M.A. ENGLISH LANGUAGE AND LITERATURE
CURRICULUM AND DETAILED SYLLABI (Revised w.e.f. 2021)

<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Programme Outcomes</td>
</tr>
<tr>
<td>2</td>
<td>Programme Specific Outcomes</td>
</tr>
<tr>
<td>3</td>
<td>Curriculum Structure</td>
</tr>
<tr>
<td>4</td>
<td>Evaluation Scheme and Grading System</td>
</tr>
<tr>
<td>5</td>
<td>Course objectives, Course outcomes, syllabus</td>
</tr>
</tbody>
</table>

Programme Outcomes

- Comprehend the world of literature and diverse literary works.
- Acquire a thorough knowledge of the historical, literary and theoretical aspects of literature
- Explore how literary works are to be analysed, by promoting to research thinking and exploration.
- Get transformed into accomplished and active readers and writers, enabling the students to focus on their higher studies
- Value literature and humanity
- Understanding of the development of language as used in works of literature.
- Effective Communication: Speak, read, write and listen clearly in person and through electronic media in foreign and Indian language, and make meaning of the world by connecting people, ideas, books, media and technology.
- Self-directed and Life-long Learning: Acquire the ability to engage in independent and life-long learning in the broadest context.
Programme Specific Outcomes

- Read, interpret, and write about a diverse range of texts in English, for example literature, film, digital media, and popular culture.
- Understand those texts analytically and critically.
- Understand those texts on the basis of careful close reading.
- Understand those texts through past and contemporary literary theory.
Evaluation Scheme and Grading System

R.14 Assessment Procedure

R.14.1 The academic performance of each student in each course will be assessed on the basis of Internal Assessment (including Continuous Assessment) and an end-semester examination.

Normally, the teachers offering the course will evaluate the performance of the students at regular intervals and in the end-semester examination.

In theory courses (that are taught primarily in the lecture mode), the weight for the Internal Assessment and End-semester examination will be 50:50. The Internal assessment in theory courses shall consist of at least two periodical tests, weekly quizzes, assignments, tutorials, viva-voce etc. the weight for these components, for theory based courses shall be 20 marks for the Continuous assessment, comprising of Quizzes, assignments, tutorials, viva-voce, etc. and 15 marks each for both the Periodical Tests.

At the end of the semester, there will be an end-semester examination of three hours’ duration, with a weight of 50 marks, in each lecture based course.

R.17 Grading

R.17.1 Based on the performance in each course, a student is awarded at the end of the semester, a letter grade in each of the courses registered.

Letter grades will be awarded by the Class Committee in its final sitting, without the student representatives.

The letter grades, the corresponding grade points and the ratings are as follows:
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<tr>
<th><strong>Letter Grade</strong></th>
<th><strong>Grade Points</strong></th>
<th><strong>Ratings</strong></th>
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<tbody>
<tr>
<td>O</td>
<td>10.00</td>
<td>O</td>
</tr>
<tr>
<td>A+</td>
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<td>F</td>
<td>0.00</td>
<td>Fail</td>
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<tr>
<td>FA</td>
<td>0.00</td>
<td>Failed due to insufficient attendance</td>
</tr>
<tr>
<td>I</td>
<td>0.00</td>
<td>Incomplete (awarded only for Lab. Courses/Project/Seminar)</td>
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| W                |                  | Withheld             |
Candidates who have successfully completed the programme, within a period of ten semesters from entering the programme, shall be classified as follows:

Candidates securing a CGPA of 8.00 and above-

FIRST CLASS WITH DISTINCTION

Candidates securing a CGPA between 6.50 and 7.99-

FIRST CLASS

And the same be mentioned in the Degree Certificate;

PROJECT WORK: The continuous assessment of the project work will be carried out as decided by the course committee. At the completion of the project work, the student will submit a bound volume of the project report in the prescribed format. The project work will be evaluated by a team of duly appointed examiners.

The final evaluation will be based on the content of the report, presentation by the student and a viva-voce examination on the project. There will be 40% weight for continuous assessment and the remaining 60% for final evaluation.

If the project work is not satisfactory he/she will be asked to continue the project work and appear for assessment later.
Course objectives, Course outcomes, Syllabus

SEMESTER I

21ELL602 LINGUISTICS 4-0-0-4

Objectives: To introduce the students to the nature of Language systems; to introduce them to the nature of English language.

Course Outcomes

CO1: Gains training in analysing language from various levels of Linguistics
CO2: Gains training in phonological analysis
CO3: Gains training in Morphological analysis
CO4: Gains training in Syntactical and Semantic analysis

Unit 1


Unit 2


Unit 3

Semantics– Definition-relationship of similarity, opposition and inclusion: Synonymy, opposites, hyponymy, homonymy, polysemy-Lexical Ambiguity; Collocation and field-Pragmatics-Content and Meaning-Discourse Analysis-Speech Act Theory.

Unit 4

Modern Grammar and Syntax – Prescriptive vs Descriptive approaches- Grammaticality and Acceptability- Word Classes, Form Class, Function Class-Phrases and Clauses-Coordination and Subordination-Noun, Adverb and Relative Clauses-Basic sentence patterns-Types of sentences-Elements of a sentence - IC Analysis -Structural vs. Generative Grammar -

Unit 5

Applications of Linguistics- Pedagogy- Sociolinguistics- Psycholinguistics- Forensic linguistics- Clinical Linguistics.

CORE TEXTS:


REFERENCES:

Evaluation Pattern: R.14.1 & R 17.1

21ELL501 ENGLISH LITERATURE: CHAUCER TO 19TH CENTURY 4-0-0- 4

Objectives: To acquaint students with major trends and writers up to 19th century; to enable students to read and appreciate the works of major English authors; to inculcate an aesthetic sense of appreciation and understanding.

Course Outcomes

CO1: Students gain a historical sense of Early English Literature

CO2: Students understand the historical background of Early English Literature

CO3: Students are familiarized with the connection between Modern English Drama and British history

Unit 1: Introduction-Survey of English literature from Chaucer to 19th century-landmarks-major writers-themes and concerns-socio-political developments

Unit 2: Drama

Christopher Marlowe: “Edward II” [Detailed]

Ben Jonson: “Every Man in His Humour” [Non-Detailed]

Bernard Shaw: “Arms and the Man” [Non-Detailed]

Poetry

Geoffrey Chaucer: "Prologue" [Detailed]

John Milton: "Paradise Lost" Book IX [Detailed]

Edmund Spencer: “Prothalamion” [Non-Detailed]

William Langland “Piers the Plowman” [Non-Detailed]

Sir Thomas Wyatt “Farewell, Love” [Non-Detailed]

George Herbert “Easter Wings” [Non-Detailed]
Henry Vaughan “The Retreat”[Non-Detailed]

John Donne “The Canonization”[Non-Detailed]

Andrew Marvell “To His Coy Mistress”[Non-Detailed]

Unit 4:Fiction[Non-Detailed]

Walter Scott: *Ivanhoe*

Charles Dickens: *Hard Times*

Unit 5 Prose


Joseph Addison: “Sir Roger in Westminster”[Non-Detailed]

Richard Steele: “Recollections”[Non-Detailed]


Charles Lamb: “South Sea House”[Detailed], “Oxford in the Vacation”[Detailed]

CORE READING:

4. Bernard Shaw: *Arms and the Man*
5. Charles Dickens: *Hard Times*
11. Online sources

REFERENCES:


7. Legousis, Emile, Cazamian. *A Short History of English Literature*. OUP

**Evaluation Pattern: R.14.1 & R 17.1**

**21ELL503 NEW LITERATURES IN ENGLISH**

Objectives: To introduce the variety of new literatures in English to students, to familiarise them to the colonial as well as postcolonial experience in those writings and to accustom with the non-European, especially Asian, African, Australian and Latin American writings across genres.

**Course Outcomes**

CO1: Students gain a sound knowledge of New Literatures in English

CO2: Students understand the historical background of New Literatures in English

CO3: Students are familiarized with the origin and evolution of New Literatures in English

**Unit 1**


**Unit 2: Poetry**

Derek Walcott “Ruined House” [Detailed]

Dom Moraes “Sinbad” [Detailed]

Jorge Luis Borges “A Compass” [Detailed]

Margaret Atwood “Journey to the Interior” [Detailed]

Claire Harris “Framed” [Non-Detailed]

A. D. Hope “MoschusMoschiferous: A Song for St. Cecilia’s Day” [Non-Detailed]

Kenneth Slessor “Country Towns” [Non-Detailed]

David Malouf “The Year of the Foxes” [Non-Detailed]

**Unit 3: Fiction** [Non-Detailed]
Jose Saramago “Blindness”
Romesh Gunasekera “Reef”
Chinua Achebe “Things Fall Apart”

**Unit 4: Drama**

Yukio Mishima “The Damask Drum” [Detailed]
Jack Davis “No Sugar” [Non-Detailed]

**Unit 5: Short Fiction** [Non-Detailed]

Gao Xingjian “The Temple”
Katherine Mansfield “A Suburban Fairytale”.

**PRESCRIBED TEXTS:**

1. Listed Above
2. Online Sources

**REFERENCES:**


Evaluation Pattern: R.14.1 & R 17.1

21ELL504 SHAKESPEARE STUDIES 4-0-0-4

Objectives: To create an awareness of social, political and cultural aspects of the Elizabethan age; to expose the learners to the distinctive features of the theatre and the audience of Shakespeare’s time; to introduce the students to Shakespeare’s comedies, tragedies and historical plays; to familiarize them to modern readings of Shakespeare.

Course Outcomes

CO1: Students get a proper introduction to Shakespeare

CO2: Students gain a sound understanding of Shakespeare Studies

CO3: Students understand different types of Shakespearean texts

Unit 1

Shakespeare studies from Dr. Johnson to the contemporary-Shakespeare in performance (Theatre and Film)-Social, political and cultural aspects of the Elizabethan age-Shakespearean theatre and its characteristics-Shakespeare as a landmark in the history of World Drama.

Unit 2 Shakespeare Adaptations

Howard Jacobson: Shylock is My Name

Akira Kurosawa: Ran

Vishal Bhardwaj: Maqbool

Unit 3 Cultural Reading of Shakespeare

Longhurst, Derek. “Not for All Time, But for an Age”: An Approach to Shakespeare Studies”

Brown, Paul. “‘This Thing of Darkness I Acknowledge Mine:’ The Tempest and the Discourse of Colonialism.”


Loomba, Ania. “Shakespeare and Cultural Difference”.

Baker, Francis, Peter Hulme. “Nymphs and Reapers heavily vanish: The Discursive Contexts of The Tempest”

Thompson, Ann. “King Lear and the Politics of Teaching Shakespeare”

Unit 4 [Detailed]
King Lear

The Tempest

Unit 5[Non-Detailed]

Julius Ceaser

The Merchant of Venice

CORE READING:


Thompson, Ann. “King Lear and the Politics of Teaching Shakespeare” Shakespeare Quarterly Vol. 41, No. 2 (Summer, 1990), pp. 139-146


REFERENCES:

Course Objective: Love is the substratum of life and spirituality. If love is absent life becomes meaningless. In the present world if love is used as the string to connect the beads of values, life becomes precious, rare and beautiful like a fragrant blossom. Values are not to be learned alone. They have to be imbibed into the inner spirit and put into practice. This should happen at the right time when you have vitality and strength, when your hearts are open.

The present course in value education is a humble experience based effort to lead and metamorphosis the students through the process of transformation of their inner self towards achieving the best. Amma’s nectarous words of wisdom and acts of love are our guiding principles. Amma’s philosophy provides an insight into the vision of our optimistic future.

Course Outcomes

| CO1 | Helps the students to imbibe values into their inner spirit and put it into real life practice. |
| CO2 | Help the students towards achieving the best through the process of transformation of their inner self |
| CO3 | Provides the students an insight into the vision of optimistic future. |

1. Invocation, Satsang and Question - Answers
2. Values - What are they? Definition, Guiding Principles with examples Sharing own experiences
3. Values - Key to meaningful life. Values in different contexts
4. Personality - Mind, Soul and Consciousness - Q and A. Body-Mind-Intellect and the Inner psyche Experience sharing
5. Psychological Significance of samskara (with eg. From Epics)
6. Indian Heritage and Contribution and Q and A; Indian Ethos and Culture
7. Self Discipline (Evolution and Practice) – Q and A
8. Human Development and Spiritual Growth - Q and A
9. Purpose of Life plus Q and A
10. Cultivating self Development
11. Self effort and Divine Grace - their roles – Q and A; - Vedanta and Creation - Understanding a spiritual Master

12. Dimensions of Spiritual Education; Need for change Lecture – 1; Need for Perfection Lecture - 2
13. How to help others who have achieved less - Man and Nature Q and A, Sharing of experiences

REFERENCES:
1. Swami Amritaswaroopananda Puri - Awaken Children (Volume VII and VIII)
2. Swami Amritaswaroopananda Puri - Amma's Heart
3. Swami Ramakrishnanda Puri - Rising Along the Razor’s Edge
4. Deepak Chopra - Book 1: Quantum Healing; Book 2: Alpha and Omega of God; Book 3: Seven Spiritual Rules for Success
5. Dr. A. P. J. Abdul Kalam - Ignited Minds 2. Talks (CD)
6. Swami Ramakrishnanda Puri - Ultimate Success
7. Swami Jnanamritananda Puri - Upadesamritham (Trans: Malayalam)
8. Vedanta Kesari Publication - Values - Key to a meaningful life
9. Swami Ranganathananda - Eternal values for a changing society
10. David Megginson and Vivien Whitaker - Cultivating Self Development
11. Elizabeth B. Hurlock - Personality Development, Tata McGraw Hill
12. Swami Jagatatmananda - Learn to Live (Vol.1 and 2), RK Ashram, Mylapore


Semester II

21ELL513 LITERARY THEORY-I 4-0-0-4

Objectives: To familiarize students with the evolution of modern literary theory by introducing seminal texts; to enable them to read literary works critically and to enhance critical sensibility.

Course Outcomes

CO1: Students gain a proper introduction to Literary Theory
CO2: Students learn how to use theory to analyse literature
CO3: Students learn to theorise literary works
Unit 1: Linguistics/Semiotics
Saussure “Object of Study”
M A K Halliday “Language in a Changing World”

Unit 2: Formalism
Shklovsky “Art as Technique”
Jakobson “Linguistics and Poetics”

Unit 3: Structuralism/Post Structuralism
Gennette “Structuralism and Literary Criticism”
Derrida “Structure, Sign and Play”
Barthes “Death of the Author”

Unit 4: Gender Studies
Adrienne Rich: “Compulsory Heterosexuality and Lesbian existence”
Judith Butler: From “Bodies That Matter”

Unit 5: Cultural Studies
Raymond Williams “Culture is Ordinary”
Theodore Adorno: From “On Lyric Poetry and Society”
Berger, John. “Ways of Seeing”.

CORE READING:

REFERENCES:
2. Daiches, David, *Critical Approaches to Literature*


**Evaluation Pattern: R.14.1 &R 17.1**
Objectives: To acquaint students with major trends and poets in English literature; to sharpen the aesthetic sensibility in terms of the social, political and cultural under-currents of the age.

Course Outcomes

CO1: Students gain a historical sense of 19th Century English poetry

CO2: Students understand the historical background of 19th Century English

CO3: Students are familiarized with the connection between 19th Century English and British history

Unit 1


Unit 2 [All Detailed]

William Wordsworth: “Ode on Intimations of Immortality from Recollections of Early Childhood”

S.T.Coleridge: “Dejection: An Ode”

Percy Bysshe Shelley: “Adonais”

John Keats: “Ode on a Grecian Urn”.

Lord Tennyson “The Lotus-Eaters”, “In Memoriam” (Canto II)

Unit 3 [All Non-Detailed]

Robert Southey “My Days among the Dead are Past”

Emily Bronte “No Coward Soul is Mine”

D. G. Rossetti “The Blessed Damozel”

Elizabeth Barrett Browning: Sonnets from the Portuguese –14 and 22

Unit 4

William Morris: “The Haystack in the Floods” [Non-Detailed]

Lord Byron: “She Walks in Beauty” [Detailed]

Robert Browning: “Andrea Del Sarto” [Detailed], “The Last Ride Together” [Non-Detailed]

Matthew Arnold: “The Scholar Gypsy” [Detailed]

Unit 5
G M Hopkins: “Windhover”[Detailed]

William Barnes: “The Love Child” [Non-Detailed]

Edwin Arnold: “Almond Blossom” [Non-Detailed]

Robert Burns: “To a Mouse”[Detailed]

John, Clare: “Autumn”[Non-Detailed]

CORE READING:


2. Golden Treasury, ed. FT Palgrave

3. Poetry Down the Ages, Orient Blackswan

4. Standard Anthologies and online Sources.

REFERENCES:


**Evaluation Pattern: R.14.1 & R 17.1**

**21ELL512 INDIAN LITERATURES IN ENGLISH TRANSLATION 4 -0 -0 -4**

**Objectives:** To introduce the students to the rich and varied literature available in regional languages; to expose them to the Indian ethos; to inculcate a sense of appreciation for the Indian literary genius; to understand the texture of Indian society and cultures.

**Course Outcomes**

CO1: Students gain a sound knowledge of Indian Literatures in English Translation

CO2: Students understand the historical background of Indian Literatures in English Translation

CO3: Students are familiarized with the origin and evolution of Indian Literatures in English Translation

**Unit 1 Introduction**

Indian literatures-its polyphony-translations-theoretical perspectives

**Unit 2 Novel [Non-Detailed]**

Sara Joseph: *Gift in Green* (Malayalam)  
Rabindranath Tagore: *The Home and the World* (Bengali)

**Unit 3 Short Story [All Non-Detailed]**

Vasanthi: *Murder* (Tamil)  
Saadat Hasan Manto: “Toba Tek Singh” (Urdu)  
BhishamSahni: “The Boss Came to Dinner” (Hindi)  
DamodarMauzo: “The Vow” (Konkani)  
RameshwardayaliShrimali: “Jasoda” (Rajasthani)

**Unit 4 Poetry**

DevaraDasimayya: “Suppose You Cut a Tall Bamboo” (Kannada, Tr. A. K. Ramanujan) [Detailed]  
ThanjamBopishak Singh “I Want to be Killed by an Indian Bullet” (Manipuri, Tr. Robin Ngangom) [Detailed]  
NavakantaBarua “Measurements” (Assamese, Tr. D. N. Bezbaruah) [Non-Detailed]  
SitanshuYashaschandra “Magan’s Insolence” (Gujarati, Tr. SaleemPeeradina) [Non-Detailed]  
KhadarMohiuddin “A Certain Fiction Bit Me” (Telugu, Tr. Velcheru Narayan Rao) [Detailed]  
K. AyyappaPaniker. “The Itch” (Malayalam Tr. K. AyyappaPaniker) [Detailed]
Amrita Pritam “The Creative Process” (Punjabi Tr. By Arlene Zide and Amrita Pritam) [Non-Detailed]
Subramania Bharati. “Wind, 9” (Tamil. Tr. A. K. Ramanujan) [Detailed]
Agyeya. “Hiroshima” (Hindi Tr. Leonard Nathan) [Detailed]
Sitakant Mahapatra. “The Election” (Oriya. Tr. Sitakant Mahapatra) [Non-Detailed]
Sunil Gangopadhyay. “Calcutta and I” (Bengali. Tr. Sujit Mukherjee, Meenakshi Mukherjee) [Detailed]
Daya Pawar. “The Buddha” (Marathi. Tr. Eleanor Zelliot and Jayant Karve) [Non-Detailed]

Unit 5 Drama
Mohan Rakesh: One Day in the Season of Rain
Girish Karnad: The Fire and The Rain

CORE READING:

REFERENCE:
7. Online sources

Evaluation Pattern: R.14.1 & R.17.1

21ELL514 RESEARCH METHODOLOGY FOR LANGUAGE AND LITERATURE 3-0-0-3
Objectives: To initiate scientific approach to research in language and literature; to introduce the students to the methods of scrupulous writing and careful documentation of research; to provide the students information about writing processes in research.

Course Outcomes

CO1: Students gain familiarity with the methodology of literary and linguistic studies
CO2: Students are able to locate language and literature with Humanities
CO3: Students gain knowledge of the contemporary approaches of linguistic and literary studies

Unit 1 Research - A form of Exploration
Purpose of writing - Identification of a research problem and the choice of subject – Types of research-Selecting sources-Bibliography-Plagiarism.

Unit 2 The Mechanics of Writing
Spelling, Punctuation, Italics, Numbers, Title of work, Quotations. Format and documentation of research paper.

Unit 3 Documentation
Works cited - Citing works, Essays, Articles, Newspapers, Journals, Internet - sources.

Unit 4 Analysis of research writings
Analysis of specimen research writings. Motivate students for critical thinking.

Unit 5 Practicing writing research papers on various topics.

CORE READING:

REFERENCES:

Evaluation Pattern: R.14.1 & R 17.1

21AVP501 AMRITA VALUES PROGRAMME 1001

Course objective:
Amrita University's Amrita Values Programme (AVP) is a new initiative to give exposure to students about richness and beauty of Indian way of life. India is a country where history, culture, art, aesthetics, cuisine and nature exhibit more diversity than nearly anywhere else in the world. Amrita Values Programme emphasize on making students familiar with the rich tapestry of Indian
life, culture, arts, science and heritage which has historically drawn people from all over the world. Post-graduate students shall have to register for any one of the following courses, in the second semester, which may be offered by the respective school.

**Course outcomes:**

| CO1 | To make students familiar with the rich tapestry of Indian life, culture, arts, science and heritage. |
| CO2 | To give exposure to students about richness and beauty of Indian way of life. |

**Courses offered under the framework of Amrita Values Programme:**

**Art of Living through Amma**
Amma’s messages can be put to action in our life through pragmatism and attuning of our thought process in a positive and creative manner. Every single word Amma speaks and the guidance received in on matters which we consider as trivial are rich in content and touches the very inner being of our personality. Life gets enriched by Amma’s guidance and She teaches us the art of exemplary life skills where we become witness to all the happenings around us still keeping the balance of the mind.

**Insights from the Ramayana**
Historical significance of Ramayana, the first Epic in the world – Influence of Ramayana on Indian values and culture – Storyline of Ramayana – Study of leading characters in Ramayana – Influence of Ramayana outside India – Misinterpretation of Ramayana by Colonial powers and its impact on Indian life - Relevance of Ramayana for modern times.

**Insights from the Mahabharata**
Historical significance of Mahabharata, the largest Epic in the world – Influence of Mahabharata on Indian values and culture – Storyline of Mahabharata – Study of leading characters in Mahabharata – Kurukshetra War and its significance – Importance of Dharma in society – Message of the Bhagavad Gita - Relevance of Mahabharata for modern times.

**Insights from the Upanishads**
Introduction: Sruti versus Smrti - Overview of the four Vedas and the ten Principal Upanishads - The central problems of the Upanishads – Ultimate reality – the nature of Atman - the different modes of consciousness - Sanatana Dharma and its uniqueness - The Upanishads and Indian Culture – Relevance of Upanishads for modern times – A few Upanishad Personalities: Nachiketas, Satyakama Jabala, Aruni, Shvetaketu.

**Insights from Bhagavad Gita**

**Swami Vivekananda and his Message**
Brief Sketch of Swami Vivekananda’s Life – Meeting with Guru – Disciplining of Narendra - Travel
across India - Inspiring Life incidents – Address at the Parliament of Religions – Travel in United States and Europe – Return and reception India – Message to Indians about our duties to the nation.

**Great Spiritual Teachers of India**
Sri Rama, Sri Krishna, Sri Buddha, Adi Shankaracharya, Sri Ramanujacharya, Sri Madhvacharya, Sri Ramakrishna Paramahamsa, Swami Vivekananda, Sri Ramana Maharshi, Mata Amritanandamayi Devi

**Indian Arts and Literature:**
The aim of this course is to present the rich literature and culture of Ancient India and help students appreciate their deep influence on Indian Life - Vedic culture, primary source of Indian Culture – Brief introduction and appreciation of a few of the art forms of India - Arts, Music, Dance, Theatre, Paintings, Sculpture and architecture – the wonder language, Sanskrit and ancient Indian Literature

**Importance of Yoga and Meditation in Life:**
The objective of the course is to provide practical training in YOGA ASANAS with a sound theoretical base and theory classes on selected verses of Patanjali’s Yoga Sutra and Ashtanga Yoga. The coverage also includes the effect of yoga on integrated personality development.

**Appreciation of Kerala’s Mural Art Forms:**
A mural is any piece of artwork painted or applied directly on a wall, ceiling or other large permanent surface. In the contemporary scenario Mural paintings is not restricted to the permanent structures and are being done even on canvas. A distinguishing characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture. Kerala mural paintings are the frescos depicting mythology and legends, which are drawn on the walls of temples and churches in South India, principally in Kerala. Ancient temples, churches and places in Kerala, South India, display an abounding tradition of mural paintings mostly dating back between the 9th to 12th centuries CE when this form of art enjoyed Royal patronage. Learning Mural painting through the theory and practice workshop is the objective of this course.

**Practicing Organic Farming**
Life and nature are closely linked through the healthy practices of society for maintaining sustainability. When modern technological knowhow on microorganisms is applied in farming using the traditional practices we can avoid damage to the environment. The course will train the youth on modern practices of organic farming. Amma says “we have to return this land to the coming generations without allowing even the slightest damage to happen to it”. Putting this philosophy to practice will bring about an awakening and enthusiasm in all to strive for good health and to restore the harmony in nature”

**Ancient Indian Science and Technology**
Science and technology in ancient and medieval India covered all the major branches of human knowledge and activities, including mathematics, astronomy, physics, chemistry, medical science and surgery, fine arts, mechanical, civil engineering, architecture, shipbuilding and navigation.
Ancient India was a land of sages, saints and seers as well as a land of scholars and scientists. The course gives awareness on India's contribution to science and technology.

**Evaluation Pattern – R.13 & R.16**

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**Semester III**

**21ELL603 LITERARY THEORY-II 4 -0 -0 - 4**

**Objectives:** To introduce contemporary literary theories through the seminal works of major theorists; To strengthen the theoretical awareness and sharpen the critical insights of the students for a better understanding of literary works.

**Course Outcomes**

- CO1: Students gain a proper introduction to Literary Theory
- CO2: Students learn how to use theory to analyse literature
- CO3: Students learn to theorise literary works

**Unit 1**

- Williams, Raymond: “Dominant, residual and Emergent”
- Eagleton, Terry. From “The Illusions of Postmodernism”

**Unit 2**

- Stuart Hall: “Encoding, Decoding”
- Antonio Gramsci: “Hegemony”

**Unit 3**

- Gayatri Chakravarty Spivak “Can the Subaltern Speak?”
- Benedict Anderson: “Imagined Communities”

**Unit 4**

- Luce Irigaray: “Sexual Difference”
- Etienne Balibar and Pierre Macherey: From “Literature as an Ideological Form”

**Unit 5**

- Laura Mulvey: “Visual Pleasure and Narrative Cinema”
- Homi Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse”

**CORE READING:**

8. Online sources

REFERENCES:
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<th>Author</th>
<th>Title</th>
<th>Publisher</th>
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<td>5</td>
<td>-</td>
<td>The Long Revolution</td>
<td>UK: Broadview Press</td>
<td>2001</td>
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<td>7</td>
<td>Chatterjee Partha</td>
<td>Nationalist Thought and the Colonial World: A Derivative Discourse</td>
<td>London: Zed</td>
<td>1993</td>
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<tr>
<td>9</td>
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<td>Foucault, Michel</td>
<td>“Two Lectures.” Power/Knowledge: Selected Interviews and Other Writings</td>
<td>New York: Pantheon</td>
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<td>Bloomington: Indiana UP</td>
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</table>

Evaluation Pattern: R.14.1 & R 17.1

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21ELL601 ENGLISH POETRY - 20TH CENTURY 4 -0- 0- 4

**Objectives:** To create a comprehensive awareness about 20th century English poetry; to introduce the students to the major social and cultural movements and dominant literary trends of the 20th century; to expose them to modern poetic techniques and devices through the works of major poets of the 20th Century.

**Course Outcomes**

CO1: Students gain a historical sense of 20th Century English poetry
CO2: Students understand the historical background of 20th Century English

CO3: Students are familiarized with the connection between 20th Century English and British history

Unit 1
Introducing Modern Poetry-Themes and concerns-Stylistic features-Movements

Unit 2
T.S. Eliot: “The Wasteland” [Detailed]
Stephen Spender: “The Pylons” [Detailed]
W. B. Yeats: “Sailing to Byzantium” [Detailed], “Second Coming” [Non-Detailed]
Seamus Heaney: “Digging”, “Personal” [Non-Detailed]

Unit 3
W.H. Auden: “In Memory of W. B.Yeats” [Detailed]
Dylan Thomas: “Fern Hill” [Detailed]
R S Thomas: “The Prisoner” [Non-Detailed]

Unit 4
Philip Larkin: “Whitsun Wedding” [Detailed],
Ted Hughes: “Jaguar”, “Hawk Roosting” [Detailed]
John Hewitt: “Landscape” [Non-Detailed]
Robert Bridges: “To Catullus” [Non-Detailed]

Unit 5
Thom Gunn: “On the Move” [Detailed]
Muriel Spark: “The Messengers” [Non-Detailed]
Louis MacNeice: “ Entirely” [Detailed]
John Masefield: “Sea-Fever” [Non-Detailed]

CORE READING:
6. Online sources

REFERENCES:
7. Online Sources

**Evaluation Pattern: R.14.1 &R 17.1**

**21ELL502 MODERN ENGLISH DRAMA 4 -0 -0 -4**

**Objectives:** To introduce modern theatre movements and its socio-cultural impact; to make the students familiar with the themes and techniques of modern drama for better appreciation; to expose them to the problems related to the production of modern plays.

**Course Outcomes**

CO1: Students gain a historical sense of Modern English Drama

CO2: Students understand the historical background of Modern English Drama

CO3: Students are familiarized with the connection between Modern English Drama and British history

**Unit 1**
Introducing modern drama

**Unit 2**
Bernard Shaw: *St. Joan*
Edward Bond: *Restoration*

**Unit 3**
Samuel Beckett: *Waiting for Godot*
David Hare: *The Power of Yes: A Dramatist Seeks to Understand the Financial Crisis*

**Unit 4**
John Osborne: *Luther*
Arnold Wesker: *Chicken Soup with Barley*

**Unit 5**
T. S. Eliot: *Murder in the Cathedral*
John Arden: *Sergeant Musgrave's Dance: an Unhistorical Parable*

**PRESCRIBED TEXT:**


REFERENCES:

Evaluation Pattern: R.14.1 & R 17.1

Semester IV

21ELL612 FILM STUDIES 3-0-0-3

Objectives: To expose students to film studies; to create awareness about the major theories, techniques and narrative strategies of film and its appreciation across time; to introduce students to films produced in various cultures.

Course Outcomes

CO1: Initiation into the major theories, techniques and narrative strategies of film.
CO2: Training in film appreciation
CO3: Training in writing film reviews and film criticism
CO4: Training in film production.

Unit 1

Introduction to Film Studies-What is Cinema? – Film language, grammar, composition and narrative logic in Cinema - Evolution of Cinema as an art form-literture and cinema:
interdisciplinary dimensions-Classics of World Films and Indian films-Techniques and Movements-representative films

Unit 2

Theory-Structuralism-Formalism-Autuer Theory-Soviet Film Theory-Eisenstein and the Theory of montage-Andre Bazin and realism in cinema

Unit 3

Movements-Italian New Realism-German Expressionism and Film Noir-Film genres-French, Italian, Latin American, Japanese, Iranian, Korean, Indian New Waves.

Unit 4

Approaches- Apparatus Theory-Semiotic -Psychoanalytic - Ideology-Representation-Feminism in Film Theory-Post Theory in Film Studies

Unit 5

SELECT FILMS FOR SCREENING AND DISCUSSION:

1. Sergei Eisenstein: Battleship Potemkin
2. Vittorio De Sica: Bicycle Thieves
3. Charlie Chaplin: Modern Times
5. Akira Kurosowa: Rashomon
6. Satyajith Ray: PatherPanchali
7. Robert Wiene: The Cabinet of Dr. Caligari
8. Alfred Hitchcock: Rear Window
9. Jean-Luc Godard: Breathless
10. Ingmar Bergman: Wild Strawberries
11. Ritwik Ghatak: Meghe Dhaka Tara
12. K. G. George: Yavanika

CORE READING:

2. Satyajith Ray: “What is Wrong with Indian Films?”

REFERENCES:

2. Film and Theory: An Anthology by Robert Stam and Toby Miller (eds.)
3. *Film Studies: Critical Approaches by John Hill and Pamela Church Gibson (eds)*
4. *Key Concepts in Cinema studies by Susan Hayward*
5. *Movies and Methods by Bill Nicholas*
6. *Narrative in Fiction and Film: An Introduction by Jakole Lothe*

**Evaluation Pattern: R.14.1 & R 17.1**

21ELL611 EUROPEAN FICTION 3-0-0-3

Objectives: To introduce the origin and development of European Fiction; to expose the students to the landmarks of 20th Century European Fiction and also to various artistic and philosophical undercurrents which shaped it.

**Course Outcomes**

CO1: Students gain a historical sense of European Fiction

CO2: Students understand the historical background of European Fiction

CO3: Students are familiarized with the connection between European Fiction and British history

**Unit 1**

Introducing European Fiction

**Unit 2**

Fyodor Dostoyevsky: *Crime and Punishment*
Gustave Flaubert: *Madame Bovary*
Italo Calvino: *If On a Winter’s Night a Traveller*

**Unit 3**

Albert Camus: *The Plague*
Elfriede Jelinek: *The Piano Teacher*

**Unit 4**

Kazantzakis, Nikos: *Zorba the Greek.*
Cervantes: *Don Quixote*

**Unit 5**
Hermann Hesse: *Siddhartha*
Jose Saramago: *Blindness*

**CORE READING:**
1. Any standard edition

**REFERENCES:**

**Evaluation Pattern:** R.14.1 & R.17.1

**21ELL613 WRITING FROM THE MARGINS 4-0-0-4**

Objectives: To introduce the students to the varieties of marginal writings; to expose the students to the lives and cultures of exclusion; to develop a critical sensibility to the centre and the periphery.

**Course Outcomes**

CO1: Students gain knowledge of literature from the margins

CO2: Students understand the politics of marginalization
CO3: Students gain understanding of the concepts of center and periphery.

**Unit 1**
Introduction-writing from the margins-issues of exclusion-hierarchy-opposition-Movements-The politics of caste, class, gender, sexuality and race.

**Unit 2 Prose [Non-Detailed]**
Bama: *Karukku*
Gopal Guru “Dalit Women Talk Differently”
Thiong’o, Ngugiwa. “Decolonising the Mind.”

**Unit 3 Poetry [Detailed]**
Namdeo Dhasal: “Cruelty”
Judith Wright: “Naked Girl and Mirror”
Adrienne Rich: “Sleeping , turning on twin like planets Across a city from you I am with you”
Rm. Shanmugam Chettiari: “The Adivasis”
Hoshang Merchant: “Teacher’s Story”

**Unit 4 Fiction [Non-Detailed]**
Narayan: *The Araya Woman: Kocharethi*
E M Forster: *Maurice*

**Unit 5 Drama [Detailed]**
Badal Sircar: *Evam Indrajit*

**CORE READING:**


7. Online Sources

REFERENCES:


Evaluation Pattern: R.14.1 & R 17.1