

GURUGRAM UNIVERSITY, GURUGRAM

NEP and Learning Outcome-based Curriculum Framework (LOCF) for

Post Graduate Programme

M.A. English



DEPARTMENT OF ENGLISH AND OTHER FOREIGN LANGUAGES

(w.e.f. 2024-25) (Under LOCF)

Semester IV

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs.)			Credits				TI	TE	PI	PE	Total
Core Course (s)														
CC-A10	Literary Theory and Criticism-II	241/ENG/C401	3	1	-	3	1	-	4	30	70	-	-	100
CC-A11	Indian Aesthetics	241/ENG/C402	3	1	-	3	1	-	4	30	70	-	-	100
Discipline Specific Elective Course (To choose any 1)														
DSE07	Modern English Drama	241/ENG/DS401	2	1	-	2	1	-	3	25	50	-	-	75
DSE08	Translation Studies													
Multidisciplinary Course (s)														
MDC-4	One from Pool of Courses		2	1	-	2	1	-	3	25	50	-	-	75
Value Added Course (s)														
AEC-3	One from Pool of Courses		2	-	-	2	-	-	2	15	35	-	-	50
Community Engagement/Field Work/Survey/Seminar														
Seminar	Dissertation		-	-	-	-	-	-	6	-	-	50	100	150
Total Credits									22					550

Course Code: CC-A10
Nomenclature of the Course: Literary Theory and Criticism-II

Course Objectives

CO	Description
CO-1	Deepen Understanding of Critical Theories with an advanced understanding of major literary theories and critical frameworks.
CO-2	Enhance students' abilities to apply theoretical concepts to literary texts, fostering critical thinking and interpretative skills.
CO-3	To promote rigorous scholarly research, encouraging students to explore and contribute to contemporary debates in literary criticism and theory.
CO-4	Enable students to make connections between literary criticism and other academic disciplines, fostering a holistic understanding of literature's role in cultural and social contexts.

Course Outcomes

On completing the paper, **Literary Theory and Criticism-II** the students shall be able to realize following programme outcomes:-

CO	Description
CO-1	Demonstrate a comprehensive understanding of key literary theories and their historical development.
CO-2	Apply diverse theoretical frameworks to analyze and interpret literary texts, showcasing their critical and analytical skills.
CO-3	Conduct independent research, producing well-argued and original scholarly papers that contribute to the field of literary criticism.
CO-4	Integrate insights from various disciplines into their literary analyses, reflecting an interdisciplinary approach to literary studies.

Course Code: CC-A10

Nomenclature of the Course: Literary Criticism and Theory II

Max. Marks: 100

Theory: 70

Internal Assessment: 30

Unit 1

New Criticism and American Reader Response Criticism

(A) Cleanth Brooks, "Keats's Sylvan Historian: History without Footnotes."

(B) W.K. Wimsatt and Monroe C. Beardsley. "The Intentional Fallacy."

Unit 2

Structuralism, Post-Modernism and Psychoanalytic Criticism

(A) Levi-Strauss, Claude. "The Structural Study of Myth."

(B) Michel Foucault, "The Carceral"

Unit 3

Deconstruction

(A) Jacques Derrida. "Structure, Sign and Play in the Discourse of the Human Sciences."

(B) Roland Barthes: "The Death of the Author" from Roland Barthes, *Image, Music, Text*. Flamingo, 1977: 142-48.

Units 4

Psychoanalysis

(A) Jacques Lacan. "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience." *Ecrits, A Selection*.

(B) Slavoj Zizek. Chapter 1 in *Enjoy Your Symptom!*

Suggested Readings:

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Introduction*. New Delhi: OUP, 2006.

Habib, M. A.R. *A History of Literary Criticism and Theory from Plato to the Present*.

Abrams, M.H. *A Glossary of Literary Terms*. Noida: Cengage, 2015.

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: OUP, 1993.

Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*, revised by C.E. Preston, London: Penguin Books, 1999.

Nayar, Pramod K. *Literary Theory Today*. New Delhi: Prestige, 2022. Nayar, Pramod K. *Posthumanism*. Cornwall: Polity Press, 2014.

Payne, Michael and Johnn Schad. Eds. *Lifeafter Theory*. London: Continuum, 2003. Young, Robert J.C. *White Mythologies*. New York: Routledge, 2004.

Brooks, Cleanth. "Keats's Sylvan Historian: History without Footnotes." In *The Well Wrought Urn: Studies in the Structure of Poetry*. Harcourt Brace & Company, 1975.

Wimsatt, W.K, and Monroe C. Beardsley. "The Intentional Fallacy." In *The Verbal Icon: Studies in the Meaning of Poetry*. University of Kentucky Press, 1967.

Levi-Strauss, Claude. "The Structural Study of Myth." In *Structural Anthropology Vol. 2*. University of Chicago Press, 1983.

Foucault, Michel. "What is an Author?" In *The Foucault Reader*. Vintage Books, 2010.

Michel Foucault. Part 4, *Prison Discipline and Punish: The Birth of the Prison* London: Penguin Books, 1991.

Michel Foucault. *The History of Sexuality, Vol.1: An Introduction* London: Penguin,1991.

Derrida, Jacques. "Structure, Sign and Play in the Discourse of the Human Sciences." In *Writing and Difference*. Routledge, 2001.

Austin, John Langshaw. Lecture 1 in *How To Do Things With Words*. London: OUP, 1962.

Instructions to the Paper-Setter and Students:

- All questions are compulsory to attempt.
- Question no.1 will be short answer type question covering all Units. The students have to attempt any 7 out of 9 short notes. (7×2=14 marks)

- Question no.2 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.3 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.4 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.5 will be an Essay type question based on Unit IV with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)

Course Code: CC-A11
Nomenclature of the Course: Indian Aesthetics

Course Objectives

CO	Description
CO-1	Thorough understanding of fundamental concepts in Indian aesthetics.
CO-2	Critically analyze and interpret classical Indian texts and their aesthetic principles, fostering a deep appreciation of India's literary heritage.
CO-3	Examine the cultural and philosophical contexts that shaped Indian aesthetic theories, highlighting their relevance and application to contemporary art and literature.
CO-4	Promote comparative studies by relating Indian aesthetic theories to other global aesthetic frameworks, encouraging a broader perspective on aesthetics.

Course Outcomes

On completing the paper **Indian Aesthetics** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Demonstrate a comprehensive understanding of key theories and concepts in Indian aesthetics and their historical development.
CO-2	Apply Indian aesthetic principles to analyze and critique both classical and contemporary texts, showcasing their analytical and interpretive skills.
CO-3	Gain insights into the cultural and philosophical foundations of Indian aesthetics.
CO-4	Compare and contrast Indian aesthetic theories with other global aesthetic traditions, reflecting an interdisciplinary and comparative approach to the study of aesthetics.

Course Code: CC-A10

Nomenclature of the Course: Indian Aesthetics

Max. Marks: 100

Theory: 70

Internal Assessment: 30

Unit I

1. “The Origin and Growth of Poetics in Sanskrit” by Professor P.V. Kane
2. “The Main Aspects of Indian Aesthetics” by M. Hiriyanna

Unit II

1. Indian Poetics: Rasa Theory, Dhvani Theory, and Alankaras (definitions)
2. “The Evolution of Rasas in Indian Literature” by K. Krishnamoorthy. (Pp.15-27)
3. The Maheshvara Sutras, Paninian Aṣṭādhyāyī, as Grammar and Syntax: An Introduction

Unit III

1. The Natyasastra: Chapter One “The Origin of Drama” (Pp.1-17, or pdf 88-104)
2. The Karma Yoga: The Third Chapter of Bhagavad Gita (43 Shlokas)

Unit IV

1. Preface to Sacontala: Or, the Fatal Ring: An Indian Drama by Kalidasa, tr. Sir Jones, William
2. “The Sense of Beauty” by Rabindranath Tagore.
3. “Canto One: The Symbol Dawn” from Sri Aurobindo’s Savitri: A Legend and a Symbol. (Pp. 1-10)

Suggested Readings

Adorno, Theodor W. *Aesthetic Theory*. Bloomsbury, 2013.

Barlingay, S.S. *A Modern Introduction to Indian Aesthetic Theory: The Development from Bharata to Jagannaatha*. D.K. Prints, 2007.

- Beardsley, M.C. *Aesthetics*. Hackett, 1958.
- Besant, Annie, and Bhagavan Das. *The Bhagavad-Gita*. Theosophical Publishing Society, 1905. (Chapter-III, “Karma-Yoga”, Pp. 57-76)
- Cahn, Steven M., and Aaron Meskin. *Aesthetics: A Comprehensive Anthology*. Blackwell Philosophy Anthologies. Wiley–Blackwell, 2007.
- Chandran, Mini, and V.S. Sreenath. *An Introduction to Indian Aesthetics History, Theory, and Theoreticians*. Bloomsbury, 2021.
- De, Sushil Kumar. *Studies in the History of Sanskrit Poetics*. 1925, rpt. New Bharatiya Book Corporation; 2nd Edition, 2014.
- Devy, G.N. (Ed.) *Indian Literary Criticism, Theory and Interpretation*. Orient Longman, 2002.
- Gokak, V.K. *The Poetic Approach to Language: With Special Reference to the History of English*. OUP, 1952.
- Hegel, G.W.F., and von Humboldt, W.F. *On the Episode of the Mahābhārata Known by the Name Bhagavad-Gītā* by Wilhelm von Humboldt. Indian Council of Philosophical Research, 1995.
- Hill, Stephen R., and Peter G. Harrison. *Dhatu-Patha: The Roots of Language*. Munshiram Manoharlal Publishers, 1997.
- Iyengar, Srinivasa K.R. *Indian Writing In English*. Sterling Publisher, 2009.
- Iyer, K.A. Subramaniam. *The Vakyapadiya of Bhartrhari*. Poona Deccan College, 1965.
- Jauss, Hans Robert. *Aesthetic Experience and Literary Hermeneutics*. Minneapolis: University of Minnesota Press, 1982.
- Kane, P.V. *History of Sanskrit Poetics*. Motilal Banarsidass, 1994.
- Kapoor, Kapil. *Literary theory: Indian Conceptual Framework*. Affiliated East-West Press, 2012.
- Kiparsky, Paul, and S.D. Joshi. *Panini's Variationist*. Poona University Press & MIT Press, 1979.
- Kiparsky, Paul. “Economy and the Construction of the Sivasutras”. Stanford University, 1979.
- Malhotra, Rajiv, and Satyanarayana Dasa. *Sanskrit Non-translatables*. Amaryllis, 2022.

Nadkarni, M.V. *The Bhagavad-Gita for the Modern Reader: History, Interpretations and Philosophy*. Routledge, 2020.

Naik, M.K. *A History of Indian English Literature*. Sahitya Academy, 1982, Reprint, 2007.

Nayar, P.K. *English Writing and India, 1600-1920: Colonizing Aesthetics*. Routledge, 2008.

Pandey, K.C. *Comparative Aesthetics, Vol.I: Indian Aesthetics*. Chowkhamba Sanskrit Studies 2, Varanasi, 1950, Reprint, 1995.

Patankar, R.B. *Aesthetics and Literary Criticism*. Bombay Nachiketa Publication. 1969.

Petersen, Wiebke. "A Mathematical Analysis of Pāṇini's Śivasūtras". *Journal of Logic, Language and Information*. Kluwer Academic Publishers, 2004.

Pollock, Sheldon. *The Rasa Reader: Classical Indian Aesthetics*. Columbia University Press, 2006.

Prabhavananda, Swami and Christopher Isherwood, an introduction by Aldous Huxley. *Bhagavad-Gita: The Song of God*. Penguin, 2002

Raghavan, V. "The Aesthetics of Ancient Indian Drama." *Indian Literature*, vol.1, no.2, 1958, pp. 67–74. JSTOR, <http://www.jstor.org/stable/23329292>. Accessed 14 Feb. 2012.

Raghavan, V., and Nagendra. *An Introduction to Indian Poetics*. Macmillan and Company Limited, 1970.

Ramachandran, T.P. *Aspects of Higher Indian Aesthetics*. Madras, 1982.

Rangacharya Adya. *Introduction to Bharata's Natyasastra*. New Delhi: Munshiram Manoharlal Publishers, 1966, rpt.2005.

Tiwari, R.S. *A Critical Approach to Classical Indian Poetics*. Chaukhambha Orientalia, 1984.

Vivekananda, Swami. *Bhagavad Gita*. Vedanta Press & Bookshop 2009; Advaita Ashrama, 2009.

Instructions to the Paper-Setter and Students:

- All questions are compulsory to attempt.
- Question no.1 will be short answer type question covering all Units. The students have to attempt any 7 out of 9 short notes. (7×2=14 marks)
- Question no.2 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.3 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.4 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.5 will be an Essay type question based on Unit IV with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)

DISCIPLINE SPECIFIC ELECTIVE COURSE DSE-07
Nomenclature of the Course: Modern English Drama

Course Objectives

CO	Description
CO-1	Study key playwrights of modern English drama examining their contributions to the genre and their distinctive styles.
CO-2	Investigate significant theatrical movements and innovations within modern English drama.
CO-3	Analyse recurring themes and motifs in modern English drama, such as alienation, identity, existentialism, and the critique of societal norms, exploring how these themes are expressed through dramatic techniques.

Course Outcomes

On completing the paper, **Modern English Drama** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Students will develop advanced skills in critically analyzing and interpreting modern English dramas, employing relevant literary theories and contextual understanding to explore themes, characters, and dramatic techniques.
CO-2	Consider ethical and cultural dimensions of modern English drama, exploring issues of representation, censorship, and the role of drama in reflecting and shaping societal values.
CO-3	Evaluate the reception of modern English dramas in their contemporary contexts and their performance history, considering how staging, interpretation, and audience reception have evolved over time.

Course Code: DSE-07

Nomenclature of the Course: Modern English Drama

Max. Marks: 75

Theory: 50

Internal Assessment: 25

Unit I

1. Concept/ Terms: Elements of Theatre, Aristotle's Unities, Characteristics of Tragedy by Aristotle, Problem Play, Theatre of Absurd, Epic theatre, Verfremdungs effect (Alienation Effect), Fourth Wall, Expressionism, Realism in theatre, 20th Century poetic drama, Street play, Agitprop Theatre
2. Bertolt Brecht, (i) 'The Street Scene'; (ii) 'Theatre for Pleasure or Theatre for Instruction', in Brecht on Theatre: The Development of an Aesthetic, ed. John Willet (London: Methuen, 1992) pp. 121-28; 68-76

Unit II

Eugene Ionesco: *Rhinoceros* (1959)

Unit III

Caryl Churchill: *Top Girls* (1982)

Suggested Readings:

Burkman, Katherine H. *The Dramatic World of Harold Pinter: Its Basis in Ritual*, University of Ohio Press, 1971.

Dukore, Bernard F. *Where Laughter Stops: Pinter's Tragicomedy*, University of Missouri Press, 1976.

Esslin, Martin. *Pinter: A Study of His Plays*, expanded edition, W. W. Norton, 1976.

Esslin, Martin. *The Theatre of the Absurd*, revised and enlarged edition, Penguin Books, 1976.

Instructions to the Paper-Setter and students:

- All questions are compulsory.
- Question 1 will be short-answer type question covering all Units. There will be at least one question from each Unit. The students are required to attempt any 4 out of 6 selecting at least one from each Unit. (4×5= 20 marks)

- Question no.2 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.3 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.4 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (10 marks)

241/ENG/DS402

DISCIPLINE SPECIFIC ELECTIVE COURSE DSE-08

Nomenclature of the Course: Translation Studies

Course Objectives

CO	Description
CO-1	Gain a comprehensive understanding of the major theories and concepts in translation studies.
CO-2	Develop the ability to analyze the cultural implications of translation and its role in intercultural communication.
CO-3	Acquire practical skills in translating various types of texts, utilizing appropriate strategies and tools.
CO-4	Learn to navigate ethical challenges in translation, ensuring responsible and culturally sensitive practice.

Course Outcomes

On completing the paper, **Translation Studies** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Become proficient in the foundational theories and concepts of translation studies.
CO-2	Demonstrate an understanding of the cultural nuances involved in translation and their implications.
CO-3	Practical expertise of translating different types of texts using appropriate strategies and tools.
CO-4	Identify and address ethical challenges in translation, ensuring responsible practice.

DISCIPLINE SPECIFIC ELECTIVE COURSE- DSE-08

Nomenclature of the Course: Translation Studies

Max. Marks: 75

Theory: 50

Internal Assessment: 25

Unit I

Introduction to Translation

- a) Meaning and various definitions of Translation
- b) Areas of Translation
- c) Significance of Translation
- d) Brief History of translation with special reference on Theodore Savory; J C Catford; Eugene Nida; Peter Newmark and Susan Barnette
- e) Basic concepts and terms used in translation studies:
Equivalence, source language, target language, source text, target text, language variety, dialect, idiolect, register, style, mode, code mixing and switching, transliteration, simultaneous and consecutive interpreting.

Unit II

News, Poetry, Short-story, Novella, New headings, Newspaper Report, Editorial, Idiomatic expressions, Letter, Essay, Commercial Advertisements.

- i. U.R. Ananthmurthy: "What does translation mean in India"
- ii. Sujit Mukherjee: "Translation as new Writing" (From Mukherjee Sujit, Translation as Discourse, 77-85)

Unit III

Assignment Project (Practical)

- i. Short Length (Poem)
- ii. Full Length (Story)

Suggested Readings

Basnett, Susan. *Translation Studies*. London/New York: 1980 (Indian rpt 2005).
Newmark, Peter. *A Textbook of Translation*. New York: Prentice Hall, 1988.
Theodore, Savory. *The Art of Translation*. Jonathan Cape Ltd, 1969.
JC Catford. *A Linguistic Theory of Translation*. Oxford University Press, 1965. Eugene Nida.
Toward a Science of Translation
Rosenstein, Lucy. *New Poetry in Hindi*. New Delhi: Permanent Black, 2003.

Instructions to the Paper-Setter and students:

- All questions are compulsory.
- Question 1 will be short-answer type question covering all Units. There will be at least one question from each Unit. The students are required to attempt any 4 out of 6 selecting at least one from each Unit. (4×5= 20 marks)
- Question no.2 will be an Essay type question with internal choice based on Unit I. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.3 will be an Essay type question with internal choice based on Unit II. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.4 will be an Essay type question with internal choice based on Unit III. The students have to attempt any 1 out of 2 questions. (10 marks)

Seminar- Dissertation

Max. Marks: 150

The student will be required to write a dissertation of about 50-60 typed pages based on the study of any selected topic, review of literary works/ movies, text. The students shall be trained about MLA Handbook (Latest Edition). Every student shall submit dissertation on the selected topic before the end of Semester IV and it should be submitted to the Department after a proper anti- plagiarism check and certification.

The Department will allot Supervisors to the students within four weeks of students' promotion to the Fourth Semester.