

ಡಾ. ಮನಮೋಹನ ಸಿಂಗ್
ಬೆಂಗಳೂರು ನಗರ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ



Dr. MANMOHAN SINGH
BENGALURU CITY UNIVERSITY

Office of the Registrar, Central College Campus, Dr. B.R. Ambedkar Veedhi, Bengaluru – 560 001.
PhNo.080-22131385, E-mail: registrar@bcu.ac.in/registrarbcu@gmail.com

No.MSBCU/BoS/Syllabus-PG/Arts/134/2026-27

Date: 24.08.2026

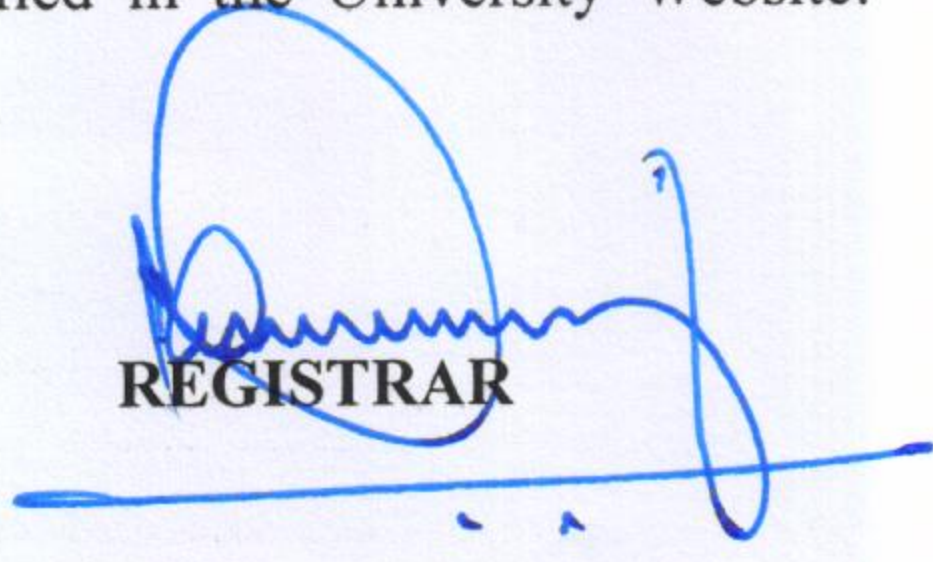
NOTIFICATION

Sub: Syllabus for the Post Graduate Courses in the Faculty of Arts –reg
Ref: 1. Recommendations of the Boards of Studies in the Faculty of Arts
2. Academic Council resolution No.06 dated.24.08.2026
3. Orders of Vice-Chancellor dated. 24.08.2026

The Academic Council in its meeting held on 24.08.2026 has approved the syllabus prepared by different Board of Studies for the Post Graduate Courses in the Faculty of Arts. Accordingly, the following CBCS Syllabus for the III & IV Semester PG Courses of Arts Faculty are hereby notified for implementation effective from the academic year 2026-27.

Sl. No.	Programmes
1.	M.A English – III & IV Semester
2.	M.A Japanese – I to IV Semester
3.	M.A Economics – III & IV Semester
4.	M.A Mass Communication & Journalism – III & IV Semester
5.	M.A History – III & IV Semester
6.	M.A Education – I to IV Semester

The detailed Syllabi for above subjects are notified in the University Website: www.bcu.ac.in for information of the concerned.


REGISTRAR

Copy to;

1. The Registrar(Evaluation), Dr. Manamohan Singh Bengaluru City University
2. The Dean, Faculty of Arts, MSBCU.
3. The Principals of the concerned affiliated Colleges of MSBCU- through email.
4. The P.S. to Vice-Chancellor/Registrar/Registrar (Evaluation), MSBCU.
5. Office copy / Guard file / University Website: www.bcu.ac.in



Dr. MANMOHAN SINGH
BENGALURU CITY UNIVERSITY

CHOICE BASED CREDIT SYSTEM

Syllabus for M.A. [English]

2026-27 onwards

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ನಗರ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ



BENGALURU
CITY UNIVERSITY

MA English Syllabus as per UGC Choice Based Credit System 2025-28 EDITION

for

The Department of Research & Studies in English

Central College Campus, PK Block,
New Academic Block,
Dr Ambedkar Rd, Bengaluru,
Karnataka – 560009

1. Dr. T. N. Thandava Gowda — Chairperson, Associate Professor, PG Department of English, Bengaluru City University (Chair)
2. Prof. Basavaraj P. Donur — Senior Professor, Department of English, Central University of Karnataka, Kalaburgi (Member)
3. Prof. Gundur N S — Professor, Department of English, Tumkur University (Member)
4. Prof. Gurunath Badiger — Professor, Department of English GFGC and PG Centre, Karnataka University Dharwad (Member)
5. Dr. Chetana P — Associate Professor, Department of English, Maharani Cluster University (Member)
6. Dr. Yashashwini M — Associate Professor, Department of Languages, Jain Deemed-to-be-University (Member)
7. Dr. Pooja Halyal — Associate Professor, Department of English, Rani Channamma University (Member)
8. Dr. Nataraju G — Associate Professor, Department of English, KSOU (Member)

**Syllabus Prepared and approved by Board of Studies, Department of Studies & Research in English
Date: 25-08-2025 at 05:00 PM for III & IV Semesters.**

MA III			
13.	ENGHC-3.1	Gender Studies	04
14.	ENGHC-3.2	Literary Criticism and Theory	04
15.	ENGHC-3.3	World Literature Part II	04
16.	ENGSC-3.4	Digital Humanities	04
17.	ENGSC-3.5	Indian Literatures in English Translations	04
18.	OEPT 3.1	English for Employability - Open Elective	04
		Total	24

Name of the Academic Program : **MA**
Semester : **III**
Title of the Course : **Gender Studies**
Credits : **04**
Teaching Hours : **60**

Course Objective:

Define and apply basic terms and concepts central to this field. Understand and engage with central debates in the field of Women's Studies and Gender Studies. Address issues of ethics, moral responsibility, race, gender, and the global community. Evaluate gendered spaces and structures of power and authority. Comprehend and examine through a gender lens, the inter-linkages between cultural practices, social processes and development approaches.

Course Outcome:

By the end of the MA English Literature course in Gender Studies, students will be able to critically analyze literary texts and cultural discourses through a gendered lens, understanding the intersections of gender, power, and identity. They will develop the ability to engage with central debates in gender theory, ethics, and morality, and evaluate how gendered spaces and structures influence literature, society, and cultural practices. Students will demonstrate an understanding of the ways in which social, political, and cultural processes shape gender identities and representations, fostering a nuanced appreciation of gender issues within both historical and contemporary contexts in literature. Ultimately, they will be equipped to produce scholarship that critically interrogates gendered narratives and advocates for social justice and equality.

Unit-I	Essays on Feminism and Gender	Judith Butler: "Subjects of Sex/Gender/Desire" (pp. 1-34) in <i>Gender Trouble: Feminism and the Subversion of Identity</i> Helene Cixous: <i>The Laugh of the Medusa</i> Susan Bordo: "<i>The Body and the Reproduction of Femininity</i>" Lata Mani: "<i>Contentious Traditions: The Debate on Colonial India</i>". (from <i>Recasting Women, Kali for Women</i>)
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Unit-II	Poems	Adrienne Rich “Diving into the Wreck” Sylvia Plath “Purdah” Margaret Atwood “Marrying the Hangman” Anne Sexton. “Her Kind”
Unit-III	Short Stories	Charlotte Perkins Gilman “The Yellow Wallpaper” Katherine Mansfield: “Bliss” Alice Munro: “Boys and Girls” Mahashweta Devi. “Draupadi”
Unit-IV	Novel	Geetanjali Shree’s <i>Mai</i> Kate Chopin – <i>The Awakening</i> (American) Margaret Atwood – <i>The Handmaid’s Tale</i>

Suggested Reading:

1. Bordo, Susan R. *Unbearable Weight: Feminism, Western Culture, and the Body*. University of California Press, 2003. Print.
2. Halberstam, Judith. “The Good, the Bad, and the Ugly: Men, Women, and Masculinity”(2002): *The Norton Anthology of Theory and Criticism*, pp. 2635-2653. Print.
3. J. Devika, “Introduction” to *En-Gendering Individuals: The Language of Re-forming in Twentieth Century Keralam*. Print.
4. Jarratt, Susan Carole Funderburgh., and Lynn Worsham. *Feminism and Composition Studies: In Other Words*. New York: Modern Language Association of America, 1998. Print.
5. Judith, Butler. *The Norton Anthology of Theory & Criticism*: “Judith Butler”: pp. 2536-2541. Print.
6. Kaplan, Cora. *Sea Changes: Essays on Culture and Feminism*. London: Verso, 1986.
7. Butler, Judith. *Gender Trouble*. Routledge, 1999. Print.
8. Lykke, Nina. *Feminist Studies: A Guide to Intersectional Theory, Methodology and Writing*. New York: Routledge, 2010. Print.
9. Mangan, James A., and James Walvin, eds. *Manliness and Morality: Middle Class Masculinity in Britain and America, 1800-1940*. Manchester University Press, 1987. Print.
10. Moore, Erin. *Gender, Law, and Resistance in India*. Tucson: University of Arizona, 1998. Print.
10. Cixous, Hélène. "The Laugh of the Medusa." Translated by Keith Cohen and Paula Cohen, *Signs: Journal of Women in Culture and Society*, vol. 1, no. 4, 1976, pp. 875–93

Name of the Academic Program	:	MA
Semester	:	III
Title of the Course	:	Literary Criticism and Theory
Credits	:	04
Teaching Hours	:	60

Course Objective:

This course aims to familiarize students with the foundational texts and critical ideas that have shaped Western literary theory and criticism from classical to modern times. Students will explore key perspectives on poetry, drama, and literary aesthetics from Plato, Aristotle, Longinus, Horace, and other influential critics and theorists. The course emphasizes understanding the historical and cultural contexts of these works, analyzing their concepts, and examining their influence on subsequent literary thought. Students will develop skills to interpret and critically evaluate literary theories, understand their structures and arguments, and apply these ideas to their own literary analysis and criticism. An overarching goal is to cultivate an appreciation for the evolution of literary criticism and its role in shaping our understanding of literature.

Course Outcome:

By the end of the course, students will be able to demonstrate comprehensive knowledge of major classical and modern literary theories and critics, including Plato, Aristotle, Longinus, Horace, and others. They will understand and articulate the significance of key texts, such as *Poetics*, *On Sublime*, *Ars Poetica*, and modern critical essays. Students will analyze and compare different critical perspectives, assess the philosophical and aesthetic premises underlying each theory, and evaluate their influence on literary appreciation and interpretation. Additionally, they will develop the ability to incorporate theoretical insights into their own analytical approaches, interpret literary texts with a critical understanding of underlying theories, and articulate informed, nuanced evaluations of literary works through a critical lens.

Unit-I	Classical Criticism	Plato: <i>Republic</i> (Mimesis)
		Aristotle: <i>Poetics</i> (on Tragedy)
		Longinus: <i>On the Sublime</i> (chapters)
		Horace: <i>Ars Poetica</i>
Unit-II	Renaissance, Neoclassical and	Philip Sidney: “An Apology for Poetry”
		John Dryden: “An Essay of Dramatic Poesy”

	Romantic Criticism	S. T. Coleridge: <i>Biographia Literaria</i> (Chapters XIV, XVII) P.B.Shelley: “A Defence of Poetry”
UNIT-III	Modern Criticism	Matthew Arnold’s “The Study of Poetry”, I.A. Richards’s “Two Uses of Language” T.S. Eliot’s “Tradition and Individual Talent”
UNIT-IV	Literary Theory	(Marxism) Raymond Williams –“Marxism. “Base and Superstructure in Marxist Cultural Theory” (Feminism) Elaine Showalter- Towards a Feminist Poetics” (Poststructuralism) Jacques Derrida-“Structure, Sign and Play in the Discourse of the Human Sciences” (New Historicism.) Michel Foucault- “What is an Author?”

Suggested Reading:

1. Abrams, M. H. *Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.Print.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.Print.
3. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.Print.
4. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.Print.
5. Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.Print.
6. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.Print.
7. Murfin, Ross and Ray, Supriya M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St. Martins, 2003.Print.
8. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.Print.
9. Eagleton, Terry. *Theory – An Introduction*
10. Selden, Raman. *A Reader’s Guide to Contemporary Literary Theory*
11. Belsey, Catherine. *Critical Practice*
12. Culler, Jonathan. *Structuralist Poetics:*

Name of the Academic Program	:	MA
Semester	:	III
Title of the Course	:	World Literature II
Credits	:	04
Teaching Hours	:	60

Course Objectives:

This course aims to introduce students to a diverse range of literary works from different cultural, geographical, and thematic contexts across the world. Students will engage with varied narratives, styles, and genres, developing an understanding of how literature reflects and interrogates issues such as identity, globalization, tradition, conflict, and social change. The course encourages critical appreciation of literary artistry and themes in texts from authors such as Mohsin Hamid, Gabriel Garcia Marquez, Katherine Mansfield, Chinua Achebe, and others. Students will analyze the socio-cultural and historical backgrounds of these works, fostering cross-cultural understanding and positioning literature as a tool for global dialogue. They will also learn to interpret texts through various literary and cultural lenses, developing their analytical and comparative skills.

Course Outcome:

By the end of this course, students will be able to critically analyse and interpret a diverse body of world literature, appreciating the unique cultural, social, and political contexts of each work. They will demonstrate an understanding of key themes such as identity, tradition, modernization, conflict, and colonial legacy in the selected texts. Students will articulate informed analyses of how authors reflect and critique their societies through literary expression. They will also develop skills to compare and contrast literary styles, themes, and cultural perspectives across different texts, producing nuanced interpretations and engaging in meaningful cross-cultural dialogue. Ultimately, students will appreciate literature's role in shaping and reflecting socio-cultural realities on a global scale.

Unit – I	Novel	Mohsin Hamid: <i>The Reluctant Fundamentalist</i>
		Murray Bail: <i>Eucalyptus</i>
Unit-II	Short Story	Gabriel Garcia Marquez: A Very Old Man with Enormous Wings
		Katherine Mansfield: Garden Party
		Chinua Achebe: Dead Man’s Path
UNIT-III	Poetry	Gabriel Okara: Once Upon a Time
		A D Hope: The Death of the Bird
		Mahmoud Darwish- “Identity Card”
		Margaret Atwood: Helen of Troy
UNIT-IV	Drama	Wole Soyinka: Kongi’s Harvest
		Mahesh Dattani: <i>Dance Like a Man</i>
Suggested Readings:		
David Damrosch, What is World literature? Princeton University Press, 2003 Puchner, Martin, Gen. The Norton Anthology of World Literature, 3rd ed, Volumes D, E, and F. W. W. Norton & Co., Inc. 2002.		
Bloom, Harold. Modern Critical Views: Gabriel Garcia Marquez. Chelsea House Publishers, 1989.		
Metzger, Erika A. & Metzger, Michael M. “A Companion to the Works of Rainer Maria Rilke.” Studies in German Literature Linguistics and Culture). Camden House, 2004. Raymond Williams. Drama from Ibsen to Brecht. Chatto and Windus, 1968.		

Name of the Academic Program	:	MA
Semester	:	III
Title of the Course	:	Digital Humanities
Credits	:	04
Teaching Hours	:	60

Course Objectives:

This course aims to introduce students to the interdisciplinary field of Digital Humanities, exploring its theoretical foundations, historical development, and practical applications. Students will examine key debates about the nature, scope, and discipline of digital humanities through foundational texts by scholars such as David M. Berry, Matthew Kirschenbaum, Kathleen Fitzpatrick, and others. The course will familiarize students with essential digital tools, methods, and topics including data visualization, text and social media analysis, digital archives, data mapping, and digital content curation. Emphasis will be placed on understanding how digital technologies transform humanities scholarship, facilitate new modes of inquiry, and challenge traditional disciplinary boundaries. Students will develop practical skills in digital data design, visualization, and analysis, alongside critical awareness of the ethical, cultural, and epistemological issues involved.

Course Outcomes:

Demonstrate a comprehensive understanding of key concepts in Digital Humanities and skills to design digital platforms in computing Humanities. Critically examine the relationship between Digital Technologies and the Humanities Disciplines: Literary Studies, Performing Arts, Music etc. Incorporate basic Digital Technologies useful for research, teaching, and publishing in Humanities. Develop competency in digital writing and social media by using digital tools and methods to enhance the ability to share thoughts globally. Describe the prospectus and limitations of technologies in Digital Humanities, its role in society, and the individual's responsibility thereof and also create a piece of digital scholarship.

Unit-I	Digital Humanities	David M. Berry: "Introduction", Understanding the Digital Humanities
		Matthew Kirschenbaum: "What is Digital Humanities and What's it Doing in English Departments?"
		Kathleen Fitzpatrick: "The Humanities, Done Digitally"

		Alan Liu: “The Meaning of the Digital Humanities”
Unit-II	Computing Humanities	John Unsworth: “What is Humanities Computing and What is Not?”
		Susan Hockey: “The History of Humanities Computing”
		Geoffrey Rockwell: “Is Humanities Computing an Academic Discipline?”
		Jerome McGann: “Information Technology and the Troubled Humanities”
UNIT-III	Digital Humanities in Use	Digital Archive: Wikimedia, Google Books Data Design and Visualization Data Mapping and Spatial Analysis Documentation
UNIT-IV		Data Mining: Textual and Tweet Analysis, Video Coding
		Social media: Content Creation, Curation and Analysis

Suggested Readings:

1. Adolphs, Svenja and Dawn Knight, editors. *The Routledge Handbook of English Language and Digital Humanities*. Delhi: Routledge, 2020.Print.
2. Berry, David M., and Anders Fagerjord. *Digital Humanities: Knowledge and Critique in a Digital Age*. John Wiley & Sons, 2017.Print.
3. Bulkun, Mestrovic Deyrup& Mary. *Transformative Digital Humanities: Challenges and Opportunities*. Delhi: Routledge, 2020.Print.
4. Burdick, Anne, Johanna Drucker, Peter Lunenfeld, Todd Pressner, and Jeffrey Schnapp et.al. *Digital Humanities*. Cambridge, MA: The MIT Press, 2012. Print.
5. Crompton, Constance, Richard J. Lane, and Ray Siemens, eds. *Doing Digital Humanities: Practice, Training, Research*. Taylor & Francis, 2016.Print.
6. Dobson, James E. *Critical Digital Humanities: The Search for a Methodology*. Chicago: University Illinois Press, 2019.Print.
7. Gold, Matthew, editor. *Debates in the Digital Humanities*. Minneapolis: University of Minnesota Press, 2012.Print.
8. Grigar, Dene. “Electronic Literature as Digital Humanities: An Introduction”, *Electronic Book Review*, January 10, 2021, <https://doi.org/10.7273/4fq7-6d24>.
9. Sabharwal, Arjun. *Digital Curation in the Digital Humanities: Preserving and Promoting Archival and Special Collections*. Chandos Publishing, 2015.
10. Terras, Melissa, Julianne Nyhan, and Edward Vanhoutte, eds. *Defining Digital Humanities: A Reader*. Routledge, 2016.

Name of the Academic Program	:	MA
Semester	:	III
Title of the Course	:	Indian Literatures in English Translations
Credits	:	04
Teaching Hours	:	60

Course Objectives:

To map cultural diversity, linguistic plurality and literary traditions – written as well as oral – in India through a study of range of literary, filmic and theoretical texts. To focus on the literature of country from the Classical period to the early European contact in the 18th century and aims at acquainting the students with major ancient and medieval movements in Indian thought as reflected in the translated works. To encourage comparing the treatment of different themes and styles in the genres of fiction, poetry and drama as reflected in the prescribed translations

Course Outcomes: By the end of this course, students will be able to analyze and interpret a wide range of Indian literary works in translation, appreciating their cultural and thematic richness. They will demonstrate an understanding of the historical, religious, and social contexts underlying these texts and recognize how translation influences their interpretation and dissemination. Students will critically evaluate the different modes of representation and storytelling, gaining insights into India's literary, cultural, and philosophical traditions. They will also develop the ability to compare themes across texts from different regions and periods, fostering intercultural dialogue and a deeper appreciation of India's diverse literary landscape.

Unit-I	Background	Natyashastra- The Origin of the Drama (Sharma Vol. I: 253-259) Vaddaradhane- The Story of Kartika (Sharma Vol. III: 416-419)
Unit-II	Essay	Romila Thapar- Interpretations of Indian history: Colonial, Nationalist, Post-colonial A.K. Ramanujan- Is there an Indian way of Thinking?
UNIT-III	Poetry	Basavanna- Cripple me Father, The Master of the House, The Temple and the Body (AKR, The Speaking of Siva, 59, 97 and 820) Devara Dasimayya- If they See Breasts and Long Hair and Suppose you Cut a tall bamboo (AKR, The Speaking of Siva, 133 and 144)

UNIT-IV	Novel	Amrita Pritam – <i>Pinjar</i> T. S. Pillai – <i>Chemmeen</i> Tejaswi: <i>Carvalho</i>
Suggested Reading 1. Sharma T. R. S. (Ed). Ancient Indian Literature: An Anthology, (Vols 1: Vedic Sanskrit and Pali), New Delhi: Sahitya Akademi, 2000 2. Sharma T. R. S. (Ed). Ancient Indian Literature: An Anthology, (Vols 2: Classical Sanskrit, Prakrit, Apabhramsa), New Delhi: Sahitya Akademi, 2000 3. Sharma T. R. S. (Ed). Ancient Indian Literature: An Anthology, (Vols 1: Tamil and Kannada), New Delhi: Sahitya Akademi, 2000 4. Ramakrishna, E. V., Locating Indian Literature: Texts, Traditions, Translations, Hyderabad: Orient Black swan, 2011 5. Kumar, Sukrita Paul (Ed), Cultural Diversity, Linguistic Plurality and Literary Traditions in India, New Delhi: Macmillan, 2005 6. Eliade, Mircea. "Time and Eternity in Indian Thought," Man and Time. New York: Pantheon, 1958, p. 173. 7. Brandon, S. G. F. Man and His Destiny in the Great Religions. Manchester: The University Press, 1962. 8. Nakamura, Hajime. Ways of Thinking of Eastern People. Honolulu: East-West Center Press, 1964. 9. Runes, Dagobert D. "Indian Philosophy," Dictionary of Philosophy. Paterson, N.J.: Littlefield, 1963. 10. Sharma, D. (Ed.) Indian Fiction in Translation: Issues and Explorations. Guwahati: MRB publishers (India), 2014. 11. Iyengar, Srinivasa. Indian Writing in English. Sterling Publishers, 2000. Mehrotra, Arvind Krishna. A Concise History of Indian Literature in English. Permanent Black, 2018. 12. Naik, M. K. A History of Indian English Literature. Sahitya Akademi, 2006.		

Name of the Academic Program	:	MA
Semester	:	III
Title of the Course	:	English for Employability - <i>Open Elective</i>
Credits	:	04
Teaching Hours	:	60

Course Objectives:

The course designed for developing essential language and communication skills aims to enhance students' abilities in listening, speaking, reading, and writing. To enable the students to learn language skills through LSRW. To learn the application of English grammar for employability. To develop communication skills for the job market. By focusing on these core areas, students will learn to comprehend and interpret spoken language effectively, articulate their thoughts clearly, and analyze various written texts. Additionally, the course will delve into the nuances of grammar and vocabulary, equipping students with the tools necessary for accurate and impactful communication. Through practical exercises and interactive activities, learners will develop critical study skills that enhance their overall learning experience and retention of information.

Course Outcomes:

Upon successful completion of the course, students will demonstrate improved proficiency across all language skills. They will be able to engage in meaningful conversations, effectively analyze and evaluate texts, and produce well-structured written work. Students will also acquire the ability to narrate stories and provide vivid descriptions, enhancing their creative expression. Furthermore, they will develop strong communication skills, enabling them to conduct professional self-introductions and participate in interviews and group discussions with confidence. Overall, the course will prepare students for academic success and foster essential skills for their future careers.

Unit – I	LSRW - Skills	Listening Skills: - To enhance students' ability to comprehend and interpret spoken language in various contexts. - To develop active listening techniques that facilitate better understanding and retention of information. Speaking Skills: - To improve verbal communication skills, enabling students to express their thoughts clearly and effectively. - To build confidence in public speaking and conversational abilities through practice and feedback.
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		Reading Skills: - To foster critical reading abilities that allow students to analyze, interpret, and evaluate texts. - To develop strategies for effective comprehension of different genres and formats. Writing Skills: - To enhance writing proficiency across various forms, including essays, descriptions, and dialogues. - To instill an understanding of the writing process, including drafting, revising, and editing.
Unit – II	Grammar and Vocabulary:	- To strengthen knowledge of tenses and parts of speech to improve grammatical accuracy in speaking and writing. - To expand vocabulary and enhance word choice in both written and oral communication.
Unit –III	Study Skills, Narration and Description:	- To equip students with effective study techniques that promote better learning and retention of information. - To develop skills in narrating stories and providing vivid descriptions that engage readers and listeners.
Unit – IV	Communication Skills:	- To promote effective interpersonal communication through self-introduction, interview skills, and group discussions. - To enhance students' ability to engage in meaningful dialogues and discussions.

Language Lab shall be extensively used to develop these skills.

Suggested Reading

Brown, H. Douglas. Principles of language Learning and Teaching. 2nd ed. Englewood Cliffs, N J:Prentice Hall, 1994. Print.

Corder, Stephen Pit. Introducing Applied Linguistics. Harmondsworth: Penguin, 1973. Print.

---. The significance of learners errors. IRAL 5: 161-9, 1967. Print.

Ellis, Rod. Understanding Second Language Acquisition. Oxford: Oxford University Press, 2012. Print.

Gardner, Rodert C. and Lambert, Wallace E. Attitudes and Motivation in Second Language Learning. Rowley, M A: Newbury House, 1972. Print.

Krashen, Stephen D. Second Language Acquisition and Second Language Learning. Oxford: Pergamon Press, 1981. Print.

_____. Principles and Practice in Second Language Acquisition. Oxford:

Pergamon Press, 1982. Print.

_____. 1985. *The Input Hypothesis: Issues and Implications*. New York: Longman.

Lado, Robert. *Linguistics across Cultures*. Ann Arbor: University of Michigan Press, 1957. Print.

Seely, John. *The Oxford Guide to Effective Writing and Speaking*. Oxford: OUP 2013.

Yadugiri, M.A. *Making Sense of English*. New Delhi, Viva Books, 2019.

Chaturvedi, P.D, Mukesh Chaturvedi. *Business Communication- Concepts, Cases, and Applications*. Delhi: Pearson, 2012.

MA IV			
19	HC - 4.1	Research Methodology	04
21.	SC – 4.2	Film Studies and Popular Culture	04
22	SC – 4.3	Writing Culture	04
Internship			08
		Total	20

Name of the Academic Program	:	MA
Semester	:	IV
Title of the Course	:	RESEARCH METHODOLOGY
Credits	:	04
Teaching Hours	:	60

Course Objectives:		
The main objectives of this course are to:		
1. Evaluate any piece of literature from a thematic, stylistic and theoretical point of view 2. Discuss the methodology of the research undertaken 3. Defend a chosen analysis with evidence		
Course Outcomes:		
On the successful completion of the course, student will be able to:		
1	Remember the fundamentals of writing research papers	
2	Understand what thesis writing is	
3	Apply literary theories to research	
4	Analyse texts from different perspectives	
5	Improve the quality of research through the knowledge gained	
Unit:1	Basics of Research	12 hours
1. Basic Information about the Research Paper (Winkler 3–10) 2. Choosing a topic (Winkler 13–17) 3. The Library (Winkler 21–33) 4. Using the Computer in your Research (Winkler 37–48)		
Unit:2	Structuring a Research Paper	12 hours
5. Doing the Research (Winkler 51–72) 6. The Thesis and the Outline (Winkler 75–88) 7. Transforming the Notes into a Rough Draft (Winkler 91–115) 8. Revising your Rough Draft (Winkler 119–135) 9. Finished Form of a Research Paper (Winkler 176–184)		
Unit:3	Clarity in Academic Writing	12 hours
10. Academic and Personal Styles of Writing (Hamp-Lyons 16–20) 11. Classification (Hamp-Lyons 25–29) 12. Comparison and Contrast (Hamp-Lyons 35–40) 13. Definition (Hamp-Lyons 50–59) 14. Generalization (Hamp-Lyons 60–71)		
Unit:4	Accuracy and Originality in Academic Writing	12 hours

15. Mechanics of Scholarly Prose (MLA 61–97) 16. Plagiarism and Academic Dishonesty (MLA 6–10)		
Unit:5	The MLA System of Documentation	12 hours
17. Why document Sources? (MLA 3–6) 18. Evaluating your Sources (MLA 10–12) 19. Gathering information about your sources (MLA 13–18) 20. Creating your Documentation: Works Cited and In-text Citations (MLA 19–58)		
	Total Lecture hours	60 hours
Reference Books		

Books for Study

1. Winkler, Anthony C. and Jo Ray McCuen-Metherell. *Writing the Research Paper: A Handbook*. 8th ed. Boston: Wadsworth Cengage Learning, 2012. (For Units I & II)
2. Hamp-Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*. 2nd ed. Cambridge: Cambridge University Press, 2006. (For Unit III)
3. The Modern Language Association. *MLA Handbook*. 8th ed. New York: The Modern Language Association of America, 2016. (For Unit IV & V)
4. Modern Language Association of America. *MLA Handbook*. 9th ed. The Modern Language Association of America, 2016.
5. American Psychological Association. *Publication Manual of the American Psychological Association*. 11th ed. American Psychological Association, 2024.
6. Dorairaj, A. Joseph. *FAQs on Research in Literature and Language*. Emerald Publishers, 2019.

Books for Reference

1. Bateson, Frederick Wilse. *The Scholar-Critic: An Introduction to Literary Research*. London: Routledge, 1972.
2. Berry, Ralph. *The Research Project: How to Write It*. 5th edn. Oxon: Routledge, 2004.
3. Brooks, Cleanth & Robert Penn Warren. *Modern Rhetoric*. 3rd edn. New York: Harcourt, Brace & World Inc. 1970.
4. Griffin, Gabriele. *Research Methods for English Studies*. Edinburgh UP, 2013.
5. Woolf, Judith. *Writing about Literature: Essay and Translation Skills for University Students of English and Foreign Literature*. London: Routledge, 2005.

Web Resources

1. American University, Washington, D.C,
www.american.edu/ocl/asac/upload/Ten-Steps-for-WritingResearch-Papers.pdf.

2. *Finger Lakes Community College*, www.flcc.edu/pdf/writeplace/MLA_documentation_guide.pdf.
3. "The Page You're Looking for is Not Here." *CSUN University Library*, 22 Dec. 2020, library.csun.edu/egarcia/documents/mlacitation_quickguide.
4. *The University of Toledo*, www.utoledo.edu/library/help/guides/docs/MLAstyle.pdf.
5. "What is Plagiarism?" *Plagiarism.org*, 18 May 2017, www.plagiarism.org/plagiarism-101/what-is-plagiarism/.

Name of the Academic Program	:	MA
Semester	:	IV
Title of the Course	:	WritingCulture
Credits	:	04
Teaching Hours	:	60

Course Objectives:		
The main objectives of this course are to:		
1. To engage students in culturing the art of writing. 2. To develop writing culture in students by initiating them to read, reflect, analyze, texts and cultures, and compose ideas in writing. 3. To encourage reading practices among learners to be better writers.		
Course Outcomes:		
On the successful completion of the course, student will be able to:		
The students will eventually be able to undertake certain academic tasks like analyzing texts, from short pieces like Op-Eds on contemporary issues to highly theoretical writings. They are expected to learn how to think and write clearly. Analyse texts from different perspectives		
Course Content: The texts chosen for close reading will be communicated to students in advance at the beginning of the semester. The focus of the paper is on hands-on experience; students will be doing intensive exercises in reading and writing. It invites them to reflect on contemporary issues and debates through reading and writing. In the semester-end exam, the questions will be asked on contemporary issues concerning the texts read in the classroom, to test students' writing ability.		
List of Texts:		
Prose		
Poetry		
Drama		
Fiction		
Non-Fiction		
In the semester-end exam, the questions will be asked on contemporary issues concerning the texts read in the classroom, to test students' writing ability.		
	Total Lecture hours	60 hours

Name of the Academic Program	:	MA
Semester	:	IV
Title of the Course	:	Film Studies and Popular Culture
Credits	:	04
Teaching	:	60

Course Objective:

Understand the film aesthetics through the analysis of film form and style. Understand film's unique language as it evolves technologically, historically and generically. Analyse the questions evoked from early cinema to the present about film's specificity as an art and technological ability. Employ critical and historical contexts in reading the prescribed texts and comprehend their contemporary significance. Read and evaluate cinema as language and comprehend its working in society.

Course Outcome:

Upon successful completion of this course, students will be able to critically analyze the historical development and aesthetic principles of early cinema, silent films, and the Hollywood studio system, demonstrating an understanding of their impact on contemporary filmmaking. They will gain insights into Italian Neorealism and the French New Wave, appreciating how these movements revolutionized narrative techniques and cinematic language, and will examine the role of cinema as a reflection and critique of society, particularly in the context of Indian cinema and its societal influences. Students will develop a foundational understanding of the craft of screenwriting, including story development, genre, structure, character creation, scene work, dialogue writing, and screenplay formatting, and will be able to translate a narrative idea into a complete screenplay. They will acquire practical skills in storyboard creation, understanding of filmmaking fundamentals, and film terminology, allowing them to analyze and appreciate films beyond surface-level entertainment. Ultimately, students will cultivate a nuanced appreciation of film aesthetics and history, enabling them to engage in informed discussions and critical evaluations of cinematic texts within cultural and literary contexts.

Unit-I	Historical Survey	Early Cinema, Silent Films, Hollywood Studio System Italian Neo- realism, French New Wave, German Expressionism, Indian cinema, Cinema and Society, Film Aesthetics, Parallel Cinema.
Unit-II	Writing for the Screen	The Craft of Screenwriting: Story, Genre, Structure, Character, Scene work, Dialogue, Premise/s, and Screenplay format. Writing a story Converting story into drama

		Characterization Writing dialogues Developing a story board
UNIT-III	Basic Film Making (Techniques)	Fundamentals of Filmmaking Terminology Key Concepts Film Appreciation
UNIT - IV	Film Appreciation	<i>Modern Times</i> 1936 <i>Citizen Kane</i> 1941 <i>Bicycle Thieves</i> 1948 <i>Rashomon</i> 1950 <i>Spirited Away</i> 2001 <i>Mother India</i> 1957 <i>Sholay</i> 1975 <i>Swades</i> 2004 <i>Peepli Live</i> 2010
Note: As a part of the assignment the students need to make a live action short film for 02 min. duration.		
Suggested Reading: - Christine Gledhill and Linda Williams, eds., <i>Reinventing Film Studies</i>, London: Arnold, 2000) - David Bordwell and Kristin Thompson, <i>Film Art: An Introduction</i>, New York: McGrawHill, any edition) - Geoffrey Nowell-Smith, ed., <i>The Oxford History of World Cinema</i>, Oxford and New York: Oxford University Press, 1996. - Jill Nelmes, ed., <i>Introduction to Film Studies</i>, 5th ed. London and New York: Taylor and Francis, 2011. - John Hill and Pamela Church Gibson, eds., <i>The Oxford Guide to Film Studie</i>, Oxford and New York: Oxford University Press, 1998. - Pam Cook, ed., <i>The Cinema Book</i>, 3rd ed. London: British Film Institute, 2007. - Timothy Corrigan, Patricia White, and Meta Mazaj, eds., <i>Critical Visions in Film Theory</i>: <i>Classic and Contemporary Readings</i>, Boston and New York: Bedford/St. Martin"s, 2011.		

Name of the Academic Program	:	MA
Semester	:	IV
Title of the Course	:	Internship
Credits	:	8
Internship Period	:	08 Weeks

Objective of the Internship:

The internship is designed to connect academic learning with real-world professional experience. It provides students with the opportunity to apply their knowledge of English language and literature in practical fields such as media, education, publishing, and creative industries. Through active participation, students will develop professional skills, understand workplace dynamics, and engage in tasks requiring communication, critical thinking, and creativity.

Outcome of the Internship:

By the end of the internship, students will be able to effectively apply their academic knowledge in professional contexts related to media, education, publishing, and creative industries. They will develop practical skills in communication, content creation, and critical thinking, while also gaining firsthand experience of workplace structures and expectations. The internship will enable them to produce relevant outputs such as articles, teaching materials, or media scripts, and encourage reflective thinking on their personal and professional development. It will further strengthen their abilities in teamwork, time management, and problem-solving, contributing to greater confidence and clarity in their future career paths.

Internship Process and Guidelines:

Internship Requirements and Procedures

1. Organization selection and approval
 - Each student must identify a suitable host organization and obtain written approval from the Internship Coordinator before starting the placement.
2. Formal internship proposal (pre-commencement)
 - Submit a proposal that includes: organization name and contact, internship

objectives, anticipated tasks and responsibilities, learning goals, and a proposed timeline.

- The proposal must be approved by the Internship Coordinator and assigned faculty supervisor prior to commencement.

3. Supervision and mentorship

- Each internship will be overseen by a faculty supervisor and a workplace mentor at the host organization.
- The faculty supervisor is responsible for academic oversight; the workplace mentor supervises day-to-day tasks.

4. Documentation: monthly logbook and reflective journal

- Students must maintain a Monthly Logbook that records dates, hours worked, tasks completed, and short evidence-based notes of work outcomes.
- Students must also keep a Reflective Journal (weekly or biweekly entries) that documents learning, challenges, skills developed, and connections between theory and practice.
- Both documents should be submitted to the faculty supervisor at the end of the internship (and at mid-term if requested).

5. Monthly Review(s)

- At least one formal monthly-term review will be conducted by the faculty supervisor (in person or online) with input from the workplace mentor.
- The review will assess progress against the proposal, identify problems or changes, and agree on any corrective actions or revised goals and timelines.

6. Assessment and final deliverables (summary)

- Final assessment will be based on: host organization feedback, faculty supervisor evaluation, the Monthly Logbook, reflective journal, and a final internship report/presentation (as specified by the department).
- Students must complete all documentation and secure mentor verification of hours/tasks to receive credit.

Suggested Fields for Internship:

- Print and Electronic Media (newspapers, magazines, TV, radio)
- Digital Content Platforms
- Schools, Colleges, and Language Training Centers
- Publishing Houses and Editorial Agencies
- Theatre, Film, and Documentary Production Units
- NGOs involved in literacy, education, or community communication
- Advertising Agencies and Public Relations Firms
- Corporate House and Startups Content Writing & Marketing Communications

Documentation and Submission Requirements:

1. Internship Proposal (Pre-commencement)
 - Purpose: To define the academic and literary focus of the placement and secure approval before starting.
 - When to submit: Minimum 2 weeks before internship start date (or by the departmental deadline).
 - Format & length: 1,000–1,200 words; typed, university header, student name, programme, faculty supervisor, and host organization contact.
 - Required contents:
 - Host organisation details and mentor contact (designation, email, phone).
 - Internship period, expected hours per week, and total hours.
 - Clear learning objectives tied to MA English Literature outcomes (e.g., archival research, editorial practice, literary outreach, digital humanities, theatre management, publishing).
 - Anticipated tasks and deliverables (e.g., catalogue entries, annotated bibliographies, curated reading series, copy-editing sample, critical blog posts).
 - Proposed timeline with milestones (mid-term review date, draft submissions).
 - Risk/ethical considerations (confidentiality, permissions for archival work, consent for interviews).
 - Approval: Must be signed by the Internship Coordinator/faculty supervisor and accepted by the host mentor.
2. Monthly Reflective Journal (Submitted at the end; with monthly entries)
 - Purpose: Ongoing critical reflection linking workplace practice to literary scholarship and theory.
 - Format: Compiled document (PDF) containing chronological monthly entries; each

month: 600–800 words. For a 3–4-month internship this will total ~2,400–3,200 words. Include date ranges, hours, and mentor signature/stamp for each month.

- Suggested entry structure:
 - Brief summary of tasks and outputs every month.
 - Skills developed (e.g., textual editing, metadata creation, interview techniques).
 - Critical reflection: connect experience to course concepts (e.g., postcolonial theory, archival methods, performance studies).
 - Challenges faced and remedial actions.
 - Evidence or artefacts list (links, files, samples) appended or referenced.
- Assessment emphasis: depth of reflection, evidence of theoretical engagement, clarity in documenting learning, and mentor validation.
- 3. Final Internship Report (3,000 words)
 - Purpose: A summative academic report synthesizing work, learning, and future scholarly/professional plans. This is the formal assessment document.
 - Word count: 3,000 words ($\pm 10\%$); exclude bibliography and appendices.
 - Format: Title page (student, programme, host organisation, faculty supervisor), abstract (150–200 words), main body, references (MLA Current Edition), appendices (samples, mentor appraisal, logbook extracts).
 - Suggested structure:
 - Abstract (150–200 words) and keywords.
 - Introduction: aims, brief host organisation profile, and alignment with MA learning outcomes.
 - Description of Activities: detailed account of tasks, projects, and outputs (with dates).
 - Critical Analysis & Reflection: link practical experience with scholarly frameworks — e.g., literary histories, editorial theory, performance or reception studies; evaluate successes and limitations.
 - Learning Outcomes Achieved: map stated proposal objectives to actual learning and evidence.
 - Conclusion: lessons learned, impact on future research/career, recommendations for host or programme.
 - Bibliography and Appendices (samples of work, mentor verification of hours).
- Assessment criteria: clarity of exposition, rigorous critical reflection, integration of theory and practice, quality of evidence/samples, and academic writing standards (citation, style).

4. Presentation and Viva-Voce (Oral Examination)

- Purpose: Public defence and demonstration of internship learning, assessed by internal/external panel.
- Format:
 - Presentation: 10–15 minutes (PowerPoint or PDF slides) summarising the project, key outputs, and critical reflections. Include 2–3 slides of work samples (e.g., digitised manuscript page, editorial note, event brochure, blog post screenshot).
 - Viva-Voce: 15–25 minutes of questioning by panel (faculty supervisor + one internal examiner + one external examiner from literature/publishing/archives/cultural organisations).
- Submission before viva: final report, reflective journal, logbook, and sample artefacts uploaded 7 days before the scheduled panel.
- Evaluation focus: coherence between written report and oral defense, ability to situate practice within literary studies, critical awareness, responsiveness to feedback, and professional presentation skills.

Assessment & Weighting (recommended)

- Internship Proposal (accept/revise) — pass requirement (no grade)
- Monthly Reflective Journal — 20%
- Final Internship Report (3,000 words) — 50%
- Presentation and Viva-Voce — 25%
- Mentor appraisal / attendance verification — 5% (pass or contributory grade)
(Adjust percentages to department policy; mentor appraisal may be used as pass/fail gate.)

The internship will be evaluated on the basis of the following:

- **Participation and Work at the Site**
- **Monthly Journal and Reflection**
- **Final Internship Report**
- **Presentation and Viva-Voce**

Evaluation Pattern: As per the University norms