colonial-era translations (Abul Fazl, William Jones, Grierson)</p> <p>Post-Independence &amp; Sahitya Akademi initiatives</p>	15



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II	<p>Charles Wilkins: 'The Bhagwat Geeta (Dialogues of Kreeshna and Arjun)'</p> <p>Suggested Enrichment Activities(SEA):</p> <p>1- Translational Theory Application:</p> <p>Activity: Mapping Wilkins on the Theory Spectrum</p> <p>Objective: Critically classify Wilkins' work within translation theories.</p> <p>Instructions:</p> <p>Revisit translation theories: Linguistic, Cultural, Literary</p> <p>Discuss: Is Wilkins' translation more literal or domesticated?</p> <p>Assign a group activity:</p> <p>Create a "translation theory map" plotting Wilkins alongside modern translators.</p> <p>Justify placement with textual examples</p> <p>2- Reader Response &amp; Reception Study</p> <p>Activity: The Gita Goes Global:</p> <p>Objective: Explore the impact of Wilkins' translation on European thought.</p> <p>Instructions:</p> <p>Research how Wilkins' Gita was received in:</p> <p>England (Romantic poets, scholars)</p> <p>Germany (Schlegel, Hegel)</p> <p>Theosophists in the 19th century</p>	15
III	<p>Swami Nityaswaroopananda: Ashtavakra Gita (Chapters V 15 to XV) (originally in Sanskrit)</p> <p>Amrita Preetam: My Friend! My Stranger, Imroz, Talk, An Aspect translated by Khushwant Singh (originally in Punjabi)</p> <p>Suggested Enrichment Activities(SEA):</p> <p>1- Translation Theory Application:</p> <p>Objective: Apply linguistic, literary, and cultural translation theories.</p> <p>Instructions:</p> <p>Divide the class into three groups:</p> <p>Apply Linguistic Theory to Ashtavakra Gita (fidelity to philosophical terms like "Atman", "Maya")</p> <p>Apply Cultural Theory to Amrita Pritam's work (gender, language, Punjabi metaphors).</p> <p>Apply Literary Theory to both (tone, form, imagery).</p> <p>Each group presents a 5-minute mini-critique on the theory's relevance</p> <p>2- Contextual Understanding: Gender and Genre:</p> <p>Objective: Compare the authorial context of a male sage and a woman poet.</p> <p>Instructions:</p> <p>Discussion prompt:</p> <p>"Ashtavakra speaks of silence; Amrita Pritam speaks into silence."</p> <p>Students reflect on how:</p> <p>Ashtavakra Gita represents non-dual silence and detachment</p> <p>Amrita's poems represent personal memory, love, pain, and rebellion</p>	15





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IV	<p>Mahashweta Devi: Mother of 1084 translated by Saimik Bandyopadhyaya (originally in Bangali)</p> <p>Hareesh S.: Moustache translated by Jayashree Kalathil (Originally in Malayalam)</p> <p>Suggested Enrichment Activities(SEA):</p> <p>1- Translation Analysis Workshop:</p> <p>Objective: Examine stylistic, cultural, and political aspects of translation.</p> <p>Instructions:</p> <p>Choose 2-3 excerpts from both works (in translation).</p> <p>Students identify:</p> <p>Local/cultural references (e.g., political jargon, caste names, idioms)</p> <p>Retained vs. glossed words (e.g., bhadralok, dalit, naxal)</p> <p>Prompt: What are the challenges in translating such loaded texts without "flattening"</p> <p>2- Thematic Group Discussion</p> <p>Themes to explore:</p> <p>Resistance and repression</p> <p>Gendered violence and voice</p> <p>Caste invisibility and bodily assertion</p> <p>The politics of death</p> <p>Instructions:</p> <p>Assign each group one theme across both texts.</p> <p>Ask: How do Sujata and Vavachan represent different kinds of resistance?</p> <p>Groups present with one visual aid (poster, chart, quote board)</p>	15
V	<p>Shrilal Shukla: Raag Darbari translated by Gillian Wright (originally in Hindi)</p> <p>Girish Karnad: Nagmandal (originally in Kannada)</p> <p>Suggested Enrichment Activities(SEA):</p> <p>1-Language and Translation Impact:</p> <p>Objective: Analyze the effects of translation on regional idiom, tone, and culture.</p> <p>Instructions:</p> <p>Choose one passage each from the original Hindi (Raag Darbari) and Kannada (Nagamandala) along with their English translations.</p> <p>Compare tone, humor, and style.</p> <p>Discuss:</p> <p>"Can the flavor of satire and oral storytelling survive translation?"</p> <p>2- Dialogue Dramatization:</p> <p>Objective: Engage students in performative reading to understand character and tone.</p> <p>Instructions:</p> <p>Select:</p> <p>A political exchange from Raag Darbari (e.g., between Vaidyaji and local officials)</p> <p>A dreamlike/fantasy scene from Nagamandala (e.g., Rani's interaction with the snake)</p> <p>Students rehearse and perform short dramatized scenes.</p>	15



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**Keywords/Tags:** Translation, Literature in Translation, Translation Theories. Linguistic theory, cultural theory, Literary theory

## References

### Reference Books:

1. Gibson, Mary, Ellis. "Anglophone Poetry in Colonial India, 1780-1913 (A Critical Anthology)", Ohio University Press, Athens
2. Gibson, Mary, Ellis. "Indian Angles English Verse in Colonial India from Jones to Tagore", Ohio University Press, 14 February 2023.
3. Wilkins, Charles: "A Grammar of the Sanskrit Language", Forgotten Books, 25th April 2018,
4. Singh Khushwant, "Panjabi Poems of Amrita Preetam", New Delhi, Star Publications, 2009

### Suggestive digital platforms/ web links

1. [www.ohioswallow.com](http://www.ohioswallow.com)
2. [www.indianwritinginenglish.uohyd.ac.in](http://www.indianwritinginenglish.uohyd.ac.in)
3. <https://archive.nptel.ac.in>
4. <https://www.translationjournal.net>
5. <https://scielo.org.za>

### Suggested equivalent online courses:

1. <http://www.digimat.in/nptel/courses/video/109106173/L04.html>
2. <https://www.youtube.com/watch?v=wocy3QKbY4E>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. III Semester**

**DSE-II (c)**

**Commonwealth Literature (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Understand the Historical and Political Contexts that gave rise to Commonwealth literature.
CO2	Analyze representative literary text by authors from Commonwealth regions.
CO3	Analyze Key Themes and Concepts in Commonwealth texts.
CO4	Apply relevant literary and critical theories to evaluate Commonwealth literature.
CO5	Appreciate Cultural Diversity and Global Perspectives.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
<b>Theory</b>	5	40	60	<b>100</b>
<b>Total</b>	<b>5</b>	<b>100</b>		

### Evaluation Scheme

	Marks	
	Internal	External
<b>Theory</b>	3 Internal Exams of 20 Marks (During the Semester) (Best 2 will be taken)	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I Poetry	<p>AD Hope (Australia): Australia, The Imperial Islands, Judith Wright (Australia): The Harp and the King, At Coobola</p> <p>Activities: 1- Land, Body, Nation: Symbol Map: Objective: Explore how land is metaphorically linked with body identity, and history. Instructions: Create a symbol map identifying recurring motifs: A.D. Hope: desert, cultural drought, imperial imagery Judith Wright: river, mountain, Aboriginal presence, silence Students annotate the poem with color-coded symbols and metaphors. Use the map to answer: "How does each poet personify Australia, and what ideological meanings emerge?"</p> <p>2- Then and Now: Timeline of Australian Identity Objective: Trace poetic representations of Australia across history. Instructions: Create a literary timeline placing: A.D. Hope's Australia in 1930s-1950s conservative-nationalist context Wright's At Cooloola in 1950s-1970s Aboriginal rights and eco-awareness context Add 3 modern events (e.g., Uluru Statement, environmental protests)</p>	15



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<p>II Poetry</p>	<p>Margaret Atwood (Canada): This is a Photograph of Me. Tricks with Mirrors Gabriel Okara (Nigeria): Once Upon a Time, Piano and Drums</p> <p>Activities: 1- Roleplay and Dramatic Monologue: Objective: Interpret voice and emotion in performance. Activity: Persona Performance</p> <p>Instructions: Students take on the persona of the speaker in: "Tricks with Mirrors" (a woman confronting power/control) "Once Upon a Time" (a father confronting his lost innocence) Deliver a dramatic monologue or short roleplay with gestures and tone. Discussion: How does performance change our understanding of poetic tone?</p> <p>2-Poetry + Photography Collage: Objective: Link visual and poetic imagination. Activity: "This is a Photograph of Me " - Visual</p> <p>Instructions: Students use old photographs or create collages representing hidden aspects of self, inspired by Atwood's poem.</p>	<p>15</p>
<p>III Fiction</p>	<p>Yann Martel (Canada): Life of Pi Chinua Achebe (Nigeria): Arrow of God</p> <p>Activities: 1- Belief Chart + Debate: Create a belief matrix for: Life of Pi Hinduism, Islam, Christianity, Rationalism Arrow of God: Igbo tradition, Christianity, colonial authority Organize a debate: "Should faith evolve in response to modern systems?" Encourage students to back their arguments with textual references</p> <p>2- Survival and Symbolism: Animal Allegory Analysis: Objective: Understand allegory and psychological realism Activity: Symbolism Chart (Life of Pi) Chart key symbols and their meanings: Richard Parker - Primal instinct The lifeboat-Civilization in isolation The ocean The unconscious, uncertainty Task: Write a paragraph on how allegory helps Pi cope with trauma. Add a caption or stanza in the voice of the unseen speaker. Display: Classroom "mirror wall" or digital Padlet board</p>	<p>15</p>



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IV Drama	<p>Wole Soyinka (Nigeria): The Lion and the Jewel</p> <p>George Ryga (Canada): The Ecstasy of Rita Joe</p> <p>Activities:</p> <p>1- Scene Mapping:</p> <p>For The Lion and the Jewel:</p> <p>Draw or digitally map Ilujinle with symbols representing tradition (Baroka's palace, marketplace) and modernity (Lakunle's school).</p> <p>For Rita Joe:</p> <p>Map her physical and emotional journey through institutional</p> <p>Follow-up Prompt:</p> <p>spaces: court, streets, jail, etc.</p> <p>"How does space become a form of control or resistance?"</p> <p>2- Dialogue Analysis:</p> <p>Choose scenes from both plays.</p> <p>The Lion and the Jewel: Baroka vs. Lakunle (verbal sparring)</p> <p>Ecstasy of Rita Joe: Rita Joe vs. the Magistrate or Priest</p> <p>Students annotate language for:</p> <p>Irony</p> <p>Colonial discourse</p> <p>Resistance</p> <p>Internalized oppression</p>	15
V Short Stories	<p>Katherine Mansfield (New Zealand): A Cup of Tea, Garden Party</p> <p>Alice Munro (Canada): The Bear Came Over the Mountain Runaway</p> <p>Activities:</p> <p>1- Class and Power Mapping:</p> <p>Objective: Visualize social and power hierarchies.</p> <p>Activity:</p> <p>Higher Create social maps showing character relationships and hierarchies.</p> <p>For "The Garden Party Laura, the working-class neighbors the Sheridan family</p> <p>For "A Cup of Tea": Rosemary, Philip, Miss Smith.</p> <p>Use color codes for themes: class, insecurity, empathy performance.</p> <p>Follow-up: Small-group discussion on how class shapes choices.</p> <p>2- Visual Mood Boards:</p> <p>Objective: Explore tone, setting, and mood through visual storytelling.</p> <p>Activity:</p> <p>Create mood boards using images, color palettes, and quotes that reflect:</p> <p>The atmosphere of "The Garden Party" its lightness, irony and looming death.</p> <p>The melancholy and tension of "The Bear Came Over the Mountain."</p>	15

**Keywords/Tags:** poetry, drama, short stories, novels



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## References

### Reference Books:

1. Narasimhaiah, C. D. (ed). An Anthology of Commonwealth Poetry. Chennai: Macmillan India Prese, 1990.
2. Martel, Yann. Life of Pi. Vintage Canada, 2002.
3. Achebe, Chinua. Arrow of God. Anchor Books, 1989.
4. Soyinka, Wole. The Lion and the Jewel. Oxford University Press, 1963. 5. Ryga, George. The Ecstasy of Rita Joe: A Play. Talon books, 1970.

### Suggested digital platforms/ web links

1. <https://ebooks.inflibnet.ac.in/engp08/chapter/commonwealth-countries-and-new-literatures-in-english/>
2. <https://rcsact.org/blog/2019/11/23/commonwealth-literature-passages-of-discovery>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**Paper-I**

**English Language and Linguistics- II (Theory)**

### Course Outcomes

CO. No.	Course Outcomes
CO1	Familiarize with the literary trends of the twentieth century.
CO2	Analyze literary texts through various theoretical lenses.
CO3	Evaluate the socio-cultural, historical, and philosophical contexts that shape literary theories
CO4	Construct coherent critical arguments using appropriate theoretical terminology and methodology.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)





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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I	<b>Indian Aesthetics</b> <b>Anandavardhana:</b> Dhvanyaloka (Chapters I and II) Kuntak -Language of Poetry and Metaphor (from VakroktiJivita)  <b>Activities:</b> <ul style="list-style-type: none"><li>• <b>Comparative Aesthetics Debate</b> to develop critical thinking by comparing Indian and Western theories</li><li>• <b>Rasa Reenactment Workshop</b> to understand the nine rasas through performance</li></ul>	15
II	<b>Structuralism and Post-Structuralism</b> <ul style="list-style-type: none"><li>• <b>F Saussure:</b> Nature of Linguistic sign</li><li>• <b>Roland Barthes:</b> The Death of the Author</li><li>• <b>Jacques Derrida:</b> That Dangerous Supplement', Of Grammatology, tr. Gayatri Chakravorty Spivak.</li></ul> <b>Activities:</b> <p>Deconstruction of a famous fairy tale by rewriting it while keeping the structure but changing the content and finding out if the meaning changes if the structure stays the same.</p> <p>2. <b>Intertextuality Web</b> to visualise the networked nature of texts by choosing a modern novel, poem, or film (e.g., Wide Sargasso Sea, The Waste Land, Tenet) and finding out a web of references-texts, myths, philosophies, ideologies.</p>	15



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III	<p><b>Post Modernism and Minority Discourse</b></p> <ul style="list-style-type: none"><li>• <b>Samuel Fredric Jameson:</b> Postmodernism or The Cultural Logic of Late Capitalism Gilles</li><li>• <b>Deleuze and Felix Guattari:</b> -What is a Minor Literature?-(From Kafka: Towards a Minor Literature)</li></ul> <p><b>Activities:</b></p> <ol style="list-style-type: none"><li>1. <b>Choose your own theory game</b> by interpreting an ambiguous text from different perspectives</li><li>2. <b>Counter-Narrative Writing</b> to understand the concept of <i>writing back or resistance literature</i>, wherein students can select a canonical text (e.g., The Tempest, Jane Eyre) and write a creative response from the minority's point of view (e.g., Caliban, Bertha Mason).</li></ol>	15
IV	<p><b>Historical Materialism, Feminism and Post-Colonialism</b></p> <ul style="list-style-type: none"><li>• <b>Leon Trotsky:</b> -The Formalist School of Poetry and Marxism</li><li>• <b>Elaine Showalter:</b> Feminist Criticism in the Wilderness</li><li>• <b>Edward Said:</b> Crisis (Orientalism)</li></ul> <p><b>Activities:</b></p> <ol style="list-style-type: none"><li>1. <b>Gender Lens Reading</b> to analyse a given text from a gender perspective</li><li>2. <b>The Civilising Mission</b> Role Play to understand colonial ideologies through dramatization</li></ol>	15
V	<p><b>New Historicism, Ecocriticism and Cultural Studies</b></p> <ul style="list-style-type: none"><li>• <b>Stephen Greenbalt:</b> The Circulation of Social Energy</li><li>• <b>Richard Kerridge:</b> "Ecocritical Approaches to Literary Form and Genre" 15</li><li>• <b>Stuart Hall:</b> Cultural Studies and its Theoretical Legacies</li></ul> <p><b>Activities:</b></p> <ol style="list-style-type: none"><li>1. <b>Literary Eco Audit</b> by evaluating texts based on their ecological consciousness</li><li>2. <b>Cultural Autobiography</b> by reflecting on 'self as a product of a culture</li></ol>	15

**Keywords/Tags:** Language, Structure, Deconstruction, Postmodernism, Grand Narratives, Marxism, Gender, Ecocriticism, New Historicism, Minority,



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## References

### Reference Books:

- Nayar, Pramod. Contemporary Literary and Cultural Theory: From Structuralism to Eco-criticism. Pearson, 2010.
- Barry, Peter. Beginning Theory. Manchester University Press, 1995. Connor, Steven. Postmodernism. Cambridge Companion Series, 2004. Day, Gary. Literary Criticism: A New History. Orient Blackswan, 2010. Leitch, Vincent B. The Norton Anthology of Theory and Criticism. Norton & Co., 2001.
- Lodge, David and Nigel Wood, ed. Modern Criticism and Theory: A Reader. Pearson, 1988

### Suggested digital platforms/ web links

1. [https://onlinecourses.nptel.ac.in/noc25\\_de13/preview](https://onlinecourses.nptel.ac.in/noc25_de13/preview)
2. <https://www.theartstory.org/influencer/barthes-roland/>
3. <https://ebooks.inflibnet.ac.in/engp11/chapter/anandavardhana-dhvani-theory/>
4. <https://therealmofliterature.wordpress.com/2019/05/26/understanding-derrida-the-dangeroussupplement/>
5. <https://web.education.wisc.edu/halverson/wp-content/uploads/sites/33/2012/12/jameson.pdf>
6. <https://www.jstor.org/stable/1343159>
7. <https://msuweb.montclair.edu/~furr/pursuits/halleultstuds.html>  
<https://cec.nic.in/webpath/curriculum/Module/FART/Paper22/3/downloads/script.pdf>



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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**Paper-II**

**English Language and Linguistics- II (Theory)**

### Course Outcomes

CO. No.	Course Outcomes
CO1	Acquire the essentials of teaching English as a second/foreign language
CO2	Internalize the various methods of English language teaching theory as well as practice
CO3	Trained to appreciate the area-specific features of ELT in the Indian context, to become able teachers

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I	<ul style="list-style-type: none"><li>• The Role of English in India</li><li>• English in India today</li><li>• Teaching of English- Objectives, Scope, and Significance: Acquisition of First and Second Language</li><li>• Theories of Language Learning- Cognitive and Behaviouristic</li></ul> <p>Activities:</p> <ul style="list-style-type: none"><li>• Communicative Role-Plays to build fluency and real-life language use by assigning real-world scenarios such as booking tickets, job interviews, giving directions, or a doctor-patient conversation.</li><li>• Micro Teaching on a given topic with peer feedback</li></ul>	15
II	<ul style="list-style-type: none"><li>• Language Skills- Listening, Reading, Writing &amp; Speaking</li><li>• Teaching Methods- Prose, Poetry, Drama</li><li>• Teaching Methods- Grammar and Vocabulary</li></ul> <p>Activities:</p> <ul style="list-style-type: none"><li>• Movie/video clip listening Tasks to develop listening comprehension through authentic material</li><li>• Error Hunt &amp; Self-Correction by giving students a short paragraph full of typical learner errors (tense, articles, prepositions), and they can be instructed to correct the passage and explain why the error occurred.</li></ul>	15



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III	<ul style="list-style-type: none"><li>Teaching Language through Literature - Important Methods; Stylistic Approaches to the Teaching of Literature: Norm, Deviation, Foregrounding</li><li>Classroom Approaches: Teacher-Centered Approach and Learner-Centered Approach</li></ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"><li><b>Rewrite the Ending</b> by using narrative tenses and conditional structures after reading a story or play</li><li><b>Role Play: Teacher-Centered versus Learner Centered:</b> to experience teacher vs. learner dominance in the class, wherein half the class is taught a grammar point using a traditional teacher-centered approach, the other Half learns the same topic using the Task-Based Learning Method</li></ul>	15
IV	<ul style="list-style-type: none"><li>Classroom Discussion Technique of Pair Work, Group Work, Role Play</li><li>Teaching Aids: Use the blackboard, Pictures (Charts, Flash Cards, Flannel Board), Flip Charts, OHP, Realia, PPT</li></ul> <p><b>Activities</b></p> <ul style="list-style-type: none"><li>Preparing a PowerPoint Presentation on a given topic and presenting in the classroom</li><li>Group Discussion on a given topic</li></ul>	15



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V	<ul style="list-style-type: none"><li>• Use of Digital Tools: Use of Audio-Visual systems, Conventional Language Lab, Computer Assisted Language Learning (CALL), Social Media Platforms, Internet, e-content.</li><li>• Classroom Management and Teacher - Student Interaction</li></ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"><li>• Preparation of e-content</li><li>• Assigning the role of a teacher to a student and instructing them to manage the classroom for a fixed duration</li></ul>	15
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**Keywords/Tags:** First Language, Second Language, Language Skills, Teaching Methods, Approaches, Teaching Aids, Digital Tools.

## References

### Reference Books:

1. Bloom, B.S. (1956). Taxonomy of educational objectives: The classification of educational goals. New York, NY: Longman, Green.
2. Ellis, R. (2003). Task-based language learning and teaching. Oxford: OUP.
3. Davies, A. (1990). Principles of language testing. Oxford: Blackwell.
4. Dodd, B. J. (2020). Curriculum design processes. In J. K. McDonald & R. E. West (Eds.), Design for Learning: Principles, Processes, and Praxis. EdTech Books.  
[https://edtechbooks.org/id/curriculum\\_design\\_process2](https://edtechbooks.org/id/curriculum_design_process2)
5. Dudley — Evans, T. and St John, M.J. (1998). Developments in English for specific purposes: A multi-disciplinary approach. Cambridge, UK. Cambridge University Press.
6. Hughes, A. (2003). Testing for language teachers. Cambridge: Cambridge
7. Hutchinson, T., & Waters, A. (1987). English for Specific Purposes: A learning Learning-Centered Approach. Cambridge: CUP. James, Carl. 1998. Errors in Language Learning Exploring Error Analysis. Essex: Pearson.
8. Johnson, K. (1982). Communicative syllabus design and methodology. Oxford: Pergamon Press Ltd.
9. Jordan, R.R. (1997). English for Specific Purposes: A Guide and Research book for teachers. Cambridge; CUPress

### Suggested digital platforms/ web links

- <https://www.redalvc.org/pdf/7038/703876851019.pdf>
- [https://www.kngac.ac.in/elearningportal/ec/admin/contents/318KP2E07A\\*2021013001173423.pdf](https://www.kngac.ac.in/elearningportal/ec/admin/contents/318KP2E07A*2021013001173423.pdf)
- <https://files.eric.ed.gov/fulltext/ED570574.pdf>



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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**DSE-I (a)**

**British Literature-III: Victorian to Modern Era (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Equip them with advanced knowledge and critical skills in understanding and analyzing British literary works
CO2	Develop a deep understanding of various literary genres, historical contexts, and critical theories.
CO3	Fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)





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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No. of Lectures
I	<p>Historical and Socio-Political background to the:</p> <ul style="list-style-type: none"><li>• Victorian Age</li><li>• Modern Age</li></ul> <p>Trends and Movements, Literary Features of the Age/s and Period/s mentioned above Development of Literary Genres during the Age/s and Period/s mentioned above</p> <p><b>Activities:</b></p> <ul style="list-style-type: none"><li>• Flow Chart of important Historical and Sociopolitical incidents that took place during the two ages</li><li>• Group Discussion on the trends, movements and literary features of the two ages</li></ul>	15
II	<p>Poetry:</p> <ul style="list-style-type: none"><li>• Alfred Tennyson: In Memoriam, Ulysses</li><li>• W B Yeats: The Second Coming, A Prayer for My Daughter, Sailing to Byzantium</li></ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"><li>• Comparative Analysis of the poems of the two poets in the context of tone, themes, subject matter, language, etc.</li><li>• Figurative Hunt for various poetic devices in a given poem</li></ul>	15



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III Renaiss ance Poetry	<p><u>Drama:</u></p> <ul style="list-style-type: none"><li>• T.S. Eliot: Family Reunion</li><li>• G B Shaw: Candida</li></ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"><li>• Role Play from the given plays</li><li>• Rewriting the beginning or the end of the play</li></ul>	15
IV Drama	<p><u>Fiction:</u></p> <ul style="list-style-type: none"><li>• Charles Dickens: Great Expectations</li><li>• D H Lawrence: Sons and Lovers</li></ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"><li>• Dramatic Scene Enactments to understand tone, dialogue, and subtext, wherein students perform key scenes by focusing on language, silences, and conflict</li><li>• Close Reading Comparative Analysis of the two novels</li></ul>	15
V Fiction and Prose	<p><u>Prose:</u></p> <ul style="list-style-type: none"><li>• John Ruskin: Unto this Last</li><li>• A G Gardinier: On Saying Please, On Courage, On Habits</li></ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"><li>• Dissection: Paragraph Surgery to understand essay structure and coherence by giving students an essay with jumbled paragraphs and they can be asked to reorder them based on logical progression, use of transitions and development of ideas and to reflect on how coherence and unity are built in essay writing</li><li>• Literary Essay Writing on a given topic</li></ul>	15

**Keywords/Tags:** Pre-Raphaelite Movement, Dramatic Monologue, Social Darwinism, Oedipus Complex, War Poet



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## References

### Reference Books:

1. The Norton Anthology of English Literature" edited by Stephen Greenblatt and M. H. Abrams, 8<sup>th</sup> ed., Norton, 2006
2. The Oxford Handbook of British Literature and Theology", OUP UK, 2009
3. Albert, Edward, "History of English Literature," Oxford, 2017
4. Abrams, M.H. "A Glossary of Literary Terms", Cen a e India private Limited 11th edition

### Suggested digital platforms/ web links

1. <https://gacbe.ac.in/pdf/ematerial/18BEN14A-U5.pdf>
2. <https://www.elearning.panchakotmv.ac.in/files/BBF5B7E415906816960.pdf>
3. <https://www.andrew.cmu.edu/course/76-327MreadingsAN%20MEMORIAM.pdf>
4. <https://www.englishliteratureebooks.com/yeatspoems.pdf>
5. <https://egyankosh.ac.in/bitstream/123456789/81893/1/Unit-16.pdf>
6. <https://nmi.org/wp-content/uploads/2015/01/1377.pdf>
7. [https://www.argentina.gob.ar/sites/default/files/great\\_expectations\\_dickens.pdf](https://www.argentina.gob.ar/sites/default/files/great_expectations_dickens.pdf)
8. [https://margheritacollege.in/online\\_portal/attendance/classnotes/files/1696834794.pdf](https://margheritacollege.in/online_portal/attendance/classnotes/files/1696834794.pdf)





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**DSE-I (b)**

**Modern Indian Writings in English (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	Get acquainted with the beginning, development, and forms of different genres of Indian Writing in English. Discuss poetry, drama, fiction, and prose. Recognise the characteristics of early Modern Indian writings in English.
CO2	Analyse the Indian themes.
CO3	Learn comparative analytical learning.
CO4	Learn to compose an autobiography or a biography in chapters. Examine the philosophical, spiritual, and social concerns expressed in Indian Writings.
CO5	Learn to analyse, interpret, and include literary devices.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No. of Lectures
I	<ul style="list-style-type: none"><li>History of Modern Indian Writings in English from Colonial to the Present Age.</li><li><b>K.R. Srinivas Iyengar</b>: Indian Writing in English</li></ul> <p>Activities:</p> <ul style="list-style-type: none"><li>Literary Timeline Wall to understand the historical progression of Indian Writing in English, wherein the students can create a visual timeline of key literary milestones—from Henry Derozio to Arundhati Roy and others. portraying the authors ' important works, genres, themes, and socio-political contexts (e.g., colonial, nationalist, post-independence, globalised).</li><li>Debate on 'Colonial Tool or Liberating Voice?' to critically evaluate the politics of English in India.</li></ul>	15
II	<p>Poetry:</p> <ul style="list-style-type: none"><li><b>Michael Madbusudan Dutta</b>: 1. Sonnet to Futurity 2. Evening in Saturn.</li><li><b>Nissim Ezekiel</b>: 1. Background, Casually, 2. Poet, Lover, Birdwatcher</li><li><b>Arundhati Subramaniyani</b>: 1. Prayer, 2. Where Live</li></ul> <p>Activities:</p> <ul style="list-style-type: none"><li>Poetry Recitation, while giving special attention to tone and intonation</li><li>Poetic Device Scavenger Hunt to identify key poetic techniques in which students can search a poem for specific devices: metaphor, enjambment, caesura, imagery, etc.</li></ul>	15



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III Renaiss ance Poetry	<b>Drama:</b> <ul style="list-style-type: none"><li>• <b>Girish Karnad:</b> Naga Mandala</li><li>• <b>Manjula Padmanabhan:</b> Harvest</li></ul> <b>Activities:</b> <ul style="list-style-type: none"><li>• Performing an act or the entire play</li><li>• Comparative <b>Analysis</b> of the two playwrights in the contexts of themes, art of characterization, language, settings, etc.</li></ul>	15
IV Drama	<b>Fiction</b> Devdutt <b>Pattanaik:</b> Jala Anita Desai: Cry the Peacock <b>Activities:</b> <ul style="list-style-type: none"><li>• Dramatic Scene Enactments to understand tone, dialogue, and subtext, wherein students select and perform key scenes</li><li>• Rewriting the beginning or the end of the novels</li></ul>	15
V Fiction and Prose	<b>Prose (Autobiography) Non-detailed Study</b> <ul style="list-style-type: none"><li>• <b>Dr. B. R. Ambedkar:</b> Waiting for the Visa</li><li>• <b>Rajat Gupta:</b> Mind Without Fear</li></ul> <b>Activities:</b> <ul style="list-style-type: none"><li>• Group <b>Discussion</b> over the elements and techniques of an autobiography</li><li>• <b>Writing the Autobiography and narrating</b> the same in the classroom to get peer feedback</li></ul>	15

**Keywords/Tags:** Anglophone poetry, colonial and postcolonial literature, multilingual literacies, colonial literature, 19th century, Euripidean, Sonnet, Birdwatcher, Saturn, blank verse, Indian Theatre, Folklore, gender empowerment, duality, Onassis prize, dystopian, mythology, Mahabharat, human psychology novel; Electra complex, albino, symbolism, visa, anecdotes, untouchability, Paisi inn, Global Business Icon, McKinsey, scanty, denouement.

## References

### Reference Books:

5. Gibson Mary Ellis. *"Anglophone Poetry in Colonial India. 1780-1913 (A Critical Anthology)"*, Ohio University Press, Athens
6. Gibson Mary Ellis. *"Indian English Verse in Colonial India from Jones to Tagore"*, Ohio University Press, 14 February 2023.



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## Suggested digital platforms/ web links

1. [https://www.poemttunter.com/i/ebooks/pdf/michael\\_madhusndhan\\_dutta\\_2012\\_8.pdf](https://www.poemttunter.com/i/ebooks/pdf/michael_madhusndhan_dutta_2012_8.pdf)
2. <https://buniadpurnamahavidyalaya.ac.in/wp-content/uploads/2024/08/fNaga-Mandala-Plav-with-a-Cobra-Girish-Knrnad-Text-min.pdf>
3. <https://archive.orz/details/in.ernet.dli.2015.126251>
4. [https://www.mea.gov.in/Images/attach/amb/Volume\\_12.odf](https://www.mea.gov.in/Images/attach/amb/Volume_12.odf)
5. <https://imp.davawisesa.com/wp-content/unloads/2024/03/Mind-Without-Fear-1.pdf>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**DSE-I (c)**

**Gender Studies (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	The students' knowledge of gender theory, from feminism to queer theory and masculinity studies, will be strengthened
CO2	The students will be able to understand text and underlying social changes through the lens of gender.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
<b>Theory</b>	5	40	60	<b>100</b>
<b>Total</b>	<b>5</b>	<b>100</b>		

### Evaluation Scheme

	Marks	
	Internal	External
<b>Theory</b>	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)

### Content of the Course





# ST. ALOYSIUS COLLEGE(AUTONOMOUS), JABALPUR

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## Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No. of Lectures
I	<b>Poetry</b> <b>Amrita Pritam-</b> "Kunwari" <b>Kamla Das:</b> "An Introduction", "Through Looking Glass" <b>Imtiyaz Dharker:</b> "Purdah I", "Pardah II"  <b>Activities:</b> 1. <b>Comparative Analysis</b> of the poems of two poets in the context of tone, themes, subject matter, language, etc. 2. <b>Figurative hunt</b> for various poetic devices in a given poem	15
II	<b>Drama</b> <b>Mahesh Dattani:</b> Seven Steps around the Fire <b>Vijay Tendulkar:</b> A Friend Story  <b>Activities:</b> 1. Role Play from the given plays 2. <b>Rewriting the beginning or the end</b> of the play	15
III	<b>Novel</b> <b>Virginia Woolf:</b> <i>Orlando</i> <b>Jeanette Winterson:</b> <i>Oranges are not the only fruit</i>  <b>Activities:</b> 1. Dramatic Scene Enactments to understand tone, dialogue, subtext, wherein students select and perform key scenes by focusing on intonation, body language, silences, and conflict 2. Close Reading and Comparative Analysis of the two novels	15
IV	<b>Memoir/ Autobiography (Non-detailed Study)</b>  <b>Azar Nafisi:</b> <i>Reading Lolita in Tehran</i> <b>Bama:</b> <i>Karukku</i>  <b>Activities:</b> <ul style="list-style-type: none"><li>Focusing on the elements of an Autobiography and Memoirs</li><li>Autobiography and Memoirs writing</li></ul>	15



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V	<b>Criticism</b>  <b>Judith Butler:</b> Imitation and Gender Insubordination ( <i>Gender Trouble</i> ) <b>A. Revathi:</b> The Truth About Me: A Hijra Life Story  <b>Activities:</b> <ul style="list-style-type: none"><li>• Debate over “Which Theory Matters Most Today?” to evaluate the relevance and impact of Theories</li><li>• Evolution of criticism timeline to understand historical development of literary thought</li></ul>	15
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**Keywords/Tags:** Gender, Gender Performance, Feminism, Masculinity, transgender, Homosexuality

## References

### Reference Books:

7. Gender Trouble, Judith Butler
8. Masculinities, R. W. Connell
9. Literature and Gender, Lizbeth Goodman

### Suggested digital platforms/ web links

1. <https://batch.libretexts.org/print/Letter/Finished/socialsci-154044/Full.pdf>
2. [https://ia801400.us.archive.org/26/items/in.ernet.dli.2015.464252/2015.464252.Amrita-Pritam\\_text.pdf](https://ia801400.us.archive.org/26/items/in.ernet.dli.2015.464252/2015.464252.Amrita-Pritam_text.pdf)
3. <https://iniri.andavancoIleee.ac.in/Archivesfile/2016/socialscience/6.pdf>
4. <https://eeyankosh.ac.in/biUtrean/123456789/39701/1/Unit-2.pdf>
5. <https://ecnw.org/files/Butler-ImitationandGenderInsubordination.pdf>





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DST-FIST Supported & STAR College Scheme by DBT

## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**DSE-I (D)**

**Children's Literature (Theory)**

### Course Outcomes

CO. No.	Course Outcomes
CO1	To explore the historical, cultural, and pedagogical dimensions of children's literature
CO2	To critically analyze genres, themes, and narrative techniques in text for a younger reader.
CO3	To examine ideological constructions (Gender, Race, Class) in children's literature.
CO4	To engage with adaptations, multimedia forms, and global perspectives in the field.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No. of Lectures
I	<b>Theoretical Introduction to Indian Children's Literature</b> <b>Non-Detailed Study:</b> <b>Sudhir Kakar:</b> The Inner World: A Psychoanalytical Study of Childhood and Society in India <b>Suchismita Banarjee:</b> Contemporary Children's Literature in India: New Trajectories  <b>Activities:</b> <b>1. Creative Rewriting Task:</b> Rewriting a classic children's book from the perspective of a marginalized character to explore narrative voice, empathy and point of view <b>2. Adaptation and Performance:</b> Adapt a short children's story into a dramatic performance or puppet show	15
II	<b>Vishnu Sharma:</b> The Panchatantra (first five stories) <b>Rabindranath Tagore:</b> The Exercise Book  <b>Activities:</b> <b>1.</b> Dramatic Scene Enactments of the stories from Panchatantra. <b>2.</b> Group Discussion on the themes, literary features and narrative technique employed in the stories	15
III	<b>M. R. Anand:</b> The Lost Child <b>R. K. Narayan:</b> The Vendor of Sweets  <b>Activities:</b> <b>1.</b> Close Reading and Comparative <b>Analysis</b> of the two stories <b>2.</b> Rewriting the beginning or the end of the stories	15



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IV	<p><b>Ruskin Bond:</b> The Blue Umbrella <b>Anita Desai:</b> Games at Twilight, Pineapple Cake</p> <p>Activities:</p> <ul style="list-style-type: none"><li>• Comparative Analysis of the poems of the two writers in the context of tone, themes, subject matter, language, etc.</li><li>• Dramatic Scene Enactments to understand tone, dialogue subtext, wherein students select and perform key scenes by focusing on intonation, body language, and silences in conflict.</li></ul>	15
V	<p><b>Paro Anand:</b> School Ahead <b>Nivedita Subramaniam:</b> The Pleasant Rakshasa <b>Deepa Agrawal:</b> Shanti's Friend</p> <p>Activities:</p> <ol style="list-style-type: none"><li>1. <b>Language and style Analysis:</b> Analyse the Linguistic choices in a story for early readers, focusing on rhyme, repetition, syntax, and phonics</li><li>2. <b>Storytelling Sessions with reflection:</b> Students can narrate a children's story in class and reflect on audience engagement, pacing, and tone.</li></ol>	15

**Keywords/Tags:** Literature, Indian, Children's Literature, Childhood and Society

## References

### Reference Books:

10. Hunt, Peter. (1999) Understanding Children's Literature. Routledge, London and New York, Second Edition
11. Aries, Philippe. (1973). Centuries of Childhood: A Social History of Family Life. Penguin, Harmondsworth
12. Sherwood, Mary Martha. (1818-1847). The History of the Fairchild Family. (Text will be provided by the instructor)

### Suggested digital platforms/ web links

3. <https://www.pearsonhighered.com/assets/samplechapter/0/1/3/2/0132685833.pdf>
4. <https://www.egyankosii.ac.in/bitstream/123456789/69474/3/Unit-1.pdf>
5. [https://www.mahitoshnm.ac.in/studyMaterialU13323contemporary-english-language-indian-childrens-literature-representations-of-nation-culture-and-the-new-indian-ctrl-childrens-literature-and-culture\\_compress.pdf](https://www.mahitoshnm.ac.in/studyMaterialU13323contemporary-english-language-indian-childrens-literature-representations-of-nation-culture-and-the-new-indian-ctrl-childrens-literature-and-culture_compress.pdf)
6. <https://www.banvnntree.in/iaedishpur/wp-content/uploads/2020/06fPanchatantra-.pdf>
7. <https://thoufhtsandoroses.wordpress.com/2020/09/15/exercise-book/>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**DSE-I (e)**

**Diasporic Studies (Theory)**

### Course Outcomes

CO. No.	Course Outcomes
CO1	Define the various attributes of diaspora and the 'ambivalence' of their attitudes towards their own
CO2	Recall the cultural manifestation in the representative works of the Indian diasporic writings
CO3	Apply the themes of these texts to further explore the conscientiousness of the relationship between the 'homeland' and the 'diaspora'
CO4	Discover our own country from a different prism through the eyes of writers who have lived in a composite culture.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No. of Lectures
I	<b>Introduction to Diaspora Studies</b> <b>Salman Rushdie:</b> <i>Imaginary Homelands</i> essay I <b>Stuart Hall:</b> <i>Cultural Identity and Diaspora</i>  <b>Activities:</b>  <b>3. Home versus Host:</b> Debate on "Diaspora is a celebration of hybridity rather than a loss of origin," to examine dual belonging and alienation.  <b>4. Comparative Analysis</b> of the two writers in the context of themes, narrative technique, characterization, language, etc.	15
II	<b>Early Indian Diasporic writings</b> <b>Anita Desai:</b> <i>Bye Bye Blackbird</i> <b>Chitra Banerjee Divakaruni:</b> <i>Mistress of Spices</i>  <b>Activities:</b> <b>1. Postcard from Exile to</b> connect emotion with spatial displacement, wherein students can write a creative postcard from a diasporic character to someone in the homeland <b>2. Dramatic Scene Enactments to</b> understand tone, dialogue, and subtext	15
III	<b>Diasporic Fiction from West</b> <b>Bharati Mukherjee</b> — <i>Jasmine</i> <b>Khaled Hosseini:</b> <i>The Kite Runner</i>  <b>Activities:</b> <b>3. Rewriting</b> the beginning or the end of the novels <b>4. Role-play</b> as a diasporic character to understand their problems and issues	15



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IV	<p><b>Poems</b></p> <p>R. Parthasarathy: "Homecoming"</p> <p>Sujata Bhatt: Search for My Tongue, A Different History</p> <p>Meena Alexander: "Muse"</p> <p><b>Activities:</b></p> <ul style="list-style-type: none"><li>• Comparative Analysis of the poems of the two writers in the context of tone, themes, subject matter, language, etc.</li><li>• Exile Journal: Persona writing to build empathy with poets' diasporic self, where students may be instructed to write a journal entry from the poet's perspective on the day the poem was written.</li></ul>	15
V	<p><b>Short Stories</b></p> <p><b>Jhumpa Lahiri:</b> <i>Unaccustomed Earth</i></p> <p><b>Clinton Mistry:</b> Saunter, Lend Me Your Light (from -ales From Firozshah Baag)</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"><li>3. Performative <b>Reading:</b> Voices in Conflict to explore conflicting diasporic voices by assigning the students to perform different sections of a complex story embodying different emotional tones to have a discussion on inner conflicts (e.g., colonial loyalty vs. ancestral guilt).</li><li>4. <b>Cultural Clash Chart</b> to examine moments of conflict between tradition and modernity.</li></ol>	15

**Keywords/Tags:** acculturation, alienation, assimilation, borderlands, creolization, diaspora, diasporic consciousness, double diaspora, exile, first generation diaspora, second generation diaspora, homecoming, homeland, host land, hybridity, in-betweenness, incipient diaspora.

## References

### Reference Books:

- Cohen, Robin and Fischer, Carolin. (Eds.) Routledge Handbook of Diaspora Studies.
- Ganesh, Kamala - Sociology of the Indian Diaspora <http://socp11.epgpbooks.inflibnet.ac.in/>
- Hegde, Radha S. and Sahoo, Ajaya Kumar. (Eds.) Routledge Handbook of the Indian Diaspora.
- Knott, Kim and McLoughlin. Diasporas: Concepts, Intersections, Identities.
- Lal, Brij V. The Encyclopedia of Indian Diaspora
- Sahoo, Ajaya Kumar; Maharaj, Brij (Eds). Sociology of Diaspora: A Reader (2 Vols).

### Suggested digital platforms/ web links

1.





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2. <https://www.egvankosh.ac.in/bitstream/123456789/97028/1/Unit-3.pdf>
3. <https://www.terrain.org/wp-content/uploads/20a5/11/Rushdie1992ImaginaryHomelands.pdf>
4. <https://ia801304.us.archive.org/items/sktoub2/11BHa11CulturalIdentityandDiaspora.pdf>
5. <https://archive.org/details/in.ernet.dli.2015.170365/page/n193/mode/1up>
6. <https://www.supersummary.com/the-mistress-of-spices/summary/>
7. <https://core.ac.uk/download/pdf/76933214.pdf>
8. <https://cdn.bookev.app/files/pdf/book/en/unaccustomed-earth.pdf>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**DSE-II (a)**

**British Literature- IV: Postmodern to Present (Theory)**

### Course Outcomes

CO.No.	Course Outcomes
CO1	equip them with advanced knowledge and critical skills in understanding and analyzing British literary works
CO2	Develop a deep understanding of various literary genres, historical contexts, and critical theories.
CO3	Fostering their ability to interpret texts, engage in rigorous analysis, and apply their knowledge in diverse fields

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I	<p>Historical and Socio-Political background to the:</p> <ul style="list-style-type: none"><li>• Postmodern Age and Movements</li><li>• Literary Features of the Age/s and Period/s mentioned above</li><li>• Development of Literary Genres during the Age/s and Period/s mentioned above</li></ul> <p>Activities:</p> <ol style="list-style-type: none"><li>1. Group Discussion: How did postmodern humanism shift focus from religion to human potential?</li><li>2. Critical Writing Workshop: Analyze postmodern prose. Practice 20th-century critical writing techniques.</li></ol>	15
II Poetry	<p>Poetry</p> <ul style="list-style-type: none"><li>• Philip Larkin: The Whitsun Weddings, Church Going</li><li>• W H Auden: The Unknown Citizen, The Shield of Achilles</li></ul> <p>Activities:</p> <ol style="list-style-type: none"><li>1. Group Task- Symbol Hunt: Each group finds and analyzes symbols (e.g., train journey, church, citizen ID, Achilles' shield) and explains their Literal meaning, Figurative suggestion, and Social critique it implies.</li><li>2. Cross Poem Activities- "Larkin vs. Auden — Pessimism &amp; Politics": A comparative study by the students, they will present it with the help of diagrams, pictures and slides.</li></ol>	15



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III Drama	<p><u>Drama:</u></p> <ul style="list-style-type: none"><li>• Herold Pinter: The Birthday Party</li><li>• John Osborne: Look Back in Anger</li></ul> <p><u>Activities:</u></p> <ol style="list-style-type: none"><li>1. Presentation- Comparative Charting: Osborne vs Pinter: The students will prepare and present their PPTs describing the elements, setting, theme and genre influence of both the dramatists.</li><li>2. Silent Scene Performance: scenes from the above dramas without dialogue, only using pauses, gestures, and expressions.</li></ol>	15
IV Fiction	<p><u>Fiction:</u></p> <ul style="list-style-type: none"><li>• George Orwell: Animal Farm</li><li>• Doris Lessing: The Grass is Singing</li></ul> <p><u>Activities:</u></p> <ol style="list-style-type: none"><li>1. Seminar- Racial tension in colonial Rhodesia: Students to present their ideas.</li><li>2. Comparative &amp; Themes Debate- "Power corrupts most when it is invisible.": In Animal Farm: manipulation of language, propaganda, rewriting history. In The Grass is Singing: colonial silence, psychological abuse, gender norms</li></ol>	15
V Prose	<ul style="list-style-type: none"><li>• 'W H Auden: The I without a Self</li><li>• Martin Esslin: The Theatre of the Absurd Reconsidered</li></ul> <p><u>Activities:</u></p> <ol style="list-style-type: none"><li>1. Group Debate- Identity or Illusion? "There is no such thing as a unified self in modern literature." The students will be divided into groups to present their arguments.</li><li>2. Invited Lecture- Does technology today further dissolve the "self," as Auden feared? An online or blended mode expert lecture to the students.</li></ol>	15

**Keywords/Tags:** unreliable narration, self-reflexivity, intertextuality, experimental literature, absurd drama, existentialism



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## References

### Reference Books:

1. "The Norton Anthology of English Literature" edited by Stephen Greenblatt and M. H. Abrams, 8th ed., Norton, 2006
2. "The Oxford Handbook of British Literature and Theology", OUP UK, 2009
3. Albert, Edward, "History of English Literature" Oxford, 2017
4. Abrams, M.H. "A Glossary of Literary Terms", Cengage India Private Limited, 11th edition, 2015

### Suggested digital platforms/ web links

1. <https://onlinecourses.nptel.ac.in/>
2. <https://swayam.gov.in/>
3. <https://www.udemy.com/>
4. <https://www.coursera.org/>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**DSE-II (b)**

European Classical Literature (**Theory**)

### Course Outcomes

CO.No.	Course Outcomes
CO1	Identify and describe major authors, texts, and historical contexts of classical European literature from antiquity to the early modern period.
CO2	Analyze key themes, literary forms, and stylistic features in selected works from ancient Greece, Rome, the Middle Ages, and the Renaissance.
CO3	Compare and contrast the philosophical, cultural, and political ideas expressed in classical literary texts across different European traditions.

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I	<b>Epic</b> Homer: The Iliad, (Book I) tr. E.V. Rieu (Harmondsworth: Penguin, 1985)  Activity: 3. Group Discussion: Prompt students to identify instances of divine intervention in Book I. Discuss questions like: To what extent do the gods control human actions? Do characters have free will, or are they merely puppets of the gods? What is the purpose of divine intervention in the narrative? 4. Mapping the World of the Iliad: Provide a map of ancient Greece and Anatolia. In small groups, have students locate key places mentioned in the pre-reading discussion (Troy, Mycenae, Sparta, Argos, Mount Olympus). Discuss the geographical scope of the epic.	15
II Poetry	<b>Tragedy</b> Sophocles: Antigone tr. Robert Fagles in Sophocles: The Three Theban Plays (Harmondsworth: Penguin, 1984)  Aeschylus — Agamemnon tr. Philip Vellacott (Penguin Classics) 1973  Activity: 3. Group Task - <b>Character Trial "Who is the Tragic Hero?"</b> : Divide the class into teams defending Antigone or Creon as the true tragic hero. Use Aristotle's <i>Poetics</i> (hamartia, hubris, catharsis) to argue their cases. Jury vote: Which character better fits the classical definition? 4. Debate- "Who Is the Most <b>Tragic Figure?</b> ": Compare characters across both plays- Groups defend one of the characters from Antigone, Creon, Agamemnon, Clytemnestra, <b>Cassandra</b> as the most tragic based on Nobility, Tragic flaw, Suffering, Moral vision.	15



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III	<p><b>Comedy</b></p> <p><b>Aristophanes:</b> The Frogs</p> <p><b>Plautus:</b> Pot of Gold tr. E.F. Watling (Harmondsworth: Penguin, 1965)</p> <p>Activity:</p> <ol style="list-style-type: none"><li>3. Presentation- Assign the students a character to analyze and to prepare a PPT.</li><li>4. Gender &amp; Class in Comedy: Analyze female roles (e.g., <i>Pot of Gold's</i> Phaedria vs. <i>The Frogs'</i> lack of women).</li></ol>	15
IV	<p><b>Satires</b></p> <p><b>Horace:</b> Satires and Epistles; Persius: Satires, tr. Niall Rudd (Penguin Books, 1997): Horace. Book I, Satire 9</p> <p><b>Ovid:</b> Selections from Metamorphoses — Bachhus, Pyramus and Thisbe, Philomela</p> <p>Activity:</p> <ol style="list-style-type: none"><li>1. <b>Group Challenge - Obscurity and Difficulty:</b> Persius is known for his density and allusiveness. Provide a slightly challenging passage. In small groups, have students work together to unpack the meaning, identify allusions, and discuss why Persius might choose such a demanding style.</li><li>2. <b>Seminar:</b> Myth in Modern Media</li></ol>	15
V	<p>Plato, Apology of Socrates (from The Last Days of Socrates, tr. Christopher Rowe Penguin Classics, 2010)</p> <p>Activity:</p> <ol style="list-style-type: none"><li>1. Invited <b>Lecture:</b> Plato's Dramatic Craft- Online or Blended mode expert lecture.</li><li>2. <b>Quote Debate Wall:</b> Put 4—5 key quotes on the wall/board, e.g.: "I know that I know nothing.", "A good man cannot be harmed.", "The unexamined life is not worth living." Students choose one, stand by it, and defend its relevance in contemporary life.</li></ol>	15

**Keywords/Tags:** Epic, Comedy and Tragedy in Classical Drama, The Athenian City, State Catharsis and Mimesis, Satire, Literary Cultures in Augustan Rome





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## References

### Reference Books:

1. Goldhill, S. Reading Greek Tragedy. Cambridge: Cambridge University Press, 1986.
2. Plato, The Republic, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, Ars Poetica, tr. H. Rushton Fairclough, Horace: Satires, Epistles and Ars Poetica(Cambridge Mass.: Harvard University Press, 2005) pp. 451—73.
4. Gregory. J. (ed.) The Blackwell Companion to Greek Tragedy. Oxford, 2005.
5. Gilbert Murray: The Rise of the Greek Epics, Dover Publications, 2003
6. Aristotle, Poetics, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996)
7. Dante Alighieri The vision of hell, purgatory, and Paradise. Translated by the Rev. HF Cary, MA. Illustrated by M. Gustave Dore. September, 2005

### Suggested digital platforms/ web links

5. <https://onlinecourses.nptel.ac.in/>
6. <https://swayam.gov.in/>
7. <https://www.udemy.com/>
8. <https://www.coursera.org/>
9. <https://www.cdx.tirg/>





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## Faculty of Arts

Master of Arts (M.A.)

**SUBJECT: M.A.**

**M.A. IV Semester**

**DSE-II (c)**

**Cultural Studies (Theory)**

### Course Outcomes

CO. No.	Course Outcomes
CO1	Culture and Its Dimensions
CO2	Role of Gender in Culture
CO3	Colonial Influence on Cultural Studies
CO4	Subaltern Concept

### Credit and Marking Scheme

	Credits	Marks		Total Marks
		Internal	External	
Theory	5	40	60	100
Total	5	100		

### Evaluation Scheme

	Marks	
	Internal	External
Theory	2 Internal Exams of 20 Marks	1 External Exams (At the End of Semester)



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## Content of the Course

### Theory

No. of Lectures (in hours per week): 2Hrs. per week

Total No. of Lectures: 75

Maximum Marks: 60

Units	Topics	No.of Lectures
I	<p>Culture as a Concept:</p> <p>Stuart Hall- Cultural Studies and its Theoretical Legacies Raymond</p> <p>Raymond Williams- Culture &amp; Society (Introduction)</p> <p>Activities:</p> <p>Group Discussion: Ask each group to present their ideas about what “culture” means to them, using keywords, images, or symbols.</p> <p>Creative Project- Visualizing the Culture: Ask students to create a visual or multimedia project (e.g., a collage, short film, or a digital presentation) that represents their interpretation of culture, inspired by Hall and Williams.</p>	15
II	<p><b>Emergence of Cultural Studies in India:</b></p> <p><b>Rashmi Sawhney-</b> Decolonizing Cultural Studies, Artha</p> <p><b>Madhavi Prasad-</b> Cultural Studies in India: Reasons and a History</p> <p>Activities:</p> <ul style="list-style-type: none"><li>Group Task- Field Work: Assign students to analyze a local cultural practice (e.g., street art, folk music, religious</li><li>Decolonization Debate: “Is Indian Cultural Studies Still Colonial?”</li></ul>	15



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III	<p><b>Art as Cultural Production:</b></p> <p><b>Jean-François Lyotard-</b> The Postmodern Condition</p> <p><b>Homi K Bhabha-</b> The Postcolonial and the Postmodern: The Question of Agency</p> <p><b>Activities:</b></p> <ul style="list-style-type: none"><li>• Roleplay: Assign students roles representing different cultural identities (e.g., a diasporic artist, a colonial administrator, a postcolonial writer).</li><li>• Quiz Game: Create a quiz-style game with Key terms: metanarrative, performativity, liminality, ambivalence, dispersed subject, etc. Students must connect the term to either Lyotard or Bhabha, and explain its significance in art or cultural studies.</li></ul>	15
IV	<p><b>Subaltern &amp; Cultural Hybridity:</b></p> <p><b>Gayatri Spivak-</b> Can the Subaltern Speak?</p> <p><b>Vivek Chibber-</b> Revisiting Subaltern Studies</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"><li>1. Case Study: Provide case studies (e.g., indigenous movements, Dalit narratives, or migrant experiences) where subaltern voices are either silenced or amplified. Ask students to analyze these cases using Spivak's and Chibbers' frameworks.</li><li>2. Seminar: "Can the Subaltern Speak?"- Use online or blended mode to conduct the seminar. Guide the students to present their ideas on the topic.</li></ol>	15
V	<p><b>Nation, Nationalism and Representation:"</b></p> <p>Ernst Renan- What is a Nation?</p> <p>Parth Chatterjee- Whose Imagined Community?</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"><li>1. Mapping Imagined Communities: Provide students with blank maps of a region (e.g. South Asia or Europe). Ask them to draw boundaries based on Colonial Borders, Linguistic/ethnic communities, and their own "imagined" versions of the nation</li></ol> <p>Invited Lecture- "Can a nation exist without an 'other'?"</p>	15



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**Keywords/Tags:** Hegemony, Culture Studies, Patriotism, Subaltern, Orient, Gender trouble and performance, Sub Culture and Subjectivity and Representation, Identity, Race, Class, Gender, Resistance, Cultural Capital, Mass Culture, Concept of 'Other'.

## References

### Reference Books:

1. "Bhabha, Homi K. The Location of Culture. Taylor & Francis, 2012\
2. During, Simon, editor. The Cultural Studies Reader. Routledge, 1993
3. Eagleton, Terry. The Idea of Culture. Wiley, 2013. Easthope, Antony
4. Literary into Cultural Studies. Taylor & Francis, 2003
5. Bhabha, Homi K. "The Other Question." The Location of Culture. Routledge, pp. 38-55, 1994.
6. Chattejee, Partha. "16. Whose Imagined Community?" Nations and Nationalism: A **Reader**, edited by Partha Chattejee, pp. 237-247, Edinburgh: Edinburgh University Press, 2005.
7. Tagore, Rabindranath. "Nationalism in India." Nationalism, edited by Edward P. Thompson, Macmillan, 1917.

### Suggested digital platforms/ web links

1. <http://public-library.uk/ebooks/25/79.pdf>
2. <https://caringlabor.wordpress.com/wp-content/uploads/2010/11/irigaray-this-sex-which-is-not-one.pdf>
3. <https://thowe.obworks.com/f/leotard.define.postmodern.PDF>
4. [https://www.academia.edu/709858/Toward a Definition of Popular Culture](https://www.academia.edu/709858/Toward_a_Definition_of_Popular_Culture)
5. <https://www.orwellfoundation.com/the-orwell-foundation/orwell>  
[://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/shooting-an-elephant/](https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/shooting-an-elephant/)
6. <https://archive.org/details/UnderstandinePatriarchv/bellhooks>





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