



गोंय विद्यापीठ

ताळगांव पठार

गोंय - ४०३ २०६

फोन: +९१-८६६९६०९०४८



(Accredited by NAAC)

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GU/Acad –PG/BoS -NEP/2023/56/1

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CIRCULAR

In supersession to the above referred Circular, the updated approved Syllabus with revised Course Codes of the **Master of Arts in English** Programme is enclosed.

The Dean/ Vice-Deans of the Sheno Goembab School of Languages and Literature/ Principals of Affiliated Colleges offering the **Master of Arts in English** Programme are requested to take note of the above and bring the contents of the Circular to the notice of all concerned.

(Ashwin Lawande)

Assistant Registrar – Academic-PG

To,

1. The Dean, Sheno Goembab School of Languages and Literature, Goa University.
2. The Vice-Deans, Sheno Goembab School of Languages and Literature, Goa University.
3. The Principal of Affiliated Colleges offering the Master in Arts in English Programme.

Copy to:

1. The Chairperson, Board of Studies in English.
2. The Programme Director, MA English, Goa University.
3. The Controller of Examinations, Goa University.
4. The Assistant Registrar, PG Examinations, Goa University.
5. Directorate of Internal Quality Assurance, Goa University for uploading the Syllabus on the University website.

Goa University
Shenoi Goembab School of Languages & Literature
Syllabus for the M. A. English Programme
(Choice-Based Credit Courses implemented from the Academic Year 2022-2023
Under the New System with 80 Credits)

Programme Objectives:

The two-year post-graduate programme, Master of Arts (M. A.) in English, offered by the Shenoi Goembab School of Languages & Literature, Goa University, aims at generating qualified, competent and articulate learners capable of contributing to relevant domains of knowledge, and serving society in meaningful ways.

Programme Outcomes:

1. Learners will acquire knowledge of English language, literary theories, and texts.
2. Learners will have the knowledge of the canonical, as well as, contemporary texts, in terms of chronological development and regional criteria.
3. Students will be made familiar with tools of literary analysis, criticism, and research methodology.
4. Students will be acquainted with the use of ICT in languages and literature.
5. Students will be able to relate texts to social systems, folk studies, environment and ecology, through Culture Studies.
6. Students will adhere to ethical principles in academic research.
7. Learners will develop skills in undertaking translation, editing, journalism, and creative writing.
8. Students will be able to work in a team and share skills to foster a sense of community.
9. Students will communicate effectively in terms of writing reports and making presentations.
10. Learners will be encouraged to choose electives from other disciplines to develop interdisciplinary perspectives.

Description of the Programme:

The programme offers various Compulsory Courses that provide:

- training in Linguistics and the English language
- a grounding in the genres, eras, and movements in Literatures in English
- a hands-on acquaintance with Literary Criticism as well as Literary and Critical Theories

The programme offers various Elective Courses that involve:

- application of literary theories to texts
- related field-work
- honing their research aptitude & skills

This programme adopts a comparative, contextualized and inter-disciplinary perspective drawn from contemporary views of literatures and cultures.

Eligibility: The pre-requisite for admission to this M. A. programme is Bachelor of Arts (B. A.) preferably in English or an equivalent degree of any recognized University/Institution.

Credits: The courses offered for M. A. (English) programme are of 01 to 04 credits each. A candidate registered for this programme shall be required to complete the requisite number of credits stipulated in the relevant ordinance to qualify for the Degree.

Dissertation: A candidate offering this programme is permitted to write a dissertation in lieu of Optional Courses of a total of 08 credits.

List of Courses

COURSE CODE	TITLE
SEMESTER I (DISCIPLINE SPECIFIC CORE COURSES)	
<u>ENG-500</u>	Literary Criticism
<u>ENG-501</u>	Shakespeare: Plays
<u>ENG-502</u>	English Novel
<u>ENG-503</u>	English Drama
SEMESTER II (DISCIPLINE SPECIFIC CORE COURSES)	
<u>ENG-504</u>	English Poetry
<u>ENG-505</u>	Novel as a Major Literary Form
<u>ENG-506</u>	Linguistics
<u>ENG-507</u>	American Literature

SEMESTERS I & II (DISCIPLINE SPECIFIC ELECTIVE COURSES)	
<u>ENG-521</u>	D. H. Lawrence
<u>ENG-522</u>	Study of a Major Poet: P. B. Shelley or T. S. Eliot
<u>ENG-523</u>	Study of a Major Novelist: Joseph Conrad
<u>ENG-524</u>	Study of a Major Playwright: Harold Pinter
<u>ENG-525</u>	Commonwealth Literature
<u>ENG-526</u>	A Reading in Postcolonial Theories and Literatures

SEMESTERS III & IV RESEARCH SPECIFIC ELECTIVE COURSES	
<u>ENG-600</u>	Feminism: Theory and Praxis
<u>ENG-601</u>	Translation Studies: Theory and Praxis
<u>ENG-602</u>	Cultural Studies: Theory and Practice
<u>ENG-603</u>	Goa: Cultural Perspectives
<u>ENG-604</u>	Readings in Contemporary Theory
<u>ENG-605</u>	Academic Writing in English

SEMESTER III (GENERIC ELECTIVE COURSES)	
<u>ENG-621</u>	Indian Writing in English
<u>ENG-622</u>	Indian Writing in Translation
<u>ENG-623</u>	Contemporary Indian English Fiction
<u>ENG-624</u>	Regional Sensibilities in Indian Writing
<u>ENG-625</u>	Creative Writing
<u>ENG-626</u>	Canadian Cultural Studies
<u>ENG-627</u>	Critical Disability Studies

SEMESTER IV	
DISCIPLINE SPECIFIC DISSERTATION	
ENG-651	Dissertation

DISCIPLINE SPECIFIC CORE COURSES**Title of the Course: Literary Criticism****Course Code: ENG-500****Number of credits: 04****Total Contact Hours: 60****Effective from AY: 2023-2024**

Objective:	The principal objective of this course is to familiarise the students with the history of Western literary critical discourse and the various movements which have gone into its development.	
Course Content:	<ol style="list-style-type: none">1. A Critical Survey of Classical and Romantic Criticism2. Formalism3. Marxism4. Psycho-analysis5. Structuralism6. Feminism	<div>14 hours</div> <div>14 hours</div> <div>8 hours</div> <div>8 hours</div> <div>8 hours</div> <div>8 hours</div>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	Abrams, M. H. Mirror and the Lamp.O. U. P, 1971 ---. A Glossary of Literary Terms.CengageHeinle, 1998. Barry, Peter. Beginning Theory.Manchester University Press, 1995. Brooks,Cleanth, and Wimsatt.LiteraryCriticism:AShortHistory.Routledge, 1957. Eagleton, Terry. Literary Theory: An Introduction. Blackwell,1983. Robey, David & Jefferson, Anne.Modern Literary Theory: A Comparative Introduction. Batsford, 1986. Selden, Raman. The Theory of Criticism from Plato to the Present: A Reader. Longman, 1988. Webster, Roger. Studying Literary Theory: An Introduction.Arnold, 1990.	
Learning Outcome:	On completion of the course a student will demonstrate the ability to apply the knowledge of critical theory to literary texts.	

Title of the Course: Shakespeare: Plays

Course Code: ENG-501

Number of credits: 04

Total Contact Hours: 60

[illegible]

Title of the Course: English Novel

Course Code: ENG-502

Number of credits: 04

Total Contact Hours: 60

Objective:	Based on the study of representative novels of England, this course raises and discusses the seminal issues pertaining to English fictional tradition.	
Course Content:	<p>Background:</p> <ol style="list-style-type: none"> 1. Historical survey of the English novel – major thrusts and developments. 2. Rise of the English novel – antecedents and determinants. 3. The novel form and English bourgeois society. 4. The nature of Realism in English fiction. 5. The Novelist as a critic of the ‘new’ society. 6. The English novel – techniques and experiments. <p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. Fielding, Henry. <i>Joseph Andrews</i>. 2. Dickens, Charles. <i>A Tale of Two Cities</i>. 3. Bronte, Emile. <i>Wuthering Heights</i>. 4. Foster, E. M. <i>A Passage to India</i>. <p>Comparative analysis of multiple cinematic versions of the texts: <i>Joseph Andrews</i> [1977], <i>Wuthering Heights</i> [1939, 1962, 1978, 1992, 2009], <i>A Tale of Two Cities</i> (1935, 1958, 1980), <i>A Passage to India</i> [1984]</p>	<p>20 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Allen, Walter E. <i>The English Novel: A Short Critical History</i>. Phoenix, 1954.</p> <p>---. <i>The Modern Novel in Britain and the United States</i>. 1963.</p> <p>Baker, Earnest A. <i>The History of the English Novel</i>. 10 vols. 1924-39.</p> <p>Karl, Frederic R. <i>A Reader's Guide to the Development of the English Novel in the Eighteenth Century</i>.</p> <p>Leavis, F. R. <i>The Great Tradition</i>. C. U. P., 1964.</p> <p>Rockwell, John. <i>Fact in Fiction</i>. Routledge and Kegan Paul, 1974.</p> <p>Stevenson, Lionel. <i>The English Novel: A Panorama</i>. 1960.</p> <p>Tillyard, E. M. W. <i>The Epic Strain in the English Novel</i>. Chatto and Windus, 1963.</p>	

	Watt, Ian. <i>The Rise of the Novel: Studies in Defoe, Richardson and Fielding</i> . Penguin, 1957.	
Learning Outcome:	On completion of the course the student will be able to demonstrate abilities to appreciate and critically evaluate English Novels.	

Title of the Course: English Drama

Course Code: ENG-503

Number of credits: 04

Total Contact Hours: 60

Objective:	This course proposes to introduce the student to the tradition of English drama. With the help of representative texts, it also aims at tracing the development of drama in England from the 16th to the 20th Century.	
Course Content:	<p>Background:</p> <ol style="list-style-type: none"> 1. Elements of Drama. 2. Development of English Drama. 3. Conventions of the English Stage. <p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. Marlowe, Christopher. <i>Doctor Faustus</i>. 10 hours 2. Congreve, William. <i>The Way of the World</i>. 10 hours 3. Synge, J. M. <i>The Playboy of the Western World</i>. 10 hours 4. Delany, Shelagh. <i>A Taste of Honey</i>. 10 hours 	20 hours
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Donaldson, Ian. <i>Jonson and Shakespeare</i>. Palgrave Macmillan UK, 1983.</p> <p>Fermor, Ellis Una. <i>Jacobean Drama</i>. Methuen, 1973.</p> <p>Potter, Robert. <i>The English Morality Play</i>. Routledge & K. Paul, 1975.</p> <p>Smidt, Kristian. <i>Unconformities in Shakespeare's Historical Plays</i>. Palgrave Macmillan UK, 1982.</p> <p>Tillyard, E. M. W. <i>Shakespeare's History Plays</i>. Barnes & Noble, 1969.</p> <p>Williams, Raymond. <i>Drama from Ibsen to Brecht</i>. Random House, 2013.</p>	
Learning Outcome:	On completion of the course the student will be able to demonstrate abilities to appreciate and critically evaluate English Drama.	

Title of the Course: English Poetry

Course Code: ENG-504

Number of credits: 04

Total Contact Hours: 60

Objective:	This course in English Poetry is intended to enhance the awareness of the students about the concepts and the salient aspects of poetry and to encourage the application of such understanding to the study of English poetry in its historical and literary context.	
Course Content:	<p>Background:</p> <ol style="list-style-type: none"> 1. Introduction to Poetry: nature, features, forms, and types. 2. English Poetry upto the Age of Chaucer: a brief historical survey indicating the transition from Old English and Middle English poetic tradition to Chaucerian poetry. 3. Major genres of poetry with reference to the prescribed texts: (a) narrative: verse-tale/epic; (b) lyric: songs & sonnets: (c) dramatic: dramatic eclogue. (d) minor genres of poetry viz. elegy, hymn, ballad and parody. 4. Significant movements, modes and eras that mark the evolution of English poetry viz. Classical, Petrarchan, Renaissance, Elizabethan, Reformation, Metaphysical, Augustan, Neoclassical, Romantic, Victorian, Pre-Raphaelite, Modern and Contemporary. <p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. Chaucer, Geoffrey. "The Prologue". 2. Spenser, Edmund. <i>The Faerie Queene</i> [Book I] 3. Donne, John. <i>Songs and Sonnets</i>. 4. Wordsworth, William. Selections. 5. Yeats, W. B. Selections. 6. Auden, W. H. "The Age of Anxiety". 	<p>12 hours</p> <p>8 hours</p> <p>8 hours</p> <p>8 hours</p> <p>8 hours</p> <p>8 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Abrams, M. H. <i>The Prelude as a Portrait of the Artist</i>. Bicentenary Wordsworth Studies, 1970.</p> <p>Alvarez, A. <i>The New Poetry</i>. Penguin, 1968.</p> <p>Beatty, I. and W. H. Matchett. <i>Poetry from</i></p>	

	<p><i>Statement to Meaning</i>. Oxford University Press, 1965</p> <p>Bennet, H. S. <i>Chaucer and the Fifteenth-Century Verse and Prose</i>. Clarendon Press, 1990.</p> <p>Chari, Jaganmohana. <i>Auden's Poetry: A Critical Study</i>.</p> <p>Craik, T. W. and R. J. Craik, editors. <i>John Donne: Selected Poetry and Prose</i>. Methuen, 1986.</p> <p>Dump, John D., editor. <i>A Critical Idiom Series</i>. (Relevant titles.)</p> <p>Ford, Boris. <i>A Guide to English Literature</i>. (Relevant volumes.)</p> <p>Hone, Joseph. <i>W. B. Yeats</i>. Palgrave Macmillan UK, 1962.</p> <p>Isaacs, J. and P. Kortepeter. <i>The Background of Modern Poetry</i>. Dutton, 1952.</p> <p>Jussawala, editor. <i>Faerie Queene Book I</i>. Orient Longman Private Limited, 1981.</p> <p>Keast, W. R. <i>Seventeenth Century English Poetry</i>. Oxford University Press, 1962.</p> <p>Ker, W. P. <i>Form and Style in Poetry</i>. Macmillan and Co, 1928.</p> <p>Kitterage, G. L. <i>Chaucer and His Poetry</i>. Harvard University Press, 1951.</p> <p>Malins, Edwards. <i>A Preface to Yeats</i>. Longman, 1974.</p> <p>Morgan, Edwin. "A Prelude to <i>The Prelude</i>." <i>Essays in Criticism</i>, 1955.</p> <p>Parker, Pauline M. <i>The Allegory of Faerie Queene</i>. Clarendon Press, 1966.</p> <p>Rosenthal, M.L. <i>The Modern Poets</i>. Textbook Publishers, 2003.</p> <p>Sisam, Kenneth. <i>Chaucer: The Clerk's Tale</i>. Clarendon Press, 1934.</p> <p>Spearing, A. C. <i>Medieval to Renaissance English Poetry</i>. Cambridge University Press, 1985.</p> <p>Stan, Smith. W. H. <i>Auden</i>. Liverpool University Press, 1990.</p> <p>Waller, Gary. <i>English Poetry of the 16th Century</i>. Taylor & Francis, 2014.</p>	
Learning Outcome:	On completion of the course the student will be able to demonstrate the ability to appreciate and critique poetry.	

Title of the Course: Novel as a Major Literary Form

Course Code: ENG-505

Number of credits: 04

Total Contact Hours: 60

Objective:	The course discusses issues like the theory of the Novel, the evolution of the form, the nature of Realism, techniques and narrative devices. Thus, the course not only offers an overview of world fiction, but also makes the students aware of the distinct features of the novel as a literary form.	
Course Content:	<p>Background to the texts:</p> <ol style="list-style-type: none"> 1. From Romanticism to Realism 2. Society after the French Revolution 3. La Comedie Humaine 4. Dostoevsky's concepts of spirituality 5. Existentialism 6. Absurdism 7. Impact of the World Wars 8. Authoritarianism 9. The Great Depression 10. The Dust Bowl <p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. deBalzac, Honoré. <i>Old Goriot</i>. 2. Dostoyevsky, Fyodor. <i>Crime and Punishment</i>. 3. Kafka, Franz. <i>The Castle</i>. 4. Camus, Albert. <i>The Plague</i>. 5. Steinbeck, John. <i>The Grapes of Wrath</i>. <p>Comparisons of texts with available cinematic versions: <i>Pere Goriot</i>[2004], <i>Crime and Punishment</i> [1970, 2002], <i>The Grapes of Wrath</i> [1940].</p>	<p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Booth, Wayne C. <i>The Rhetoric of Fiction</i>. University of Chicago Press, 2010.</p> <p>Bree, Germaine. <i>Modern French Fiction</i>.</p> <p>Brooks, Cleanth, and Robert Penn Warren. <i>The Scope of Fiction</i>. Appleton-Century-Crofts, 1960.</p> <p>Davis, William. <i>The Novel: A Collection of Essays</i>.</p> <p>Grossvogel, David. <i>Limits of the Novel</i>. Cornell University Press, 1968.</p> <p>Steiner, George. <i>Tolstoy Or Dostoevsky</i>. Faber & Faber, 2010.</p> <p>Tanner, Tony. <i>City of Words</i>. Evanston, 1971.</p>	
Learning Outcome:	At the end of the course students will be able to analyse and appreciate European and American novels.	

Title of the Course: Linguistics

Course Code: ENG-506

Number of credits: 04

Total Contact Hours: 60

Objective:	The course is intended to familiarize the students with the principles of Linguistic studies and their application to the English Language.	
Course Content:	<ol style="list-style-type: none"> 1. Introduction to the study of language. 2. The nature and function of language. 3. The theory of communication, general semiotics, linguistic sign, language and culture, Language and writing. 4. Linguistics as a scientific study of language. Historical, comparative, descriptive and transformational – generative. 5. Linguistic change and evolution of the English Language varieties- idiolect, dialect, pidgin and creole. Bilingualism, multilingualism. Psychology of language. 6. Structuralism: Elements of the structure of language – phonetic, phonemic, morphological, syntactic and semantic. 	<p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Anderson, J. A. <i>Structural Aspects of Language Change</i>. Longman, 1973.</p> <p>Bloomfield, L. <i>Language</i>. George Allen and Unwin, 1957.</p> <p>Bolinger, D. <i>Aspects of Language</i>. Harcourt, Brace and World, 1968.</p> <p>De Saussure, F. <i>Course in Linguistics</i>. Peter Owen, 1960.</p> <p>Elgin, S. H. <i>What is Linguistics?</i> Prentice Hall, 1973.</p> <p>Hockett, C. F. <i>A Course in Modern Linguistics</i>. MacMillan and Co. 1958.</p> <p>Jespersen, O. <i>Language</i>. George Allen and Unwin, 1954.</p> <p>Langacker, R. W. <i>Language and its Structure</i>. Harcourt, Brace and World, 1968.</p> <p>Lyons, J. <i>New Horizons in Linguistics</i>. Penguin Books, 1970.</p> <p>Martinet, Andre. <i>Elements of General Linguistics</i>. Faber and Faber, 1964.</p>	

	Sapir, E. <i>Language</i> . Harcourt, Brace and Co., 1949. Wardhough, R. <i>Introduction to Linguistics</i> . McGraw-Hill Book Co., 1972.	
Learning Outcome:	The students will be able to do linguistic analysis of the literary texts, as well as, conduct research in Linguistics.	

Title of the Course: American Literature

Course Code: ENG-507

Number of credits: 04

Total Contact Hours: 60

Objective:	The major objective of the course is to introduce students to the intellectual and literary currents of America from the time of its 'discovery' to the present day. It's objective is also to expose and sensitize students to significant texts of representative authors	
Course Content:	Module 1: Background 1. The 16 th -17 th century Age of Puritanism 2. The 18 th century Age of Enlightenment 3. The 19th century American Renaissance 4. The Jazz Age of the Roaring 1920s 5. American Modernism.	15 hours
	Module 2: Fiction 1. Hawthorne, Nathaniel. <i>Twice-told Tales</i> (selections) 2. Morrison, Toni. <i>Sula</i> 3. Wilson, Diane. <i>The Seed Keeper</i>	15 hours
	Module 3: Poetry 1. Whitman, Walt. "Song of Myself" (selections) 2. Frost, Robert. "The Mending Wall," "The Road Not Taken," "After Apple Picking" 3. Hughes, Langston. "The Negro Dreams of Rivers," "Let America Be America Again" 4. Alexie, Sherman. "On the Amtrak from Boston to New York City," "Evolution" 5. Ginsberg, Alan. "America," "A Supermarket in California"	15 hours
	Module 4: Drama Albee, Edward. <i>The American Dream</i>	15 hours
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	Brown, John Russell, editor. <i>American Theatre</i> . Edward Arnold, 1967. Chase, Richard. <i>The American Novel and its Tradition</i> , Double Day, 1957. Gould, Jean. <i>Modern American Playwrights</i> . Popular Prakashan, 1969. Horton, Rod, editor. <i>Background of American Literary Thought</i> . Prentice Hall, 1974. Hoffman, Daniel, editor. <i>Harvard Guide to Contemporary American Writing</i> . Oxford University	

	<p>Press, 1979.</p> <p>Matthiessen, F. O. <i>American Renaissance</i>. Oxford University Press, 1941.</p> <p>Pearce, Roy H. <i>The Continuity of American Poetry</i>. Princeton University Press, 1979.</p> <p>Weinberg, Helen. <i>The New Novel in America-The Kafkan Mode in Contemporary Fiction</i>. Cornell University Press, 1970.</p> <p>London, Routledge.</p>	
Learning Outcome:	On completion of the course, the students will be familiarized with major American intellectual and literary movements which would enable them to understand and appreciate American history and culture.	

DISCIPLINE SPECIFIC ELECTIVE COURSE

Title of the Course: D. H. Lawrence

Course Code: ENG-521

Number of credits: 04

Total Contact Hours: 60

Objective:	The principal objective of the course is to familiarise the students with the fiction of D. H. Lawrence.	
Course Content:	<p>Background</p> <ol style="list-style-type: none"> 1. Lawrence and the English fictional tradition. 2. Lawrence and his time – the social and cultural milieu. 3. A survey of Lawrence’s writing – thrusts and developments. 4. Lawrence and the theme of sex/love. 5. Lawrence and the theme of human relationship. 6. Lawrence’s “worldview”. 7. Lawrence as a critic of the values of industrial capitalistic society. 8. Lawrence and his critics from Middleton Murray to the present period. <p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. <i>Sons and Lovers</i> 2. <i>The Rainbow</i> 3. <i>Women in Love</i> 4. <i>Lady Chatterley’s Lover</i>[10 contact hours] 	<p>20 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars	
References:	<p>Andrews, W. T. <i>Critics on D.H.Lawrence: Readings in Literary Criticism</i>. George Allen &Unwin Ltd, 1971.</p> <p>Beal, Anthony, editor. <i>D. H. Lawrence: Selected Literary Criticism</i>. Heinemann Ltd, 1961. Spilka, Hobsbaum, Philip. <i>A Reader's Guide to D. H. Lawrence.(Thames and Hudson Ltd, London, 1981.</i></p> <p>Leavis, F.R. <i>D.H. Lawrence: Novelist</i>. Chatto&Windus Ltd, 1962</p> <p>---. <i>Thought, Words and Creativity: Art and Thought in Lawrence</i>. Chatto&Windus Ltd, 1976.</p> <p>Mark, editor.<i>D. H. Lawrence: A Collection of Critical Essays</i>. Prentice Hall, Inc., 1963.</p> <p>Niven, Alastair. <i>D. H. Lawrence: The Writer and his Work</i>. Longman Group Ltd, 1980.</p> <p>Sanders, Scott. <i>D. H. Lawrence: The World of the Major Novels</i>. Vision Press Ltd, 1973.</p>	

	<p>Spender, Stephen. <i>D.H. Lawrence: Novelist, Poet, Prophet</i>. Harper & Row, Publishers, 1973.</p> <p>Swigg, Richard. <i>Lawrence, Hardy, and American Literature</i>. Oxford University Press, 1972.</p>	
Learning Outcome:	To enable the students to read the fiction by D. H. Lawrence independently.	

Title of the Course: Study of a Major Poet: P. B. Shelley or T. S. Eliot

Course Code: ENG-522

Number of credits: 04

Total Contact Hours: 60

[illegible]

	1. "Alastor, or The Spirit of Solitude" 2. "Epipsychidion" 3. "Prometheus Unbound" 4. Selected Shorter Poems 5. "Adonais"	10 hours 10 hours 10 hours 10 hours 10 hours
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Moody, David A. <i>The Cambridge Companion to T. S. Eliot</i>. CUP, 1994</p> <p>Beaty, Irome and William H. Matchett. <i>Poetry from Statement to Meaning</i>. Oxford, 1965.</p> <p>Behr, Cardene. <i>T. S. Eliot: A Chronology of His Life and Works</i>. Macmillan, 1983.</p> <p>McNelly, Cleo. <i>T. S. Eliot and Indic Tradition</i>. CUP, 1987.</p> <p>Pathak, R. S. <i>New Directions in Eliot Studies</i>. Northern Book Centre, 1990.</p> <p>Spender, Stephen. <i>Eliot: Modern Masters Series</i>.</p> <p>Frank Kermode, editor. Fontana Collios, 1975.</p> <p>Srivastav, Narsingh. <i>The Poetry of T. S. Eliot: A Study in Religious Sensibility</i>. Sterling, 1991.</p> <p>OR</p> <p>Barus, James E, editor. <i>Shelley: The Critical Heritage</i>. Routledge and Kegan Paul, 1975.</p> <p>Bluden, Edmund: <i>Shelley</i>. OUP, 1965.</p> <p>Coombs, Heather: <i>The Age of Keats and Shelley</i>. Blackie and Sons, 1974.</p> <p>Holmes, Richard. <i>Shelley: The Pursuit</i>. Weidenfold and Nicolson, 1974.</p> <p>Keach, William. <i>Shelley's Style</i>. Methuen, 1984.</p> <p>King-Hele, Desmond. <i>Shelley: His Thought and Work</i>. Macmillan, 1964.</p> <p>Leighton, Angela. <i>Shelley and the Sublime: An Interpretation of the Major Poems</i>. O.U.P., 1984.</p> <p>Ridenour, George M., editor. <i>Shelley: Twentieth Century Views</i>. Prentice-Hall, 1965.</p> <p>Swiden, Patrick, editor. <i>Shelley: Shorter Poems and Lyrics. A Case Book</i>. Macmillian. Woodings, R. B, editor. <i>Shelley: Modern Judgements</i>. London: Macmillan, 1968.</p> <p>Leavis, F. R. <i>Revaluation</i>. I. R. Dee, 1998.</p>	
Learning Outcome:	Exposing the students to the cross-section of the selected poet's oeuvre, students will be able to identify the formative influences and the temperamental propensities in an individual poet and his contribution to literature and life.	

Title of the Course: Study of a Major Novelist: Joseph Conrad

Course Code: ENG-523

Number of credits: 04

Total Contact Hours: 60

Objective:	Joseph Conrad has been regarded as one of the important writers in English. Though he began writing in the last decade of the nineteenth century his writing was considered modern as it differed greatly from contemporary writers. Works from his early phase are considered to be among his best. This course attempts to study the Novels/Short Stories from this early phase.	
Course Content:	<p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. "An Outpost of Progress" 2. Heart of Darkness 3. "Youth: A Narrative" 4. "The Secret Sharer" 5. The Nigger of the Narcissus –A Tale of the Sea 6. Nostromo – <i>A Tale of the Seaboard</i> <p>[Films relevant to the texts will be screened]</p>	<p>6 hours</p> <p>16 hours</p> <p>8 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Allen, Walter E. <i>The English Novel: A Short Critical History</i>. Phoenix, 1954. Andreas, Osborn. <i>Joseph Conrad: A Study in Non-Conformity</i>. Archon, 1969.</p> <p>Baines, Jocelyn. <i>Joseph Conrad: A Critical Biography</i>. Weidenfeld and Nicolson. 1960.</p> <p>Bala, Suman. <i>Joseph Conrad's Fiction: A Study in Existential Humanism</i>. Intellectual Publishing House, 1990.</p> <p>Berthoud, Jacques. <i>Joseph Conrad: The Major Phase</i>. C.U.P., 1978.</p> <p>Bhagwati, Ashok. <i>Politics and the Modern Novelist Conrad's Conservatism</i>. B. R. Publishing Corporation, 1991.</p> <p>Cox C., B. <i>Joseph Conrad: The Modern Imagination</i>. J. M. Dent & Sons, 1974.</p> <p>Land, Stephen K. <i>Conrad and the Paradox of Pilot</i>. MacMillan, 1984.</p> <p>Meyer, Bernard, C. <i>Joseph Conrad: A Psychoanalytic Biography</i>. Princeton U. P., 1967.</p> <p>Newhouse, Neville H. <i>Joseph Conrad</i>. Evans Brothers, 1966.</p> <p>Ramamurthi, Lalitha and C.T. Indra <i>Joseph Conrad: An anthology of recent criticism</i>, Delhi,</p>	

	<p>Pencraft International, 1998.</p> <p>Roy, V. K. <i>The Romance of Illusions: A Study of Joseph Conrad, with Special Reference to Lord Jim and Heart of Darkness</i>. Doaba House, 1971.</p> <p>Yaseen, Mohammad. <i>Joseph Conrad's Theory of Fiction</i>. Asia Publishing House, 1970.</p>	
Learning Outcome:	Students taking the course will be able to identify Conrad's unique contribution to English Literature and the concepts of Conscience, Restraint and Solidarity.	

Title of the Course: Study of a Major Playwright: Harold Pinter

Course Code: ENG-524

Number of credits: 04

Total Contact Hours: 60

Objective:	To introduce students to the concept of the Theatre of the Absurd.	
Course Content:	Prescribed Texts: 1. <i>The Dwarfs</i> 2. <i>The Birthday Party</i> 3. <i>The Caretaker</i> 4. <i>The Lover</i> 5. <i>The Homecoming</i> 6. <i>No Man's Land</i>	10 hours 10 hours 10 hours 10 hours 10 hours 10 hours
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	Baker, William. <i>Harold Pinter</i> . Continuum International Publishing Group, 2008. Billington, Michael. <i>Harold Pinter</i> . Faber and Faber, 1996. Chui, Jane W. Y. <i>Affirming the Absurd in Harold Pinter</i> . Palgrave Macmillan, 2013. Wyllie, Andrew, and Catherine Rees. <i>The Plays of Harold Pinter</i> . Palgrave Macmillan, 2017.	
Learning Outcome:	The students will be acquainted with the features and motifs of the Theatre of the Absurd.	

Title of the Course: Commonwealth Literature

Course Code: ENG-525

Number of credits: 04

Total Contact Hours: 60

Objective:	The aim of this course is to acquaint the students with diverse facets of Literature / Films selected from various regions of the Commonwealth.	
Course Content:	<p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. Malgonkar, Manohar. <i>Combat of Shadows</i>. 2. Achebe, Chinua. <i>Things Fall Apart</i>. 3. Paton, Alan. <i>Cry the Beloved Country</i>. 4. Soyinka, Wole. <i>The Road</i>. 5. Tamasese, Tusi [dir.] <i>The Orator</i> [film] 	<p>12 hours</p> <p>12 hours</p> <p>12 hours</p> <p>12 hours</p> <p>12 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Iyengar, K. R. S. <i>Indian Writing in English</i>. Asia Publishing House, 1973.</p> <p>Narasimhaiah, C. D. <i>Commonwealth Literature: Problems of Response</i>. Macmillan, 1981.</p> <p>---. <i>Awakened Conscience: Studies in Commonwealth Literature</i>. Sterling, 1978.</p> <p>Naik, M. K., S. K. Desai, and G. S. Amur. <i>Critical Essays on Indian Writing in English</i>. Macmillan, 1968.</p> <p>Press, John, editor. <i>Commonwealth Literature</i>. Heinemann, 1965.</p> <p>Walsh, William. <i>Readings in Commonwealth Literature</i>. Clarendon, 1973.</p>	
Learning Outcome:	The students will be able to identify distinctive features of texts produced in Commonwealth Literature.	

Title of the Course: A Reading in Postcolonial Theories and Literatures

Course Code: ENG-526

Number of credits: 04

Total Contact Hours: 60

Objective:	This course introduces students to the ongoing dialogues on Postcolonial literatures and theories. Postcolonial studies re-examines the legacy of colonialism and considers the ways in which literary practices address and negotiate the colonial past.	
Course Content:	<p>Background to the Texts:</p> <ol style="list-style-type: none"> 1. Imperial Ideology 2. Postcolonial discourse of Oppositionality. 3. Postcolonialism and Postmodernism 4. Nationalism and Identity 5. Centrality and marginality 6. Cultural Representation 7. Hybridity <p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. Achebe, Chinua. <i>Things Fall Apart</i>. Or WaThiongo, Ngugi. <i>Petals of Blood</i>. 2. Narasimhaiah, C. D. <i>An Anthology of Commonwealth Poetry</i>. 3. Dangle, Arjun. <i>The Poisoned Bread</i>. 4. Mosionier, Beatrice. <i>In Search of April Raintree</i>. 5. Mascarenhas, Margaret. <i>Skin</i>. 	<p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, editors. <i>The Empire Writes Back: Theory and Practice in Postcolonial Literature</i>. Routledge, 1989.</p> <p><i>The Postcolonial Studies Reader</i>. Routledge, 1994. Nandy, Ashish. <i>The Intimate Enemy</i>.</p> <p>Bhabha, Homi K. <i>The Location of Culture</i>. Routledge, 1990.</p>	
Learning Outcome:	The students will be sensitized to Post-colonial issues as reflected in literature.	

RESEARCH SPECIFIC ELECTIZVE COURSES**Title of the Course: Feminism: Theory and Praxis****Course Code—ENG-600****Number of credits: 04****Total Contact Hours: 60****Effective from AY: 2023-2024**

Objectives:	<ol style="list-style-type: none"> 1. To bring out historical and contemporary contexts of the feminist thought through the First Wave, Second Wave, Third Wave and Fourth Wave of Feminisms. 2. To show various intersectionalities of the Women's movement with Race, Class, Caste, Gender, Religion and Disability. 3. To establish feminism as a theoretical lens for exploring literary texts. 4. To show why gender is an important category in shaping identities in the material world. 	
Content:	<p>Module 1: Introduction Tracing the evolution of the Feminist Movement through different Waves and showing the ways in which the movement has widened to accommodate various intersectionalities and its limitations. Gender as social construction</p> <p>Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i>. 1792 Sojourner Truth. <i>Ain't I a Woman</i>. 1851</p>	15 hours
	<p>Module 2- Feminism and Race Audre Lorde: <i>The Master's Tools Will Never Dismantle the Master's House</i>. 1984. Penguin Modern 2018. (Selected)</p> <p>Toni Morrison: <i>Sula</i>. 1973 (Novel)</p>	15 hours
	<p>Module 3. Indian Perspectives Manjula Padmanabhan: <i>Harvest</i>. 1998 (Play)</p>	12 hours
	<p>Module 4. Dalit Feminism Meena Kandasamy: <i>Miss Militancy</i>. 2010 (Poetry collection)</p>	12 hours

	Module 5. Intersectional Feminism Chimamanda Ngozi Adichi: <i>We Should All be Feminists</i> . 2014	6 hours
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References/ Readings:	<p>Adichie, Chimamanda Ngozi. <i>We Should All be Feminists</i>. Fourth Estate. 2014</p> <p>Beauvoir, Simone De. <i>The Second Sex</i>. 1949 (selections)</p> <p>Butler, Judith. 'Subjects of Sex/Gender/Desire'. In <i>Gender Trouble: Feminism and the Subversion of Identity</i>. Routledge, 1990</p> <p>Chakravarti, Uma. 1993. "Conceptualising Brahmanical Patriarchy in Early India: Gender, Caste, Class and State." <i>Economic and Political Weekly</i> 28 (14):579–85.</p> <p>Ghai, Anita. "Marginalisation and disability: Experiences from the third world". In <i>Disability and the life course: Global Perspectives</i>, ed. M. Priestley. Cambridge University Press. 2001</p> <p>hooks, bell. "The Oppositional Gaze". <i>Black Looks: Race and Representation</i>. South End Press, 1992. 115-31</p> <p>Kandasamy, Meena. <i>Miss Militancy</i>. Navyana. 2010</p> <p>Lorde, Audre. <i>The Master's Tools Will Never Dismantle the Master's House</i>. 1984. Penguin Modern 2018.</p> <p>Lughold, Lila Abu. "Do Muslim women really need saving? Anthropological reflections on cultural relativism and its others." <i>American Anthropologist</i>. Vol.104, no. 3 (2002): 783-790.</p> <p>Omvedt, Gail. <i>We Will Smash This Prison</i>. Zed Books, 1980.</p> <p>Padmanabhan, Manjula. <i>Harvest</i>. Kali for Women, 1998.</p>	

	<p>Rege, Sharmila. "Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position". <i>Economic and Political Weekly</i>, Vol. 33, No. 44 (Oct. 31 - Nov. 6, 1998), pp. WS39-WS46.</p> <p>Rich, Adrienne. "Compulsory Heterosexuality & Lesbian Existence." <i>Journal of Women's History</i>. Vol. 15. Issue.3. 2003. 11-48</p> <p>Sharmila Rege. <i>Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies</i>. Zubaan.2006.</p> <p>Spivak, G. Can the Subaltern Speak? In Cary Nelson and Lawrence Grossberg (Eds). <i>Marxism and the Interpretation of Culture</i>. 271-314. 1988.</p> <p>Thomson, Rosemarie Garland. "Integrating Disability, Transforming Feminist Theory." <i>Feminist Disability Studies</i>. NWSA Journal, Vol. 14, No. 3, Autumn, 2002. 1-32</p> <p>Truth, Sojourner. <i>Ain't I a Woman</i>. 1851. Penguin Classics, 2020.</p> <p>Walker, Alice. <i>The Color Purple</i>. 1982. W&N, 2014.</p> <p>Wollstonecraft, Mary. <i>A Vindication of the Rights of Woman</i>. 1792. Oxford World's Classics, 2008.</p>	
<p>Learning Outcomes:</p>	<ol style="list-style-type: none"> 1. Understand various feminist movements. 2. Understand the performativity of gender. 3. Ability to analyse literary texts from the theoretical lens of feminism and an interest in future research. 4. Make a critique of gender inequality and bias in the material world and discover ways to overcome the same. 	

Title of the Course: Translation Studies: Theory and Praxis

Course Code: ENG-601

Number of credits: 4 credits

Total Contact Hours: 60 hours

Objectives:	<ol style="list-style-type: none"> 1. To equip the students with the art and science of translation as a valuable asset for self- navigation in multi-cultural situation. 2. To unfold the significance of translation as a supplementary tool for a mono-lingual individual to acquire knowledge and information from other language domains. 3. To demonstrate the potential of translation to enrich or extend knowledge domains through mutual transfer of information and data across languages. 4. To reveal the latent power of translation as an influence-exertion source in literary cultural political and allied fields. 5. To tap its present-day importance in the areas of transmutation, transcription, tele-translation, interpretation, journalism and media studies among others. 	
Course Content:	<ol style="list-style-type: none"> 1. The notion of translation: meaning and definition; nature and characteristics; and functions of translation. 2. Various critical positions on translation; the western and the Indian view of translation; types of translation as per these views with special references to concepts such as “transliteration, transcreation, transmutation, chaaya, bhashantar, anuvaad, anusarjan, rupantar, prakarantar” etc. 3. Specimen translation and practice sessions: notion of Equivalence: translating prose and poetry; fiction and non-fiction, critical and scientific, literary and non-literary material. 4. Relationship of translation with literature and culture: role of language in translation studies within literary and non-literary domains. 	<p>8 hours</p> <p>12 hours</p> <p>10 hours</p> <p>10 hours</p>

	<p>5. Translation, transcreation and transmutation: the boundaries of demarcation and areas of contact.</p> <p>6. Contribution to a selected literary/non-literary field by way of assignment. (Period, genre, form, language to be determined from time to time.)</p>	<p>10 hours</p> <p>10 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Bassnett, Susan and Andre Lefevere, editors, <i>Translation, History and Culture</i>. Pinter, 1990.</p> <p>Basnett-McGuire, Susan. <i>Translation Studies</i>. Methuen, 1980.</p> <p>Catford, J. C. <i>A Linguistic Study of Translation</i>. O.U.P., 1968.</p> <p>Derrida, Jacques. <i>Of Grammatology</i>. Gayatri Chakravorty Spivak, translator. Motilal Banaasidas Publication Pvt. Ltd., 1994</p> <p>Gentzer, Edwin. <i>Contemporary Translation Theories</i>, 1993.</p> <p>Newmark, Peter. <i>Approaches to Translation</i>. Pergamon, 1981.</p>	
Learning Outcomes:	<p>The students will be able to perceive the importance of interlingual communication in the pluralistic climate of the globalized world. The course will enhance the bi-lingual and if possible multilingual-communication process to which a large majority of Indian students are exposed.</p>	

Title of the Course: Cultural Studies: Theory and Practice

Course Code: ENG-602

Number of credits: 04

Total Contact Hours: 60

Objectives:	<ol style="list-style-type: none"> 1. To drive home the significance of cultural studies in understanding society, culture and literature 2. To introduce students to the key concepts of cultural studies 3. To demonstrate the ability of cultural studies in unravelling as well as critiquing the structures of power embedded in our socio-cultural institutions and practices. 	
Content:	<p>Module 1: Introduction</p> <ol style="list-style-type: none"> 1.1 The Idea of Culture 1.2 The Evolution of British Cultural Studies <ol style="list-style-type: none"> a. Matthew Arnold b. F R Leavis c. Raymond Williams d. Richard Hoggart e. E P Thompson f. Stuart Hall and Birmingham Centre for Contemporary Cultural Studies 1.3 Roland Barthes: <i>Mythologies</i> 1.4 Theodore Adorno: <i>Culture Industry</i> 1.5 New Historicism 1.6 Feminist Cultural Studies 1.7 Third World Cultural Studies 	20 hours
	<p>Module 2: Concepts & Categories</p> <ol style="list-style-type: none"> 2.1 Popular Culture 2.2 Multiculturalism 2.3 Race 2.4 Gender 2.5 Ideology 2.6 Hegemony 2.7 Representation 2.8 Subject 2.9 Other 2.10 Text 	20 hours
	<p>Module 3: Cultural Studies in Practice</p> <ol style="list-style-type: none"> 3.1 <i>Reading the Romance</i> by Janice Radway 3.2 <i>Policing the Crisis</i> by Stuart Hall 	20 hours

	<p>3.3 “Reification and Utopia in Mass Culture” by Fredric Jameson</p> <p>3.4 “Nostalgia, Myth and Ideology: Visions of Superman at the End of American Century” by Ian Gordon</p> <p>3.5 <i>Bond and Beyond</i> by Tony Bennett’s and Janet Woollacott</p>	
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References/ Readings:	<p>Barker, Chris. <i>Cultural Studies: Theory and Practice</i>. Sage, 2012.</p> <p>During, Simon. Ed. <i>Cultural Studies Reader</i>. Routledge, 1993.</p> <p>During, Simon. <i>Cultural Studies: A Critical Introduction</i>. Routledge, 2005.</p> <p>Dworkin, Dennis. <i>Cultural Marxism in Postwar Britain</i>. Duke UP, 1997.</p> <p>Fiske, John. <i>Reading the Popular</i>. Routledge, 1990.</p> <p>Inglis, Fred. <i>Cultural Studies</i>. Blackwell, 1993.</p> <p>Nayar, Rana et al Ed. <i>Cultural Studies in India</i>. Routledge India, 2015.</p> <p>Sardar, Ziauddin & Van Loon, Borin. <i>Cultural Studies: A Graphic Guide</i>. Icon Books, 2010.</p> <p>Turner, Graeme. <i>British Cultural Studies</i>. Routledge, 2002.</p>	
Learning Outcomes	<ol style="list-style-type: none"> 1. After completion of the course, the student will be able to critically examine cultural practices and institutions through the prism of cultural studies. 2. Understand literary and cultural texts from the perspective of cultural studies. 3. Inculcate critical ability among students to make an independent analysis of popular cultural texts like fictional narratives/films/teleserials etc. with the help of concepts and tools of cultural studies. 	

Title of the Course: Goa: Cultural Perspectives

Course Code: ENG-603

Number of credits: 04

Total Contact Hours: 60

Objective:	This course introduces students to the complex cultural fabric of Goa. The more complex the historiography of a state, the more complex is its identity construction. The superimposition of 450 years of Portuguese colonialism over the essentially Pan-Indian social base comprising Hindus, Buddhists, Jains and Muslims has rendered the small state of Goa a unique cultural fabric which is well reflected in many of its folk practices. The Post-Liberation scenario faced major issues such as the Opinion poll, Statehood, Language and Goan Identity.	
Course Content:	<p>I. Pre and Post Liberation Goa – Socio-cultural perspectives ShyamBenegal's film <i>Trikal</i> Lambert Mascarenhas' <i>Sorrowing Lies My Land</i> The Role of the Press in Pre-Liberation Goa Survey of select journalistic writings.</p> <p>II. Cultural Syncretism Folkloristic Practices of Goa: Study of Jagor, Sontreo and MussollKhell. Study of Goan Folk/Popular theatre: Tiatr</p> <p>III. Contemporary Issues: Problems of Tourism industry. Opinion Poll and Statehood Language and Identity</p> <p>IV. Contemporary Goan Writing Selected poems of ManoharaiSardessai Selected poems of Armando Menezes Selected short stories of Pundalik Naik Selected short stories of DamodarMauzo</p> <p>V. Goan Transcultural Experience: Nazareth, Peter. <i>In the Brown Mantle</i>. Rangel-Rebeiro, Victor. <i>Tivolem</i>.</p>	<p>12 hours</p> <p>12 hours</p> <p>12 hours</p> <p>12 hours</p> <p>12 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	

<p>References:</p>	<p>Angle, Prabhakar. <i>Concepts and Misconcepts</i>. Kala Vibhag, 1994.</p> <p>Bhandari, Romesh. <i>Goa</i>. Lotus Publication, 1999.</p> <p>Borges, Charleset. al. <i>Goa and Portugal: History and Development</i>. Other India Press.</p> <p>---. <i>Goa and Portugal: Their Cultural Links</i>. Other India Press.</p> <p>De Souza, Teotonio R. <i>Essays in Goan History</i>. Other India Press.</p> <p>---. <i>Goa to Me</i>. Concept, 1994.</p> <p>---. <i>Discoveries, Missionary Expansion and Asian Cultures</i>. Concept, 1994.</p> <p>---. <i>Indo-Portuguese History: Old Issues, New Questions</i>. Concept, 1984.</p> <p>Dantas, Norman. <i>The Transforming of Goa</i>. Other India Press.</p> <p>Gomes, Olivinho. <i>Village Goa</i>. S Chand & Co., 1987.</p> <p>Anand, Mulk Raj et al. <i>Golden Goa</i>. Marg Publication, 1980.</p> <p>Gomes Pereira, Rui. <i>Hindu Temples and Deities</i>. Printwell, 1978.</p> <p>Hall, Stuart. <i>Representation: Cultural Representations and Signifying Practices</i>. Thousand Oaks and Sage Publications, 1997.</p> <p>Handoo, Jawaharlal. <i>Folklore and Discourse</i>. Zooni Publication, 1999.</p> <p>---. <i>Folklore: New Perspectives</i>. Zooni Publication, 1999.</p> <p>Hutt, Anthony. <i>Goa</i>. Scorpion Publishing Ltd., 1988.</p> <p>Morenas, Zenaides. <i>Mussoll Dance of Chandor: The Dance of the Christian Kshatriyas</i>. The ClarrisaVaz e Morenas Konkani Research Fellowship Endowment Fund, 2002.</p> <p>Propp, Vladimir. <i>Theory and History of Folklore</i>. Anatoly Liberman, editor. Ariadna Y. Martin and Richard P. Martin, translators. Manchester University Press, 1984.</p> <p>Punia, Deep. <i>Social Values in Folklore</i>. Rawat Publication 1993.</p> <p>Priolkar. A. K. <i>The Goa Inquisition</i>. Voice of India, 1961.</p> <p>Redfield, Robert. <i>Peasant Society and</i></p>	
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	<i>Culture</i> .The University Press of Chicago Press 1958	
Learning Outcomes:	The outcome of the paper would be the sensitization of students to the cultural history of Goa. The students would be encouraged in conducting independent and interdisciplinary research on various cultural aspects of Goa. They would also be introduced to contemporary issues of Goa, as well as, thoughts about the future of the State.	

Title of the Course: Readings in Contemporary Theory

Course Code: ENG-604

Number of credits: 04

Total Contact Hours: 60

Objectives:	The Principal objective of the course is to familiarise the students with a few trend-setting original essays which significantly contribute in shaping the contours of contemporary theory.	
Course Content:	<p>The following ten essays have been prescribed for the study: (Selections from <i>Modern Criticism and Theory: A Reader</i> Edited by David Lodge)</p> <ol style="list-style-type: none"> 1. de Saussure, Ferdinand. "The Object of Study." 2. Derrida, Jacques. "Structure Sign and Play in the Discourse of the Human Sciences." 3. Barthes, Roland. "The Death of the Author." 4. Foucault, Michel. "What is an Author?" 5. Abrams, M. H. "The Deconstructive Angle." 6. Jameson, Fredric. "The Politics of Theory." 7. Eagleton, Terry. "Capitalism, Modernism and Post Modernism." 8. Michell, Juliet. "Femininity, Narrative and Psychoanalysis." 9. Said, Edward. "Crisis in Orientalism." 10. Chakravorty-Spivak, Gayatri. "Feminism and Critical Theory." 	<p>6 hours</p> <p>6 hours</p> <p>6 hours</p> <p>6 hours</p> <p>6 hours</p> <p>6 hours</p> <p>6 hours</p> <p>6 hours</p> <p>6 hours</p>
Pedagogy	Lectures/tutorials/assignments/seminars.	
References:	<p>Belsey, Catherine. <i>Poststructuralism: A Very Short Introduction</i>. Oxford University Press, 2002.</p> <p>Culler, Jonathan. <i>Literary Theory: A Very Short Introduction</i>. 2d ed. Oxford University Press, 2011.</p>	

	<p>Dillet, Benoit, Robert Porter, and Iain Mackenzie, editors. <i>The Edinburgh Companion to Poststructuralism</i>. Edinburgh University Press, 2013.</p> <p>Harland, Richard. <i>Superstructuralism: The Philosophy of Structuralism and Post-structuralism</i>. Routledge, 2010.</p> <p>Norris, Christopher. <i>Reclaiming Truth: Contribution to a Critique of Cultural Relativism</i>. Duke University Press, 1996.</p> <p>Roudinesco, Élisabeth. <i>Philosophy in Turbulent Times: Canguilhem, Sartre, Foucault, Althusser, Deleuze, Derrida</i>. William McCuaig, translator. Columbia University Press, 2008.</p> <p>Williams, James. <i>Understanding Poststructuralism</i>. Acumen, 2005.</p> <p>Young, Robert, editor. <i>Untying the Text: A Post-structuralist Reader</i>. Routledge and Kegan Paul, 2004.</p>	
Learning Outcome:	The course will enable the students to have first-hand knowledge of the various articles written by critics/thinkers associated with contemporary theory.	

Title of the Course: Academic Writing in English
(adapted from UGC-MOOCs)

Course Code: ENG-605

Number of credits: 04

Total Contact Hours: 60

Objectives:	<ol style="list-style-type: none"> 1. To refine the writing skills of students. 2. To discourage plagiarism and inculcate research ethics. 3. To introduce tools beneficial while conducting research. 	
Course Content:	<ol style="list-style-type: none"> 1. Academic and Research Writing – Introduction, Importance and Basic Rules 2. Importance of the English language in Academic Writing 3. MLA Style – Referencing and Citation 4. Research Ethics – Types of Plagiarism, Detection tools and how to avoid Plagiarism 5. Journal and Author Metrics 6. Literature Review – Process, Online databases, Tools, Review Paper Writing 7. Research Proposal and Thesis Writing – Process, Empirical and Non-Empirical Studies 8. Abstract, Conference/Research Paper, Book Chapter – Process, Team and Time Management 9. Challenges in Indian Research Writing 10. Open Educational Resources 	<p>8 hours</p> <p>6 hours</p> <p>8 hours</p> <p>6 hours</p> <p>6 hours</p> <p>6 hours</p> <p>6 hours</p> <p>6 hours</p> <p>4 hours</p> <p>4 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Adler, Abby. "Talking the Talk: Tips on Giving a Successful Conference Presentation." <i>American Psychological Association</i>, April 2010, apa.org/science/about/psa/2010/04/presentation</p> <p>Anson, Chris M. and Robert A.</p>	

	<p>Schwegler. <i>The Longman Handbook for Writers and Readers</i>. 6th edition.</p> <p>Creswell, J. W. (2008). <i>Educational Research: Planning, conducting, and evaluating quantitative and qualitative research</i> (3rd ed.). Upper Saddle River: Pearson.</p> <p>Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. Modern Language Association of America, 2009. Print.</p> <p>Henly, Susan. "Finding the right journal to disseminate your research." <i>Nursing Research</i>, Wolters Kluwer Health Inc, November-December 2014, journals.lww.com/nursingresearchonline/Fulltext/2014/11000/Finding_the_Right_Journal_to_Disseminate_Your.1.aspx?WT.mc_id=HPxADx20100319xMP.</p> <p>Hadley, Chris. "How to Get Started With a Research Project". <i>wikiHow</i>, 5 January 2021, wikihow.com/Get-started-with-a-Research-Project.</p> <p>Modern Language Association. <i>MLA Handbook Eighth Edition</i>. https://style.mla.org/</p> <p>"Open Educational Resources". <i>Wikipedia</i>, Wikimedia Foundation, 15 March 2021, en.wikipedia.org/wiki/Open_educational_resources.</p> <p>Pappas, Christopher. "Top 10 Free Plagiarism Detection Tools for eLearning Professionals". <i>eLearning Industry</i>, 18 November 2013, elearningindustry.com/top-10-free-plagiarism-detection-tools-for-teachers.</p> <p>Roberts J. "Plagiarism, Self-Plagiarism, and Text Recycling." <i>Headache</i>, John Wiley & Sons Inc, 26 February 2018, headachejournal.onlinelibrary.wiley.com/doi/full/10.1111/head.13276.</p>	
Learning Outcome:	The students will be able to write in a professional and academic manner, having learnt to use the MLA style and to cite sources appropriately.	

GENERIC ELECTIVE COURSES**Title of the Course: Indian Writing in English****Course Code: ENG-621****Number of credits: 04****Total Contact Hours: 60****Effective from AY: 2023-2024**

Objective:	The course aims at acquainting the student with the tradition of writing in English that has evolved in India over the last two centuries.	
Course Content:	<p>Background:</p> <ol style="list-style-type: none"> 1. India's encounter with the British and the travelogue of Dean Mohamet. 2. War of Independence 1857 and its fallout for India and Indian writing. 3. Factors that impacted India and thereby writing in English during the 19th century. 4. Developments at the turn of the Century and their relevance to Writing in English. 5. Significant milestones of this era: writers, genres and works in English. 6. Reflection of the freedom struggle and its aftermath in the 20th Century Writing in English. 7. Indian writing in post-independent India: a critique of trends, texts and issues. 8. Indian writing: changing scenario in the era of globalization. <p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. Selected poems of Kamala Das, Jayant Mahapatra, Nissim Ezekiel, Eunice D'Souza. 2. Rao, Raja. Kanthapura. 3. Dattani, Mahesh. Final Solutions. 4. Rushdie, Salman. <i>Midnight's Children</i>. 	<p>12 hours</p> <p>12 hours</p> <p>12 hours</p> <p>12 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Iyengar, K. R. S. <i>Indian Writing in English</i>. Asia Publishing House, 1973.</p> <p>Mukherjee, Meenakshi. <i>The Twice Born Fiction</i>. Arnold Heineman, 1974.</p> <p>Naik, M. K., S. K. Desai, and G. S. Amur. <i>Critical essays on Indian Writing in English</i>. MacMillan,</p>	

	1968.	
Learning Outcome:	Candidates who take the course will demonstrate knowledge of literary output arising from India's colonial encounter with Britain and contemporary Indian writing in English across historical eras, genres and regions.	

Title of the Course: Indian Writing in Translation

Course Code: ENG-622

Number of credits: 04

Total Contact Hours: 60

Objective:	The aim of this course is to acquaint the students with a representative number of Sanskrit Classics (ancient and /or medieval) as well as masterpieces produced in the various regional literatures of India. Textual explication of the classics prescribed should demonstrate that ancient and medieval literary heritage of India provides a well-established tradition to modern Indian literary activities.	
Course Content:	<p>Background</p> <ol style="list-style-type: none"> 1. Notion of godhead in ancient India: spirituality beyond religion. 2. Ancient Indian drama in the light of western drama: Bharata & Aristotle. 3. An insight into translated poetry: Tagore's themes and techniques. 4. Tradition and modernity in contemporary fiction: an analysis. 5. Female predicaments and agrarian cultures: a representative feature of Indian life. <p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. Sri Aurobindo, translator. <i>Isha Upanishad</i> 2. Sri Aurobindo, translator. <i>Vikramorvasie</i> or <i>The Hero and the Nymph</i> by Kalidasa 3. Tagore, Rabindranath. <i>Gitanjali</i>. 4. Pillai, Tagazi Shivshankar Pillai. <i>Chemmeen</i>. 5. Pai, Vidya, translator. <i>Kali Ganga</i> by Mahabaleshwar Sail 	<p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p> <p>10 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Sri Aurobindo, translator. <i>The Upanishads</i>. Karnakar, R. D. <i>Kalidasa</i>. Karnatak University, 1971. Bhat, G. K. <i>Sanskrit Drama</i>. Karnatak University,</p>	

	<p>1975.</p> <p>Naravane, V. S. <i>An Introduction to Rabindranath Tagore</i>. Macmillan Company of India, 1977.</p> <p>Macmillan, 1977. Iyenger, K. R. S. <i>Indian Writing in English</i>. Sterling, 1983.</p> <p>Budkuley, Kiran. <i>Musings in the Meadows</i>. 2012.</p>	
Learning Outcome:	The course will elucidate the continuum of Indian experience and worldview reflected in works across regional languages.	

Title of the Course: Contemporary Indian English Fiction

Course Code: ENG-623

Number of credits: 4 credits

Total Contact Hours: 60 hours

Objectives:	<ol style="list-style-type: none"> 1. To inform the student and situate him/her within the area of contemporary writing in English. 2. To encourage the debate regarding India's cross-cultural identity and to address issues related to the intellectual tradition associated with English studies in India. 3. To use postcolonial discourses and evolve new critical practices and indigenous critical discourse. 	
Course Content:	<ol style="list-style-type: none"> 1. Roy, Arundhati. <i>The God of Small Things</i>. 2. Rushdie, Salman. <i>Shame</i>. 3. Tharoor, Shashi. <i>The Great Indian Novel</i>. 4. Ghosh, Amitav. <i>The Glass Palace</i>. 	<p>15 hours</p> <p>15 hours</p> <p>15 hours</p> <p>15 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Rushdie, Salman and Elizabeth West (eds). "Introduction" to <i>The Vintage Book of Indian Writing</i>. Vintage, 1997.</p> <p>Naipaul, V. S. <i>India: A Wounded Civilization</i>. Pan Macmillan, 2012.</p> <p>Mukherjee, Meenakshi. <i>Reality and Realism</i>. Oxford University Press, 1994.</p> <p>Nandy, Ashis. <i>The Intimate Enemy: Loss and Recovery under Colonialism</i>. Oxford University Press, 2009.</p>	
Learning Outcome:	This course will enable the student to locate herself/himself by responding to the interrogation of local issues within a globalized scenario.	

Title of the Course: Regional Sensibilities in Indian Writing

Course Code: ENG-624

Number of credits: 4 credits

Total Contact Hours: 60 hours

Objective:	This course intends to develop the students' tastes for indigenous writing from the various regions of India. Folk traditions, the Bhakti Cult and the history of women's writing will form the basis of developing an overall understanding of the forms and practices associated with creative writing from diverse areas of our country.	
Course Content:	<ol style="list-style-type: none"> 1. Bhakti Tradition: Tukaram – <i>Says Tuka</i>. DilipChitre, translator. 2. Dalit Writing: Dangle, Arjun. <i>Poisoned Bread</i>. 3. Women's Writing: Selections from Susie Tharu and K. Lalita. <i>Women Writing in India</i> 4. Fiction: Ananthamurthy, U. R. <i>Samskara</i> 	<p>15 hours</p> <p>15 hours</p> <p>15 hours</p> <p>15 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Iyengar, K. R. S. <i>Indian Writing in English</i>. Asia Publishing House, 1973.</p> <p>Mukherjee, Meenakshi. <i>Realism and Reality</i>. Oxford University Press, 1994.</p> <p>Naik, M. K., S. K. Desai and G. S. Amur. <i>Critical essays on Indian Writing in English</i>. MacMillan, 1968</p>	
Learning Outcome:	This course will introduce the student to a variety of indigenous forms of writing. It is an introduction to the rich cultural and folk heritage of India. The course will make an attempt to inculcate a comparative thinking through its diverse forms.	

Title of the Course: Creative Writing

Course Code: ENG-625

Number of credits: 4 credits

Total Contact Hours: 60 hours

Objectives:	This course is an attempt to draw the creative talent from students having a natural aptitude to creative writing. It aims at imparting the relevant information with regard to the art and technique of writing, the use and relevance of genres, importance of critical faculty to creative writing and so on. The course involves classroom-workshops intended to hone the creative skills of participants. It also seeks to train the students in the modes of writing for multiple media.	
Course Content:	<p>Section I</p> <ol style="list-style-type: none"> 1. Study of Literary Works in progress. 2. Analysis of the Creative Writing Components (Poem, Novel, Short Story, Drama, Diary). 3. Craft of poetry: subject matter, theme, rhythm, metre, stanza forms, sub-genres of Poetry. 4. Writing for various media. 5. Editing & Proof Reading. <p>Section II</p> <ol style="list-style-type: none"> 1. Fundamental Norms of Writing. 2. Feature Writing. 3. Composing poetry; fiction (short/long). 4. Writing for Children. 5. Writing for Radio, Theatre, Television and Films. 6. Learning to write scripts for Publishers and Copy Writing. <p>Section III</p> <p>Assignment in Creative Writing: Either Poetry OR Fiction OR Drama</p>	<p>25 hours</p> <p>25 hours</p> <p>10 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	<p>Corbett, Edward P. J. <i>The Little Rhetoric and Handbook</i>. John Wiley & Sons, 1977.</p> <p>Watkins, F. C. and K. E. Knight. <i>Write to Write: Readings on the Craft of Writing</i>. Houghton Mifflin, 1966.</p> <p>Mullins, Carolyne J. <i>A Guide to Writing and Publishing</i>. John Wiley & Sons, 1987.</p> <p><i>The Writer's Manual</i>, ETC Publications, 1977.</p>	

	<p>Baker, Sheridan. <i>The Practical Stylistics</i>. Harper and Row, 1977.</p> <p>Vroomanm, Alan. <i>Good Writing: An Informal Manual of Style</i>. Atheneum, 1972.</p>	
Learning Outcome:	The course will encourage the aspirants to have a hands-on experience of writing poetry, fiction, drama and literary prose.	

Title of the Course: Canadian Cultural Studies

Course Code: ENG-626

Number of credits: 4 credits

Total Contact Hours: 60 hours

Objectives:	<ol style="list-style-type: none"> 1. The course attempts to capture the rich cultural diversity of Canadian Writing. Reading through a variety of genres, it proposes to examine works by authors from different geographical and ethnic backgrounds. 2. To acquire a fuller appreciation of contemporary Canadian cultural and literary history. 3. To introduce students to the challenges of Canadian culture and it changes overtime. 4. To enable students to appreciate the benefits of an interdisciplinary approach to understanding of Canadian culture and literature. 	
Course Content:	<p>Background</p> <ol style="list-style-type: none"> 1. Understanding Canadian Cultural History. 2. Nation Building and The Canadian Identity 3. Canadian Mosaic: Mapping the “First World” 4. Multiculturalism and Multicultural Literature 5. Transculturalism: The Goan-Canadian Experience <p>Prescribed Texts:</p> <ol style="list-style-type: none"> 1. Grady, Wayne. <i>The Penguin Book of Modern Canadian Short Stories</i> 2. Reaney, James. <i>The Donnellys</i>. 3. Lawrence, Margaret. <i>A Bird in the House</i>. 4. Atwood, Margaret. <i>Selected poems</i>. 5. Mosionier, Beatrice. <i>In Search of April Raintree</i>. 6. McGifford, Dianne. <i>Shakti's Words</i>. 	<p>10 hours</p> <p>8 hours</p> <p>10 hours</p> <p>8 hours</p> <p>8 hours</p> <p>10 hours</p> <p>6 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References:	Hutcheon, Linda. <i>The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction</i> . O.U.P., 1988.	

	<p>Morton, Desmond. <i>A Short History of Canada</i>. Hurting Publishers, 2001.</p> <p>Mukherjee, Arun. <i>Oppositional Aesthetics: Reading from a Hyphenated Space</i>. TSAR, 1994.</p> <p>https://goatoronto.com/</p> <p>https://goacom.org/</p> <p>http://lists.goanet.org/listinfo.cgi/goanet-goanet.org/</p>	
Learning Outcomes:	<p>Students will be familiarised with the Canadian National Identity, First Nations, Visible Immigrants and Minority Women in Canada, Theories of Hybrid Identity and Postmodernity, Identity Politics, Cultural Appropriation and Goan Transcultural Experience.</p>	

Title of the Course: Critical Disability Studies

Course Code: ENG-627

Number of credits: 04

Total Contact Hours: 60

Objectives:	<ol style="list-style-type: none"> 1. To situate Disability as an important identity category and its relationship to culture 2. To introduce students to the key concepts of Disability Studies, Medical Model, Social Model of Disability and problematizing Stigma 3. To show the intersectionality of Disability with other social categories. 	
Content:	<p>Module 1: Introduction Constructions of Disability Ableism Questions of Embodiment Disability and Literary representations ‘Narrative Prosthesis’ Tropes of disability Intersection of Disability with Race, Gender, Caste and Class Rights-based approach to Disability</p> <p>Module 2: Personal Narratives: Disability and Short Fiction Alice Wong: <i>Disability Visibility: First- Person Stories from the Twenty First Century</i>. 2020</p> <p>Module3: Disability and Autobiography Ved Mehta: <i>Face to Face</i>. 1957</p> <p>Module 4: Disability and Theatre Mahesh Dattani: <i>Tara</i>. 1995 (Play)</p> <p>Module 5: Disability and Fiction Sharon Bell Mathis: <i>Listen for the Fig Tree</i>. 1974 (Novel)</p>	<p>8 hours</p> <p>12 hours</p> <p>10 hours</p> <p>15 hours</p> <p>15 hours</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.	
References/ Readings:	<p>Dattani, Mahesh. <i>Tara</i>. 1995. Penguin, 2013.</p> <p>Ghai, Anita. <i>Rethinking Disability in India</i>. Routledge, 2015.</p> <p>Ghosh, Nandini. <i>Interrogating Disability in India:</i></p>	

	<p><i>Theory and Practice</i>. Springer, 2016.</p> <p>Ghosh, Nandini. <i>Impaired Bodies, Gendered Lives</i>. Primus, 2016.</p> <p>Mathis, Sharon Bell. <i>Listen for the Fig Tree</i>. Viking, 1974.</p> <p>Love, Genevieve. <i>Early Modern Theatre and the Figure of Disability</i>. Bloomsbury Publishing. 2018.</p> <p>Mehrotra, Nikita. <i>Disability, Gender & State Policy: Exploring Margins</i>. Rawat Publsihers, 2013.</p> <p>Mehta, Ved. <i>Face to Face</i>. 1957. Penguin, 2013.</p> <p>Mitchell T. U David & Sharon L Snyder. <i>Narrative Prosthesis: Disability and the Dependencies of Discourse</i>. University of Michigan Press, 2000.</p> <p>Smith, Bonnie G and Beth Hutchison, editors. <i>Gendering Disability</i>. Rutgers University Press, 2004.</p> <p>Wendell, Susan. <i>The Rejected body: Feminist Philosophical Reflections on Disability</i>. Routledge, 2013.</p> <p>Wong, Alice. <i>Disability Visibility: First- Person Stories from the Twenty First Century</i>. Vintage, 2020.</p>	
Learning Outcomes	<ol style="list-style-type: none"> 1. Critically look at disability as an important identity category in the textual as well as the material world. 2. Understand literary narratives from the lens of disability and the ways in which it constructs the identity of the disabled subject. 3. Familiarization with the area of Disability Studies for future interdisciplinary research. 	