

# Integrated MA English Language and Literature

18CSA104

Introduction to Computing

1 0 2 2

## Unit I

Introduction to Windows: Basics of Windows, The User Interface – Using Mouse and Moving Icons on the Screen, The My Computer Icon, The Recycle Bin, Status Bar, Start and Menu & Menu selection, Running an Application, Windows explorer, viewing a file, folders and directories, search for files and folders, create, save, edit, move and delete files and folders, opening and closing of windows. Windows setting – control panels, wall papers and screen savers, setting date and sound, concept of menu using help. Advanced windows – using right button of mouse, creating short cuts, basics of window set up, note pad, window accessories.

## Unit II

Word processing, MS Word

Word processing basics – an introduction, menu bar, using the icons below menu bar. Page setter, page background, printing. Text creation and manipulation, paragraphs and tab setting, text selection, cut, copy and paste options, font size. Alignment of texts, formatting the text, changing colour, paragraph indenting. Use of tab and tab setting. Inserting header and footer – page numbers, comments, foot notes, citations, caption, index, pictures, files, book mark, hyper link. Multiple documents, table manipulation, printing, print preview language utilities, spelling and grammar check – mail merge options, password locking, view – macros document views.

## Unit III

Spreadsheet: MS Excel.

Elements of electronic spreadsheet, application. Menu bar, creation of cells, addressing of cells, insert: tables, charts, illustrations, links, texts. Page layout – themes, setup, scale, sheet, arrange. Auto formatting, conditional formatting, auto correct, arranging windows – freeze pane – hiding windows. Providing formulas – using basic functions and other basic functions data.

## Unit IV

MS Power point – presentation application, duplicate slides, inserting slides, slides from auto layout. Slide views, slide layouts, design templates. Slide show, customize show. Inserting header and footer, date and time, hyperlink. Format – font, numbering. Custom animation, slide transition. Application integration: create linked objects between spreadsheets and word processing documents, embed word processing documents into spreadsheets.

Unit V

WWW and web browsers: web browsing software. Surfing the internet: printing and saving portion of web page, downloading, favourites, book marks, return to favourite internet sites, use tabbed browsing, safely browse the internet.

Email – email addressing, mail box, saving mails, sending same mail to various users, document handling – sending soft copy as attachment, enclosures to email, sending a portion of document as email.

## CORE READING:

1. *Microsoft Office 2000 Complete, BPB Publications*

2. *Dinesh Maidasani – Learning Computer Fundamentals, MS Office and Internet and Web Technology, Laxmi Publications.*

#### **REFERENCES:**

1. *S. Jain – MS Office 2010 Training Guide, BPB Publication.*
2. *John Walkenbach Herb Tyson Michael R. Groh Faithe Wempen Lisa A. Bucki – Microsoft Office 2010 Bible, Wiley India.*
3. *Michael Price – 2010 in Easy Steps, TMH.*

#### **18ELL101 History of English Literature: The Pre-Chaucerian to the Jacobean 4-0-0-4**

**Objectives:** On completion of the course, the student should: Understand the evolution of English literature; apply their awareness of literary history of the period to literary studies; identify the trends and movements in English literature during the period; get familiarity with the writers and their major works.

**Course Outline:** History of English literature from Pre-Chaucerian era to Jacobean age with special emphasis on major writers.

#### **Unit1**

General introduction

Pre-Chaucerian era

#### **Unit2**

Chaucer – life and works

#### **Unit3**

Elizabethan age – characteristics – socio-political background – major writers

University Wits – Marlowe, Lily, Kyd, Greene

#### **Unit4**

Shakespeare- life and works

#### **Unit5**

Jacobian Age – characteristics – socio-political background- Milton and Puritanism

The Metaphysicals- characteristics-socio-political background-major writers- Donne/Herbert/Herrick

#### **REFERENCES:**

1. Ifor Evans. *A Short History of English Literature*. Penguin.
2. Hudson, William Henry. *An Outline History of English Literature*, B.I Publications
3. Prasad B. *A Background to the study of English Literature*. Rev. ed. Chennai Macmillan

4. Compton Rickett. *A History of English Literature*.

**18ELL102**

**English Poetry: The Chaucerian to the Jacobean**

**4-0-0-4**

**Objectives:** To help the students identify forms and types of poetry of the Age; make them familiar with poetic devices and strategies; motivate them to read and appreciate poetry.

**Course Outline** - Poetry - definition - the poetic language - classification. Chaucerian age - characteristics of poetry -major poets -Elizabethan sonnet. Metaphysical poetry – its characteristics -use of conceit, hyperbole -major poets. Restoration Age - Puritanism – characteristics-Jacobean Age.

**Unit 1** –Evolution of English poetry from Chaucerian to Jacobean era

**Unit 2**

Edmund Spenser: "One day I Wrote her Name" [**Detailed**] "Faerie Queene" first 36 lines before Canto 1 [**Detailed**]

**Unit 3**

William Shakespeare: Sonnet 18 'Shall I Compare Thee to a Summer's Day' [**Detailed**]

Sonnet 127,'In the Old Age Black was not Counted Fair'[**Detailed**]

Sonnet 30 'When to the Sessions of Sweet Silent Thought'[**Non-Detailed**]

Sonnet 130 'My Mistress' eyes are Nothing like the Sun' [**Non-Detailed**]

**Unit 4**

John Donne: "Canonization", "Sun Rising"[**Detailed**]

Andrew Marvell: "To His Coy Mistress"[**Detailed**]

George Herbert: "The Gifts of God" (The Pulley) [**Non-Detailed**]

**Unit 5**

John Milton: "On his Blindness" [**Non-Detailed**], "Lycidas" [**Detailed**], *Paradise Lost* Book 1 (Invocation) [**Detailed**]

**CORE READING:**

1. Board of Editors. *Poetry Down the Ages*. Hyderabad: Orient Black Swan, 2010
2. Palgrave, F.T. *The Golden Treasury*. New Delhi: Rupa Classics, 2006
3. Barua, D.K. *Whispering Reeds*. Calcutta: Oxford University Press, 1995
4. *Paradise Lost* Book 1

**REFERENCES:**

1. Nayar. Pramod K. *English Poetry from the Elizabethans to the Restoration*. Hyderabad:

Orient Black Swan, 2012

2. Wells, Stanley and Lena Cowen Orlin. Eds. *Shakespeare: An Oxford Guide*. OUP, New Delhi, 2007.

### **18ELL103                      English Prose: The Elizabethan to the Augustan 4-0-0-4**

**Objectives:** On completion of the course, the student should be able to: Recognize various types of prose writing; analyse, understand and appreciate prose writing; write creatively and critically in an expository or argumentative way.

**Course Outline** - Types of essays - persuasive, descriptive, satirical, argumentative and expository - diaries - travel writing - speeches. Bacon - Father of English essay. Major essayists.

#### **Unit 1**

Introduction to the English essay - Formal/Impersonal - Informal/Personal essays

Types of Essays - Periodical/Critical Essays

#### **Unit 2**

Francis Bacon: "Of Truth" [**Detailed**], "Of Studies" [**Detailed**], "Of Great Places" [**Non-Detailed**], "Of Travel" [**Non-Detailed**].

#### **Unit 3**

Sydney: "Apology for Poetry" [**Non-Detailed**]

#### **Unit 4**

Joseph Addison: "Sir Roger at the Theatre" [**Detailed**]

Richard Steele: "The Trumpet Club" [**Detailed**]

#### **Unit 5**

Oliver Goldsmith: "Man in Black" [**Non-Detailed**], "National Prejudices" [**Detailed**]

Dr. Johnson "Letter to Lord Chesterfield" [**Detailed**]

#### **CORE READING:**

1. Nayar. M.G.A *Galaxy of English Essayists*. Macmillan
2. Thampi, GB.Mohan. *Reflections*. New Delhi: Pearson. 2012

#### **REFERENCES:**

Hudson, WH. *An Introduction to the Study of English Literature*. Chapter: 'The Study of The Essay'

Cairncross, A S. Ed. *Eight Essayists*.

Gross, John. *The Oxford Book of Essays*. OUP, 2008.

**18ELL111      History Of English Literature: The Augustan To The Victorian      4-0-0-4**

*Course Outline: History of English Literature from Augustan to Victorian Age with special emphasis on major writers.*

**Unit 1**

Augustan Age—Characteristics

Major Writers of the Age

**Unit 2**

Pre Romantic Age- Transition- Major Writers

**Unit 3**

Early Romantics- Major writers

**Unit 4**

Late Romantic Writers - Byron, Shelley, Keats and Thomas More

Lamb, Dequincy, Hazlitt, Southey

**Unit 5**

Victorian Age - Characteristics - Socio-Political Background-Tennyson, Browning, Arnold, Carlyle, Macaulay, Ruskin

**CORE READING:**

1. Prasad, B. *A Background to the Study of English Literature*.
2. Arthur Compton-Rickett. *A History of English Literature*. Thomas Nelson and Sons Ltd.
3. Peck, John and Martin Coyle. *A Brief History of English Literature*. Indian Edition: Palgrave
4. Alexander Michael. *A History of English Literature*. Chennai: Palgrave Macmillan

**REFERENCES:**

1. Legouis, Emile, Cazamian. *A Short History of English Literature*. OUP
2. Ford, Boris (Ed.) *The Pelican Guide to English Literature*. Penguin Books
3. Thornley, G C and Gwyneth Roberts. *An Outline of English Literature*, Pearson, 2011.
4. Richard Cronin, Alison Chapman, Anthony H. Harrison. Eds. *A Companion to Victorian Poetry*. London: Wiley-Blackwell

**18ELL112      English Poetry: The Augustan to the Victorian      4-0-0-4**

*Course Outline: Augustan Age - characteristics - transitional poets. Romantic revival - characteristics - worship of nature - older romantics. Younger romantics - characteristics - sensualism - humanitarian pantheism. Victorian poetry - conflict between science and religion - rationalism - dramatic monologue - major poets.*

**Unit 1**

Pope “An Epistle to Dr. Arbuthnot”[Detailed], “The Quiet Life”[Non-Detailed]

Swift “Critics” [Non-Detailed]

## Unit 2

William Collins "To Evening"[Detailed]

Blake "Tyger"[Detailed], "Lamb"[Detailed]

## Unit 3

Wordsworth: "Lines Written a Few Miles Above Tintern Abbey"[Detailed]

"The World is Too Much With Us"[Non-Detailed]

S.T. Coleridge: "The Rime of Ancient Mariner"[Detailed]

## Unit 4

P.B. Shelley: "Ode to the West Wind"[Detailed], "Ozymandias" [Non-Detailed]

John Keats: "La Belle Dame Sans Merci"[Non-Detailed], "Ode to Nightingale"[Detailed]

## Unit 5

Alfred Tennyson: "Ulysses"[Detailed], "Thyrsis"[Non-Detailed]

Robert Browning: "My Last Duchess"[Detailed]

Matthew Arnold: "Dover Beach"[Detailed]

CORE READING:

1. Board of Editors. *Poetry Down the Ages*. Hyderabad: Orient BlackSwan, 2010
2. Palgrave, F.T. *The Golden Treasury*. New Delhi: Rupa Classics, 2006
3. Harrison, G.B. *Penguin Book of English Poetry*. UK: Penguin Books
4. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2009.

REFERENCES:

1. Board of Editors. DAV College. *Light and Delight*, Part II, Macmillan. 2000
2. Jain, Jasbir. *Strings of Gold Part 3: An Anthology of Poems*, Macmillan
3. Students are recommended to read poems from popular anthologies.

**18ELL113**

**English Prose: The Romantic to The Modern 4-0-0-4**

*Course Outline: Major trends in essay writing—19<sup>th</sup> and 20<sup>th</sup> centuries.*

## Unit 1

Charles Lamb: "Dream Children"[Detailed], "Old China"[Non-Detailed]

Hazzlitt "On Familiar Style"[Detailed], Leigh Hunt: "Getting up on Cold Mornings"[Non-Detailed]

## Unit 2

John Ruskin: "On Books and Reading"[Detailed]

R.L. Stevenson: "An Apology for Idlers"[Detailed]

AG Gardiner: "On Saying Please"[Non-Detailed]

Stephen Leacock: "My Lost Dollar"[Non-Detailed]

## Unit 3

Robert Lynd: "In Praise of Mistakes"[Detailed]

GK Chesterton: "The Worship of the Wealthy"[Detailed]

#### **Unit 4**

HillaireBelloc: "A Conversation with a Cat" [Non-Detailed]

J B Priestley: "Lectures" [Non-Detailed]

#### **Unit 5**

George Orwell: "Politics and English Language" [Detailed]

George Bernard Shaw: "Spoken English and Broken English" [Detailed]

#### *COREREADING:*

1. Nayar, M.G. *A Galaxy of English Essayists*. Macmillan
2. Thampi, G.B. Mohan. *Reflections*. New Delhi: Pearson. 2012
3. Gross, John. *The Oxford Book of Essays*. Oxford: OUP, 2008.
4. Cairncross, A S. Ed. *Eight Essayists*.

#### *FURTHER READING:*

1. Board of Editors. *Strings of Gold*. Hyderabad: Orient BlackSwan. 2008
2. Williams, W.E. *A Book of English Essays*. New Delhi: Penguin Books. 1992
3. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2009.
4. Students are recommended to refer popular anthologies and web sources.

**18ELL114**

**Indian Writing in English I**

**3-0-0-3**

*Objective: To make them familiar with Indian ethos and its variety as expressed in the major genres of early Indian writing in English.*

*Course Outline: Indian short story, poetry, fiction and drama of the 19<sup>th</sup> to the late 20<sup>th</sup> century.*

#### **Unit 1**

Introduction to Indian English Writing

#### **Unit 2 Short Fiction [All Non-Detailed]**

1. Ruskin Bond: "The Thief"
2. Khushwant Singh: "The Mark of Vishnu"
3. K A Abbas: "The Refugee"

#### **Unit 3 Drama [Detailed]**

4. Rabindranath Tagore: "Chitra"

#### **Unit 4 Poetry [All Detailed]**

5. Toru Dutt: "Our Casuarina Tree"
6. Sarojini Naidu: "In the Bazaars of Hyderabad"
7. Kamala Das: "Introduction"
8. Nissim Ezekiel: "Entertainment"
9. Jayanta Mahapatra: "Evening Landscape by the River"

## **Unit5 Fiction [All Non-Detailed]**

10.R. K. Narayan: *The English Teacher*

11.MulkRajAnand:*Untouchable*

12.RajaRao:*Kanthapura*

### *CORE READING:*

1. Murthy. M.G Narasimha.*Famous Indian Stories*. Hyderabad: Orient BlackSwan.2009

2. Narayan, R. K.*The English Teacher*. Indian Thought Publishers, Chennai.

3. Anand,MulkRaj.*Untouchable*.Arnold Publishers,1981.

4. Rao,Raja.*Kanthapura*.Orient Paperbacks,2005

5. Gokak, V K. Ed. *The Golden Treasury of Indo-Anglian Poetry ; 1828-1965*. Delhi: SahityaAkademi, 2006

6. Indian Yarns: *An Anthology of Indian English Writing*: CUP, 2013.

7. Parthasarathi. R. Ed. *Ten Twentieth Century Indian Poets*. OUP, 2009.

### Reference:

1. Iyengar, Sreenivas. *Indian Writing in English*. Asian Publishing House, 1962.

2. Naik, M. K. *A History of Indian Writing in English*.

3. M.K. Naik. *Indian English Poetry: from the Beginnings upto 2000*. Delhi: Pencraft International, 2006.

3. Students are advised to refer web sources.

## **18ELL201 HISTORY OF ENGLISH LITERATURE: LATE VICTORIAN TO THE MODERN 4-0-0-4**

*OBJECTIVES: To have a comprehensive understanding of the process of literary evolution and to identify the trends and movements in each period; to be acquainted with the major writers of each period and their major works.*

### **Unit 1**

Late Victorian Period

General characteristics, major writers and their works

### **Unit 2**

Early Twentieth Century-World War I and its impact-features-writers-Modernism-Realism-War poets-Yeats,Conrad, Shaw, Lawrence

### **Unit 3**

The Inter-War Years – Major Writers –Auden, Cecil Day-Lewis, Stephen Spender, Christopher Isherwood- Features- Dissolution of the British Empire- transition from the Modern to the Postmodern-Feminism and Environmentalism

### **Unit 4**



Post-War Period (after 1945)

Major trends and movements-Movement poets-Philip Larkin, Ted Hughes, Kingsley Amis, Graham Greene, George Orwell

### **Unit 5**

Avant Garde Movements-Poetry- Eliot- Fiction- Stream of Consciousness- Joyce, Woolf-New Trends in English Theatre – John Osborne, Samuel Beckett, Harold Pinter, Tom Stoppard, Arnold Wesker- Robert Bolt- Edward Bond

### **CORE READING:**

1. Evans, Ifor- *A Short History of English Literature*, Penguin.
2. Albert, Edward. *A History of English Literature*.
3. Peck, John and Martin Coyle - *A Brief History of English Literature, Indian ED.*, Palgrave.
4. Sanders, Andrew - *The Short Oxford History of English Literature*.
5. Poplawski, Paul. Ed. *English Literature in Context*. CUP, 2008.

### **REFERENCES**

1. Legouis, E & Cazamian, L - *A History of English Literature*, London, Macmillan, 2008.
2. Sampson, George - *The Concise Cambridge History of English Literature*, CUP, 2009.
3. Daiches, D – *A Critical History of English Literature*, 1960
4. Compton-Rickett, Arthur. *A History of English Literature*.
5. Thornley, G C and Gwyneth Roberts. *An Outline of English Literature*, Pearson, 2011.

**18ELL202**

**AMERICAN LITERATURE**

**4-0-0-4**

*OBJECTIVES: The students should be able to understand American culture and social milieu; to grasp the insights provided by the selections about the social scenario of America, spread over 17<sup>th</sup>, 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries; to identify what is distinctly American in American literature; to trace the origin and development of American literature.*

### **Unit 1**

Origin and development of American Literature - The colonial period – Transcendentalism- Drama, Fiction, Poetry

### **Unit 2 – Prose**

Ralph Waldo Emerson - “Self Reliance”**[Detailed]**

Thoreau – “Civil Disobedience”**[Detailed]**

### **Unit 3 – Poetry**

Walt Whitman: “When Lilacs Last in the Dooryard Bloomed” **[Detailed]**, “I Hear America Singing”**[Non-Detailed]**.

Edgar Allen Poe: “Raven” **[Detailed]**

Emily Dickinson: “Because I Could not Stop for Death”[Detailed], “I Held a Jewel in my Finger”[Non-Detailed]

Robert Frost: “Birches”[Detailed], “Fire and Ice”[Non-Detailed]

Wallace Stevens: “The Emperor of Ice-Cream”[Detailed]

#### **Unit 4 – Drama**

Tennessee Williams: “Glass Menagerie”[Detailed]

#### **Unit 5 –Fiction[All Non-Detailed]**

Herman Melville: *Moby Dick*

Toni Morrison: *The Bluest Eye*

#### **CORE READING:**

1. Oliver, Egbert S. Ed. *An Anthology of American Literature*. Vols. I and II. Eurasia Publishing House: New Delhi.

2. Fisher, William J. Ed. *An Anthology of American Literature*. Vols. I and II. *American Literature: An Anthology*. Macmillan.

3. Spiller, Robert E. *The Cycle of American Literature*, Macmillan.

#### **REFERENCES:**

1. Brower, Reuben. *The Poetry of Robert Frost: Constellations of Intensions*.

2. Chase, Richard. *The American Novel and Its Tradition*. Kalyani Publishers, Ludhiana. C.

3. C.W.E. Bigsby. *A Critical Introduction to 20<sup>th</sup> Century American Drama*. Cambridge University Press. Vol I & II

4. Gray, Richard. *A Brief History of American Literature*. UK: Wiley Blackwell, 2011.

5. Students are also advised to refer to websources.

**18ELL203**

**Life Writing-I**

**4-0-0-4**

*OBJECTIVES: To familiarize students with different types of life writing such as autobiography, travel writing and memoir; to sensitize the students about the problem of representing the lives of people from different cultures through a critical evaluation of these writings.*

#### **Unit 1**

Introducing life writing- autobiography, biography, travel writing, memoir, diary, letter as sub – genres-evolution of the art of life writing -difference between biography and autobiography- literary qualities of life writing.

#### **Unit 2**

Orhan Pamuk *Istanbul-Memories and the City*

#### **Unit 3**

Amitav Ghosh: *In an Antique Land*

## Unit 4

APJ Abdul Kalam: *Wings of Fire*

## Unit 5

Anne Frank: *The Diary of a Young Girl*

### CORE READING:

1. Ghosh, Amitav. *In an Antique Land*.
2. Abdul Kalam, APJ. *Wings of Fire: An Autobiography of Abdul Kalam*.
3. Frank, Anne. *The Diary of a Young Girl*.
4. Online Sources

### REFERENCES:

1. Gillies, Midge. *Writing Lives-Literary Biography*, Cambridge; Cambridge University Press.
2. Olney, James. *Memory and Narrative: The Weave of Life Writing*, Chicago: U of Chicago Press.
3. Parke, Catharine N. *Writing Lives (Genres in Context)*, New York: Prentice Hall.
4. Online Sources

**18ELL204**

**ENGLISH FICTION: VICTORIAN**

**4-0-0-4**

*OBJECTIVES: To introduce the students to the origin and development of English fiction; to study fiction relating it to the socio-cultural aspects of the age; to familiarize them with different strategies of reading fiction*

## Unit 1

Introduction to Victorian Fiction-Characteristics-Major Writers.

## Unit 2

Jane Austen: *Sense and Sensibility*

## Unit 3

Charles Dickens: *Christmas Carol*

## Unit 4

George Eliot: *Silas Marner*

## Unit 5

Thomas Hardy: *Under the Greenwood Tree*

### **CORE TEXTS:**

1. Austen, Jane: *Sense and Sensibility*. Maple Press, 2014.
2. Dickens, Charles: *Christmas Carol*. Fingerprint Publishing, 2015.
3. Eliot, George: *Silas Mariner*. Scholastic India, 2001.
4. Hardy, Thomas: *Under the Greenwood Tree*. Wordsworth Editions Ltd; New edition, 1994.

### **REFERENCES:**

- 1 David, Deirdre. (Ed). *The Cambridge Companion to the Victorian Novel*, , CUP, London
- 2 *A Companion to the Victorian Novel, Blackwell Companions to Literature and Culture*, (Eds) Patrick Brantlinger, William Thesing, Wiley.
3. *The Nineteenth Century Novel: A Critical Reader*, Stephen Regan, Routledge.
4. Williams, Raymond. *The English Novel: From Dickens to Lawrence*. Vintage Digital, 2013.
5. Websources.

**18ELL211**

**HISTORY OF ENGLISH LANGUAGE**

**4-0-0-4**

OBJECTIVES: To familiarize students with different stages in the history of English Language, within the larger history of the origin of language; to familiarize them with the varieties of English.

### **Unit-1**

Introduction-Nature and origin of language – Human languages and animal communication-theories - History of language –Language Families- Indo-European-Germanic group- Grimm’s Law, Verner’s Law- Centum-Satam languages-Descent of English.

### **Unit-2**

Periods of the English language - Anglo Saxon and Old English- Celtic, Latin and Scandinavian influences-The Norman Conquest: its impact on English-French Influence

### **Unit-3**

Middle English-Features- Foreign influence- ME Dialects- Chaucer, Spenser, Shakespeare, Milton-Impact of Bible translations-The rise of Standard English.

### **Unit-4**

Modern English-Printing Press-Changes in pronunciation and grammar-Spelling Reform-Evolution of Dictionary-Dr. Johnson-Slang and Standard speech-English dialects

### **Unit-5**

Evolution of English as a global language- Word formation and growth of vocabulary-Semantics-Changes of Meaning-Processes-Varieties of English.

### **Core Reading:**

1. F T Wood: *An Outline History of the English Language*, Macmillan
2. C L Barber: *The Story of Language*, ELBS
3. George Yule. *The Study of Language*. CUP, 2016.
4. Crystal, David. *English as a Global Language*. London: CUP, 1997.

### **Reference:**

1. A C Baugh: *A History of the English Language*, Appleton- Century- Crafts
2. Mario Pei: *The Story of Language*, Mentor
3. Simon Potter. *Our Language*. Pelican
4. Otto Jespersen: *Growth and Structure of the English Language*, OUP
5. Mugglestone. *Oxford History of English*. OUP, 2009.
6. Crystal, David. *The Cambridge Encyclopedia of English Language*. CUP, 2003.

**18ELL212**

**SHAKESPEARE**

**4-0-0-4**

**OBJECTIVES:** to introduction the students to an awareness about the dramatic art of Shakespeare; to expose them to the craft and the magic of Shakespeare's style and the universality and the eternal variety of his themes; to re-read Shakespeare in the light of modern critical perspectives.

#### **Unit-1**

Introducing Shakespeare- Growth and development of Shakespeare's mind and art- Elizabethan theatre - Introducing Shakespearean Comedy and its features-Shakespearean tragedy and its features-sources of Shakespeare- Types of Shakespearean plays

#### **Unit-2**

*The Merchant of Venice*[Detailed]

#### **Unit-3**

*Hamlet* [Detailed]

#### **Unit-4**

*Antony and Cleopatra*[Non-detailed]

#### **Unit-5**

*Coriolanus* [Non-detailed]

### **CORE READING:**

1. *The Merchant of Venice*
2. *Hamlet*
3. *Antony and Cleopatra*
4. *Coriolanus*

Students are advised to refer to any standard modern editions of the above texts.

## References:

1. Kenneth Muir. *Shakespeare: The Comedies, A Collection of Critical Essays*
2. Charlton H B. *Shakespearean Comedy*. Cambridge: Cambridge University Press, 2010
3. Tillyard, E. M.W. *Shakespeare's Last Plays*. Michigan: The Athlone Press, 1991.
4. Bloom, Harold. *Modern Critical Interpretations*. Broomall: Chelsea Publishers, 2004
5. Bradley, A.C. *Shakespearean Tragedy*. Middlesex: Echo library, 2007
6. Dowden, Edward. *Shakespeare :A Critical Study of his Mind and Art*. New Delhi: Atlantic, 2003
7. Wilson R.F. *Landmark of Shakespeare Criticism*. California: University of California, 1979
8. Milford, H. *Shakespeare Criticism: An Essay In Synthesis*. London: Oxford University Press, 1938
9. Wells, Stanley and Lena Cowen Orlin. Eds. *Shakespeare: An Oxford Guide*. OUP, 2007.

**18ELL213**

**CANADIAN LITERATURE**

**4-0-0-4**

*Objectives: To create awareness about Canadian culture and literary imagination; to make the students familiar with the unique aspects of Canadian literature; to develop in them a deep interest in the subtle thematic and technical experimentations in Canadian literature.*

### **Unit 1 Introduction to Canadian**

**Literature- Prose, Poetry, Drama, Fiction.**

#### **Unit 2 Poetry [All Detailed]**

Daniel David Moses "The Persistence of Songs"

Eli Mandel "The Mad Women of the Plaza de Mayo"

Margaret Atwood "Journey to the Interior"

Clare Harris "Framed"

Lakshmi Gill "Letter to a Prospective Immigrant"

#### **Unit 3 Drama [Detailed]**

George Ryga *The Ecstasy of Rita Joe*

#### **Unit 4 Prose**

Northrop Frye "Conclusion to A Literary History of Canada" [**Non Detailed**]

#### **Unit 5 Fiction [All Non-Detailed]**

Sinclair Ross. *As for Me and My House*.

Gabrielle Roy. *Enchantment and Sorrow*

### **CORE READING:**

1. Kudchedkar, Shirin and Jameela Begum A (ed.) *Canadian Voices*. New Delhi: Pencraft International, 1996
2. George Ryga. *The Ecstasy of Rita Joe*. Toronto: Talon Books, 1970
3. Northrop Frye. *The Bush Garden: Essays on the Canadian Imagination*. Toronto, 1971 (213-252)
4. Sinclair Ross. *As for Me and My House*. Toronto: New Canadian Library, 1989
5. Roy, Gabrielle. *Enchantment and Sorrow. The Autobiography of Gabrielle Roy*. Tr. Patricia Claxton. Toronto: University of Toronto, 1987.
6. Brown, Russell M, Donna Bennett. Ed. *An Anthology of Canadian Literature in English*. 2 Vols. Toronto: OUP, 1982.

### **REFERENCES:**

1. Bennett, Donna and Russell M Brown (ed.) *An Anthology of Canadian Literature 2 Vols*. New York: OUP. 1982
2. New, WH, *A History of Canadian Literature*. McGill: Queens Press, 2003
3. Israel, Milton (ed.) *The South Asian Diaspora in Canada*. Ontario: Multi Cultural History Society, 1987
4. Harrison, Dick. *Unnamed Country: The Struggle for a Canadian Prairie Fiction*. Edmonton: University of Alberta Press, 1977.
5. Moses, Daniel David and Terry Goldie. Ed. *An Anthology of Canadian Native Literature in English*. Toronto: OUP, 1998.
6. Howells, Coral Ann and Eva Marie Kroeller. Eds. *Cambridge History of Canadian Literature*. London: CUP, 2009.

**18ELL231**

**CREATIVE WRITING IN ENGLISH**

**3-0-0-3**

*Objectives: To introduce the concept of creative writing; to familiarize students with the process of writing poetry, fiction and drama; to train students to write the various forms; to prepare students to write for the media; to encourage students to write for publication.*

#### **Unit 1**

##### **INTRODUCTION TO CREATIVE WRITING**

Creativity—inspiration—art—propaganda—madness—imagination—Creative writing/teaching of—importance of reading

#### **Unit 2**

##### **THE ART AND CRAFT OF WRITING**

Tropes, figures—style, register—formal, informal usage—varieties of English— language and gender—  
disordered language—playing with words—grammar and word order—tense and time—  
grammatical differences

### **Unit 3**

#### **MODES OF CREATIVE WRITING**

##### **a) POETRY**

Definitions—functions of language -poetry and prose—shape, form, and technique  
-rhyme and reason—fixed forms and free verse—modes of poetry: lyrical, narrative, dramatic—  
voices—Indian English poets—interview—verse for children  
-problems with writing poetry—writing poetry—Workshops

##### **b) FICTION**

Fiction, non-fiction -importance of history—literary and popular fiction—short story and novel—  
interview -writing fiction for children- children's literature - interview -workshops

##### **c) DRAMA**

Drama plot—characterization—verbal and nonverbal elements—overview of Indian English theatre—  
styles of contemporary theatre—Indian playwrights—interview—writing for films—screenplay—  
children's theatre—writing drama—workshops

### **Unit 4**

#### **WRITING FOR THE MEDIA**

Print media—broadcast media—internet—advertising

### **Unit 5**

#### **PUBLICATION TIPS**

Revising and rewriting –proof reading –editing –submitting manuscript for publication—  
summary

#### **EXTENSION ACTIVITY (READING)**

A reading of a few pieces of creative writing of well-known authors is to be undertaken as an extended activity. The reading may be done as a class room activity under the guidance of teacher or optionally, students read the pieces at home and a discussion on the various aspects may be undertaken later in class. It could also be done as a group activity in classroom with the group leader presenting the summary of the ideas generated at the discussion. Loud reading of poems and stories and role plays of sections of plays is to be encouraged. A sample collection of pieces is given. The list is only suggestive. A resourceful teacher is free to select any number of pieces of his/her choice. Being an open course, such an activity will be of a serious nature.

#### **POETRY**

Wordsworth: The Solitary Reaper

Robert Frost: Stopping by the Woods on a Snowy Evening

Shakespeare: Shall I compare thee to a summer's day?

Pablo Neruda: Tonight I Can Write



Wole Soyinka: Telephone Conversation

Tagore: Where the Mind is Without Fear

Emily Dickinson: It's Such a Little Thing

#### FICTION

O. Henry: The Last Leaf

Prem Chand: Resignation

Chinua Achebe: Marriage is a Private Affair

Anton Chekhov: The Grief

Saki: The Open Window

#### DRAMA

Shakespeare: The Merchant of Venice (The Trial Scene)

Stanley Houghton: The Dear Departed

Tagore: Chandalika

Chekhov: The Bear

#### CORE READING:

*Creative Writing: A Beginner's Manual* Anjana Neira Dev. Anuradha Marwah, Swati Pal Delhi, Pearson Longman, 2009

#### REFERENCES

1. *Elements of Literature: Essay, Fiction, Poetry, Drama, Film* Robert Scholes, Nancy R. Comley, Carl H. Klaus, Michael Silverman Delhi, OUP, 2007
2. *Write from the Heart: Unleashing the Power of Your Creativity* Hal Zina Bennett California, New World Library, 2001
3. *A Guide to Writing about Literature* Sylvan Bamet, William E. Cain New Delhi, Pearson, 2006

#### CYBERRESOURCES:

[http://www.chillibreeze.com/articles\\_various/creative-writer.asp](http://www.chillibreeze.com/articles_various/creative-writer.asp)

<http://www.contentwriter.in/articles/writing/>

<http://www.cbse.nic.in/cw-xiilcreative-writing-xii-Unit-1.pdf>. (downloadable tree)

**18ELL232**

**JOURNALISM AND MASS MEDIA**

**3-0-0-3**

*Objectives: To enable the students to focus on media analysis and new trends and technologies in Mass Communication and to reflect on them.*

#### Unit 1

Theory of Communication - Types of Communication - Communication Theories - Barriers of Communication - Mass Communication and Culture

Unit 2 Types of Mass Media

Journalism-(Design a daily (Newspaper)-for internal assessment only)-(News for the day by the news presenter - for internal assessment only) Cinema - (Reviews of award winning movies-oral and written-for internal assessment only) Television –Advertising -(prepare advertisements for schools/ colleges/ commercial products/films-for internal assessment only) Folk Media

### Unit 3

Mass Communication in Society  
Uses and Effects of Mass Media

### Unit 4

Telecommunication and the Information Technology  
Information Revolution

### Unit 5

Television Journalism – Interviewing - (Imagine an interview with a popular personality and record it-for internal assessment only)  
Compering – (Compering for programmes-for internal assessment only) \ /

### REFERENCES:

1. *From Script to Screen*, Sharda. M. Kaushik
2. *Mass Communication in India*, Kevla. J. Kumar. Jaico Publishing House,

## **18ELL233 TEACHING OF ENGLISH FOR INDIAN STUDENTS 3-0-0-3**

*Objectives: To enable the students to master the basics of teaching of English in the Indian context; to expose the students to the nuances of the art and science of teaching English language in Indian classrooms overcoming the problems posed by the interference of the mother tongue.*

### Unit 1 Problems and Principles

The role of English in India – Objectives of the teaching of English in India – Theories of language learning- cognitive, behaviourist, communicative competence, learning vs. acquisition, speech act theory – Differences between first and second language learning – Individual variation in language learning performance: language aptitude, motivation and age.

### Unit 2 Approaches to Syllabus Design

Structural-Situational-Functional-Communicative-Emergent (Process vs. Product)

### Unit 3 Approaches to Teaching Design

Audio – Lingual (structural drills) – Grammar Translation (rules and exercise) – Bilingual (use of the mother tongue) – situational and communicative – Structuring

of lesson and classroom interaction – learner-centered teaching and the problems of teaching large classes.

#### **Unit 4 Principles of Material Production**

Teaching of vocabulary – 'Productive' and 'receptive' vocabulary' foundation vocabulary, Basic English – Selection – frequency, utility, universality, productivity, teachability, structural value and regional value of a lexical item – Teaching of structure – selection, graduation and repetition – drills.

#### **Unit 5 Error Analysis, Lexicography and Evaluation**

Attitude to error analysis, the concept of inter-language – The art of lexicography and its relevance to language teaching programmes – Testing and evaluation.

#### **CORE READING:**

1. Jacks C. Richards and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. 2nd ed. Cambridge University Press. 2001
2. Rod Ellis. *Second Language Acquisition*. Ninth Impression. Oxford University Press. 2003
3. Sandra Fotos and Charles M. Browne (ed.) *New Perspectives on CALL for Second Language Classrooms*. Lawrence Erlbaum Associates Inc. New Jersey. 2008
4. II. Saraswathi. *English Language Teaching. Principles and Practice*. Orient Longman Pvt. Ltd. Chennai. 2005

#### **REFERENCES:**

1. Bill VanPatten and Jessica Williams. *Theories in Second Language Acquisition*. An Introduction. Routledge. 2006
2. Michael Levy. *Computer – Assisted Language Learning. Context and Conceptualization*.
3. Susan M. Gass and Larry Selinker. *Second Language Acquisition. An Introductory Course*. 11th edition. Routledge. 2008

**18ELL234  
0-3**

**TECHNICAL AND PROFESSIONAL WRITING**

**3-0-**

*Objectives: Produce workplace documents, including memos/letters, instructions, and proposals; create usable, readable, and attractive documents; prepare and deliver oral presentations; collaborate with others; write coherent, concise, and correct sentences; dit for clarity.*

#### **Unit 1**

Introduction-Review syllabus-Computer lab assignment-the writing process - Grammar tutorial: words often confused-interview paper frequently asked questions in interview. Webpage design and writing for the web. Graphics.

Present interview findings to the class. Grammar Basics. Punctuation, Proof Reading.

### **Unit 2**

Special technical documents- thesis, dissertation and article. Memos, letters, Email Correspondence -Computer lab assignment, Editing for Style-Grammar tutorial, Instructions, Suggestions, Recommendations. Ethics in job and globalism in workplace.

### **Unit 3**

Procedures and Policies in Describing and Summarizing Technical Information- Technical proposals and reports, Bibliography. Small group meetings: brainstorming- collaborating on writing projects-reports, researching. Abstracts and executive summaries-

Discuss oral presentations- Professional Presentations-. Style in technical writing.

### **Unit 4**

Resume (cover letter, resume, and vitae) Memorandums (regarding weekly reading) Interview a Professional Business Letters (letters of apology, customer response, and persuasion) Writing Instructions & Directions.

### **Unit 5**

Editing and Proofreading, Portfolio, Participation, Meetings - Minutes, agenda, Chair. Conferences (two conferences) Mock interview, Conduct Meetings. Presenting a technical paper.

### **REFERENCES:**

1. McNair, *New Technologies and Your Resume*
2. Hauer, *Writing Technical Document for the Public*
3. *Business Communication, Concepts, Cases and Applications*, PD Chaturvedi, Pearson.
4. *Functional Grammar and Communicative Skills*, S Sreenivasan, Century Publishers.
5. *Technical Communications*, "Desk Top Type: Tradition and Technology"
6. *Technical Communication: A Practical Approach*- William Sanborn Pepfeiffer, TV S Padma. Pearson (6th Ed)

**18ELL301**

**ELEMENTS OF LITERARY CRITICISM**

**4-0-0-4**

*Objectives: To create and nurture critical sensibility; to introduce the students to different genres; to make them appreciate various forms of literature.*

### **Unit 1**

General Introduction- What is Criticism?-Nature and Function-  
Definitions

**Unit2**

Classical Criticism-Introduction to Aristotle, Longinus, Horace-basic  
concepts

**Unit3**

Renaissance and Neo-classical Criticism-Sir Philip Sidney-‘Defence of  
Poetry’-Basic precepts of Dryden, Pope and Dr.Johnson in criticism

**Unit4**

Romantic and Victorian Criticism-Wordsworth-‘Preface to Lyrical Ballads’-  
Coleridge-‘Biographia Literaria’ (Chapter XIV)-Matthew Arnold-‘The  
Function of Criticism in the Present Time’

**Unit5**

Modern Criticism-Eliot and Modernism-‘Tradition and Individual Talent’-  
I.A.Richards-‘Practical Criticism’-F R Leavis “Poetry and the Modern  
World”

CORE READING:

1. W H Hudson. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 1998
2. *English Critical Texts*. D J Enright and Ernst de Chickera. Ed. Delhi: OUP
3. *Twentieth Century Literary Criticism*. David Lodge (Ed). London: Longman
4. I. A. Richards. *Practical Criticism*. Kegan Paul, London
5. F R Leavis. *New Bearings in English Poetry*.
6. D A Russell, Michael Winterbottom. *Classical Literary Criticism*. Oxford: OUP, 1989
7. Selden, Raman. *The Theory of Criticism: From Plato to the Present*. Longman, 1988.
8. Prasad, B. *Introduction to English Criticism*.

REFERENCES:

1. James, Scott, RA. *The Making of Literature*. Warburg: Martin Seeker, 1946
2. Guerin, Wilfred, Earle Labor, Lee Morgan, Jeanne C. Reesman and John R Willingham. *A Hand Book of Critical Approaches to Literature*. New York: OUP, 1985
3. Wellek, Rene, Austin Warren. *Theory of Literature*. Jonathan Cape Ltd, 1949
4. Abrams, M H. *A Glossary of Literary Terms*. Cengage Learning India Private Limited, 2015.
5. David Daiches. *Critical Approaches to Literature*.
  6. Nagarajan, M S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.
  7. Online Sources

*Objectives: To introduce the learners to the trends and movements in modern poetry; to create critical awareness about modern literature in general and modern poetry in particular; to inspire the students to read and write poetry.*

### **Unit 1**

Introduction to modern English poetry

W.B. Yeats, "Easter 1916" **[Detailed]**

"A Prayer for My Daughter" **[Non-Detailed]**

Siegfried Sassoon, "A Subaltern" **[Non-Detailed]**

### **Unit 2**

T.S. Eliot, "Marina", "The Journey of the Magi" **[Detailed]**

Peter Porter "A Consumer's Report" **[Non-Detailed]**

W.H. Auden "The Unknown Citizen" **[Detailed]**

### **Unit 3**

Stephen Spender, "The Express" **[Non-Detailed]**

"The Pylons" **[Detailed]**

Robert Lowell, "Skunk Hour" **[Non-Detailed]**

### **Unit 4**

D H Lawrence "Snake" **[Detailed]**

ee cummings: "Anyone Lived in a Pretty Howtown" **[Non-Detailed]**

### **Unit 5**

R S Thomas, "Evans" **[Detailed]**

"Iago Prytherch" **[Non-Detailed]**

Ted Hughes "The Jaguar" **[Detailed]**, "The Thought-Fox" **[Non-Detailed]**

### **CORE READING:**

1. Thomas, C.T. (ed.) *Twentieth Century Verse. An Anglo-American Anthology*. New Delhi: MacMillan, 1979

2. Board of Editors. *Poetry Down the Ages*. Hyderabad: Orient Black Swan, 2010

3. Online Sources

### **REFERENCES:**

1. Rosenthal, M.L. *The Modern Poets*. New York: OUP, 1961.

2. Beach, J.W. *The Making of the Auden Canon*. Minneapolis: University of Minnesota Press, 1957.

3. Blair, John G. *The Poetic Art of W.H. Auden*. Princeton: Princeton University Press, 1973

*Objectives: To introduce the learners to the art and techniques of drama; to enable them to grasp the nuances of the English Theater and its evolution from the Elizabethan to Victorian period; to provide them with critical insights on the essential differences between the literary and theatrical aspects of drama.*

### **Unit 1**

Introduction to the drama and its artistic, literary and theatrical aspects-Forms, Genres, Types and dramatic devices.

### **Unit 2**

Marlowe. *Dr. Faustus* [Detailed]

Shakespeare. *Julius Caesar* [Non Detailed]

### **Unit 3**

Sheriden. *School for Scandal* [Detailed]

### **Unit 4**

Goldsmith. *She Stoops to Conquer* [Non-Detailed]

### **Unit 5**

Oscar Wilde. *Importance of Being Earnest*. [Detailed]

G B Shaw. *Caeser and Cleopatra* [Non-detailed]

Core Reading:

1. Any standard edition of the prescribed texts

### **References**

1. Powell, Kerry (ed.). *The Cambridge Companion to Victorian and Edwardian Theatre*. London: CUP, 2004.

2 Rowse, AL. *The Elizabethan Renaissance and the Cultural Achievement*. London: MacMillan, 1972

3 Daiches, David. *A Critical History of English Literature. Vol. I*. Ahmedabad: Allied, 1969

4. Ricks, Christopher (ed.). *English Drama to 1710*. London: Barrie and Jenkins Ltd, 1975.

5. Turner, WJ (ed.). *Impressions of English Theatre*. London: Collins, 1947

**18ELL304**

**SPIRITUAL LITERATURE**

**4-0-0-4**

*Objectives: To introduce the students to the rich spiritual heritage of India; to create an ethical and moral bent of mind; to foster a sense of appreciation for the eternal values which have been a guiding light to humanity.*

### **Unit 1**

Prose

Swami Vivekananda “Chicago Addresses”, “Response to Welcome”, “Paper on Hinduism”, “An Appeal to his Country Men,” “India: The Land of Religion” (From the selections from the complete works of Swami Vikekananda).

## Unit 2

Sri Ramakrishna “Master and Disciple.” “Visit to Vidyasagar” (From The Gospel of Sri Ramakrishna).

## Unit 3

Sri Mata Amritanandamayi “Principles of Sanathana Dharma”.(From Sri Mata Amritanandamayi’s The Eternal Truth).

## Unit 4

Swami Chinmayananda “The V.I.P” “The King of Kasi,” “Even This Will Pass Away” ,The Exhibition”, “The One in the Many”, “Please Turn Over”, “The Mirrored Hall”, “The Vivacious Lady and The Mysterious Box”, “Be a Light Unto Thyself”, “Percept and Practice”.(From Swami Chinmayananda’s Parables).

## Unit 5

### Poetry

Swami Vivekananda “The Song of the Sannyasin”, “Peace, “My Play is Done”(From the selections Sri Aurobindo, “Transformation”, “Golden Light”, “Tiger and Deer”( From the golden treasury of Indo- Anglican Poetry)

### **Prescribed Texts:**

- 1.Selections from the Complete works of Swami Vivekananda.Kolkatta:AdviathaAashrama 2004.
- 2.The Gospel of Sri Rama Krishna .Chennai,Kolkatta: Sri Ramakrishna Math 2002.
- 3.SriMathaAmrithanandamayi.The Eternal Truth,Kollam M A Mission Trust 2009.
4. Swami Chinmayananda ,Parables Mumbai: Central Chinmaya Mission Trust 2004.
5. V.K. Gokak(ed), The golden treasury of Indo- Anglican Poetry New Delhi.Sahitya Academy 1975.

### **REFERENCES:**

- 1.SwamiAmrithaswaroopanathaPuri,*From Amma’s Heart* ,Kollam :MA Mission Trust Kerala,2011
- 2.SwamiRmakrishnanadaPuri ,*The Timeless Path*,Kollam MA Mission Trust Kerala,2009.
3. . Swami Chinmayananda,*The Holy Gita*, Mumbai : Central Chinmaya Mission Trust 2002.
- 4.SwamiTapovanam,*Wanderings in the Himalayas* ,Mumbai,: Central Chinmaya Mission Trust 2003.
- 5.PremaNandthkumar ,*Spiritual Masters: Swami Vivekananda*,Mumbai,Indus Source Books,2003



**Objectives:** To introduce the basics of phonetics and English phonology and to provide grounding in English grammar and mechanics of writing with a view to inculcate good speech and writing skills.

**Unit 1:**

Introduction to phonetics and grammar- Growth and development

**Unit 2:**

English sound system- Speech mechanism and organs of speech-Classification of Sounds- Vowels and Consonants- Description- Syllable structure- IPA and RP - Phonology, Phonemes, Allophones, Suprasegmentals-pitch, stress, intonation-transcription

**Unit 3:**

Syntax- types of sentences-Sentence patterns- Clauses and Phrases-Order of words- Normal and Inverted-Conversion-Concord.

**Unit 4:**

Tense- verb forms-degrees of comparison-articles- Remedial grammar-error identification

**Unit 5:**

Mechanics of writing-linkers-punctuation-markers-written composition-narrative, descriptive, argumentative etc

**CORE READING:**

1. Balasubramanian, T. *English Phonetics for Indian Students*. Chennai: Macmillan, 1981.
2. Syamala, V. *A Textbook of English Phonetics and Structure for Indian Students*. Trivandrum: Sharath Ganga Publications, 1992.
3. John, P. P. *A Text Book of English Grammar*.
4. Jones, Daniel. *Pronunciation of English*. Forgotten Books, 2017.

**REFERENCE:**

1. Green, David. *Contemporary English Grammar Structure and Composition*. Macmillan Publishers India Limited, 2000.
2. Gimson, A. C. *An English Pronouncing Dictionary*. J. M. Dent, 1981.
3. Swan, Michael. *Practical English Usage*. OUP, 2005.
4. Palmer, Frank. *Grammar*.

**18ELL311 METHODOLOGY OF LITERARY STUDIES AND HUMANITIES**

**4-0-0- 4**

Objectives: To introduce students to the basic methodology of literary studies and Humanities

**Unit 1**

Literary studies and humanities-differences between natural, social and human sciences-facts and interpretation-cannon formation

### **Unit 2**

Literary analysis-approaches-Formalism-New Criticism-Close Reading-Structuralism- Post Structuralism- Deconstruction-Reader-Response-Psychoanalysis

### **Unit 3**

Problems and issues in literature-marginalisation-identity and representation-feminism-gender and sexuality-ethnicity-orality-subalternity

### **Unit 4**

Literary scholarship-linguistics – textual criticism-literary history- literary criticism

### **Unit 5**

Contemporary approaches to literary studies – Culture Studies and Cultural Studies – Popular Culture- New Historicism/Cultural Materialism-Postmodernism-Postcolonialism-Ecocriticism-Ecofeminism.

### **COREREADING:**

1. Thorpe, James. Ed. *The Aims and Methods of Scholarship in Modern Languages and Literatures*. Toronto: PMLA, 1970.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Delhi: Viva Books, 2008.
3. Kundu, Abhijit. *The Humanities: Methodology and Perspectives*. New Delhi: Pearson Education, 2009.
4. Seldon, Raman, et al. *A Reader's Guide to Contemporary Literary Theory*. New Delhi: Pearson Education, 2005.
5. Guerin, Wilfred L, et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2009.
6. Widdowson, Peter. *Literature*. Psychology Press, 1999.
7. Abrams, M. H, Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Cengage Learning India Private Limited, 2015.

### **REFERENCES:**

1. Eagleton, Terry. "What is Literature?"
2. Xavier, Robin. *The Methodology of Literature*. Chennai: Mainspring Publishers, 2015.
3. Coupe, Laurence. Ed. *The Green Studies Reader*. London: Routledge, 2000.
4. Dollimore, Jonathan and Alan Sinfield. *Political Shakespeare: New Essays in Cultural Materialism*. Manchester: MUP, 1985.

5. Macherey, Pierre. *A Theory of Literary Production*. Tr. Geoffrey Wall. London: Routledge, 1978.
6. Williams, Raymond. *Culture and Society*. London: Fontana, 1957.
7. Waugh, Patricia. Ed. *Literary Theory and Criticism: An Oxford Guide*. New Delhi: OUP, 2006.
8. Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold, 2003.

**18ELL312**

**Indian Writing in English - II**

**4-0-0-4**

Objectives: To provide an overview of the various phases of the evolution of Indian writing in English; to introduce students to the thematic concerns, genres and trends of Indian writing in English; to generate discussions on the constraints and challenges encountered in articulating Indian sensibility in English; to expose students to the pluralistic aspects of Indian culture, ethos and identity.

**Unit 1**

Introduction to the contemporary Indian writing in English- Themes and Concerns- Styles- poetry, drama, fiction, short story

**Unit 2- Poetry[All Detailed]**

Meena Kandasamy- "Aggression"

Gieve Patel- "On Killing a Tree"

Temsula Ao – "Prayer of a Monolith"

Saleem Peeradina: "The Lesson"

Suniti Namjoshi: "Speech"

**Unit-3 Drama**

Manjula Padmanabhan: *Harvest* [Detailed]

Mahesh Dattani: *Dance Like a Man* [Non-Detailed]

**Unit-4 Fiction[All Non-Detailed]**

Upamanyu Chatterjee: *English, August: An Indian Story*

Rohinton Mistry: *Such a Long Journey*

**Unit 5 Short Story[All Non-Detailed]**

Mahasweta Devi "The Breast Giver"

Jhumpa Lahiri "The Brotherly Love"

**Core Reading:**

1. SaleemPeeradina (ed). *Contemporary Indian Poetry in English*. Delhi: Macmillan, 1972.
2. ManjulaPadmanabhan: *Harvest*
3. Upamanyu Chatterjee: *English, August: An Indian Story*
4. Rohinton Mistry: *Such a Long Journey*. Faber and Faber.
5. Mahesh Dattani: *Dance Like a Man*. Penguin.
6. Online Sources

### References

1. King, Bruce. *Modern Indian Poetry in English*. New Delhi: OUP, 1987.
2. George, K.M. (ed). *Modern Indian Literature: An Anthology*. Vol 1 & 2 Delhi: SA, 1992.
3. Naik, M.K. *Perspectives on Indian Poetry in English*. Delhi: Abhinav Publication, 1984.
4. William, H.M. *Indo-Anglian Literature 1800-1970: A Survey*. Madras: Orient Longman, 1976.
5. SrinivasaIyengar, K R. *Indian Writing in English*. Delhi: Sterling, 1974.
6. Naik,M.K. "A History of Indian English Literature". Delhi: SA, 1982.
7. Kripalani, Krishna. *Literature of Modern India*, New Delhi: NBT, 1982.
8. V.K.Gokak (ed). *The Golden Treasury of Indo-Anglian Poetry: 1895-1965*. Delhi: SA, 1970.
9. R Parthasarathy (ed). *Ten Twentieth Century Indian Poets*. Delhi: OUP, 1976.
10. Online sources

**18ELL313**

**ENGLISHFICTION:MODERN**

**4-0-0- 4**

Objectives: To expose the learners to the intricacies and complexities of modern fiction focusing on its themes and techniques; to enable them to evaluate modern social and cultural movements and appreciate changing literary tastes and fashions; to inspire them to read modern classics and thus re-sensitize themselves.

### Unit 1

Introducing modern fiction-themes and concerns-movements-styles and techniques.

### Unit 2 [All Non-Detailed]

Virginia Woolf. *Orlando*

James Joyce. *The Portrait of an Artist as a Young Man*

### Unit 3 [All Non-Detailed]

Aldous Huxley. *Brave New World*

Wilkie Collins. *No Name*.

### Unit 4 [All Non-Detailed]

George Orwell. *The Animal Farm*

Graham Greene. *The Heart of the Matter*

## Unit 5 [All Non-Detailed]

Kingsley Amis. *Lucky Jim*

D H Lawrence. *Sons and Lovers*.

### Core Reading:

1. Woolf, Virginia. *Orlando*. UK: OUP, 2015.
2. Collins, Wilkie. *No Name*. Penguin Classics, 1995
3. Huxley, Aldous. *Brave New World*. London: Chatto & Windus, 1932
4. Orwell, George. *The Animal Farm*. London: Seeker & Warburg, 1945
5. Joyce, James. *The Portrait of an Artist as a Young Man*. CreateSpace Independent Publishing Platform, 2017
6. Graham Greene. *The Heart of the Matter*. Penguin Classics, 2004.
7. Kingsley Amis. *Lucky Jim*. NYRB Classics, 2012
8. Lawrence, D H. *Sons and Lovers*. Wordsworth Editions Ltd; Reprint edition, 1992

### REFERENCES:

1. Beach, J. W., *The Twentieth Century Novel, Studies in Technique*. Ludhiana: Lyall, 1960
2. Matz, Jesse. *The Modern Novel: A Short Introduction*. Wiley-Blackwell, 2004.
3. Caserio, Robert L. *The Cambridge Companion to the Twentieth-Century English Novel (Cambridge Companions to Literature)*. UK: Cambridge University Press; 1 edition 2009
4. Fish, James. *A Concise Companion to Contemporary British Fiction*. London: Blackwell, 2006.
5. Head, Dominic. *The Cambridge Introduction to Modern British Fiction*. Cambridge: CUP, 2002.
6. Bradbury, Malcolm. *The Social Context of Modern English Literature*. New York: Schocken, 1971.
7. Levenson, Michael. Ed. *The Cambridge Companion to Modernism*. Cambridge: CUP, 2009.
8. Tew, Philip. *The Contemporary British Novel*. London: Continuum, 2011.
9. Waugh, Patricia. Ed. *Revolutions of the Word: Intellectual Contexts for the Study of Modern Literature*. London: Arnold, 1997.
10. Schoene, Berthold. *The Cosmopolitan Novel*. Edinburgh: EUP, 2009.

18ELL314

ENGLISH DRAMA: MODERN

4-0-0 -4

Objectives: To introduce modern English theatre and drama; to expose the student to the themes, techniques, stage-craft and devices that characterize modern drama; to make them familiar with the revolutionary changes introduced by the great dramatists like Shaw and Synge; to introduce them to the problems involved in the production of modern plays.

### Unit 1

Introducing modern drama- features and development- themes and concerns- styles and movements- types of theatre

### Unit 2

Bernard Shaw. *Pygmalion*  
John Osborne. *Look Back in Anger*

### **Unit 3**

Pinter, Harold. *The Birthday Party*  
Tom Stoppard. *Rosencrantz and Guildenstern are Dead*

### **Unit 4**

JM Synge. *Rider to the Sea*  
Edward Bond. *Lear*

### **Unit 5**

Robert Bolt. *A Man for All Seasons*.  
Doris Lessing. *Play With a Tiger*.

### **Core Reading:**

1. Bernard Shaw, *Pygmalion*. Fingerprint! Publishing, 2017.
2. Pinter, Harold. *The Birthday Party*. Faber; 1991
3. JM Synge. *Rider to the Sea*. Boston: JWLuce & Co., 1911
4. John Osborne. *Look Back in Anger*. Penguin Books, 1982.
5. Tom Stoppard. *Rosencrantz and Guildenstern are Dead*. Faber and Faber Limited, 1973.
6. Edward Bond. *Lear*. Methuen Drama, 1983.
7. Robert Bolt. *A Man for All Seasons*. Methuen Drama, 2013.
8. Doris Lessing. *Play With a Tiger*. HarperCollins Distribution Services, 1972.

### **REFERENCES:**

1. Sullivan, Garrett, A, Patrick Cheney and Andrew Hadfield (ed.). *Early Modern English Drama: A Critical Companion*. London: OUP, 2005
2. Williams, Raymond. *Drama From Ibsen to Brecht*. 1977.
3. Luckhurst, Mary. *A Companion to Modern British and Irish Drama, 1880 – 2005 (Blackwell Companions to Literature and Culture)*. Wiley-Blackwell, 2010
4. Hunt, Hugh. *The Revels History of Drama in English: 1880 to the Present Day v.7*. Routledge, 1978.
5. Fermor, Una Ellis. *The Frontiers of Drama*. London : Methuen, 1945
6. Esslin, Martin. *The Theatre of The Absurd*. London: Bloomsbury, 2013
7. Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: CUP, 2002.
8. Lane, David. *Contemporary British Drama: Edinburgh Critical Guides to Literature*. Edinburgh: EUP, 2010.

Objectives: To introduce students to the Indian critical traditions and inculcate a comparative approach in literary studies.

### Unit 1

Introduction- philosophical foundations-major theories/schools-basic concepts-comparison between Western and Eastern Aesthetics

K. AyyappaPaniker: 'Ancient Indian Aesthetics: Contemporary Relevance'

-----: 'Let's Look for an Alternative Aesthetics'

### Unit 2

Rasa Theory- Bharatha

### Unit 3

Dhwani theory Anandavardhana

### Unit 4

Guna and Reethi-Bhamaha-Dandin-Vamana

### Unit 5

Vakrokti- Kuntaka

### Core Reading:

1. Devy, G.N. *Indian Literary Criticism*. Orient BlackSwan, 2010
2. Sethuraman, V. S. *Indian Aesthetics: An Introduction*. Macmillan, 1992.
3. Narasimhaiah, CD. Ed. *East-West Poetics at Work*. Delhi: SahityaAkademi, 1994.
4. Raja, Kunjunni K. *Indian Theories of Meaning*. Adyar Library, 1963.
5. Moorthy, K Krishna. *Studies in Indian Aesthetics and Criticism*. Mysore: DVK Murthy, 1979.
6. Satchidanandan, K. Ed. *K. AyyappaPaniker: Selected Essays*. New Delhi: SahityaAkademi, 2017.

### References

1. G.K. Bhatt. *Rasa Theory and Allied Problems*. Baroda: University of Baroda, 1984.
2. Raghavan, V. *The Number of Rasas*. Madras: The Adyar Library, 1940.
3. Hiriyanna, M. *Essentials of Indian Philosophy*. MotilalBanarsidass Publishers, 2015.
4. Moorthy, K Krishna. *Essays in Sanskrit Criticism*. Dharward: Karnataka University Press, 1964.
5. Raghavan, V.N: *An Introduction to Indian Poetics*. Madras: Macmillan, 1970.
6. Kane, P V. *History of Sanskrit Poetics*. MotilalBanarsidass,; Subsequent edition (30 November 1994)
7. Kushwaha, M S. *Indian Poetics and Western Thought*. Delhi: S Chand & Co, 1982.

18ELL316

Life Writing-II

4-0-0-4

Objectives: To expose the students to the features and variety of Life Writing; to approach it as a literary

genre; to examine the philosophical and epistemological problems involved in the construction of the self; to make learners familiar with the life and achievements of great personalities.

### Unit 1

Introducing contemporary genres of Life Writing-Travel Writing, Memoir, Diary, Biography, Autobiography, Letter.

### Unit 2

Mahatma Gandhi. *An Autobiography: The Story of My Experiments with Truth*- First 10 chapters  
Nehru, Jawaharlal. *Letters from a Father to His Daughter*. First 10 letters.

### Unit 3

Helen Keller: *Story of My Life*

Uma Das Gupta. *Rabindranath Tagore: A Biography*

### Unit 4

Paul Theroux: *The Great Railway Bazaar: By Train Through Asia*

Pico Iyer: *Falling Off the Map*

### Unit 5

Walker, Alice. 'In Search of Our Mothers' Gardens: Womanist Prose'.

Eckerman, Ali Cobby. *Too Afraid to Cry*.

### Core Reading:

1. MK Gandhi. *An Autobiography: The Story of My Experiments with Truth*. New Delhi: Rupa & Co, 2011.
2. Keller, Helen: *Story of My Life*. RHUS, 1990.
3. Das Gupta, Uma. *Rabindranath Tagore: A Biography*. Delhi: Oxford University Press, 2004
4. Walker, Alice. *In Search of Our Mothers' Gardens: Womanist Prose*. Orion Publishing Group, 2005.
5. Nehru, Jawaharlal. *Letters from a Father to His Daughter*. Penguin Random House India; 2016
6. Paul Theroux. *The Great Railway Bazaar: By Train Through Asia*. Houghton Mifflin, 1975.
7. Pico Iyer *Falling Off the Map*. Vintage, 1994.
8. Walker, Alice. 'In Search of Our Mothers' Gardens: Womanist Prose'. Mariner Books, 2003
9. Eckerman, Ali Cobby. *Too Afraid to Cry*. Port Campbell Press, 2015

### REFERENCES:

1. Cockshut, A. O. J. *The Art of Autobiography*. London: Yale University Press, 1984
2. Marcus, Laura. *Autobiographical Discourse*, Manchester UP: Manchester, 1994
3. Olney, James. *Metaphors of the Self: The Meaning of Autobiography*. Princeton UP: Princeton, 1972
4. Hulme, Peter, Tim Youngs. Ed. *Cambridge Companion to Travel Writing*. Cambridge: CUP, 2002.



5. Miller, Sam. *A Strange Kind of Paradise: India Through Foreign Eyes*. London: Vintage, 2014.
6. Online sources.

**18ELL501**

**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.

### **Unit 1**

Introduction to Linguistics studies - Nature of Languages –Animal communication and human language- properties of language-development of linguistics-Important schools- Langue and Parole – Competence and Performance- Substance and Form - Syntagmatic and Paradigmatic-Diachronic and Synchronic relations.

### **Unit 2**

Phonology and Phonetics-English sounds, stress and rhythm - Morphology - Morpheme, allomorphs - kinds of morphemes - kinds of allomorphs-Morpho-phonemics-morphological processes.

### **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 - Transformational Generative Grammar –Deep Structure - Surface Structure - PS Rules - Adequacy, Meaning,Lexicon-Tree diagram-Aspect Model of Chomsky- Transformations-Singular/Double-based Tagmemics-Trace Theory-Case-Government and Binding

### **Unit 5**

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

#### **CORE TEXTS:**

1. BalasubramaniamT.A.*TextBook of English Phonetics: For Indian Students*. Macmillan: New Delhi.2001
2. Verma,S.K.&KrishnaswamiN. *Modern Linguistics: An Introduction*. Oxford UniversityPress.New Delhi.1989.

3. Bansal, R K, J B Harrison. *Spoken English: A Manual of Speech and Phonetics*. Hyderabad: Orient Blackswan, 2006.
4. Chomsky, Noam. *Aspects of the Theory of Syntax*. Cambridge, Massachusetts: MIT Press, 1965. Print.
5. Crystal, David. *Introducing Linguistics*. London: Penguin English, 1992. Print.
6. Fromkin, Victor, et al., ed. *Linguistics: An Introduction to Linguistic Theory*. 2000. rpt. Malden, Massachusetts: Blackwell, 2001. Print.
7. Leach, Geoffrey N. *Semantics*. London: Penguin, 1976. Print.
8. Lyons. *An Introduction to Theoretical Linguistics*. 1968. Cambridge: Cambridge UP, 1995. Print.
9. Quirk, Randolph, and Sidney Greenbaum. *A University Grammar of English*. 6th ed. New Delhi: Pearson, 2003. Print.
10. Robins, R.H. *General Linguistics: An Introductory Survey*. Harlowe: Longman, 1971. Print.

REFERENCES:

1. Saussure, Ferdinand de. *Course in General Linguistics*. New York: McGraw-Hill. 1966. Print
2. Syal, Pushpinder and D.V. Jindal. *An Introduction to Linguistics- Language, Grammar and Semantics*. 2nd ed. New Delhi: Prentice Hall of India, 2007. Print.
3. Yule, George. *The Study of Language*. 2nd ed. Cambridge: Cambridge UP, 1996. Print.
4. — . *Pragmatics*. Oxford Introductions to Language Study. Series Ed. H. G. Widdowson. 1996. Oxford: Oxford UP, 2008. Print.
5. Daniel Jones. *An Outline of English Phonetics*. Oxford University Press: London. 1964
6. Hockett, C.F. *A Course in Modern Linguistics*. Indian Edition. Oxford & IBH, New Delhi. 1958.
7. John Lyons. *An Introduction to Theoretical Linguistics*. (Rev. ed). Cambridge University Press: London. 1995.
8. Palmer F.R. *Semantics* .II Ed. Cambridge University Press. 1981

**18ELL502            ENGLISH LITERATURE: CHAUCER TO 19<sup>TH</sup> CENTURY    4-0-0- 4**

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

**Unit 1:** Introduction-Survey of English literature from Chaucer to 19<sup>th</sup> 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 Spenser: “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**

Francis Bacon: “Of Friendship,”[Detailed] “Of Marriage and Single Life”[Detailed]

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

Richard Steele: “Recollections”[Non-Detailed]

William Hazlitt: “On the Pleasures of Hating”[Non-Detailed]

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

### **CORE READING:**

1. Chaucer: “The Prologue.” *The Canterbury Tales*. Trans. Nevill Coghill.
2. Marlowe: *Edward II*. OUP, 1972.
3. John Milton: *Paradise Lost*. Book IX
4. Bernard Shaw: *Arms and the Man*
5. Charles Dickens: *Hard Times*
6. Grierson, Herbert J.C., ed. *Metaphysical Lyrics and Poems of the 17th Century*. Revised by Alastair Fowler. London: Oxford UP, 1995. Print
7. Healey, Thomas. *The Cambridge Companion to Christopher Marlowe*. Ed. Peter Cheney. Cambridge: Cambridge UP, 2004. 174-92. Print.
8. Hopkins, Lisa. *Christopher Marlowe: Renaissance Dramatist*. Edinburgh: Edinburgh

UP, 2008. Print.

9. Kamholtz, Jonathan Z. "Thomas Wyatt's Poetry: The Politics of Love." *Criticism* 20.4 (1978): 349-65. JSTOR. Web. <<http://www.jstor.org/stable/23102683>>.
10. Gross, John. Ed. *Oxford Book of Essays*. OUP.
11. Online sources

#### REFERENCES:

1. Styan, J B. *Marlowe: A Critical Study*. Cambridge: CUP, 1964.
2. Innes, Christopher. *The Cambridge Companion to George Bernard Shaw*. Toronto: CUP, 1998.
3. Danielson, Dennis. *The Cambridge Companion to Milton*. CUP, 1999.
4. Gray, Douglas. *The Oxford Companion to Chaucer*. OUP, 2003.
5. Schlicke, Paul. Ed. *The Oxford Companion to Charles Dickens: Anniversary edition*, 2011.
6. Arthur Compton-Rickett. *A History of English Literature*. Thomas Nelson and Sons Ltd.
7. Legouis, Emile, Cazamian. *A Short History of English Literature*. OUP

**18ELL503**

**NEW LITERATURES IN ENGLISH**

**4-0-0- 4**

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.

#### **Unit 1**

Introduction to New Literatures in English- Sri Lankan-Caribbean-Australian-Latin American-Canadian-Japanese-Chinese-New Zealand-African

#### **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 "Moschus Moschiferous: 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"

RomeshGunasekera “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:**

1. Thieme, John. *The Arnold Anthology of Postcolonial Literatures in English*. London: Arnold, 1996.
2. Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. CUP, 2004
3. Brown, Russell M. and Donna Bennett, ed. *An Anthology of Canadian Literature in English*. 2 vols. Toronto: Oxford UP, 1982. Print.
4. Howells, Coral Ann and Eva Marie Kroeller, eds. *Cambridge History of Canadian Literature*. London: Cambridge UP, 2009. Print.
5. Kinsella, John. *The Penguin Anthology of Australian Poetry*. Melbourne: Penguin, 2008. Print.
6. Ojaide, Tanure. *Contemporary African Literature: New Approaches*. African World Series. Series Ed. ToyinFalola. Durham: Carolina Academic P., 2012. Cap-press.com. Web. <<http://www.cap-press.com/pdf/2296.pdf>>.
7. Lau, Joseph S M. *The Columbia Anthology of Modern Chinese Literature*. Columbia: ColumbiaUniversity Press, 1996.
8. Keene, Ronald. *Modern Japanese Literature: From 1868 to the Present Day*. Grove Press, 2007.
9. Irele, Abiola, Simon Gikandi, ed. *The Cambridge History of African and Caribbean Literature*. 2 vols. Cambridge UP, 2004. Print.
10. Fanon, Franz. *Wretched of the Earth*. New York: Grove P, 1968. Print.

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.

### **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."

Dollimore, Jonathan. "Introduction: Shakespeare, Cultural Materialism and the New Historicism"

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:**

Brown, Paul. "'This Thing of Darkness I Acknowledge Mine: ' The Tempest and the Discourse of Colonialism." *Political Shakespeare: Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield. 2nd ed. Manchester: Manchester UP, 1994. 48-71. Print.

Jonathan Dollimore and Alan Sinfield. Ed. *Political Shakespeare: Essays in Cultural Materialism*. 2nd ed. Manchester: Manchester UP, 1994. 48-71. Print.

Loomba, Ania. "Shakespeare and Cultural Difference". In *Alternative Shakespeares*. Vol II. Ed. Terrence Hawks. NY: Routledge, 2003.

Baker, Francis, Peter Hulme. "Nymphs and Reapers heavily vanish: The Discursive Contexts of *The Tempest*" in *Alternative Shakespeares*. Vol.I. ed. John Drakakis. NY: Routledge, 2002.

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

Longhurst, Derek. "Not for All Time, But for an Age": An Approach to Shakespeare Studies" in Widdowson, Peter. Ed. *Re-reading English*. NY: Routledge, 1992.

## REFERENCES:

1. A.C. Bradley. *Shakespearean Tragedy*. Fourth Edition, Palgrave, Macmillan, January 2007.
2. Cooke, Katherine. *A.C. Bradley and his Influence in Twentieth-century Shakespeare Criticism*. Oxford. Clarendon.
3. Dusinberre, Juliet, *Shakespeare and the Nature of Women*.
5. Elliot, T.S. "Hamlet" in *Selected Essays*.
6. G.B. Harrison. *Introducing Shakespeare*, Penguin Books.
8. *Northrop Frye on Shakespeare*. Ed. Robert Sandier. Markham, ON: Fitzhenry & Whiteside.
9. Jonathan Dollimore and Alan Sinfield. Eds. *The Political Shakespeare: Essays in Cultural Criticism*. UK: Manchester University Press, 2003.
10. Drakakis John. Ed. *Alternative Shakespeare*. Psychology Press, 2002.

**18ELL511**

**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.

### **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:**

1. Lodge, David (Ed.). *Twentieth Century Literary Criticism*. London: Longman, 1972.
2. Rice, Philip and Patricia Waugh. Eds. *Modern Literary Theory: A Reader*. Hodder Education, 2001.
3. Halliday, M A K. “Language in a Changing World” in *On Language and Linguistics*. Ed. Jonathan Webster. Vol.3. NY: Continuum, 2003.
4. Berger, John. Section 1. “Ways of Seeing”. London: BBC and Penguin, 1972. 7-33.  
Waysofseeing.com. Web. <<http://waysofseeingwaysofseeing.com/ways-of-seeing-johnberger-5.7.pdf>>.

#### **REFERENCES:**

1. Szeman, Imre, Timothy Kaposy. *Cultural Theory: An Anthology*. Wiley-Blackwell, 2011.
2. Daiches, David, *Critical Approaches to Literature*
3. Wimsatt and Brooks. *A Short History of English Criticism*. Chicago: University of Chicago, 1983.
4. Adorno, Theodor W. *The Culture Industry: Selected Essays on Mass Culture*. Ed. and Intro. J. M. Bernstein. London: Routledge. 1991. Print.
5. Appadurai, Arjun, ed. *The Social Life of Things: Commodities in Cultural Perspective*. 1986. Cambridge: Cambridge UP, 2003. Print.
6. Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. 1981. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas P, 1982. Print.
7. Belsey, Catherine. *Critical Practice*. 1980. New York: Routledge, 2002. Print



8. Berman, Russell. A. *Modern Culture and Critical Theory: Art, Politics and the Legacy of the Frankfurt School*. Madison: U of Wisconsin P, 1989. Print.
9. Bhabha, Homi K. *The Location of Culture*. 1994. New York: Routledge, 2004. Print
10. Boyd-Barrett, O. "Mass Communication in Cross-cultural Contexts: The Case of the Third World." *Mass Communication and Society*. 1977. Eds. J. Curran, M. Gurevitch and J. Woollacott. Milton Keynes: Open UP, 1982. Print.
11. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 1992. Print.
12. Calhoun, Craig, ed. *Habermas and the Public Sphere*. Cambridge, Massachusetts: The MIT P, 1992. Print.
13. Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. Princeton: Princeton UP, 1993. Print.
14. Collins, Jim. *Uncommon Cultures: Popular Culture and Post-modernism*. New York: Routledge, 1989. Print.
15. Connor, Steven. *Postmodern Culture: An Introduction to Theories of the Contemporary*. Oxford: Blackwell, 1989. Print.
16. Cruikshank, Margaret, ed. *Lesbian Studies: Present and Future*. New York: The Feminist P, 1982. Print.
17. Davies, Ioan. *Cultural Studies and Beyond: Fragments of Empire*. London: Routledge. 1995. Print.
18. During, Simon, ed. *The Cultural Studies Reader*. New York: Routledge, 1999. Print.
19. Ellis, John. *Visible Fictions: Cinema, Television, Video*. London: Routledge, 1982. Print.
20. Friedman, Jonathan. *Cultural Identity and Global Process*. London: Sage. 1994. Print.
21. Gibian, Peter, ed. *Mass Culture and Everyday Life*. London: Routledge. 1997. Print.
22. Goldberg, David Theo, ed. *Multiculturalism: A Critical Reader*. Oxford: Blackwell. 1994. Print
23. Hall, Donald E. *Queer Theories*. Basingstoke: Palgrave Macmillan, 2002. Print.
24. Hall, Stuart. "Culture, the Media and the Ideological Effect." *Mass Communication and Society*. Ed. John Curran. London: Edward Arnold, 1977. 315-48. Print.
25. Kellner, Douglas. *Media Culture: Cultural Studies, Identity and Politics between the Modern and the Post-modern*. New York: Routledge, 1995. Print.
26. Lloyd, David and Paul Thomas, eds. *Culture and the State*. New York: Routledge, 1998. Print.
27. Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley and Los Angeles: U of California P, 1990. Print.

28. Storey, John, ed. *Cultural Theory and Popular Culture: A Reader*. 1994. 3rd ed. London: Pearson, 2006. Print.

29. Viswanathan, Gauri. "Raymond Williams and British Colonialism." *Yale Journal of Criticism* 4.2 (1991): 47-66. Print.

30. Villarejo, Amy. *Film Studies: The Basics*. Madison: Routledge, 2007.

**18ELL512**

**ENGLISH POETRY – 19<sup>TH</sup> CENTURY**

**4-0-0-4**

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.

### **Unit 1**

General introduction to 19<sup>th</sup> Century English Poetry – Romantic Movement- Characteristics of Romantic Poetry and Victorian Poetry-Socio-political intellectual and cultural contexts of Romantic and Victorian Literature.

### **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:

1. *A Book of English Poetry*. Ed. G B Harrison, Penguin. London
2. *Golden Treasury*, ed. FT Palgrave
3. *Poetry Down the Ages*, Orient Blackswan
4. Standard Anthologies and online Sources.

## REFERENCES:

1. Clarence D. Thorpe; Carlos Baker; Bennett Weaver. *The Major English Romantic Poets: A Symposium in Reappraisal*. Southern Illinois University Press.
2. Herbert Read. *The True Voice of Feeling: Studies in English Romantic Poetry*. Pantheon Books. New York.
3. Joseph Warren Beach. *The Concept of Nature in 19<sup>th</sup> Century English Poetry*. Macmillan New York.
4. M.H.Abrams (Ed) *English Romantic Poets: Modern Essays in Criticism*. Oxford University Press.
5. Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. 1961. Rev. and enl.ed. Ithaca: Cornell UP, 1971. Print.
6. Bowra, Cecil Maurice. *The Romantic Imagination*. 1949. London: Oxford UP, 1964. Print.
7. Brantlinger, Patrick. *Victorian Literature and Postcolonial Studies*. Edinburgh: Edinburgh UP, 2009. Print.
8. Bush, Douglas. *Mythology and Romantic Traditions*. 1937. New York: Pageant, 1957. Print.
9. Frye, Northrop. *A Study of English Romanticism*. New York: Random House, 1968. Print.
10. Grierson, Sir Herbert John and James Cruickshanks Smith. *A Critical History of English Poetry*. 1946. London: Bloomsbury Academic, 2013. Print.
11. Knight, George Wilson. *The Starlit Dome: Studies in the Poetry of Vision*. 1941. London: Routledge, 2002. Print.

12. Lawrence, Karen, Betsy Seifter and Lois Ratner. *McGraw-Hill Guide to English Literature* Vol.II: William Blake to D. H. Lawrence. New York: McGraw-Hill, 1985. Print.

13. Trilling, Lionel. *The Liberal Imagination: Essays on Literature and Society*. 1950. New York: New York Review, 2008. Print.

14. Abrams, M. H. "Introduction: Orientation of Critical Theories." *The Mirror and the Lamp: Romantic Theory and the Critical Traditions*. 1953. Oxford: Oxford UP, 1971. 3-29. Print.

## **18ELL513 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.*

### **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)

Bhisham Sahni: "The Boss Came to Dinner" (Hindi)

Damodar Mauzo: "The Vow" (Konkani)

Rameshwardayal Shrimali: "Jasoda" (Rajasthani)

### **Unit 4 Poetry**

Devara Dasimayya: "Suppose You Cut a Tall Bamboo" (Kannada, Tr. A. K. Ramanujan) **[Detailed]**

Thanjam Ibopishak Singh "I Want to be Killed by an Indian Bullet" (Manipuri, Tr. Robin Ngangom) **[Detailed]**

Navakanta Barua "Measurements" (Assamese, Tr. D. N. Bezbaruah) **[Non-Detailed]**

Sitanshu Yashaschandra "Magan's Insolence" (Gujarati, Tr. Saleem Peeradina) **[Non-Detailed]**

Khadar Mohiuddin "A Certain Fiction Bit Me" (Telugu, Tr. Velcheru Narayan Rao) **[Detailed]**

K. Ayyappa Paniker. "The Itch" (Malayalam Tr. K. Ayyappa Paniker) **[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 Zelliott and Jayant Karve) **[Non-Detailed]**

Munib-ur-Rahman. "Tall Buildings" (Urdu. Tr. Kathleen Grant Jaeger, Baidar Bakht) **[Non-Detailed]**

### **Unit 5 Drama**

Mohan Rakesh: *One Day in the Season of Rain*

Girish Karnad: *The Fire and The Rain*

**CORE READING:**

1. Dharwadker, Vinay and A.K. Ramanujan (ed.) *The Oxford Anthology of Modern Indian Poetry*. Delhi: OUP, 1994.
2. E.V.Ramakrishnan. (ed.) *Indian Short Stories 1900-2000*. New Delhi: Sahitya Akademi, 2017.
3. Sara Joseph: *Gift in Green*. Tr. Valson Thampu. Harper Perennial, 2011
4. Rakesh, Mohan. *One Day in the Season of Rain*. Penguin, 2015.
5. Karnad, Girish. Ed. *Collected Plays*. Vol. II. Delhi: OUP, 2005.

**REFERENCE:**

1. Ramakrishnan, E V. *Locating Indian Literature: Texts, Traditions, Translations*. Hyderabad: Orient Blackswan, 2017.
2. ----- *Indigenous Imaginaries. Literature, Region, Modernity*. Hyderabad: Orient Blackswan, 2017.
3. ----- et al., eds. *Interdisciplinary Alter-Native in Comparative Literature*. New Delhi: Sage, 2013.
4. Amiya Dev and Sisirkumar Das (Ed) *Comparative Literature: Theory & Practice*, Allied Publishers New Delhi
5. *Indian Literature*. New Delhi: Kendra Sahitya Akademi (relevant issues). 2008.
6. Natarajan, Nalini. "Introduction: Regional Literature of India: Paradigms and Contexts." *Handbook of Twentieth Century Literature of India*. Ed. Nalini Natarajan. London: Greenwood, 1996. 1 - 20. Print.
7. Online sources

**18ELL514 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.*

**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:**

*Gibaldi, Joseph. MLA Handbook for writers of Research Papers, New Delhi: EWP, 2009 (10th edition).*

**REFERENCES:**

Anderson, Jonathan, B.H. Durston and M.Pcole. *Thesis and Assignment Writing*, New Delhi: Wiley Eastern, 1970.

Kothari, C.R. *Research Methodology: Methods and Techniques*, Delhi: New Age International Ltd.1985.

**18ELL531**

**POSTCOLONIAL POETRY**

**3- 0- 0- 3**

**Objectives:** *To explore and study the range and variety of postcolonial poetry; to understand the nature of postcolonial poetic sensibility; to unravel the postcolonial perspectives on social, cultural and political issues.*

**Unit 1**

Introduction to Postcolonial poetry-Themes and concerns– protest and resistance- negotiation and affirmation of identity-theoretical perspectives

**Unit 2**

Margaret Atwood ‘Journey to the Interior’ (Canadian)[**Detailed**]

YasmineGooneratne ‘Big Match – 1983’ (Srilanka) [**Non-Detailed**]

**Unit 3**

Derek Walcott “Ruins of a Great House” (West Indies) [**Detailed**]

KishwarNaheed ‘We Sinful Women’ (Pakistan) [**Non-Detailed**]

**Unit 4**

A.D. Hope ‘Dialogue’ (Australia) [**Detailed**]

John Adams ‘Write On’ (New Zealand) [**Non-Detailed**]

Kaiser Haq ‘Poor Man Eating’ (Bangladesh) [**Non-Detailed**]

**Unit 5**

Wole Soyinka ‘I Think It Rains’ (Nigeria) [**Detailed**]

Edwin Thumboo ‘Evening’ (Singapore) [**Non-Detailed**]

Keki N Daruwalla ‘The Ghagra in Spate’ (India) [**Detailed**]

**COREREADING:**

1. Online Sources
2. *The Arnold Anthology of Post-colonial Literature* ed. John Thieme, 1996
3. Ashcroft et al.*The Empire Writes Back*. Routledge

**REFERENCE:**

1. Ramazani, Jahani.*The Cambridge Companion to Postcolonial Poetry*.Cambridge Companions to Literature,2017
2. *After the Sunset: An Anthology of Postcolonial Literatures in English*. OUP, 2013.

**18ELL532**

**COMPARATIVE LITERATURE**

**3-0-0 -3**

Objectives: To introduce the students to the intellectual literary relations; to make the students appreciate the similarities and differences in human thoughts; to make the students understand the people of the people of the globalized world in the proper perspective.

### **Unit 1**

History of Comparative Literature- Development of different schools- theory and methods of Comparative Literature-Theoretical perspectives- Comparison between Indian and Western Aesthetics.

K. AyyappaPaniker: 'The Western Epic Tradition and Ezhuthachan's Epics'

### **Unit 2**

Thematology- Motifs, Myths and Archetypes- The study of Themes.

### **Unit 3**

Geneology- Western and Indian Categorisation- Literary History- Problems and Issues in Periodization.

### **Unit 4**

Cross cultural Literary Relations- Influence- Analogy- Reception- Cultural History in Post Colonial Nations-aesthetic appeal.

### **Unit 5**

Translation Studies- Comparative Indian Literature- Traditions and Movements.

### **CORE READING:**

1. Weisstein Ulrich (ed). *Comparative Literature and Literary Theory*. Survey and Introduction. Bloomington. Indiana University Press.
2. Krishnan, K M. Ed. *Between The Lines: A Textbook of Comparative Literature*. Thrissur: Current Books, 2012.
3. Ramakrishnan, E V. *Locating Indian Literature*. Hyderabad: Orient Blackswan, 2011
4. Ramakrishnan, E V et al. *Interdisciplinary Alter-natives in Comparative Literature*. Delhi: SAGE, 2013.
5. Satchidanandan, K. Ed. *K. AyyappaPaniker: Selected Essays*. New Delhi: SahityaAkademi, 2017.

### **REFERENCE:**

1. Zepetnek, Steven Totosy De, Tutun Mukherjee. *Companion to Comparative Literature, World Literatures and Comparative Cultural Studies*. Cambridge: CUP, 2012.
2. Susan Bassnett. *Comparative Literature: A Critical Introduction*. Blackwell.

3. Amiya Dev and Sisir Kumar Das (Ed) *Comparative Literature: Theory & Practice*. Allied Publishers. New Delhi
4. Ramakrishnan, E V. *Indigenous Imaginaries : Literature, Region, Modernity*. Hyderabad: Orient Blackswan, 2017.

**18ELL533**

**CULTURAL STUDIES**

**3-0-0-3**

*Objectives:* To introduce the basic precepts of Cultural Studies to the students; to expose them to the formative texts of the discipline; to familiarize them with the theoretical interventions in the field; to make them understand how Cultural Studies redefines aesthetic precepts.

**Unit 1**

Introduction-Cultural Studies-foundation texts-theoretical interventions-redefining aesthetic precepts-advances

**Unit 2**

Williams, Raymond. 'Dominant, Residual and Emergent'  
 Hebdige, Dick. 'The Function of Subculture'

**Unit 3**

Liotard, Francois. 'Answering the Question: What is Postmodernism?'  
 Bourdieu, Pierre. 'The Forms of Capital'

**Unit 4**

Appadurai, Arjun. 'Disjuncture and Difference in the Global Cultural Economy'  
 Massey, Doreen. 'Politics and Space/Time'

**Unit 5**

Widdowson, Peter. 'What is Literature? Some (non)- Definitions'

**CORE READING:**

1. Szeman, Imre and Timothy Kaposy. Eds. *Cultural Theory: An Anthology*. UK: Wiley-Blackwell, 2011.
2. Widdowson, Peter. *Literature*. The New Critical Idiom Series. UK: Routledge, 1998.

**REFERENCES:**

1. Habib, M A R. *Literary Criticism from Plato to the Present: An Introduction*. Delhi: Wiley India Pvt Ltd, 2012.
2. Lodge, David. *Modern Criticism and Theory*. NY: Pearson Education, 2003
3. Nayar, Pramod K. *An Introduction to Cultural Studies*. Delhi: Viva Books, 2008.
4. Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Delhi: Pearson, 2009

**18ELL534**

**LATIN AMERICAN WRITING**

**3-0-0-3**



Objectives: To familiarise the students with the various cultural backgrounds and richness of Latin American literatures; to sensitise students to the colonial and postcolonial contexts of Latin American writing.

### **Unit 1:Introduction**

Introducing Latin American literature-literature of colonial resistance and postcolonial experience-Theoretical perspectives.

### **Unit 2:Fiction**

Gabriel Garcia Marquez. *Love in the Time of Cholera*. (Colombia) [Non-detailed]

### **Unit 3: Poetry[All Detailed]**

Pablo Neruda :‘Tonight I Can Write The Saddest Lines’ (Chile)

Octavio Paz :‘Wind, Water,Stone’ (Mexico)

### **Unit 4:Short Story[All Non-detailed]**

Jorge Luis Borges: ‘The Aleph’ (Argentina), Jorge Amado: “The Miracle of the Birds” (Brazil),

Carlo Feuntes: “The Doll Queen” (Mexico), Julio Cortazar: “The Uncanny Sense” (Argentine-French).

### **Unit 5: Autobiography[Non-detailed]**

Reinaldo Arenas:*Before Night Falls: A Memoir*(Cuba)

### **COREREADING:**

‘The Lottery in Babylon’ - Jorge Luis Borges in Yates, A Donald. & James E. Irby. Eds. *Labyrinths Selected Stories & Other Writings*. Canada: McClelland and Stewart, Ltd, 1964.

<https://www.newyorker.com/magazine/1976/09/27/the-autumn-of-the-patriarch>

Arenas, Reinaldo. *Before Night Falls*. Penguin USA, 1994.

Feuntes, Carlos, Julio Ortega. Eds. *The Vintage Book of Latin American Stories*. Vintage, 2000.

Marquez, Gabriel Garcia. *Love in the Time of Cholera*. Delhi: Penguin India, 2007.

### **REFERENCE:**

Sara Castro-Klaren. *A Companion to Latin American Literature and Culture*. London: Wiley-Blackwell, 2013.

Online Sources.

**Objectives:** To explore and study women's creative mind; to analyze how women project their own sensibility; to unravel the feminist perspective of social, cultural and political issues.

### Unit 1

Introduction to Indian women writers - outlining the contours of women's literary sensibility - thematic and stylistic patterns in women's novels - feminist preoccupations.

Jhumpa Lahiri: *The Lowland* [Non-Detailed]

### Unit 2 [Non-Detailed]

Githa Hariharan: *Fugitive Histories*

### Unit 3

Sivakami: *The Taming of Women* [Non-Detailed]

### Unit 4

K R Meera: *Hangwoman: Everyone Loves a Good Hanging* [Non-Detailed]

### Unit 5

Sara Aboobacker: *Breaking Ties* [Non-Detailed]

### CORE READING:

1. Jhumpa Lahiri: *The Lowland*
2. Githa Hariharan: *Fugitive Histories*
3. Sivakami: *The Taming of Women*
4. K R Meera: *Hangwoman: Everyone Loves a Good Hanging*
5. Sara Aboobacker: *Breaking Ties*

### REFERENCES:

1. *Studies in Women Writers in English*. Ed. Mohit K. Ray, Rama Kundu. Atlantic
2. *New Lights on Indian Women Novelists*. Amarnath Prasad. Saroop
3. *Feminist Visions: Indian English Women Novelists*. Anita Sinha. Creative Books
4. *Indian Women Novelists*. Ed. R. K. Dhawan. Prestige
5. *Patterns of Feminist Consciousness in Indian Women Writers*. Anuradha Roy. Prestige
6. *Contemporary Women Writers in English: A Feminist Perspective*. Suryanath. Atlantic
7. *Indian Women's Writing in English*. Joel Kuroth. Rawat

18ELL536

METHODS OF TEACHING ENGLISH LANGUAGE 3-0-0-3

**Objectives:** To introduce the students to the field of language teaching and provide a theoretical base; to expose them to different methods and techniques in teaching English as a Second Language; to help them understand the difficulties and identify the basic problems in language teaching; to expose the students of literature to the latest innovations in the field of Language Teaching.

### Unit 1

History of Language Teaching—Second Language Acquisition—Definition of SLA—Errors and Error Analysis—Interlanguage—Language pedagogy—Definitions of Curriculum, Syllabus and textbooks.

### Unit 2

Traditional methods-GT method, direct method, audio-lingual method etc. -20th century trends- Definition of Methods' and 'Approaches'- Total Physical Response- Silent Way- Community Language Teaching- Suggestopedia- Whole Language- Multiple Intelligences—Lexical Approach.

#### Unit 3

Contemporary approaches—Communicative Language Teaching—Content-Based Language Teaching—Task-Based Language Teaching—Cooperative Language Learning.

#### Unit 4

Types of Syllabus—Syllabus design-Text and Materials—Types of Testing and Evaluation in Language Teaching.

#### Unit 5

Computer Assisted Language Learning—Introduction to CALL—Creating materials using technology—Practical work using CALL.

#### **CORE READING:**

1. Jacks C. Richards and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. II ed. Cambridge University Press. 2001
2. Rod Ellis. *Second Language Acquisition*. Ninth Impression. Oxford University Press. 2003
3. Sandra Fotos and Charles M. Browne (ed.) *New Perspectives on CALL for Second Language Classrooms*. Lawrence Erlbaum Associates Inc. New Jersey. 2008
4. V. Saraswathi. *English Language Teaching: Principles and Practice*. Orient Longman Pvt. Ltd. Chennai. 2005

#### **REFERENCES:**

1. Bill Van Patten and Jessica Williams. *Theories in Second Language Acquisition: An Introduction*. Routledge. 2008
2. Michael Levy. *Computer—Assisted Language Learning: Context and Conceptualization*. OUP, 1997
3. Susan M. Gass and Larry Sa/inke. *Second Language Acquisition: An Introductory Course*. III edition. Routledge. 2008

**18ELL537**

**TRANSLATION STUDIES**

**3-0-0-3**

*Objectives: To expose the students to the art of translation; to introduce them to the theories and techniques of translation; to provide them with an insight into the problems of a translator; to provide them with a practical knowledge of a translator's job.*

#### **Unit 1**

Introduction to Translation Studies- History of Translation Theory- The Romans- Bible Translation-Education and the Vernacular—Early Theorists- The Renaissance Up to the present- Translation Theories.

#### **Unit 2**

Central issues in Translation-Language and Culture - Types of Translation- Decoding and Recoding-Problems of equivalence- Loss and Gain- Untranslatability -Transliteration- Transcreation-Machine Translation.

### **Unit 3**

Specific problems in Literary Translation- Structures- Poetry,drama, prose-translations.

### **Unit 4**

Translation in the global context- Translation of scientific, technical, medical, and legal documents.

### **Unit 5**

Comparative Literature and Translation Studies-Semiotics-Literary and Cultural Tradition- Translation Practice.

### **CORE READING:**

1. Bassnett, Susan. *Translation Studies*. NY: Routledge, 2005.
2. B.K Das, *A Handbook of Translation studies*, Atlantic Publishers and Distributors (P)Ltd., New Delhi.

### **REFERENCES:**

1. Alessandra Riccardi ed., *Translation Studies: Perspectives on an emerging discipline*, Cambridge University Press, Cambridge.
2. Mohit K Ray. *Studies in Translation*. Atlantic Publishers and Distributors (P) Ltd. New Delhi.
3. Hatim, Basil, Jeremy Munday. *Translation: An Advanced Resource Book*. London: Routledge, 2004.

**18ELL538**

**TWENTIETH CENTURY AMERICAN LITERATURE**

**3- 0- 0- 3**

**Objectives:** *To create an awareness about the major trends and movements in American literature in the 20<sup>th</sup> century; to expose the students to the various genres of literature and the literary outputs of the writers in this period; to enable them to understand the culture and to appreciate the modern trends and their effects on literature.*

### **Unit 1 Poetry [All Detailed]**

Robert Frost: "Mending Walls", "After Apple Picking",  
Wallace Stevens: "The Sunday Morning",  
E.A. Robinson: "Miniver Cheevy",  
Ezra Pound: "An Immortality".

### **Unit 2 Drama**

Eugene O Neil: *Emperor Jones* [Detailed]  
Arthur Miller: *Death of a Salesman* [Non-Detailed]

### **Unit 3 Fiction [All Non-detailed]**

Ernest Hemingway: *The Old Man and the Sea*

Scott Fitzgerald: *The Great Gatsby*.

Saul Bellow: *Herzog*.

**Unit 4 Short Stories [All Non-detailed]**

O Henry: "Last Leaf"

John Updike: "Pigeon Feathers",

**Unit 5 Prose [All Non-detailed]**

Ezra Pound: "Imagism",

Robert Frost: "The Figure a Poem Makes".

**CORE READING:**

1. Egbert Olives. (Ed.) *American Literature 1980-1965*, New Delhi, Eurasia Publishing House
2. C. Subbian. *An Anthology of American Poems*. Emerald Publications.
3. P. Marudhanayagam. *An Anthology of American Prose*. Emerald Publications.
4. For 'Fiction', any standard edition may be followed.
5. Online sources

**REFERENCES:**

1. Brower, Reuben. *The Poetry of Robert Frost: Constellations of Intensions*.
2. Chase, Richard. *The American Novel and Its Tradition*, Kalyani Publishers, Ludhiana. C.
3. C.W.E. Bigsby. *A Critical Introduction to 20<sup>th</sup> Century American Drama*. Cambridge University Press. Vol I
4. ----. *A Critical Introduction to 20<sup>th</sup> Century American Drama*. Cambridge University Press. Vol II
5. Ellmann, Richard and Robert O'Clair, eds. *The Norton Anthology of Modern Poetry*. New York: Norton.
6. Gottesman, Ronald et al., eds. *The Norton Anthology of American Literature*. Vol II Norton: New York.
7. *Harold Bloom: Modern Critical Interpretation: Miller's Death of a Salesman*. New York. Chelesa House Publishers.

**18ELL601**

**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.*

**Unit 1**

Benjamin, Walter: "The Work of Art in the Age of Mechanical Reproduction."

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:

1. David Lodge (ed.) *Modern Criticism and Theory: A Reader*. London: Longman, 1988

2. V.S. Sethuraman, (ed). *Contemporary Criticism: An Anthology*. New Delhi: Macmillan, 1989

3. Bhabha, Homi. *The Location of Culture*. UK: Routledge Classics, 2017

5. Philip Rice and Patricia Waugh. *Modern Literary Theory: A Reader*. London: Arnold, 2002. Pp. 247-251.

6. Benjamin, Walter, "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. 1968. Ed. Hannah Arendt. Trans. Harry Zohn. New York: Schocken, 2007. 217-53. Print.

7. Szeman, Imre and Timothy Kaposy. Ed. *Cultural Theory: An Anthology*. UK: Wiley Blackwell, 2011.

8. Online sources

### REFERENCES:

1. Adams, Hazar, *Critical theory since Plato*, New York: Wadsworth publishing Ltd, 1972

2. Habib, M.A.R – *Literary Criticism An Introduction: From Plato to the Present*. London: Blackwell, 1980

3. Vincent B. Leitch (ed). *The Norton Anthology of Theory and Criticism*. London: W.W. Norton & Co, 1991

4. Williams, Raymond. *Writing in Society*. New York: Verso, 1983.

5. -----, *The Long Revolution*. UK: Broadview Press, 2001.

6. Selden, Raman. *The Theory of Criticism: From Plato to the Present: A Reader*. London: Routledge, 1988.

7. Chatterjee Partha. *Nationalist Thought and the Colonial World: A Derivative Discourse*. London: Zed, 1993. 1- 35. Print.

8. Ashcroft, Bill, et al., eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 1995. Print.

9. Brooker, Peter, ed. *Modernism/Postmodernism*. 1992. London: Routledge, 2014. Print.

10. Brydon, Diana, ed. *Postcolonialism: Critical Concepts in Literary and Cultural Studies*. 5 vols. London: Routledge, 2000. Print.

11. Brannigan, John. *New Historicism and Cultural Materialism*. New York: St. Martin's P, 1998. Print.

12. Connor, Steven. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge UP, 2004. Print.

13. Eco, Umberto. *Travels in Hyperreality*. 1986. Trans. William Weaver. London: Picador, 1987. Print.

14. Foucault, Michel. "Two Lectures." *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*. Ed. Colin Gordon. New York: Pantheon, 1980. uwf.edu. Web. <<http://uwf.edu/dearle/foucault.pdf>>.

15. Gramsci, Antonio. *Selections from the Prison Notebooks of Antonio Gramsci*. Ed. and Trans. Quintin Hoare and Geoffrey Nowell Smith. London: Lawrence & Wishart, 1971. 52-55. Print.

16. Hall, Stuart. *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence & Wishart, 1990. 222-37. Print.
17. Harris, Marvin. *Cultural Materialism: The Struggle for a Science of Culture*. New York: Random House, 1979. Print.
18. Lucy, Niall, ed. *Postmodern Literary Theory: An Anthology*. Oxford: Blackwell, 2000. Print.
19. Said, Edward W. *Culture and Imperialism*. London: Chatto & Windus, 1993. Print.
20. Mohanty, Chandra Talpade. *Third World Women and the Politics of Feminism*. Ed. Chandra Talpade Mohanty et al. Bloomington: Indiana UP, 1991. 51-80. Print.

**18ELL602**

**ENGLISH POETRY - 20<sup>TH</sup> CENTURY**

**4 -0- 0- 4**

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

**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:**

1. Black, E L. *Nine Modern Poets: An Anthology*. UK: Macmillan, 1966.
2. Thomas, C T (ed.), *20<sup>th</sup> Century verse*, New Delhi: MacMillan, 1979
3. Board of Editors, *Poetry Down the Ages*. Hyderabad: Orient Black Swan, 2010

4. Alexander W. Allison et al. *The Norton Anthology of Poetry*. New York, The W.W. Norton & Company, 1975
5. Simon Rae & Michael Hulse, *20<sup>th</sup> Century in Poetry*. Ebury Press, 2011
6. Online sources

**REFERENCES:**

1. Rosenthal, M. L, *The Modern Poets*, New York: Oxford UP, 1961
2. Blair, John G. *The Poetic Art of W.H. Auden*. Princeton: Princeton University Press, 1973
3. Fraser, G. S. *Dylan Thomas*. London: Longman, 1957
4. Gary Geddes, *Twentieth Century Poetry and Poetics*, Toronto: OUP, 1985
5. Corcoran, Neil. *The Cambridge Companion to Twentieth Century English Poetry*. UK: CUP, 2007.
6. Hamilton, Ian & Jeremy Noel-Tod. *The Oxford Companion to Modern Poetry*. UK: OUP, 2013
7. Online Sources

**18ELL603**

**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.*

**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:**

1. Bernard Shaw .*St. Joan*. Delhi: Penguin, 2001.
2. T. S. Eliot. *Murder in the Cathedral*. London: Harcourt, 1964
3. Samuel Beckett. *Waiting for Godot*. London: Grove Press, 1994
4. John Osborne. *Plays 3: A Patriot for Me; Luther; Inadmissible Evidence*. London: Faber & Faber, 1998
5. Hern Patricia. Ed. *Edward Bond: Lear*. UK: Bloomsbury, 2013.
6. David Hare: *The Power of Yes: A Dramatist Seeks to Understand the Financial Crisis*. UK: Faber, 2009.
7. Edward Bond: *Restoration*. London: Methuen Drama, 2013
8. Arnold Wesker: *Chicken Soup with Barley*. Evans Brothers Ltd, 1961.



9. John Arden: *Sergeant Musgrave's Dance: an Unhistorical Parable*. Kessinger Publishing, 2007

**REFERENCES:**

1. Mark Taylor – Batty, Juliette Taylor – Batty, *Samuel Beckett's Waiting for Godot*, London: Continuum, 2008
2. Sandie Byrne (ed), *George Bernard Shaw's Plays*. London: W. W. Norton & Company; 2002
3. Paul Gannon & Stephen Levensohn (ed). *Murder in the Cathedral and other Poems by T.S. Eliot*. London: Monarch Press, Inc. 1965
4. Prasad G.J.V. *The Lost Temper: Critical Essays on Look Back in Anger*, New Delhi: Macmillan, 2004
5. John Russell Brown. Ed. *Modern British Dramatists: A Collection of Critical Essays*. New Jersey: Prentice-Hall, 1968.
6. Williams, Raymond. *Modern Tragedy*. London: UK: Vintage Books, 1964.

**18ELL611**

**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.

**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-literature and cinema: interdisciplinary dimensions-Classics of World Films and Indian films-Techniques and Movements-representative films

**Unit 2**

Theory-Structuralism-Formalism-Auteur 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
4. Jean Renoir: The Rules of the Game
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:

1. Andre Bazin: "The Evolution of the Language of Cinema"
2. Satyajith Ray: "What is Wrong with Indian Films?"
3. Buddhadeb Das Gupta: "Literature, Cinema and the Language of Scenario"
4. Dix, Andrew: *Beginning Film Studies*. New Delhi: Viva Books Private Ltd, 2010.
5. Stam, Robert. *Film Theory: An Introduction*. UK: Blackwell Publishing Ltd, 2000.
6. Babu, N M et al. *Introducing Film Studies*. Chennai: Mainspring Publishers, 2015.

#### REFERENCES:

1. *Hollywood Cinema: An Introduction* by R. Maltby and I Craven
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
7. Ray, Satyajit. *Our Films, Their Films*.
8. Miller, Toby, Robert Stam. Eds. *A Companion to Film Theory*. UK: Blackwell, 1999.
9. Hayward, Susan. *Cinema Studies: The Key Concepts*. London: Routledge, 2000
10. Villarejo, Amy. *Film Studies: The Basics*. Madison: Routledge, 2007.

**18ELL612**

**EUROPEAN FICTION**

**3-0-0 -3**

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

#### **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*

ElfriedeJelinek:*The Piano Teacher*

#### **Unit4**

Kazantzakis, Nikos: *Zorba the Greek*.

Cervantes: *Don Quixote*

#### **Unit 5**

Hermann Hesse: *Siddhartha*

Jose Saramago: *Blindness*

#### **CORE READING:**

1. Any standard edition

#### **REFERENCES:**

1. Germaine,Bree(ed).*Camus:A Collection of Critical Essays*:EnglewoodCliffs,NJ:PrenticeHall. 1962
2. Cascardi, Anthony J. *The Cambridge Companion to Cervantes*. London: Cambridge UP, 2002. Print.
- 3.Ferber, Michael. *A Companion to European Romanticism*. Victoria: Blackwell, 2005. Print
4. Konzett, Matthias Piccolruaz and Margarete Lamb-Faffelberger, eds. ElfriedeJelinek: *Writing Woman, Nation, and Identity: A Critical Anthology*. New Jersey: Associated UP, 2007. Print
5. Polhemus, Robert M. and Roger B. Henkle, eds. *Critical Reconstructions: The Relationship of Fiction and Life*. Stanford: Stanford UP, 1994. Print.
6. Bell, Michael. *The Cambridge Companion to European Novelists (Cambridge Companions to Literature)*, UK: CUP, 2012
7. Cornils, Ingo. Ed. *A Companion to the Works of Hermann Hesse (Studies in German Literature, Linguistics, and Culture)*,Camden House, 2009
8. Unwin, Timothy, ed. *The Cambridge Companion to Flaubert*. London: Cambridge UP, 2004. Print.

**18ELL613**

**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.

#### **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]**

NamdeoDhasal: “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. ShanmugamChettiar: “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]**

BadalSircar: *EvamIndrajit*

### CORE READING:

1. Guru, Gopal. “Dalit Women Talk Differently.” *Economic and Political Weekly* Vol. 30.4142 (October 14-21, 1995): 2548-2550. Print.
2. Thiong’o, Ngugiwa. “Decolonising the Mind.” *Archive.org*. Web. <[https://archive.org/stream/DecolonisingTheMind/Decolonising\\_the\\_Mind\\_djvu.txt](https://archive.org/stream/DecolonisingTheMind/Decolonising_the_Mind_djvu.txt)>.
3. Dhasal, Namdeo. “Cruelty.” *A Current of Blood*. Trans. DilipChitre. New Delhi: Navayana, 2011. Print.
4. Narayan: *The Araya Woman: Kocharethi*. Tr. Catherine Thankamma. Oxford: OUP, 2011.
5. Sircar, Badal. *EvamIndrajit*. Delhi: OUP, 1975
6. E M Forster: *Maurice*. Penguin, 2005
7. Online Sources

### REFERENCES:

1. Tharu, Susie and K. Lalita, eds. *Women Writing in India: 600 BC to the Present*. 2 vols. 1991. Delhi: Oxford UP, 1993.

2. Eagleton, Mary, ed. *Feminist Literary Theory: A Reader*. 1986. Oxford: Blackwell, 1999. Print.
3. Irigaray, Luce. *This Sex which is Not One*. Trans. Catherine Porter and Carolyne Burke. New York: Cornell UP, 1985.
4. Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. 1969. Ed. Leon S. Roudiez. Trans. Thomas Gora and Alice A. Jardine. New York: Columbia UP, 1980.
5. Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. 1985. New York: Routledge, 2002.
6. Weeden, Chris, et al. *Rewriting English: Cultural Politics of Gender and Class*. London: Psychology P, 2003.
7. Limbale, Sharankumar. "Towards a Dalit Aesthetics." *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Trans. Alok Mukherjee. New Delhi: Orient Longman, 2004. 103-21.
8. Satyanarayana K., and Susie Tharu. Introduction. *From Those Stubs, Steel Nibs are Sprouting: New Dalit Writing from South India: Dossier II: Kannada and Telugu*. Ed. K. Satyanarayana and Susie Tharu. Noida: Harper Collins, 2013. Print.
9. Ambedkar, B. R. *The Essential Writings of B. R. Ambedkar*. Ed. Valerian Rodrigues. New Delhi: Oxford UP, 2002. 263-305. Print.
10. Basu, Tapan et al., eds. *Listen to the Flames: Texts and Readings from the Margins*. New Delhi: Oxford UP, 2016. Print.
11. Uma, Alladi, K. Suneetha Rani, D MuraliManohar. Ed. *English in the Dalit Context*. Hyderabad: Orient Blackswan, 2014.
12. Merchant, Hoshang. *My Sunset Marriage: One Hundred and One Poems*. New Delhi: Navayana, 2016.

**18ENG201**

**Communicative English (Advanced)**

**2-0-4-4**

*Objectives: To help the students attain high level proficiency in all the four language skills; to equip them for competitive examinations and various International English Language Tests; to enhance their career prospects and employability; to help them develop their personality by fine tuning their communication and presentation skills.*

### **Unit-1**

Listening and Speaking: varieties of modern English - British, American, Indian-basic sounds, deviations in American and other varieties.

Verbal communication: conversation-basic techniques- how to begin, interrupt, hesitate and end – how to express time, age, feelings and emotions- how to respond – using language in various contexts/situations- talking about oneself, others- describing persons, places, incidents, events and objects- attending an interview addressing an audience- using audio-visual aids- making short.

## **Unit-2**

Speeches compering- group discussion.

Non-Verbal Communication: body language: postures- orientation-eye contact –facial expression- dress- posture- self-concept- self-image- self-esteem- attitudes – Values and perception.

## **Unit-3**

Reading and Writing

Skimming and scanning-fast reading- writing short messages- e-mails- preparing notes and reports based on visuals, graphs and diagrams- letters- informal, formal/ official/ business related – preparing agenda, minutes –CV-Describing persons, places, incidents and events- writing ads- short argumentative essays.

Words often confused and misused – synonyms- antonyms- idioms commonly used- corresponding American expressions.

## **Unit-4**

Writing for specific purpose

Scientific writing- business writing- preparing of project proposal – writing of summaries and reviews of movies and books in English/regional languages.

## **Unit-5**

Practical sessions

Language skills tests(Written):

1. Translation of short and simple passages- from Malayalam to English
2. Providing captions for photo and pictures
3. Symposium- Presenting different aspects of a debatable topic.

CORE READING:

1. Mukhopadhyay, Lina et al. Polyskills: A Course in communication Skills and Life Skills.Foundation, 2012.
2. O’Conner, J.D. Better English Pronunciation, CUP.
3. Swan, Michael. Practical English Usage. OUP
4. Driscoll, Liz. Cambridge: Common Mistakes at Intermediate.CUP

REFERENCES:

Jones, Daniel. *English Pronouncing Dictionary*. 17<sup>th</sup>Edn. CUP