

# **SCHEME and SYLLABUS**

**For MA (English)**

**(Semester I-IV)**

**Session w.e.f 2019-2021**



**FACULTY OF LIBERAL ARTS AND MEDIA STUDIES**

**JC BOSE UNIVERSITY OF SCIENCE AND TECHNOLOGY YMCA FARIDABAD**

## VISION

“J.C. Bose University of Science and Technology, YMCA Faridabad aspires to be a nationally and internationally acclaimed leader in technical and higher education in all spheres which transforms the life of students through integration of teaching, research and character building.

## MISSION

- To contribute to the development of science and technology by synthesizing teaching, Research and creative activities.
- To provide an enviable research environment and state-of-the art technological exposure to its scholars.
- To develop human potential to its fullest extent and make them emerge as world class Leaders in their professions and enthuse them towards their social responsibilities.

FARIDABAD

HARYANA

विद्या परम् भूषणम्

## **Department of Literature and Languages**

### **VISION**

A department with an academically stimulating atmosphere that encourages a spirit of inquiry informed by contemporary literary and socio-cultural concerns.

### **MISSION**

- To provide an exposure to canonized as well as marginalized literary texts.
- To introduce students to literary and critical theories and practice.
- Help them take economic, social, legal and political considerations when visualizing the role of trans-media pursuits in improving quality of life.
- To help students identify their area of interest so that they can navigate ultimately towards their area of specialization.
- To synergize the efforts of its competent faculty towards imparting intellectual confidence that aids comprehension.

Department of Liberal Arts and Media Studies  
MA (ENGLISH)

**PROGRAMME EDUCATIONAL OBJECTIVES**

- PEO-1. To provide students with a sound foundation in literary concepts necessary to formulate, analyze and articulate narrative expressions.
- PEO-2. To equip students to use the literary and critical skills learnt during the course for creative productions.
- PEO-3. To create interest in independent literary pursuits for further career in academics, research and industry.
- PEO-4. To motivate students towards life-long learning that uses the intellectual advantage gained from the course to understand the world better.
- PEO-5. To make the students aware of the importance of historical contexts and ideological drifts.

**PROGRAMME OUTCOMES (POs) FORM A (English)**

<b>PO</b>	<b>A student with a Master's degree in English will be able to:</b>
PO1	<b>Literary knowledge:</b> Apply knowledge of literary texts and contexts to Critique texts.
PO2	<b>Textual analysis:</b> Identify, formulate, review literature and analyze texts to interpret narrative and discursive concerns.
PO3	<b>Design /development of creative /literary productions:</b> Design productions focused on trans-media story-telling/translations/folk literature Oriented towards contemporary concerns.
PO4	<b>Conduct investigations of discursive and narrative problems:</b> Use critical theory and practices to investigate narrative constructs.
PO5	<b>Modern tool usage:</b> Support creative writing and narrative skills to create storyboards for experimental productions.
PO6	<b>The littérateur, scholar and society:</b> Apply reasoning informed by the contextual knowledge to assess socio-cultural issues and the consequent responsibilities relevant to a literary person.

PO7	<b>Environment and sustainability:</b> Understanding the importance of Considering environmental concerns while engaging with other prominent theories.
PO8	<b>Ethics:</b> Attempt at objective analysis while understanding the extent of Subjectivity involved in all evaluations; prioritize earnest literary investigation over rhetoric.
PO9	<b>Individual and teamwork:</b> Function effectively in diverse teams, and in multidisciplinary settings in collaborative writing.
PO10	<b>Communication:</b> Articulate, clearly and persuasively, literary concepts and theories learnt during the course.
PO11	<b>Project Management and finance:</b> Execute guided projects that may have significant social value.
PO12	<b>Life-long learning:</b> Ability to engage in independent research and lifelong learning.

#### PROGRAMME SPECIFIC OUTCOMES (PSOs) FORMA (English)

PSO1	To undertake critical reading and writing that is able to transcend authorial and discursive influences.
PSO2	To apply the knowledge of literary texts and contexts for better comprehension of socio-cultural concerns.

## **PROGRAM OUTCOMES**

After completion of the program, students will:

- Apply understanding of critical and literary theories to read texts.
- Apply reasoning skills supported by critical theories for drafting informed critique.
- Students will be able to transcend ideological guidance in assessing the significance of a text.
- Students will be able to intercept discourse working through narratives.
- Students will be able to appreciate different perspectives.
- Function effectively as an individual, and as a member or leader in diverse teams, and in multidisciplinary settings.



**J.C. BOSE UNIVERSITY OF SCIENCE AND TECHNOLOGY, YMCA, FARIDABAD**

**SYNOPSIS OF SCHEME OF STUDIES & EXAMINATIONS**

**2 YEARS MA ENGLISH SEMESTER-I-IV (2019-2021)**

**Total Credits: 101+4 to 6 credits (MOOC)**

**Total Theory Subjects (including Optional, Electives and Audit): 18**

**Total MOOCs subjects: 1**

**Total Audit Subject: 1**

**Total Open Electives: 1**

**Total Discipline Electives: 2**

**Total Labs (Seminar, workshop and projects):**

**3 Lab Courses with 16 hours and eight credit each.**

**Projects: 1 Major project**

**Total Teaching Schedule (In one week): approx. 34 hours/week**

In all four semesters:

No. of Hours dedicated to:

Lectures	Practical	Major Project
76	48	20

Total Marks:

Lectures	Practical	Seminar	Total
Sessional/Internal	End Term Theory+Lab/Major Project	—	—
540	2200	150	2350

**Itemized Break-up:**

	No.	Hours	Marks	Credits
<b>Theory Subjects</b>	<b>18</b>	<b>70</b>	<b>1800</b>	<b>67</b>
<b>Labs</b>	<b>3</b>	<b>48</b>	<b>300</b>	<b>24</b>
<b>Seminar</b>	<b>3</b>	<b>6</b>	<b>150</b>	<b>0</b>
<b>Projects</b>	<b>1</b>	<b>20</b>	<b>100</b>	<b>10</b>
<b>MOOC</b>	<b>1</b>	<b>4</b>		<b>4 to 6</b>
<b>Total</b>			<b>2350</b>	<b>101+4 to 6</b>

## CHOICEBASEDCREDITSYSTEMSCHEME

### DisciplineCoreCourse(DCC)

S.No	Code	Nameofthe Subject	No. of Lectures +Tutorials	No of Credits
1	MAE-101	Poetryfrom ChaucertoMilton	4	4
2	MAE-102	EighteenthCentury Literature	4	4
3	MAE-103	LiteraryCriticism	4	4
4	MAE-104(i)	<b>OptionalPaper (any one):</b> (i)PopularFiction	4	-
5	MAE-104(ii)	(ii) Folk Tales, FantasyandFables	4	-
	MAE-104(iii)	(iii)Fundamentals ofLinguistics	4	4
6	MAE-201	Novel-I (WorldClassics)	4	4
7	MAE-202	Introductionto WorldDrama	4	4
8	MAE-203	Romanticand VictorianPoetry	4	4
9	MAE-204(i)	<b>Optional Paper (any one):</b> (i)Science Fiction	4	-
10	MAE-204(ii)	(ii)Non-fiction	4	-
11	MAE-204(iii)	(iii) Law and Literature	4	4
12	MAE-301	BritishFiction	4	4
13	MAE-302	TwentiethCentury PoetryandDrama	4	4
14	MAE-303	IndianLiterature-I	4	4
15	MAE-401	Novel-II (TwentiethCentury Novel)	4	4
16	MAE-402	LiteraryTheory	4	4
17	MAE-403	IndianLiterature-II	4	4
		<b>TotalCredits</b>		<b>56</b>



Discipline Elective Courses(DEC)	(Courses offered by the Department/Programme)			
S.No.	Code	Nameofthe Subject	No. of contact hours	Credit
1	MAE-304(i)	ModernWorld Poetry	4	4
2	<b>MAE-304-(ii)</b>	Literatureand Gender	4	4
3	<b>MAE-404-(i)</b>	WorldLiterature	4	4
4	<b>MAE-404-(ii)</b>	Postcolonial Criticismand Writings	4	4

OpenElective Course(OEC)*			
S.No.	Code	NameoftheSubject	Credit
1	OEC-(A)	AdvertisingandPublicRelations	3
2	OEC-(B)	PhotographyandVisual Communication	3

\*OEC for MA students: Students enrolled in MA (English) must first explore courses offered on centralized basis with preferenceto courses offered in media/mass communication/journalism/animation.Ifnosuitable coursein theinterestofArtsstudentsis found, then the students may opt for the OEC floated by the parent department.

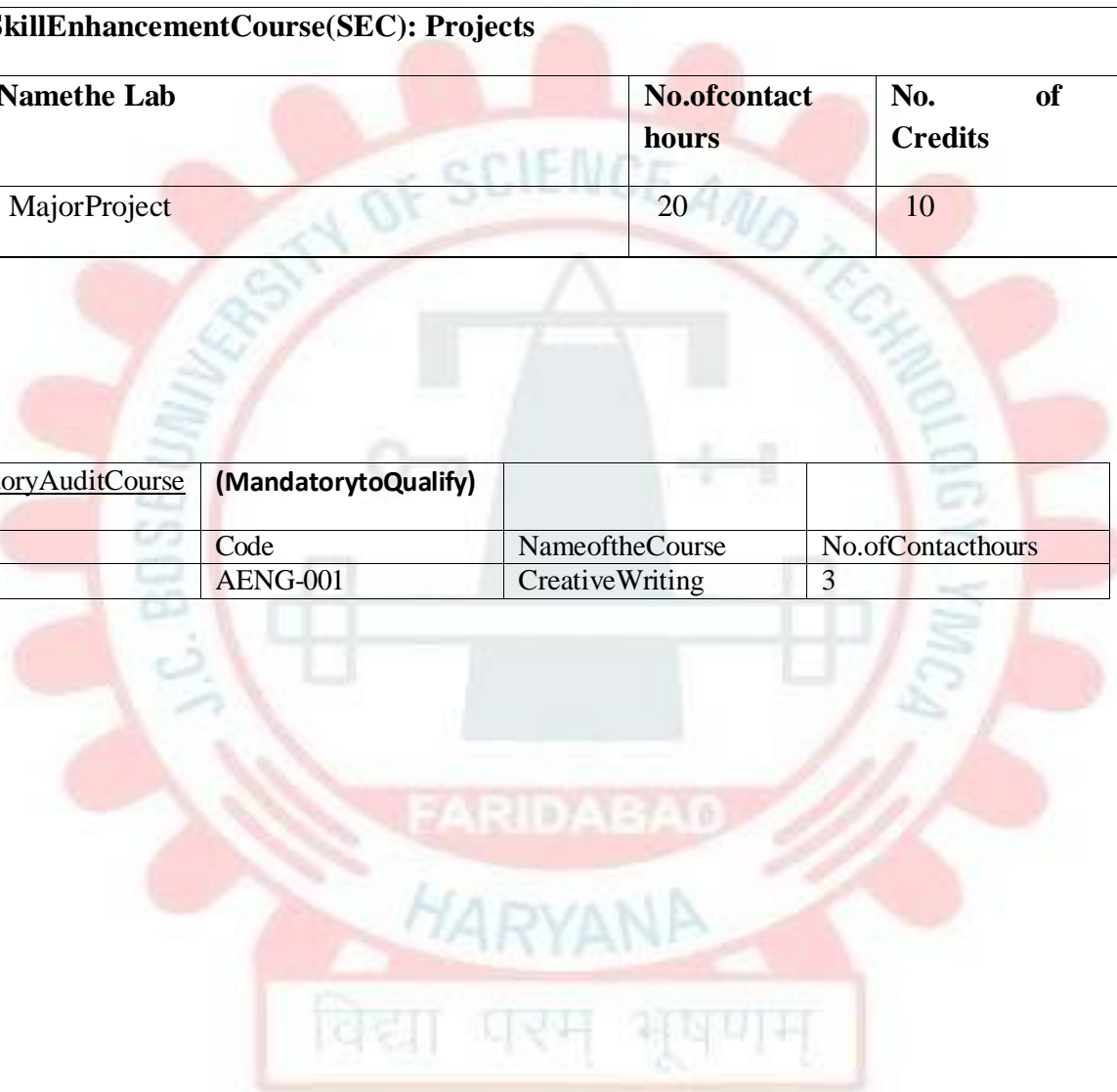
Skill Enhancement Course(SEC)	Labs/Minor Projects			
S.No.	Code	Nameofthesubject	No.ofcontact Hours	Credit
1	MAE-105A	Dissertation inGraphicnovelwriting	16	8
2	MAE-205(i)	<b>Labs/Minor Project onanyone</b>  (i)LiteratureandFilm Theory	16	-

3	MAE-205(ii)	(ii) Literature and the Visual Arts in Europe	16	8
4	MAE-305	Lab/Minor Project? Dissertation*	16	8

**Skill Enhancement Course (SEC): Projects**

<b>Name of the Lab</b>	<b>No. of contact hours</b>	<b>No. of Credits</b>
Major Project	20	10

<b>Mandatory Audit Course (MAC)</b>	<b>(Mandatory to Qualify)</b>		
<b>S.No.</b>	<b>Code</b>	<b>Name of the Course</b>	<b>No. of Contact hours</b>
1	AENG-001	Creative Writing	3



**Scheme of M.A. (English) 2019-21**

**(Two Year Full Time Programme)**

**SEMESTER I**

S.N O.	Course Code	Course Title	L	T	P	Internal Assessment/ Sessional	End Semester (Final Exam Marks)	Total	Credit	Category Code
1.	MAE-101	Poetry from Chaucer to Milton	4	0	0	25	75	100	4	DCC
2.	MAE-102	Eighteenth Century Literature	4	0	0	25	75	100	4	DCC
3.	MAE-103	Literary Criticism	4	0	0	25	75	100	4	DCC
4.	MAE-104	Optional Soft Core Course: (i) Popular Fiction (ii) Folk Tales, Fantasy and Fables (iii) Fundamentals of Linguistics	4	0	0	25	75	100	4	DCC
5.	MAE-105	<b>Labs/Minor Project</b> in Graphic novel writing	<b>0</b>	<b>0</b>	<b>16</b>	<b>30</b>	<b>70</b>	<b>100</b>	<b>8</b>	<b>SEC</b>
6.	MAE-106	<b>Seminar</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>50</b>	<b>—</b>	<b>50</b>	<b>0</b>	
7.	XXX	MOOCs**/Library Period								MOOC
	Total		18 Hrs.	0	16 Hrs			550	<b>24 Credits</b>	

**1**

Scheme & Syllabi Document

Prepared by: Dr Divyajyoti Singh

**Committee I:** Dr Suparna Dutta (BITS-Mesra), Dr Sudhir (MDU);

**Committee II:** Dr Anoop Beniwal (GGSIPU); Dr Rajesh Kumar (PU, Patiala); Dr Rekha (DCRUST); **Committee III:** Dr Randeep Rana (MDU), Dr Prasannanshu (NLU), Dr Jaishree Umale (Amity);

Dr Divyajyoti, Dr Reena Grewal, Ms Amandeep Kaur; Ms Mamta Bansal.

			<b>34hrs.</b>					
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\*DCC–Discipline Core Course; These would be **Hard Core and Soft Core**. FC–Foundation Course; MOOC–Massive Open Online Course

\*\*The students have to pass at least one mandatory MOOC course with 4-6 credits (12-16 weeks) from the list given on the SWAYAM portal or the list given by the department/ university from 1<sup>st</sup> semester to 3<sup>rd</sup> semester as notified by the university. (Instructions to students over leaf)

SEC–Skill Enhancement Courses include Major/Minor projects and Industrial Training/ Workshops (Ref: CBCS document) L –

Lecture; T - Tutorial; P – Practical; Project Assessment: continuous.

**Seminar would act as a learning and diagnostic tool. It will bridge the gap between PG and Research.**

The submission of projects should be two weeks before the end of the semester exam commences.

## Instructions to the students regarding MOOC

- Two types of courses will be circulated: branch specific and general courses from the website <https://swayam.gov.in> in the month of June and November every year for the forthcoming semester.
- The department coordinators will be the course coordinators of their respective departments.
- Every student has to pass a selected MOOC course within the duration as specified below:

Programme	Duration
B.Tech.	Sem. I to Sem. VII
M.Sc./M.Tech./MA/MBA	Sem. I to Sem. III
B.Sc./MCA	Sem. I to Sem. V

The passing of a MOOC course is mandatory for the fulfilment of the award of the degree of concerned programme.

- A student has to register for the course for which he is interested and eligible which is approved by the department with the help of course coordinator of the concerned department.
- A student may register in the MOOC course of any programme. However, a UG student will register only in UG MOOC courses and a PG student will register in only PG MOOC courses.
- The students must read all the instructions for the selected course on the website, get updated with all key dates of the concerned course and must inform his/her progress to their course coordinator.
- The student has to pass the exam (online or open-paper mode as the case may be) with at least 40% marks.
- The students should note that there will be a weightage of Assessment/quiz etc. and final examination appropriately as mentioned in the instructions for a particular course.
- A student must claim the credit earned in the MOOC course in his/her marks sheet in the examination branch by forwarding his/her application through course coordinator and chairperson.

### Note 1: Regarding Labs/Minor Project/Dissertations (Semester I-III)

The students will be required to take anyone from the given spectrum of themes for dissertation and presentation/ viva –voce. The given

assignments may be conducted individually or in group.

(Please see syllabus document for details)

### Note 2: Regarding Labs/Major Project/Dissertation (Semester IV)

It will be undertaken individually under supervision of the guide.

## 2

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Jaishree Umale (Amity);

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**Note3:Regarding Seminar**

The students will be required to make seminar presentation on any topic of core course agreed upon by the teacher.

**JC Bose UNIVERSITY OF SCIENCE AND TECHNOLOGY, YMCA, FARIDABAD DEPARTMENT  
OF HUMANITIES AND SCIENCES  
SCHEME OF M.A(English) 2019-21 SEMESTER  
II**

S. No.	Subject Code	Title	L	T	P	Sessional Marks	Final Exam Marks	Total	Credits	Category code
1	MAE-201	Novel-I (World Classics)	4	0	0	25	75	100	4	DCC
2	MAE-202	Introduction to World Drama	4	0	0	25	75	100	4	DCC
3	MAE-203	Romantic and Victorian Poetry	4	0	0	25	75	100	4	DCC
4.	MAE-204	Optional Soft Core Paper (anyone): (i) Science Fiction (ii) Non-fiction (iii) Law and Literature	4	0	0	25	75	100	4	DCC

**3****Scheme & Syllabi Document**

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5.	MAE-205	<b>Labs/Minor Project</b> on anyone  (i) Literature and Film Theory  (ii) Literature and the Visual Arts in Europe			16	30	70	100	8	SEC
6.	MAE-206	Seminar/ Workshop in Poetry Writing	2	0	0	50	-	50	0	
7.	AENG-001	Audit Course** Creative Writing	3	0	0	25	75	100	0	AUD
		<b>Total</b>	<b>21</b>	<b>0</b>	<b>16</b>	<b>-</b>	<b>-</b>	<b>650</b>	<b>24</b>	<b>-</b>
			<b>37hrs.</b>							

DCC–Discipline Core Course; AUD–Audit Course L –  
Lecture; T - Tutorial; P - Practical

\*\*provided by the department/university. Seminar  
presentation carries no credit.

Minor Project/ Lab/ Dissertation: For regular internal assessment of progress with evaluation of final submission and practical demonstration of learning concluding with final viva-voce/ presentation.

#### 4

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**JCBoseUNIVERSITYOFSCIENCEANDTECHNOLOGY, YMCA,FARIDABAD**  
**DEPARTMENT OF HUMANITIES AND SCIENCES**  
**SCHEME OF M.A(English)2019-21 SEMESTER**

**III**

S. No.	Subject Code	Title	L	T	P	Sessional Marks	Final Exam Marks	Total	Credits	Category code
1.	MAE-301	BritishFiction	4	0	0	25	75	100	4	DCC
2.	MAE-302	TwentiethCentury PoetryandDrama	4	0	0	25	75	100	4	DCC
3.	MAE-303	IndianLiteratureI	4	0	0	25	75	100	4	DCC
4.	MAE-304	DisciplineElective I	4	0	0	25	75	100	4	DEC
5.	MAE-305	Labs/Minor Project	0	0	16	30	70	100	8	SEC
6.	MAE-306	Seminar	2	0	0	50	-	50	0	
7.	#OEC	OpenElective	3	0	0	25	75	100	3	OEC
		Total	21	0	16	-	-	650	27	
			35hrs							
DisciplineElectiveCourses(ElectiveI):Select anyonecoursefromthefollowing:										
MA E-	1..MAE-304(i)	ModernWorld Poetry	4	0	0	25	75	100	4	DEC

**5**

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DrDivyajyoti,DrReenaGrewalMsAmandeepKaur;Ms MamtaBansal.

304	MAE-304(ii)	<b>Literature and Gender</b>	4	0	0	25	75	100	4	DEC
OEC: Common pool with preference to these media courses.										
	A.	Advertising and Public Relations	3	0	0	25	75	100	3	OEC
	B.	Photography and Visual Communication	3	0	0	25	75	100	3	OEC

DCC– Discipline Core Course; DEC– Discipline Elective Course; OEC –Open Elective Course; SEC-Skill Enhancement Course L – Lecture; T - Tutorial; P - Practical .

Elective Courses can be offered subject to availability of requisite resources/faculty in the university/department.

#OEC for MA students: Students enrolled in MA (English) must first explore courses offered on a centralized basis with preference to courses offered in media/mass communication/journalism/animation. If no suitable course in the interest of Arts students is found, then the students may opt for the OEC floated by the parent department.

Minor Project/Dissertation: For regular internal assessment of progress with the evaluation of final submission and practical demonstration of learning concluding with final viva-voce/ presentation; will be conducted as labs.

**JC Bose UNIVERSITY OF SCIENCE AND TECHNOLOGY, YMCA, FARIDABAD DEPARTMENT  
OF HUMANITIES AND SCIENCES  
SCHEME OF M.A.(English) 2019-21 SEMESTER  
IV**

S. No.	Subject Code	Title	L	T	P	Sessional Marks	Final Exam Marks	Total	Credits	Category code
1	MAE-401	Novel-II (Twentieth Century Novel)	4	0	0	25	75	100	4	DCC
2	MAE-402	Literary Theory	4	0	0	25	75	100	4	DCC
3	MAE-403	Indian Literature-II	4	0	0	25	75	100	4	DEC
4	MAE-404	Discipline Elective-II	4	0	0	25	75	100	4	DCC





		(i) World Literature  (ii) Postcolonial Criticism and Writings								
5	MAE-405	Dissertation/Major Project	0	0	20	–	–	100	10	SEC
		Total	16	0	20	-	-	500	26	
			36hrs.							
Discipline Elective Course (Elective II): Select any one course from the following:										
2	MAE-404-i	Modern Literature	4	0	0	25	75	100	4	DEC
	MAE-404-ii	Postcolonial Criticism and Writings	4	0	0	25	75	100	4	DEC
Major Project										
5	MAE-405	Guided Major Project/Individual Dissertation (See syllabus document for details)	0	0	20				10	SEC

DCC– Discipline Core Course; DEC– Discipline Elective Course

L –Lecture; T- Tutorial; P- Practical \*\*Elective Courses can be offered subject to availability of requisite resources/ faculty in the department. Major Project/Dissertation: For regular internal assessment of progress with evaluation of final submission and practical demonstration of learning

7

Scheme & Syllabi Document

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**MAE-101:PoetryfromChaucertoMilton*****SemesterI*****No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. To make students conversant with the historical context leading to emergence of English with focus on Chaucer as pioneering English poet.
2. To make students understand the sonnet structure with focus on Sonnets of Shakespeare.
3. To read metaphysical poets of the seventeenth century and very briefly discuss the silver poets as precursors. Especially, to discuss the use of conceit and metaphor in metaphysical poetry. Also, to read Book I of *Paradise Lost* while elucidating upon the merits of epic poetry as also the use of mock-heroic and the concept of anti-hero emergent in the English epic.
4. To give a pedagogical approach to poetry complementing the literary treatment

***Syllabus:***

**Unit-I:** Geoffrey Chaucer *The Canterbury Tales*: 'The General Prologue'.

**Unit-II:** William Shakespeare Sonnets 18, 29, 73.

**Unit-III:** John Milton *Paradise Lost*: Book 1; John Donne 'Satyre: Of Religion', 'The Ecstasie', 'The Relique'; Andrew Marvell 'To His Coy Mistress', 'The Garden', 'Bermudas'.

**Unit-IV:**How to Teach Poetry? Harold Bloom *The Art of Reading Poetry* with assignments.

**Course Outcomes:**

1. The students are conversant with the historical context leading to emergence of English with focus on Chaucer as pioneering English poet.
2. The students understand the sonnet structure with focus on Sonnets of Shakespeare.
3. The students have read metaphysical poetry of the seventeenth century and also Book I of *Paradise Lost* while understanding these in frame of the socio-political conditions of the age.
4. The students strengthen their pedagogical skills to teaching poetry.

**Text Books/Reference Books:**

1. Chaucer, Geoffrey, *The Canterbury Tales: The Prologue*, tr. Nevil Coghill.
2. *Paradise Lost: Book 1*, John Milton
3. *Metaphysical Poetry: edited by Colin Burrow*, Penguin Classics
4. *The Art of Reading Poetry*, Harold Bloom: Harper Collins

**Note:** Latest and additional good books may be suggested and added from time to time.

## MAE-102: Eighteenth Century Literature

### *Semester I*

**No. of Credits: 4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks: 100 Time Allowed:

3 Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will

be Six questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

### **CourseObjectives:**

1. To understand and describe the key features of Eighteenth Century Literature through the study of pioneer writers of the century.
2. To make the students understand the revolutionary causes that happened in America and Europe and the importance of pamphlets.
3. The students will be able to understand the political satires and mock heroic structure written in that time with special focus on John Dryden & Alexander Pope.
4. To develop an understanding of English novel writing of 18<sup>th</sup> century, especially Picaresque novel.

### **Syllabus:**

**Unit-I:** John Dryden *Absalom and Achitophel*, I; Alexander Pope *The Rape of the Lock*

**Unit-II:** Jonathan Swift *A Tale of a Tub*, *Gulliver's Travels* (Book I)

**Unit-III:** Henry Fielding *Joseph Andrews* (read in tandem with Hogarth's paintings)

**Unit-IV:** The Age of Reason. Thomas Paine *Rights of Man*; Voltaire.

### **CourseOutcomes:**

1. Students become familiar with features of Eighteenth Century Literature.
2. The students understand the concept of mock heroic structure with focus on John Dryden & Alexander Pope.
3. The students are aware of history of English novel writing starting from the eighteenth century.
4. Students are able to think creatively and express emphatically.

### **TextBooks/ReferenceBooks:**

1. *Absalom and Achitophel*, John Dryden
2. *The Rape of the Lock*, Alexander Pope
3. *Joseph Andrews*, Henry Fielding
4. *The Age of Reason & Rights of Man*, Thomas Paine
5. *A Tale of a Tub*, *Gulliver's Travels* (Book I), Jonathan Swift

**Note:** Latest and additional good books may be suggested and added from time to time.

## MAE-103:Literary Criticism

### *Semester I*

**No. of Credits: 4**

L T P Total

4004

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks: 100 Time Allowed:

3 Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

#### **Course Objective:**

1. Discuss the historical context to the works of Plato and Aristotle and their influence on Western critical and literary tradition. Also, to discuss the formative influence these writings have had on literature of succeeding eras and the recognition imputed to the period as the Classical Age. The students must be able to articulate important ideas about narratives and drama in glossary derived from Greek literary tradition.
2. Discuss the social and literary concerns of the Romantics with focus on the radical ideas regarding understanding of poetry in the critical claims of Wordsworth and Coleridge at the onset of the Industrial Revolution and in the aftermath of French Revolution.
3. Discuss the concerns of the Victorian era in the aftermath of Reign of Terror in France and the concerns regarding preservation of 'culture' as French revolutionary ideals threatened to turn into 'anarchy'. The social concerns were reflected in literary critiques emerging at the time.
4. To discuss some of the central and perennial issues in literary criticism and theory.

#### **Syllabus:**

**Unit-I:** Plato *Republic* (Book X); Aristotle *Poetics*

**Unit-II:** Wordsworth 'Preface to the Lyrical Ballads' and S.T. Coleridge *Biographia Literaria* Book XVI.

**Unit-III:** Matthew Arnold *Function of Criticism*. ‘Preface to Culture and Anarchy’; T.S. Eliot ‘Tradition and the Individual Talent’

**Unit-IV:** David Lodge *Criticism and Theory* selections for Fiction, Functionality, Metaphor .Critical Idiom.

### Course Outcomes:

1. The students having read Book X of *The Republic* and Aristotle’s *Poetics* are conscious of the merits of these works and can enumerate the reasons for their great influence in Western critical and literary tradition. They are well-versed with the critical jargon employed in the Classical period.
2. The students understand the social and literary concerns of the Romantics at the onset of the Industrial Revolution and in the aftermath of French Revolution.
3. The students are aware of the concerns of the Victorian era in the aftermath of the Napoleonic Wars, the Reign of Terror in France and the concerns regarding preservation of ‘culture’ as French revolutionary ideals threatened to fall into ‘anarchy’.
4. The students can well-articulate three key ideas surrounding some of the central and perennial issues in literary criticism and theory.

### Suggested Readings:

*Critical Idiom* VSI (\*VERY Short Introduction, Oxford UP).

**Note:** Latest and additional good books may be suggested and added from time to time.



**MAE-104(i):PopularFiction****SemesterI****No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. Togetaninsightintothesociety,politicsandartandhowtheyaffect literature.
2. To acquaint students with various literary terms and its implementation and significance in modern writing.
3. Tounderstand the cultural, symbolic andthematic representation of different narratives in the course.
4. Tolearndrawingcomparativecharactersandaligningthemwiththeideas narrated in the texts.

**Syllabus:**Unit-I:Dan Brown*Da Vinci Code*Unit-II:Kingsley Amis*Lucky**Jim*;Unit-III:Ayn Rand *We the**Living* Unit-IV:MarioPuzo*TheGodfather***CourseOutcomes:**

1. An understanding of the text using literary tools would have been arrived at.
2. The students would have learnt some aspects of modern English usage and diction.
3. Apply different theoretical aspects.
4. Synthesize the significance and relevance of the texts.

**Text Books/Reference Books:**

*Amis, Kingsley, Lucky Jim; Doubleday (US) 1954*



*Mario Puzo, The Godfather; G.P. Putnam's Sons, March 10, 1969*

*Brown, Dan, Da Vinci Code; Transworld & Bantam Books (UK), 2003.*

## MAE-104(ii):FolkTales,FantasyandFables

### SemesterI

No.ofCredits:4

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

### CourseObjectives:

1. Toconductreflectivereadingoftextsunderstudyandunderstandthe difference between plot and story.
2. Tounderstandthedistinctivenatureofgenrestowhichtheselectedtexts belong.
3. To explore the narrative and discourse through an investigation of stereotypes, binary oppositions and hierarchies operating in the text.
4. To cultivate love for folktales and other kind of narratives by executing narration drills and to connect it to graphic drawings lab work for synthesis of visual and verbal communication.

### Syllabus:

**Unit-I:**LewisCarrol.*Alicein Wonderland*

**Unit-II:**SelectionsfromGrimms'FairyTales,SelectionsfromAborigineFolkTales

**Unit-III:**Talesfrom*Panchtantra*;ManojDas*TalesToldbyMystics*

**Unit-IV:**GeorgeOrwell*AnimalFarm*

### CourseOutcomes:

1. Students are able to differentiate between plot and story.
2. Students will be able to identify, classify, and categorize tales into genres.
3. Students are able to demonstrate how conventions work in the text and question the assumptions including stereotypes that operate in the text.
4. Students are able to read better and articulate their impressions of the narrative in oral, written and visual media synthesizing these faculties for the best communication model.

#### **Text Books/Reference Books:**

- The Past We Share — The Near Eastern Ancestry of Western Folk Literature, E. L. Rieu, Quartet Books, Horizon Press, New York, 1979  
Olivelle, Patrick (transl.) (1997), The Pancatantra: The Book of India's Folk Wisdom, Oxford University Press
- Gardner, Martin (2000). The Annotated Alice: the definitive edition. New York and London: W. W. Norton & Company.
- Carpenter, Humphrey (1985). Secret Gardens: The Golden Age of Children's Literature. Houghton Mifflin.
- Orwell, George (2009). Animal Farm: A Fairy Story. HMH Books.
- Meija, Jay (26 August 2002). "Animal Farm: A Beast Fable for Our Beastly Times". Literary Kicks. Retrieved 16 February 2019
- Grimm, Jacob and Wilhelm (1884). Grimm's Household Tales: With the Author's Notes. 1. Translated by Margaret Hunt. London: George Bell and Sons.; volume 2
- .Zipes, Jack (ed.). The Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition. Princeton University Press.

**MAE-104(iii):Fundamentals of Linguistics*****Semester I*****No. of Credits: 4**

L T P Total

4004

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks: 100 Time Allowed:

3 Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**Course Objectives:**

1. The students will be conversant with the notions of language, word formation and morphology
2. The students will be able to understand the fundamentals of the study of sound system.
3. The students will have a fair understanding of the fundamentals of morphology and syntax and be able to do the basic morphological and grammatical analysis.
4. The students will be able to understand the fundamentals of semantics, discourse and interaction between text and context. They will also be aware of some linguistic insights into English language and they will be alert to discursive use of language.

***Syllabus:*****Unit I: Language**

Biological basis of human language; Hockett's (1960) Design features of language; Notion of Language Faculty; Form, function and context; a system of arbitrary vocal symbols; Ferdinand de Saussure's Concept of Sign, Signifier and Signified.

**UnitII:Soundsystem**

Phonetics: Organs of speech :Air stream mechanism, Vocal tract and Larynx; Vowel, Consonant, Syllable-structure; Suprasegmental features: Length, Pitch, Tone, Intonation, Stress, etc.;Languages as organized soundsystems andtheir transfer to writingsystems; Phoneme, phone and allophones; notion of distinctive features; IPA.

**Unit-III:Morphologyand Syntax**

Morph, Morpheme, allomorph;Root Stem, Base;Affixation: PrefixationandSuffixation, Inflection and Derivation;notions of critics, blends, acronyms and abbreviation; Compounding.

Types of sentences: simple, compoundandcomplex; phraseandclause; mainanddependent clause; Parts of speech; Grammatical categories; Predicate and argument; Passive formation

**Unit-IV:SemanticsandDiscourseAnalysis**

Semantic features, meaning relations; Agent and Theme; Context,Presupposition; Speech acts; Connotation and denotation.

TextandDiscourse;Cohesion,Coherence,Speechevents;Conversation Analysis.

***TextBook:***

Christopher,JHall.2008. *AnIntroductiontoLanguageandLinguistics*. NewYork: Continuum

***EssentialReadings:***

Akmajian. etal. 2010.*An introduction to Language and Communication*.6<sup>th</sup> edition, New Delhi: Prentice- Hall of India.

Crystal,David.1992.*IntroducingLinguistics*.London, Penguin.

Fasold,R.W.andConnor-Linton,J.(eds.)2013.*AnIntroductiontoLanguageandLinguistics*. Cambridge: Cambridge University Press.

Finegan,Edward.2012.*Language: Its StructureandUse*.6<sup>th</sup> Edition,Australia,Singapore,UK, USA: Wadsworth Cengage Learning.

Fromkin V., Rodman, R, and Hyams, N. 2014. *An Introduction to Language*. Australia, Singapore, UK, USA: Wadsworth Cengage Learning.

Grenetti, Carol. (ed.). 2014. *How Languages Work: An Introduction to Language and Linguistics*. New York: Cambridge University Press.

Hazen,Kirk.2015.*AnIntroduction toLanguage*.John Wileyand SonsLtd.

Hornsby,D.(2014).*Linguistics: ACompleteIntroduction:TeachYourself*.TeachYourself.and

Verma, S.K. and N. Krishnaswamy(1989) *Modern Linguistics:AnIntroduction*.Oxford University Press, Delhi

Yule,George(2010).*TheStudyofLanguage*.4<sup>th</sup>edition,Cambridge:CambridgeUniversityPress.

## **MAE-105:GraphicNovelWriting**

### **Lab/Minor Project/Dissertation**

#### ***Semester I***

**No.ofCredits:8**

L T P Total

0 0 16 16

InternalAssessment/Sessional:30Marks

Practical: 70Marks

Max.

Marks:100TimeAllowe

d:3Hours

#### ***Syllabus:***

**Unit-I:**TheCharacteristicsoftheGenre

**Unit-II:**ImportanceofVisualCommunication(text-context-image-irony)

**Unit-III:**SelectexamplesofGraphic novels

**Unit-IV:**SpecializedVocabularyofGraphicnovelwriting

**Unit-V:**TypesofTransitionsincomics:significanceofmoment,action, subject, scenes, aspect and non-sequitur

**Unit-VI:**Galleryofspecimenstobepreparedandenhanced.

**Unit-VII:**TeacherdirectedassignmentsrelatedtoGraphicNovel.

**Unit-VIII:**ProjectworkrelatedtoGraphicNovel.

## MAE-106:Seminar

**L:2**(Onlyforinternalassessment)

Each student has to develop two (2) presentations on any topic (approved by seminar coordinator/ supervisor) from two different texts in their current syllabus. These should be developed on the lines of research papers submitted in journals included in SCOPUS list-Art and Humanities Index/ web of sciences. Therefore, seminar supervisor should ensure that students register and create IDs on Master Clarivate website, if required or take one general lecture on how to write research paper with the structure of a research paper outlined. Power Point Presentations will be required and students shall be encouraged to submit typed assignments.

## XXX:MOOCs

### MAE-201:Novel-I(WorldClassics)

#### *SemesterII*

**No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

#### **CourseObjectives:**

1. To make students familiar with the history of world literature with focus on the selected classics.



2. To make students understand different genres like novella, pseudo-journalistic writing, psychological detective story, allegorical fiction etc.
3. To make students comprehend psychopathology and psychological analysis with stress on different character's mental anguish and moral dilemmas and how it affects their actions.
4. To cultivate love and interest in the works by writers from different parts of the world.
5. To encourage and pursue the students to understand the principles and techniques of good writing.

### ***Syllabus:***

**Unit-I:** Cervantes *Don Quixote*

**Unit-II:** Dostoevsky *Crime and Punishment*

**Unit-III:** Gabriel Garcia Marquez *Chronicles of a Death Foretold*

**Unit-IV:** How to Teach Novel?

John Gardner *The Art of Fiction*; Orhan Pamuk *The Naive and the Sentimental Novelist: Understanding What Happens When We Write and Read Novels* (Vintage International).

### **Course Outcomes:**

1. Students are able to relate to the philosophical, psychological and social issues that are an intrinsic part of the selected works.
2. Students are able to transform themselves from aspiring writers into masterful writers.
3. Students are able to understand the writers' theory of the novel and the experience of reading.
4. Students will be able to identify, classify, and categorize tales into different genres.
5. Students are able to do psychological analysis of the characters and relate to their mental anguish and moral dilemmas.

**TextBooks/ReferenceBooks:**

1. DonQuixote,Cervantes
2. CrimeandPunishment,Dostoevsky
3. ChronicleofaDeathForetold,GabrielGarcíaMárquez
4. TheArtofFiction:NotesonCraftforYoungWriters,JohnGardner
5. The Naïve and the Sentimental Novelist: Understanding What Happens When We Write and Read Novels(Vintage International), Orhan Pamuk.

**MAE-202:IntroductiontoWorldDrama*****SemesterII*****No.ofCredits:4**

L T P Total

4004

Sessional: 25 Marks

Theory:75Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. To develop an accurate understanding of Tragedy, Drama and Play.
2. To study and appreciate the variety of tragic texts and its characteristics and the significance of Fate in the selected writings.
3. To acquaint the students with the common features of tragedies across the world- its tight construction of the plot, mounting tension, and perfect use of the dramatic devices of recognition and discovery.
4. To make them understand their different strategies to character development and storytelling.
5. To engage them with the philosophical, psychological and social issues that is an intrinsic part of dramatic writing.

***Syllabus:*****Unit-I:**Sophocles*OedipusRex***Unit-II:**Kalidasa*TheLoomofTime*, GirishKarnad*Tughlaq***Unit-III:**Shakespeare*Hamlet*

**Unit-IV:HowtoTeachDrama****CourseOutcomes:**

1. Students will be able to get an insight of various aspects of Tragedy, Drama and Play.
2. Students are able to acknowledge the variety of tragic texts and its characteristics.
3. Students will learn and able to use the different strategies for the development of characters in storytelling.
4. Students are able to see and relate to the social and psychological issues which form the major aspect of dramatic writing.

*Text Books/Reference Books:*

1. Oedipus Rex, Sophocles
2. The Loom of Time: A Selection of His Plays and Poems, Kalidasa
3. Tughlaq, Girish Karnad
4. The Tragedy of Hamlet, Prince of Denmark, William Shakespeare
5. How to Teach Drama

## MAE-203: Romantic and Victorian Poetry

### Semester II

No. of Credits: 4

L	T	P	Total
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4	0	0	4
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Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks: 100 Time Allowed:

3 Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

### Course Objectives:

1. To develop a layered and nuanced understanding of Romantic and Victorian poetry.
2. To understand and describe the key features of Romantic and Victorian poetry through the study of pioneer poets of the century.
3. To appreciate the interrelatedness of Romantic and Victorian perspectives.
4. To study and apply the questioning, scaffolding of Matthew Arnold's poetry.

### Syllabus:

**Unit-I:** Blake 'Chimney Sweeper' from *Songs of Innocence*; William Wordsworth 'The Solitary Reaper', 'Daffodils', 'Tintern Abbey', 'Intimations of Immortality: An Ode'.

**Unit-II:** John Keats 'Ode on a Grecian Urn', 'To Autumn', 'Ode to Psyche'; S.T. Coleridge 'Frost at Midnight'; 'Kubla Khan'; P.B. Shelley 'Ozymandias'.

**Unit-III:** Browning 'Andrea del Sarto', 'My Last Duchess'; Tennyson 'Ulysses', 'Morte d'Arthur', 'Tithonus'.

**Unit-IV:MatthewArnold‘ScholarGypsy’,‘DoverBeach’.****CourseOutcomes:**

1. StudentsbecomefamiliarwithfeaturesofRomanticandVictorianera.
2. Studentsareabletothinkcreativelyandexpressempathically.
3. ThestudentslearnaboutprominentpoetsofRomanticandVictorianpoetry.
4. ThestudentsacquireconfidencebylearningmoreaboutMatthewArnold.

***SuggstedReadings:***

*FifteenPoets.*OxfordUP.

**MAE-204(i):ScienceFiction*****SemesterII*****No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. To acquaint the students with counter-canonical reading of texts from across the world.
2. To engage with the philosophical, psychological and social issues that is an intrinsic part of science fiction.
3. To think through the concept of progress and the role of technology in our life and the interaction between technology and human behavior.
4. To analyze individual or multiple texts in terms of key concepts including genre, implied audience, plot construction, linguistic texture, and sociocultural context.

***Syllabus:*****Unit-I:** Swift *Gulliver's Travels*; HG Wells *Time Machine***Unit-II:** Asimov *I, Robot***Unit-III:** George Orwell *Nineteen Eighty-Four*

**Unit-IV:** Ursula K Le Guin “The Ones Who Walk Away from Omelas”, *The Left Hand of Darkness*

**Course Outcomes:**

1. The students will exercise their ability to think clearly and cogently.
2. The students will be able to develop an argument in writing, state facts clearly and cogently and arrive at a clear conclusion using appropriate vocabulary and syntactic structures.
3. The students will learn to read, analyze, and interpret works of literature, to acquaint them with the forms, structures and the aesthetics of style and techniques of literary works. Skills of interpretation, analysis, appreciation of literature as well as writing and presentation skills that would eventually help in careers like journalism and media, publishing, research and teaching will be inculcated in the students.
4. The students will understand and evaluate the key debates in science literature.

**Suggested Readings:**

- Orwell, George (1949). *Nineteen Eighty-Four. A novel*. London: Secker & Warburg.

Chalker, Jack L.; Mark Owings (1998). *The Science-Fantasy Publishers: A Bibliographic History, 1923–1998*. Westminister, MD and Baltimore: Mirage Press, Ltd.



**MAE-204(ii):Non-Fiction****SemesterII****No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. To discuss the conventions of diverse textual genres including fiction, non-fiction, poetry, autobiography, biography, film plays etc.
2. To acquaint students with excellent pieces of narratives in English so that they realize the beauty and communicative power of English.
3. To encourage students to make a detail study of prescribed text of non-fiction from different parts of the world.
4. To expose students to varied cultural experiences through literature, that will contribute to their overall personality development by improving their communicative skill and soft skill.

**Syllabus:****Unit-I:** Ambedkar *Annihilation of Caste: The Annotated Critical Edition***Unit-II:** Narendra Singh Sarila *The Shadow of the Great Game: The Untold Story of India's Partition*; Gandhi 'Hind Swaraj'.**Unit-III:** Sunil Khilnani. *The Idea of India***Unit-IV:** Amartya Sen. *The Argumentative Indian: Writings on Indian History, Culture and Identity*

**Course Outcomes:**

1. Students become familiar with the conventions of diverse textual genres.
2. Students are able to think creatively and express emphatically.
3. The students are able to use templates for writing nonfiction
4. Students are able to write stories and features of their own.

**Suggested Readings:**

*Katherine Mayo Mother India*

*Sunil Khilnani, The Idea of India*  
*Farrar, Straus & Giroux (Paperback, United States)*

*Ambedkar Annihilation of Caste: The Annotated Critical Edition*

**MAE-204(iii):LawandLiterature*****SemesterII*****No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. To enable students to understand the entire gamut of Law and its inter-relationship with other disciplines.
2. To educate students of diverse backgrounds to become effective, ethical and expert personage who are employable in a variety of legal settings.
3. To give students more exposure to the nature of legal language and the issues related to it in drafting legislations and legal documents.
4. To strengthen students' listening, speaking, reading and writing skills by using literature and to enable the students to analyze the case laws from the perspective of language.

***Syllabus:*****Unit-I:**Shakespeare*MerchantofVenice***Unit-II:**CharlesDickens*BleakHouse***Unit-III:**HarperLee*ToKillaMockingBird*

**Unit-IV:** Sir Arthur Wing Pinero *The Benefit of the Doubt: A Comedy in Three Acts*  
(Abridged)

**Course Outcomes:**

1. Students will have coherent understanding of the subject and its related disciplinary areas. It should also include procedural knowledge and skills related in areas of one specialization and current developments. Moreover students would be able to use their knowledge and skills to identify issues, collect data and evaluate it to formulate evidence based solutions.
2. Students would be able to understand the causation of crime in a better scientific and rational manner by reading prescribed literature.
3. Students would be able to evaluate the reliability and relevance of evidence; identify logical flaws and holes in the arguments of others; analyse and synthesize data from a variety of sources; draw valid conclusions and support them with evidence and examples, and addressing opposing viewpoints.
4. Students will be motivated to study the common principles and concepts of law to understand its reason, significance and emergence and also the ideological framework discussed in the prescribed literature.

***Suggested Readings:***

Lee, Harper. *To Kill a Mockingbird*. HarperCollins: 1960 (Perennial Classics edition: 2002).

Muir, Kenneth (2005). "The Merchant of Venice". Shakespeare's Sources: Comedies and Tragedies. New York: Routledge.

Charles Dickens, *Bleak House*, ed. Nicola Bradbury (Harmondsworth: Penguin, 1996)

Dickens, Charles (1868) [1852]. "preface". *Bleak House*. New York: Hurd and Houghton.

Pinero, Arthur Wing, *The Benefit of the Doubt; a Comedy in Three Acts*;

**MAE-205(i):LiteratureandFilmTheory****Lab/MinorProject/Dissertation*****SemesterII*****No.ofCredits:8**

L T P Total

0 0 16 16

InternalAssessment/Sessional:30Marks

Practical: 70Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Objective:** Students will learn about the history of cinema; development over years; changes with technological developments; the importance of equipment and mediation of camera; the limits of representation; the experiments in cinematograph; the basics of film theory including the 'auteur' theory and the ideas informing cinematic experiments. The importance of audience engagements and response in cinema viewing.

***Syllabus:***

**Unit-I: History of Cinema:** the emergence of cinema from first visual films; silent films; documentary recordings to dramatized performances recorded on camera; Lumiere brothers; improvements in camera; Indian productions; experiments in film and evolution of cinema.

**Unit-II: Interaction of Arts and Cinema:** Realistic cinema; Dali and surrealism; impressionism; expressionism; animation; paintings that inspired movies; movies' influence on art; cinema as popular art.

**Unit-III: Film theory and criticism:** Auteur Theory, 'camera style'; author versus auteur; film /text/work; perspectives; montage; film techniques; experimental cinema; technology and cinema; Adaptations: introduction to adaptations; popular adaptations; adaptations across culture; adaptations across genres; adaptations across time; from text to performance.

**Unit-IV: Ideological Cinema:** Marxism and Soviet propaganda; proletariat versus bourgeoisie; war poems and cinema; Feminism and women-centric movies; Influence of Freudian psychology on films; capitalism; canons, gender issues; Regional Issues in National Cinema: partition literature and documentary; Folklore Representation in world cinema; Parallel cinema; Film Review.

**Outcome:**

1. Students will be able to use the techniques of film narrative including montage and perspectives.
2. Students will learn how ideology influences cinematic presentations.
3. Students will learn the basic theories of film criticism.

4. Students will be able to write film reviews.

**References:**

1. AndréGaudreault. From Plato to Lumière: Narration and Monstration in Literature and Cinema. University of Toronto Press. 1988.
2. GordonE.SlethaugAdaptationTheoryandCriticism:PostmodernLiteratureand Cinema in the USA. Bloomsbury 2014
3. Stam,Robert.TheInterruptedSpectacle:TheLiteratureandCinemaofDemystification.
- 4.University of California, Berkeley, 1976
5. DespinaKakoudaki.AnatomyofaRobot:Literature,Cinema,andtheCultural Work of Artificial People.2014.
6. Pauwels,HeidiR.M.IndianLiteratureandPopularCinema:RecastingClassics. Routledge. 2007

**MAE-205(ii):LiteratureandVisualArtsinEurope****Lab/MinorProject/Dissertation*****SemesterII*****No.ofCredits:8**

L T P Total

0 0 16 16

InternalAssessment/Sessional:30 Marks

Practical: 70Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Objectives:**

1. Introducethesubjectof visualartsanddealwiththe characteristicsofmediawithinthearea.
2. ProvideanoverviewofvisualartsinEuropewithimportantmovementsandperiodsinfocus.
3. Discussandexaminecertainselectartistsandtheirworks.
4. Enhance the vocabulary of students with reference to visual arts in Europe and hence, contributeto general enrichment of their vocabulary in English. Highlight the mutually enriching channels between the visual arts, architecture and literature.
5. Prompthands-onassignmentsandwork.

**Syllabus:**

**Unit-I: Introduction to Visual Arts:** Nature and Types such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, film making and architecture; development of art in the western civilization;

**Unit-II: Movements:** Identify and discuss chosen important periods and movements

**Unit-III: Select Works and artists:** Discuss some works from: Michelangelo, Da Vinci, Raphael, Hogarth, Pieter Brueghel, Van Gogh, Picasso, Dali in painting; Lutyens and Le Corbusier for architecture; Nek Chand for art brut.

**Unit-IV: Vocabulary-building:** Image-word exercises using the following: Columns, Orders (Ionian, Doric, and Corinthian), Frescos; mosaics; murals, stained glass, tapestry, enamel, relief art, iconographic tradition, European motifs, foreshortening, sfumato, chiaroscuro, vignette, etching, cartouche, stucco, colonnade, balustrade, scrollwork, patio, attic, ribbed vault.

**Unit-V: Project work** in VA in Europe with scrap book or virtual gallery of work of VA from Europe curated by the students who can choose their own artist, style, movement and period.

**Unit-VI: Project work** in Transmedia storytelling related to VA in Europe

**Unit- VII: Visit Virtual museums:** evidence of visit to virtual museum must be submitted by student listing the Name of the Museum, the time when site visited and date of the same, the



exhibits and artifacts viewed and a paragraph of 200 words describing and analysing at least two

artifacts viewed must be submitted. The student's own subjective response may also be mentioned **OR for Field work (Architectural Photography):** create, shoot and compile collection of your own original photographs of some chosen architecture monuments in India having European influence or showing a blend of forms that are occidental and oriental.

**Unit-VIII: Working with new media:** To discuss and examine the range and scope of **Google Art and Culture App** with its merits and demerits and the favourite interactive facility that the app provides must be discussed in 200 words with a picture of student's personal interaction with the app.

### Methodology/Manual

1. Image-word exercises must be carried out.
2. Relevant documentaries to be screened.
3. All discussions must take geographical and historical context into account.
4. The connection of the social panorama in a particular age with art and literature must be highlighted.
5. Synopsis must be submitted and approved by the guide for Project works.

### Outcomes:

1. The student shall be able to identify features of visual arts and compare the different types.
2. The student shall be able to explicate on various movements and periods in focus.
3. Students will be able to recognize the work or oeuvre or style of select artists.
4. Students will demonstrate enriched vocabulary with reference to visual arts in Europe and hence, contribute to general enrichment of their vocabulary in English.
5. Students would produce projects/files showcasing hands-on assignments and work.

### Lab Manual

1. Introduction to Visual Arts and distinctive nature of European Visual Art
2. Regular screening of documentaries on visual arts in Europe and immediate review. For instance, if a documentary on 'baroque' art is screened. A routine assessment sheet is floated and responses will be taken and collected from the student.
3. Follow-up reviews and presentations on concerned module. The student will be required to make a review presentation on any aspect of baroque art.
4. Conducting quiz and test related to various aspects.
5. Seminar presentations on master artists, movements and styles.
6. Vocabulary related to art and architecture; Creating a glossary of terms used in visual arts and architecture.
7. Model art pieces: students will have to imitate any art style in their chosen medium.
8. Pottery workshop
9. Exhibition of amateur artwork created by the students.
10. Project: **A quarterly digital magazine 'Simulacra'** - art as a simulation of life or events - that will prompt exploration and put forth perspectives of visual arts in Europe.

### MAE-206: Seminar/Workshop in Poetry Writing

Each student has to develop two (2) presentations on any topic (approved by seminar coordinator/supervisor) from two different texts in their current syllabus. These should be developed on the

lines of research papers submitted in journals included in SCOPUS list-Art and Humanities Index/web of sciences. Therefore, seminar supervisor should ensure that students register and create IDs on Master Clarivate website, if required or take one general lecture on how to write research paper with the structure of a research paper outlined. Power Point Presentations will be required and students shall be encouraged to submit typed assignments.

## AENG-001:CreativeWriting(AUD)

### *SemesterII*

L T P

I.A./Practical:25Marks

3 0 0

Theory:75Marks

TimeAllowed:3 Hours

Max.Marks:100

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

#### **Objective:**

1. Students must be familiarized with the area of creative thinking and writing.
2. To hold discussion on approaches involved in creative thinking and writing.
3. To understand the use of form and templates in content development.
4. Students are taught to write interesting stories and anecdotes with help of templates.

#### **Syllabus:**

**Unit-I:CreativeWriting:** Introduction:time,duration,frequency, character,incident,plot, story, chronology, setting, unities. Action; Character, Conflict, Dialogue, Genre, Narration, Pace, Plot, Point ofView, Scene, Setting, Style, Suspense, Theme and Motif, Tropes, Tone Voice.

**Unit-II: Form and Content:** *The Cambridge Introduction to Creative Writing* by David Morley (2007). Chapters 4, 5, 6 & 7 are prescribed; *About Writing: Seven Essays, Four letters, & Five Interviews* by Samuel R. Delany. The following three essays are prescribed: "Teaching/Writing"; "Thickening the Plot"; "Character".

**Unit-3: Fiction and Non-fiction:** rhetoric, ethos, pathos, logos; prosody: personification, hyperbole, simile, oxymoron, metaphor, puns, antithesis, synecdoche, litotes; Use of analogies and parallels; paragraphs to feature; perspectives, narrator, narrative; discourse.

**Unit 4: Writing and Editing:** Writing an original piece of fiction in 800 to 1000 words; Writing an original piece of non-fiction in 800 to 1000 words.

**Outcome:**

1. Students become familiar with features of creative writing.
2. Students are able to think creatively and express emphatically.
3. The students are able to use templates for creative writing.
4. Students are able to write stories and features of their own.

**Suggested Readings:**

Amanda Boulter *Writing Fiction: Creative and Critical Approaches*

Brevity: *A Journal of Concise brevity* mag.com/Literary Nonfiction

Chad Davidson, Greg Fraser *Writing Poetry: Creative and Critical Approaches* David Morley & Philip Neisen *The Cambridge Companion to Creative Writing* E.M. Forster *Aspects of the Novel*

Ezra Pound *ABC of Reading*

Gerard Genette. *Narrative Discourse: An Essay in Method*

Graeme Harper *A Companion to Creative Writing*

Graeme Harper *Teaching Creative Writing*

Jeri Kroll, Graeme Harper *Research Methods in Creative Writing*

Meenakshi Sharma, ed. *The Wordsmiths* (Pub. Katha) Prop,

Vladimir. *Morphology of the Folk Tale*.

*The Paris Review* 'The Art of Fiction' 'Interviews'

Rob Pope *Textual Intervention: Critical and Creative Strategies for Literary Studies*

Steven Earnshaw *The Handbook of Creative Writing*

## MAE-301: British Fiction

### Semester III

No. of Credits: 4

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks: 100 Time Allowed:

3 Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

### Course Objectives:

1. To introduce the student to the historical background of Britain and the works written at that time.
2. To discuss the various elements of fiction, such as narration, tone, diction, genre, theme, plot, action.
3. To comprehend the development of trends in British novels.
4. To view British literature in its socio-cultural and political contexts.

### Syllabus:

**Unit-I:** *Vanity Fair* William Makepeace Thackeray

**Unit-II:** *Pride and Prejudice* Jane Austen

**Unit-III:** *Jude the Obscure* Thomas Hardy

**Unit-IV:** *Jane Eyre* Charlotte Bronte

**Course Outcome:**

1. The students would have been able to relate the historical past of the literary text to the present.
2. They would have got insight of various aspects of fiction.
3. Students would have learnt the various trends in British literature.
4. Students would have understood the socio-cultural and political context of the century.

**Suggested Readings:**

Harden, Edgar F. (1995), *Vanity Fair: A Novel without a Hero*, New York: Twayne Publishers  
*Vanity Fair: A Novel without a Hero*, Cambridge: Cambridge University Press, 2013  
Austen, Jane. *Pride and Prejudice*. Oxford University Press.  
Austen, Jane (2016). *Pride and Prejudice*. W.W. Norton & Company Inc. p.  
Brontë, Charlotte (2008). *Jane Eyre*. Radford, Virginia: Wilder Publications.  
Manga Classics: *Jane Eyre* (2016) Manga Classics Inc.  
Thomas Hardy (1949). *Jude the Obscure*. Macmillan.

## MAE-302: Twentieth Century Poetry and Drama

### *Semester III*

**No. of Credits: 4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks: 100 Time Allowed:

3 Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

### **Course Objectives:**

1. To encourage students to make a detailed study of a few sample masterpieces of twentieth century poetry and drama.
2. To enhance student awareness in the aesthetics of poetry and to empower them to read, appreciate and critically evaluate the poetry independently.
3. They will become well acquainted with the literary genre of drama. The rhetorical aspect of drama helps them to understand how to represent their experience and ideas critically, creatively and persuasively through the medium of language.
4. To understand the theme, structure and style in twentieth century poetry and drama.

### ***Syllabus:***

**Unit-I:** W.B. Yeats: 'Easter 1916', 'A Dialogue of Self and Soul', 'Byzantium', 'A Prayer for My Daughter', 'Second Coming'.

**Unit-II:**WH Auden 'Museum des Beaux Arts', 'The Unknown Citizen', 'September 1939', 'The Shield of Achilles'; TS Eliot *The Wasteland*.

**Unit-III:**John Osborne *Look Back in Anger*

**Unit-IV:**Bertolt Brecht *Mother Courage and Her Children*; Beckett *Waiting for Godot*

**Course Outcome:**

1. Students would have got exposure to the features of twentieth century poetry and drama.
2. They would have gained insight into the growth and development of poetry and drama.
3. Students would be coherent with both the genre: poetry and drama.
4. Students would be able to synthesize the significance and relevance of the texts.

**Suggested Readings:**

Spears, Monroe K. (1963). *The Poetry of W.H. Auden: The Disenchanted Island*. New York: Oxford University Press

Carpenter, Humphrey (1981). *W. H. Auden: A Biography*. London

Sierz, Aleks (2008). *John Osborne's Look Back in Anger*. Bloomsbury

Osborne, John (1991). *Almost a Gentleman: An Autobiography, 1955–66* (paperbacked.). Faber & Faber.



**MAE-303:IndianLiterature-I*****Semester III*****No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. To make students aware of social, political and cultural issues reflected in Indian writing in English, with reference to Indian social reforms, freedom struggle, women education and empowerment in nineteenth century.
2. To encourage Students to appreciate the artistic and innovative use of language employed by the writers to instill the values and develop human concern in students through exposure to literary text.
3. Students will study history of Indian literature, and the themes and techniques of Indian novel in English and the reflection of reality and realism: the novel and society in India.
4. To appreciate the historical trajectory of various genres of Indian Literature from colonial times till present.

***Syllabus:*****Unit-I:**Premchand*Godaan*;BankimChandraChatterjee*Anandmath***Unit-II:**RajaRao*Kanthapura***Unit-III:** AnitaDesai*Cry, thePeacock***Unit-IV:**QurratulainHyder*RiverofFire*;AnitaDesai*InCustody*

**CourseOutcomes:**

1. Studentswillbecomeawareofnineteenthcentury Indiansociety.
2. Studentswillappreciatediversityofliteraryandsocialvoiceswithinandsometimesmarginalized by those traditions.
3. Studentswillbemoreconversantandconfidenttowrite intheirownvoiceasawriter.
4. Studentswouldbeabletowriteeffectivelyforavarietyofprofessionalandsocialsettings.

**SuggestedReadings:**

*Chattopadhyay, Bankim Chandra (April 2006). Lipner, J.J. (ed.). Anandamath, or The Sacred Brotherhood. India: Oxford University Press, India.*

*Gordon C. Roadarmel, transl. Godan; Munshi Premchand.; Hardback & Paperback, 1968 translation*

*Shalini Dube, Indiandiasporicliterature: text, context and interpretation, Shree Publishers & Distributors, 2009*

*Desai, Anita, Cry, the Peacock; Orient Paperbacks, 1980*

**MAE-304(i):ModernWorldPoetry*****Semester III*****No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. To acquaint students with the poetry from various cultures, languages, and historic periods.
2. To understand poetry as a literary art and its various elements, such as diction, tone, form, genre, imagery, figure of speech, symbolism, theme.
3. To use various methods of literary analysis to interpret popular world poetry.
4. To develop a deeper appreciation of cultural diversity by introducing them to poetry from a variety of cultures throughout the world.

***Syllabus:***

Unit-I: Agha Shahid Ali Selections from *A Walk Through the Yellow Pages* (1987), *Call Me Ishmael Tonight* (2001) and Mahmoud Darwish "The Horse Fell Off the Poem" and "The Cypress Broke" from *The Butterfly's Burden*. English translation by Fady Joudah.

Unit-II: Nâzım Hikmet *Human Landscapes from my Country* (2009; trans. Randy Blasing and Mutlu Konuk), *Poems of Nazim Hikmet* (2002; trans. Randy Blasing and Mutlu Konuk), *Things I Didn't Know I Loved* (1979; trans.

Randy Blasing and Mutlu Konuk), *The Day Before Tomorrow* (1972;

trans.TanerBaybars),*TheMoscowSymphony* (1970;trans.TanerBaybars), and *Selected Poems* (1967; trans. Taner Baybars).

Unit-III:AnnaAkmatova.“TheDeathofSophocles”and“Epigram”

Unit-IV:Pablo Neruda “Discoverers” and“ADogHas Died”and Tejwant Gill:transl. of Pash

### **CourseOutcome:**

1. Studentsareabletothinkcreativelyandexpressempathically.
2. Studentsstrengthentheirpedagogicalskillsofteachingpoetry
3. Studentsbecomefamiliarwithfeaturesofmodernworldpoetry.
4. Synthesize the significance and relevance of the text through different forms of communication such as essays, dissertations, reports, findings, notes etc.on different platforms of communication such as the classroom, the media and the internet.

### **SuggestedReadings:**

Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism*, 2nd ed. Oxford: Oxford University Press, 1975. Print.

Bate,WalterJackson,ed.*Keats:ACollectionofCriticalEssays*.NewDelhi:PrenticeHall India Pvt. Ltd., 1978. Print.

## MAE-304(ii):LiteratureandGender SemesterIII

No.ofCredits:4

L T P Total

4004

Sessional: 25 Marks

Theory:75Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

### CourseObjectives:

1. To understand different forms of literature: fiction, short fiction, and critical writings.
2. To acquaint the students with the complex and multifaceted literature
3. To make students understand various cultures through oral and written modes of communication by becoming familiar with the basic concepts of cultural studies: for instance power, agency, gender, race, ethnicity, identity and ideology that exists in a society.
4. The students are exposed to advance knowledge of distinctive literary strategies and devices deployed in literature and gender.

### Syllabus:

**Unit-I:** Simone de Beauvoir Introduction to *The Second Sex*

**Unit-II:** Kate Chopin. *The Awakening*

**Unit-III:** Introduction to Gender and Queer (Routledge *New Critical Idiom*) ; Patricia Waugh 'Feminism'.

**Unit-IV:**ImtiazDharkerPurdahlandV;MaheshDattani*MuggyNightsinBombay***CourseOutcome:**

1. Student will come to know some of the developments, themes and narrative strategies of writing.
2. Students can analyze literary text through the perspectives of gender, knowing the central points of a selection of feminist theory and can use it as a context for reading literary text.
3. Students will learn to connect cultural knowledge to everyday life and practices.
4. Students will be able to express their own ideas as informed opinions that are in dialogue with a larger community of interpreters and understand how their own approach compares to the variety of critical and theoretical approaches.

***Suggested Readings:***

*Bhisham Sahni's Tamas*

*Dominique Lapierre and Larry Collins Freedom At Midnight*

*Gardner, John. The Art of Fiction. New York: Alfred A. Knopf, 1984. Print.*

**MAE-305:Lab/MinorProject/Dissertation*****SemesterIII*****No.ofCredits:8**

L T P Total

0 0 16 16

InternalAssessment/Sessional:30Marks

Practical: 70Marks

Max.

Marks:100TimeAllowe

d:3Hours

**(Referto thepoolofsubjectssuggested attheend ofthedocument)*****ListofSubjects:***

- (i) SubalternnarrativesandVoicesfromthe margins
- (ii) Ecriturefeminineandgynocriticism
- (iii) Postcolonialnarratives
- (iv) Gathering,recordingandanalyzingOralnarrativesonpartition.
- (iv) Gathering,recordingandanalyzingliterarynarrativesinindigenousandialect.

**MAE-306:Seminar**

Each student has to develop two (2) presentations on any topic (approved by seminar coordinator/supervisor) from two different texts in their current syllabus. These should be developed on the lines of research papers submitted in journals included in SCOPUS list-Art and Humanities Index/ web of sciences. Therefore, seminar supervisor should ensure that students register and create IDs on Master Clarivate website, if required or take one general lecture on how to write research paper with the structure of a research paper outlined. Power Point Presentations will be required and students shall be encouraged to submit typed assignments.





**OEC(A):Advertising&PublicRelations*****Semester III*****No.ofCredits:3**

L T P Total

3 0 0 3

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**Objective:** Give an introduction to Advertising; compare the use of Print, Electronic and New media for advertising; enumerate the functions of advertising; Guide the plans for advertising and marketing mix; discuss advertising as a business; discuss theories of advertising; familiarize the students with the tools of PR; discuss role of PR in crisis handling and event management.

***Syllabus:***

Unit-1: Introduction to Advertising; Origin and growth of advertising; Types of advertising; Print, Electronic and New media of advertising. Functions of advertising; Advertising and marketing mix; Advertising and PR, Advertising as a business; Origin & growth of Ad-agencies; Various departments in an Ad-agency and their functions; Brief introduction of top National and International Ad agencies.

Unit- 2: Theories of advertising: Motivation theory, DAGMAR, hierarchy-of-effects; Aida. Consumer behavior; Advertising appeals and objectives; Planning an ad- campaign, brand management; logo, packaging , brand image , slogan , trademark ; Media selection; Writing for advertising; classification of advertising: media based, objectives-based, area-based, selective&primary demand, carrier&non-carrier, spiral of advertising. Concepts of brand image and positioning. Advertising appeals: definition and kinds of appeals.

Unit-3: Introduction to Public Relations: Meaning and definition; Origin, and growth of PR; Functions and qualities of a PR executive; PR Media relations; PR-Ad Agencies Relations.

PR, propaganda, lobbying and Publicity; PR in government, private and public sectors; PR publics: Internal and external; Customer relations, Employee relations; Stock holder relations and PR in support of Sales; Guidelines for a PRO.

Unit-4: PR and its tools: House journal, annual reports etc; Writing for PR; Press Release, media kits, hand-outs, backgrounders, Rejoinders; Organizing media events; Conferences; Press briefs and Meet the press. Basic understanding of Symmetrical and Asymmetrical theories of PR: Definition; concepts and types. Event management and Crisis management and other allied disciplines of PR.

**Outcome:**

1. Students will know the survival skills needed for the world of advertising and PR.
2. They will know how to budget ads.
3. They will have the basic know-how on advertising start-ups.
4. They may be able to establish their own ad-agencies.
5. Learn designing a logo, trademark and slogan.
6. Understand brand image and position.
7. Able to plan an ad-campaign.
8. Employ PR tools effectively to create goodwill and convey a positive brand image.
9. Employ PR for event management.
10. Employ PR for handling crisis.

**References:**

1. Advertising: Wright, Winter, Zeigler
2. Creative Advertising: Moriarty, Sandra E.
3. Advertising Principles & Practice: Chunawala and Sethia, K.C.
4. Advertising Writing : Kaith, Hafer W., White Fordo E.
5. The Fundamentals of Advertising: Wilmshurst, John
6. Mass Communication in India: Kumar, Kewal J.
7. Advertising in the Mind of Consumer: Max Suther Land
8. Principles of Advertising: Monle Lee, Johnson, Viva Books Pvt. Ltd.

9. Advertising Management: David A. Parker, Rajiv Batra, Practice Hall M 97, Connaught Circus, New Delhi.
10. Reading in Advertising: Bellur V. V. Himalaya Publishing Management House, Bombay.
11. Reader in Public Opinion & Mass Communication: Morris, Janowitz and Paul Hirsch (ed.). Public Relations – A Scientific Approach: Sahai, Baldeo.
12. Handbook of Public Relations in India: Mehta, D. S.
13. Corporate Public Relations: Balan K. R.
14. Public Relations Handbook: Dilenschneider, Robert L. and Forrestal, Dan J.
15. Public Relations Principles Cases and Problems: Moore, Frazier H., Kalupa, Frank B.

## OEC(B): Photography and Visual Communication

### *Semester III*

**No. of Credits: 3**

L T P Total

3 0 0 3

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks: 100 Time Allowed:

3 Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**Objective:** Discuss the four visual communication routes, principles of photography, angles of vision, genres of photography and the principles of photo composition.

**Syllabus:**

Unit-1: Four Visual Communication routes – graphic communication, illustration, film and animation and photography; theoretical exploration; techniques; digital photography; photography as visual tool; creative practice

Unit-2: Principles of Photography; Understanding the structure and working of a professional camera; Major types of camera--Point and shoot, Compact or Auto-focus, Polaroid, Traditional SLR still professional camera; Types of Camera lenses--Normal, Wide, Tele, Zoom, Fish-Eye.

Unit-3: Angle of Vision; Focal lengths of various lenses and their use in photography. Sources of Light-Natural and Artificial; Technique and skill of using various light sources and elements to create special effects; Depth of Field and Depth of focus; Relationship between shutter speed, film speed and aperture for different genres of photography.

Unit-4: Principles of photo composition--Focal point, Rule of thirds, Straight and Converging Lines, Diagonal and S-shaped compositions, Repetition and Rhythm, Moving towards the centre; Cropping and Editing. Text vs Photograph; Essentials of a press photograph; Qualities of a good photojournalist, Caption Writing; Photo Feature: meaning, characteristics and importance.

**Outcome:**

1. Students will learn to make use of photography as a visual tool.
2. Learn the techniques of digital photography.
3. Adopt photography as a creative practice equipped with understanding of angle of vision, focal length, aperture etc.
4. Learn how to write captions.
5. Will have inculcated the habits of a good photojournalist.

**References:**

1. Digital Photography: Tim O'Sullivan, Brian Dutton and Philip Rayner
2. Creating Digital Content: John Rice & Brian McKernan
3. Studying the Media: David E. Reese, Mary E. Beadle, Alan R. Stephenson
4. 100 Ways to Take Better Photographs: Tom Ang
5. Advanced Digital Photography: Katharina Grimme.

## MAE-401:Novel-II(TwentiethCenturyNovel)

### Semester IV

No.ofCredits:4

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

### CourseObjectives:

1. To enable students analyze literature and fiction using appropriate theoretical, historical and cultural apparatus.
2. To demonstrate understanding of various cultures and construction of gender, nation and race throughout the history.
3. To analyze the prescribed fiction which will help students to learn human values and behavioral patterns from great works of art and develops the ability to understand human race.
4. To synthesis values inherited in literary texts and criticism vis-à-vis, the environment, religion, and spirituality as also structures of powers.

### Syllabus:

Unit-I:JosephConrad*HeartofDarkness*

Unit-II:FranzKafka*TheTrial*tr.WillaandEdwinMuir(Harmondsworth:Penguin, 1953)

Unit-III:JamesJoyce*APortraitoftheArtistasaYoungMan*;VirginiaWoolf*Mrs Dalloway*

## Unit-IV:DHLawrenceSonsand Lovers

**CourseOutcomes:**

Attheend ofthiscourse,studentswill beableto

- Identifydifferenttheoreticalaspects.
- Applyhistorical/cultural contexts related to the texts in other domains of one's life and work.
- Explain the role of literature in changing worldfromthedisciplinary perspectives as well as in relation to its professional and everyday use.
- Synthesize the significance and relevance of the text through different forms of communication such as essays, dissertations, reports, findings, notes etc. on different platforms of communication such as the classroom, the media and the internet.

**SuggestedReadings:**

1. *Fasano, Thomas. Heart of Darkness. Coyote Canyon Press, Claremont, California, 2007.*
2. *Kafka, Franz, The Trial. Tr. Willa and Edwin Muir, Harmondsworth: Penguin, 1953)*
3. *Wollaeger, Mark A., ed. James Joyce's A Portrait of the Artist as a Young Man: A Casebook. Oxford and New York: Oxford UP, 2003.*
4. *Bloom, Harold. James Joyce's A Portrait of the Artist as a Young Man. New York: Chelsea House, 1988.*
5. *Lawrence, D.H. Sons and Lovers. Gerald Duckworth and Company Ltd., London, and Mitchell Kennerley Publishers, New York.*
6. *Baron, Helen; Baron, Carl, eds. (1992)[1913]. Sons and Lovers, Cambridge University Press.*
7. *Black, Michael (1992). Sons and Lovers, Landmarks of World Literature. Cambridge University Press.*
8. *Woolf, Virginia. "Mrs Dalloway." Oxford University Press. 2009. Print.*
9. *Dowling, David (1991). Mrs Dalloway: Mapping Streams of Consciousness. Twayne Publishers.*
10. *Rimmon-Kenan, Shlomith. Narrative Fiction. London: Routledge: 2002. Print*

## MAE-402:LiteraryTheory

### *Semester IV*

**No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

### **CourseObjectives:**

- To provide a critical understanding of the developments and movements in literary theory and criticism from the early 20th century
- Detailed study of the selected texts/critics whose contribution constitutes a significant benchmark in modern literary theory
- To emphasize a careful reading of primary theoretical texts, with attention as well to historical and social contexts
- To use literary theoretical concepts to develop your own interpretations of literary texts.

### ***Syllabus:***

**Unit-I:** Langue and Parole; Signified and Signifier; Synchrony and Diachrony (with reference to Saussure's structuralism); Roland Barthes 'Death of the Author'

**Unit-II:** Jacques Derrida 'Letter to a Japanese Friend'; Michel Foucault *What is an author?*

**Unit-III:** Louis Althusser *Ideology and Ideological State Apparatus*

**Unit-IV:** Edward Said *Introduction to Orientalism*



## Course Outcomes:

At the end of this course, students will be able to

- Identify major theoretical/critical movements and theorists, as well as primary concepts with which they are associated
- Define and apply specific theoretical concepts, theories, and terms to literary and cultural texts
- Explain historical contexts for the development of contemporary theory and criticism

## Recommended Readings:

Fredric Jameson *The Politics of theory: Ideological positions in the postmodernism debate*

Fredrick Jameson 'Postmodernism, or The Cultural Logic of the Late Capitalism', *In Postmodernism, or The Cultural Logic of Late Capitalism* (London: Verso, 1991).

Jean Baudrillard *Simulacra and Simulations*

Abrams, M.H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000.

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. USA: OUP, 1972.

Berry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Viva Books, 2010.

Cuddon, J.A. and Habib, M.A.R. *The Penguin Dictionary of Literary Terms and Literary Theory*.

Penguin, 2015.

Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley- Blackwell, 2011.

Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*.

Pearson Education, 2009.

**MAE-403:IndianLiterature-II*****Semester IV*****No.ofCredits:4**

L T P Total

4004

Sessional: 25 Marks

Theory:75Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. To familiarize the students with the emergence and growth of Indian writing in English in the context of colonial, partition experiences etc.
2. To discuss issues concerning Indian writing in English such as the representation of culture, identity, history, constructions of nation, (post)national and gender politics, cross cultural transformations.
3. To get a glimpse of the regional literature translated in English.
4. To enable the students to appreciate the Indian classical literature and to realize its value in practical aspects of life.

***Syllabus:*****Unit-I:** Rahi Masoom Raza *Aadha Gaon***Unit-II:** UR Ananthmurthy *Samskara***Unit-III:** Salman Rushdie *Midnight's Children***Unit-IV:** Vivek Shan Bagh *Ghachar Ghochar (Transl.)*; Krishna Sobti *Mittron* Marjani

(in Translation)

**Course Outcomes:**

1. Students would have gained knowledge about the masterpieces in Indian literature.
2. Students would have understood the need of wiping out social evils to dream of a healthy society.
3. Students would have been imbued by the virtue of sacrifice, passions, integrity, tolerance and selflessness.
4. Students would have been motivated to make a comparative study of English literature and Indian literature.

**Recommended Readings:**

*Murthy, U.R. Anantha, Samskara;*

*Wright, Gillian, trans. Aadha Gaon, Rahi Masoom Raza*

*Krishna Sobti Mittron Marjani (in Translation)*

*Vivek Shan Bagh, (Transl.); Ghachar Ghochar*

**MAE-404(i): World Literature*****Semester IV*****No. of Credits: 4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks: 100 Time Allowed:

3 Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**Course Objectives:****Course Objective:**

- An overview of literary trends in the world.
- Critical interpretation of the texts.
- Cultural, symbolic and thematic representation of different narratives in the course.
- Drawing comparative characters and aligning them with the ideas narrated in the texts.

***Syllabus:*****Unit-I:** Chinua Achebe *Things Fall Apart***Unit-II:** Jorge Luis Borges "*Tlön, Uqbar, Orbis Tertius*"**Unit-III:** Margaret Atwood *Surfacing***Unit-IV:** Toni Morrison *Bluest Eye***Course Outcomes:**

At the end of this course, students will be able to

- Identify major characters and themes.
- Apply different theoretical aspects.
- Explain historical/cultural contexts related to the texts.
- Synthesize the significance and relevance of the texts.

### **RecommendedReadings:**

Achebe,ChinuaThingsFallApart.UK:Penguin,2001

Borges,JorgeTIön,Uqbar,OrbisTertius.PorcupinesQuill,1982 Morrison,

Toni The Bluest Eye. UK: RHUK, 1999

Atwood,MargaretTheSurfacing.UK:VIRAGO,1997

**MAE-404(ii):PostcolonialCriticismandWritings*****Semester IV*****No.ofCredits:4**

L T P Total

4 0 0 4

Sessional: 25 Marks

Theory: 75 Marks

Max.

Marks:100TimeAllowe

d:3Hours

**Note:** Examiner will be required to set *Seven* questions in all having two parts. Part I will have Question Number 1 consisting of total 10 parts (short-answer type questions) covering the entire syllabus and will carry 15 marks. In Part II, there will be *Six* questions. Examiner will set one and a half questions from each Unit of the syllabus and each question will carry 15 marks. Question Number 1 will be compulsory. In addition to compulsory question, student will have to attempt four more questions from Part II.

**CourseObjectives:**

1. To introduce the students to post colonial literature that includes the theory and concepts of post colonial studies.
2. To familiarize students with development and practice of postcolonial criticism and writings.
3. To enable them to make a critical analysis of a work of art within the frames of post colonial studies.
4. To facilitate them to gain knowledge about the terms and concepts exclusive of post colonial literature.

***Syllabus:*****Unit-I:** Ashis Nandy *Intimate Enemy***Unit-II:** Bill Ashcroft, Gareth Griffiths and Helen Tiffin. Introduction to *The Empire Writes Back*.**Unit-III:** VS Naipaul *A Bend in the River* Homi Bhabha.

**Unit-IV:** Historical Contexts: 'postcolonialism', 'hybridity' 'Third World'; Commonwealth; anti-canon.

**Course Outcomes:**

1. Students would have gained knowledge on the terms and concepts exclusives of the post colonial literature.
2. Students would have familiarized themselves with the development of post colonial literature.
3. Students would have acquainted themselves with the major theories and reputed writers who practiced those theories.
4. Students would have understood how the colonial power has provoked from the nation in their search for a literature of their own.

***Recommended Readings:***

Leela Gandhi. *Postcolonial Theory: A Critical Introduction*



**MAE-405:MajorProjectLab*****SemesterIV*****No.ofCredits:10**

L T P Total

0 0 20 20

InternalAssessment/Sessional:30Marks

Practical: 70Marks

Max. Marks:100Time

Allowed:3 Hours

**Note:**A3000-6000wordsdissertationwillbewrittenundertherubricofanyone thetopics/areas suggested below. The guided dissertation will be an individual work supervised by the guide.

***PartitionNarratives***

Unit-I:Saadat HasanManto‘TobaTekSingh’, ‘BlackMargins’and‘DogofTitwal’ Unit-

II: Khushwant Singh *Train to Pakistan*Unit-III:UrvashiButalia*TheOtherSide of Silence*

Unit-IV:AsgharWajahattransl.'JisLahoreNaiDekhya,OJamyaiNai'.

**Topics:**

1. Isthereanarrativebiasinpartitionnarratives?
2. How does discourse inform these narratives?
3. Howdo thesenarrativesstandintermsof‘deathoftheAuthor?’or‘Author-function’?

***FeminismandFeministWriting***

**Unit-I:**FirstWaveFeminism;SecondWavefeminism;thirdwave;GynocriticismandElaine Showalter ‘Feminist criticism in the wilderness’,

**Unit-II:**KateMillet,CarolHanisch,Luce Irigaray**Unit-III:**BriefsonHelenCixou,JuliaCurti,JudithButler

**Unit-IV:** Gayatri Chakravorty Spivak 'Feminism and Critical Theory', The Subaltern Speaks: Otherness and its Consequences (excerpts).

**Topics:**

1. Is there anything called 'Indian Feminism'? Where does it begin and how has it evolved?
2. What sets apart feminism in your native region?

**D.3: Translation: Loss or Gain?**

**Topics:**

1. Is a translated work an independent work?
2. Is the original author subjected to the translator's tyranny?
3. Is there anything which is original?

**Translations from Punjabi/ Haryanvi Oral/Recorded Folk Narratives to English**

Bulle Shah, Shiv Kumar Batalvi, Nanak Shah, .....

**Topics:**

1. Importance of Oral Narratives
2. Ideas of cultural hegemony and episteme.
3. The Politics of language and dialect

**D.5. Postcolonial Writings**

**Topics:**

1. What is Indian nationalism?
2. What are the characteristic features of Indian nationalist discourse?
3. Is nationalism a hegemonistic practice?
4. How do narratives and discourse work?

**LABS**

Students will mainly work on their individual and team projects but will have to participate in routine activities for improved Soft Skills and Interactive English.

Day	1 <sup>st</sup> hr.	2 <sup>nd</sup> hr.	3 <sup>rd</sup> hr.	4 <sup>th</sup> hr.
Monday	News Reading (English)	News reading (Hindi)	Pronunciation and Accent Correction (English)	—
Tuesday	Interviewing (English)	Movie screening/Shooting exercises	Review Writing	—

Wednesday	Declamation(English)	Movie screening/Shooting exercises	ReviewWriting	-
Thursday	Discussion(English)	Speed Typing/Blogging	SpeedTyping/Blogging	
Friday(4 hrs)	Debate /Moderated Group Discussion (English) in Mock-TV/Radio programme	Debate/ Moderated GDin Mock TV/Radio programme	Infographics/Visual Interpretation/ Drawing/Sketching/Visualrepresentationof DevelopmentStories.	Infographics/ Visual Interpretation/ Drawing/Sketching of Imaginative stories

(SalientPoints):

1. NewspapersmaybemadeavailableinHindiandEnglishlanguages.
2. AnytextmaybeusedforPronunciationsessionsfromfictiontonewsstories.
3. Anypersonofanyclass/age/gender/backgroundmaybeinterviewedforthesessionconsidering the decorum and sanctity of the institution.
4. Declamationtopicswillbegiven(twotothreedays)inadvance.
5. Debates topics maybegiven(sixtosevendays)inadvance.
6. Discussion topics can begiventwotothreedaysinadvanceorforinstanttreatment depending on the complexity of the issue.
7. Desktops/PCs will be available for speed typing and note-taking.
8. Internet connection shall be made available for blogging.
9. Power point Presentations will be held in initial phase with active presenter from beginning to end.
10. Movie-maker SW will be used for subsequent presentations wherein students are encouraged to record voices and incorporate music and video clips.
11. As alternative, movies may be screened on any other day followed by discussion and review.
12. Early anchoring exercises will be short individual attempts limited to two-minutes. Later, anchoringwillconsistofcapsulesputtogetherby teams.
13. StudentswillfiletheirworkeverydayonPCsastheirassignments.
14. Studentsareencouragedtosubscribetonewsalertsonsmartphonesandradio/TVonPCs.
15. Archived Videos and old programmes may be run from internet archives or media library to help emulation and imitation.

**SuggestedTopics:**

1. Interviewing:

Fictional- here the interviewee will be a fictional person/character/historical figure/animation hero of interviewer's choice- the conversation will be imaginative and the dialogue will be written beforehand.

Real-the interview may be spontaneous or worked-out depending on assignment. The interviewee will be a real person and tape of the interview may be furnished, if it is not held in the class.

## 2. Declamation

GST, Diplomatic ties with Israel; Rift with China; Social Security in India; Problems riddling Indian agriculture and solutions; Role of IMF, Role of WTO and GATT in the world; Globalization; any other.

## 3. Debate

Any social/economic/political/legal topic may be chosen: Right to property/Fundamental Rights/Reforms in education system/RTI s and transparency/ PILs/Betting in cricket/New formats in sports/ violence for entertainment/women's liberation/emancipation /reservation policy.

## 4. Discussion/Moderating/Talkshow

Any current topic of national/international importance-BREXIT/Bitcoins/End of EU/Syrian crisis.

## 5. Anchoring

Will be presented as a bouquet of programmes ranging from news/sports – compeering/studio anchoring of sporting event/imaginative celebrity interview/talkshows/advertisements/science programme-all in one.

# Pool for Dissertation/Thesis/Minor/Major Project

**Note:** The given is a suggestive list.

## *Feminism and Gender Studies*

**Objective:** Discuss the origins and development of Feminist Theory; feminist engagements with other ideologies and theories; Gender studies and psychoanalytic theory: familiarize and sensitize students to existence of Third Gender; Queer Theory. Discuss the aesthetic and performative aspects of feminism in form of Feminist culture; Architecture; Visual arts; Literature; Music; Cinema and mainstream media and representation of women.

**Unit-1:** Feminist Theory: First Wave, Second Wave and Third Wave feminism: feminist movement in the western world, evolution till date, third world feminism.

**Unit-2:** Movements and Ideologies: Political movements; Materialist ideologies; Black and postcolonial ideologies; Social constructionist ideologies: Cultural movements

**Unit3:** Gender studies and psychoanalytic theory: Third Gender; Queer Theory and Post- feminism: History of Gender Studies; Post modern influence; Women's Studies

**Unit 4:** Media and feminism: Feminist culture; Architecture; Visual arts; Literature; Music; Cinema and mainstream media and representation of women

**Outcome:**

1. Students will learn about the performative aspects of feminism in form of Feminist culture; Architecture; Visual arts; Literature; Music; Cinema
2. Students will learn to make responsible and sensitive representation of women.
3. Students will adopt an inclusive approach to gender rather than exclude the third gender.
4. Their approach to scenarios will be politically correct and their use of language will be parliamentary and decorous.

**References:**

1. Martha Fineman, Martha T., *Feminism, Media, and the Law*. Oxford UP, 1997
2. Tandon, Kapil. *Feminism: A Paradigm Shift*. Atlantic Publishers and Distributors, 2008.
3. Marianne Hirsch. *Conflicts in Feminism*. Routledge: New York and London: 1990.
4. Juliet Mitchell, 'Femininity, Narrative and Psychoanalysis', in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988), pp. 426-30.
5. Hooks, Bell. *Feminism is for Everybody: Passionate Politics*. Pluto Press : London, 2000
6. Chandra Talpade Mohanty, Ann Russo, Lourdes Torres *Third World Women and the Politics of Feminism*. Indiana University Press. USA: 1991
7. Hooks, Bell: *Feminist Theory: From Margins to Centre*. Pluto Press. 2000
8. Barbara Ryan. *Feminism and the Women's Movement: Dynamics of Change in Social Movement*. Routledge: 1992
9. Waldman, Diane and Janet Walker. *Feminism and Documentary*. University of Minnesota Press. 1999.

**Travel Writing and Documentary**

L T P

I.A./Practical: 40 Marks

3 0 0

Theory: 60 Marks

Time Allowed: 3 Hours

Max. Marks: 100

**Objective:** Conveying the significance of travel across history. The importance of travel to colonization, imperialism, globalization, orientalism and ethnography. Moreover, to share the spirit of adventure and thrill on one hand and romance on the other that finds expression in a variety of travelogues.

Unit-I: Globalization and Travel: History of Travel and Travel Writing: Itinerary, Silk route, Voyages of Discovery, brief on orientalism, voyages of discovery and imperialism; Travel and religion; Contemporary Travel writing.

Unit-II: Travel Writing and Politics: History and meaning; Origins; racism; Orientalism and Travel: Orientalism and Post- colonialism: Background, British Orientalism; Eastern and Western perspectives; Contents; Colonialism; Definition; Postcolonial identity; Characteristics; Critical purpose; Notable theoreticians: Frantz Fanon; Edward Said; GayatriSpivak; R. Siva Kumar; DipeshChakrabarty; Derek Gregory; Postcolonial nations and diasporic identity.

Unit-III: Travel Narratives and genres: : Travelogues; Content; Format; Vocabulary-building; Narration and style: 'traventure'; Travel photography, documentary and film: key figures and notable examples, writing travel stories.

#### Outcome:

1. Studentswilllearnaboutthe criticalperspectivesontravelandethnography.
2. Studentswilllearnhowtravelhasshapedhistory.
3. Theywilllearnaboutmethodsofethnography.
4. Theywilllearnaboutethnographyanditscontributiontoimperialistdiscourseslike Orientalism.
- 5.Theywillbeabletocreateanitineraryoftheirownandcomposeatravelogue.

#### References:

1. George,Don.*LonelyPlanet'sGuidetoTravelWriting:ExpertAdvicefromthe World's Leading Travel Publisher*
2. Thompson,Carl . *Travel Writing. Routledge:The New Critical Idiom*.London and NY: 2011
3. Hulme,PeterandTimYoungs.*TheCambridgeCompaniontoTravelWriting*. Cambridge UP 2002.
4. ElizabethA.Bohls,IanDuncan.*TravelWriting1700-1830:AnAnthology.Oxford World Classics*:Oxford UP.2005
5. Fosters,ShirleyandSaraMills.*AnAnthologyofWomen'sTravelWriting*. ManchesterUP:2002

#### PerformanceMedia&CulturalStudies

L T P

I.A./Practical:40 Marks

4 0 0

Theory:60Marks

TimeAllowed:3Hours

Max.Marks:100

**Objective:** To convey an understanding of various approaches to theatre; give a historical overview of Western and Indian theatre; familiarize the students with various forms and periods of performative art/theatre. Also, to make students familiar with various approaches in performance studies. Students are encouraged to understand the concept of performative. Students are invited to weigh the value of text vis-a-vis performance. Students are made conversant with the requisites of theatrical productions.

**Unit-1:** Nature of the performing genre, Performance: space, text, texture and context, historical understanding of performance based communication; Perspectives on theatre and performance; historical development of theatrical forms; Folk Traditions.

**Unit- 2:** Understanding various approaches to theatre, theatre as communication; Historical overview of Western and Indian theatre; Form and Periods: Classical, Contemporary, Stylized and Naturalist; Workshop with students

**Unit-3:** Theories of Drama: Stanislavsky, Brecht; Bharata; performance appreciation, resistance to performance, performance ethnography, performance and identity; Theoretical Forms and Practices: semiotics of performative spaces: proscenium architecture; amphitheatre; open-air etc.; Voice, speech, gestures and techniques; floor exercises; improvisation and characterization; Theatrical production: direction; costume; lighting; backstage support; recording/archiving performance; interviewing performers and data collection

**Unit-4:** Postmodern Performance: popular culture and visual art: key characteristics of postmodern fiction, architecture, visual art, some examples, postmodern performance art, debates in popular culture, postmodern films, capitalism and postmodernism, simulacra, hyperreal- Jean Baudrillard, Jurgen Habermas, Fredric Jameson.

**Outcome:**

1. Students will be able to identify the different genres of text and performance.
2. They will be able to appreciate the value of historical context in understanding text or performance.
3. They will be familiar with major folk traditions of Northern India.
4. Students will learn to categorize theatre as Classical, Contemporary, Stylized and Naturalist.

**References:**

1. Raymond Williams, from 'Forms,' in *Culture* (London: Fontana, 1981), pp. 154-80.
2. Stephen Greenblatt, 'Introduction' in *Renaissance Self -Fashioning* (Chicago: University of Chicago Press, 1980), pp. 1-9.
3. Alan Sinfield and Jonathan Dollimore, 'Foreword' and 'Introduction' in *Political Shakespeare. New Essays in Cultural Materialism* (Ithaca: Cornell, 1985), pp. vii-viii, 2-17. 29

4. Roland Barthes, from *Mythologies* (New York: Noonday Press, 1972): 'The World of Wrestling: 'Novels and Children', 'Toys; 'Striptease', 'Photography and Electoral Appeal', 'The Lost Continent; Plastic; and 'The Great Family of Man'; pp. 15-25, 50-5, 84-7 and 91-102.
5. Terry Eagleton, *Literary Theory: An Introduction*. 2nd ed. (Oxford: Blackwell).
6. Brecht *Mother Courage & Her Children* and epic theatre
7. Readings from Bharata's *Natyashastra*

**Recommended:**

8. J. L. Austin: 'How to do things with words: lecture II'. *The Performance Studies Reader*. Third edition. Henry Bial and Sara Brady. 205-210
9. Excerpts from "Signature Event Context" *The Performance Studies Reader*. Third edition. Henry Bial and Sara Brady. 211-213.
10. Homi K. Bhabha. "Of mimicry and man" *The Performance Studies Reader*. Third edition. Henry Bial and Sara Brady. 362-368
11. Stephen Greenblatt, 'Introduction' in *Renaissance Self-Fashioning* (Chicago: University of Chicago Press, 1980), pp. 1-9.
12. Alan Sinfield and Jonathan Dollimore, 'Foreword' and 'Introduction' in *Political Shakespeare. New Essays in Cultural Materialism* (Ithaca: Cornell, 1985), pp. vii-viii, 2-17. 29
13. Brecht on epic theatre
14. Readings on 'Rasa' Chapter VI. from Bharata's *Natyashastra*
15. Woods, Tim. *Beginning Postmodernism*. Viva Books. New Delhi-2010.
16. Jean Baudrillard. *Simulacra and Simulations*. 421. *Modern Criticism and Theory: A Reader*. Second Edition. David Lodge and Nigel Wood. Pearson: New Delhi.



## Science Journalism in English

L T P

I.A./Practical:40Marks

4 0 0

Theory:60Marks

Time Allowed:3 Hours

Max.Marks:100

### Objective:

1. Students must be familiarized with objective and aim of science journalism
2. Discussions with students on great entrepreneurial ventures that have used science.
3. Numerous biographies of eminent scientists are shared.
4. Students are taught to write interesting science features of their own.

**Unit-I: Science Journalism:** Introduction; aim and objective of science journalism; ethics of science journalism; popularizing science and technology, inculcating scientific temper: truth, relativity, end of grand narratives, encouraging scientific outlook; ethics of science journalism; Philosophical background: positivism, rationalism, binary opposition, scientific method and approach, impact on literature and literary criticism of Darwin's theory of evolution and Einstein's theory of relativity, ; public awareness on critical issues.

**Unit-II: Modern Science writing:** Science fiction versus futurism; Gedanken experiments/thought-experiments; value of uncertainty and paradox; Use of analogies and parallels; structure of a scientific essay; hypothesis-evidence-thesis; from essay to feature; learning discussing state-of-the-art.

**Unit-III: Popular Science:** science fiction versus Futurism; fantasy; Biographies/Narratives/poems/comics, Story behind science: science stories; emotional side of science; Biographies of eminent scientists: Aristotle, Darwin, Einstein, Newton, Galileo etc.; Indian scientists: CV Raman, Chandrashekhara, J.C. Bose, Steve Jobs, Neil Bohr and Heisenberg; and APJ Abdul Kalam- some famous works. News in making.

**Unit-IV: From Science to engineering:** ideas adopted for practical use; entrepreneurial skills with scientific ideas; Entrepreneur's stories that made use of science; **World War I and II** and development of science & technology; Frontiers of Science; Breakthrough technologies; great debates raging in science; understanding/reporting debates in science; Popular science; Jargon and avoiding jargon; **Important terms & vocabulary builder:** Blackholes, Higgs-Boson; Quarks; Anti-matter, Quasars, DNA; Mutations, Hybrids, BT seeds, cyborgs, cybernetics; humanoids; Bitcoins, Reverse Engineering, Brief of Nanotechnology, Quantum Physics, Robotics & AI; Patents, copyrights; trademarks; trade secrets.

### Outcome:

1. Students understand objective and aim of science journalism
2. Students are conversant with great entrepreneurial ventures that have used science.
3. The students are conversant with lives and ground-breaking works of eminent scientists.
4. Students are able to write science features of their own.

### **References:**

Angler, Martin W. *Science Journalism: An Introduction*. Routledge 2017

Hayden, Thomas. *The Science Writers' Handbook: Everything You Need to Know to Pitch, Publish, and Prosper in the Digital Age* Paperback

Blum, Deborah (Editor), Mary Knudson (Editor), Robin Marantz Henig (Editor) *A Field Guide for Science Writers: The Official Guide of the National Association of Science Writers* 2nd Edition.

Skloot Rebecca (Editor) and Tim Folger (Editor). *The Best American Science and Nature Writing* 2015 ed. Edition

Carol L. Rogers, Sharon M. Friedman (1999). *Communicating Uncertainty: Media Coverage of New and Controversial Science*

Martin W. Bauer and Massimiano Bucchi. *Journalism, Science and Society Science Communication between News and Public Relations*. Routledge: NY and London

Sharon Dunwoody, Carol L. Rogers, Sharon M. Friedman *Scientists and Journalists: Reporting Science as News: American Association for the Advancement of Science*. (December 1988)

Richard Dawkins. *The Oxford Book of Modern Science Writing* (Oxford Landmark Science) Paperback – 21 Oct 2009. Oxford; Reprint edition (21 October 2009)

Dorothy Nelkin. *Selling Science: How the Press Covers Science and Technology* (Revised) Revised Edition. Publisher: W.H. Freeman & Company; Revised edition (February 1995)

Michael Alley (Author) *The Craft of Scientific Presentations: Critical Steps to Succeed and Critical Errors to Avoid* Paperback – 30 Apr 2013

Carl Sagan *Cosmos: The Story of Cosmic Evolution, Science and Civilisation* 11 August 1983. Little, Brown Book Group; Latest Edition edition (11 August 1983)

### **Recommended:**

The Guardian-online paper.

Carl Sagan. *The Dragons of Eden: Speculations on the Evolution of Human Intelligence* Mass Market Paperback – 12 Dec 1986 RHUS; Reprint edition (12 December 1986) ISBN-10: 0345346297

StephenHawking.*ABriefHistoryofTime:FromBigBangtoBlackHoles*.Bantam;LatestEdition edition (1 April 1995)

RichardDawkins:*RiverOutofEden* (ScienceMasters)Paperback.OrionPublishingGroup(29April2015)

RichardDawkins.*AnAppetiteforWonder:TheMakingofaScientistPaperback*.Bantam Press(7October2013)

RichardDawkins.*TheMagicofReality:HowWeKnowWhat'sReallyTrue*.RHUK

**Lab:**

1. Make a chart of any favorite popular illustration of a scientific concept already published and point out the traits that make it popular.
  2. Takeanyonedifficultconceptofscienceandillustrateitthroughacreativeexampleor visual to make it easy to grasp.
  3. ComposeorCraftanissuebasedcomicstripdealingwithenvironment /health/sanitation.4.Makeahandydictionaryofscientifictermsusefultoareporter.
-



**YMCA University of Science and Technology, Faridabad**

(Established by Haryana State Legislative Act No. 21 of 2008 & Recognized by UGC Act 1956 (w/s 22))

Accredited 'A' Grade by NAAC

Annexure

**DEPARTMENT OF LITERATURE & LANGUAGES**

**Program Masters of Art (English)**

**(Program Code: 772)**

**Course introduced in 2019-20**

**Mapping of the Courses with the Employability/ Entrepreneurship/ Skill Development**

Sr. No.	Course Name	Course Code	Employability	Entrepreneurship	Skill Development
1	Poetry from Chaucer to Milton	MAE-101	√		
2	Eighteenth Century Literature	MAE-102	√		
3	Literary Criticism	MAE-103	√		
4	Fundamentals of Linguistics	MAE-104 (iii)	√		
5	Folk Tales, Fantasy & Fables	MAE-104 (ii)	√		
6	Twentieth Century Poetry & Drama	MAE-302	√		
7	Indian Literature	MAE-303	√		
8	British Fiction	MAE-301	√		
9	Novel-I (World Classics)	MAE-201	√		
10	Introduction to World Drama	MAE-202	√		
11	Romantic & Victorian Poetry	MAE-203	√		
12	Creative Writing	AENG-001	√		

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13	Law & Literature	MAE-204-III	√		
14	Novel-II (Twentieth Century Novel)	MAE-401	√		
15	Literary Theory	MAE-402	√		
16	Indian Literature-II	MAE-403	√		
17	World Literature	MAE-404-(I)	√		
18	Literature & Gender	MAE-304(ii)	√		
19	Advertising & Public Relations	OEC-A	√		√
20	Drama Writing and Performance	OEC-C	√	√	√
21	Labs /Minor Project in Graphic novel writing	MAE-105	√	√	√
22	Seminar	MAE-106	√		
23	Seminar/Workshop in Poetry	MAE-206	√	√	√
24	Seminar	MAE-306	√		√
25	Labs/ Minor Project in Literature and Film theory	MAE-205 I	√	√	√
26	Labs/ Minor Project in Literature and Visual Arts in Europe	MAE-205 II	√	√	√
27	Labs/Minor Project	MAE-305	√	√	
28	Dissertation/ Major Project	MAE-405	√		√

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