

M.A. ENGLISH LANGUAGE AND LITERATURE

CURRICULUM AND DETAILED SYLLABI (Revised w.e.f. 2021)

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Programme Outcomes

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

Programme Specific Outcomes

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

Evaluation Scheme and Grading System

R.14 Assessment Procedure

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

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

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

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

R.17 Grading

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

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

The letter grades, the corresponding grade points and the ratings are as follows:

<i>Letter Grade</i>	<i>Grade Points</i>	<i>Ratings</i>
O	10.00	O
A+	9.50	Excellent
A	9.00	Very Good
B+	8.00	Good
B	7.00	Above Average
C	6.00	Average
P	5.00	Pass
F	0.00	Fail
FA	0.00	Failed due to insufficient attendance
I	0.00	Incomplete (awarded only for Lab. Courses/Project/Seminar)

W		Withheld
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Candidates who have successfully completed the programme, within a period of ten semesters from entering the programme, shall be classified as follows:

Candidates securing a CGPA of 8.00 and above-

FIRST CLASS WITH DISTINCTION

Candidates securing a CGPA between 6.50 and 7.99-

FIRST CLASS

And the same be mentioned in the Degree Certificate;

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

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

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

Course objectives, Course outcomes, Syllabus

SEMESTER I

21ELL602

LINGUISTICS

4-0-0- 4

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

Course Outcomes

CO1: Gains training in analysing language from various levels of Linguistics

CO2: Gains training in phonological analysis

CO3: Gains training in Morphological analysis

CO4: Gains training in Syntactical and Semantic analysis

Unit 1

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. Balasubramaniam T.A. *Text Book of English Phonetics: For Indian Students*. Macmillan: New Delhi. 2001
2. Verma, S.K. & Krishnaswami N. *Modern Linguistics: An Introduction*. Oxford University Press. 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

Evaluation Pattern: R.14.1 & R 17.1

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

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

Course Outcomes

CO1: Students gain a historical sense of Early English Literature

CO2: Students understand the historical background of Early English Literature

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

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

Unit 2: Drama

Christopher Marlowe: "Edward II" **[Detailed]**

Ben Jonson: "Every Man in His Humour" **[Non-Detailed]**

Bernard Shaw: "Arms and the Man" **[Non-Detailed]**

Poetry

Geoffrey Chaucer: "Prologue" **[Detailed]**

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

Edmund 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

Evaluation Pattern: R.14.1 & R 17.1

21ELL503

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.

Course Outcomes

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

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

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

Unit 1

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.

Evaluation Pattern: R.14.1 &R 17.1**21ELL504****SHAKESPEARE STUDIES****4 -0 -0- 4**

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

Course Outcomes

CO1: Students get a proper introduction to Shakespeare

CO2: Students gain a sound understanding of Shakespeare Studies

CO3: Students understand different types of Shakespearean texts

Unit 1

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

Unit 2 Shakespeare Adaptations

Howard Jacobson: *Shylock is My Name*

Akira Kurosawa: *Ran*

Vishal Bhardwaj: *Maqbool*

Unit 3 Cultural Reading of Shakespeare

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

Brown, Paul. "'This Thing of Darkness I Acknowledge Mine:': The Tempest and the Discourse of Colonialism."

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

Lomba, 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.

Lomba, 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.

Evaluation Pattern: R.14.1 &R 17.1

21CUL501 CULTURAL EDUCATION 2 0 0 P/F

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

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

Course Outcomes

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

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

10. Cultivating self Development

11. Self effort and Divine Grace - their roles – Q and A; - Vedanta and Creation - Understanding a spiritual Master

12. Dimensions of Spiritual Education; Need for change Lecture – 1; Need for Perfection Lecture - 2

13. How to help others who have achieved less - Man and Nature Q and A, Sharing of experiences

REFERENCES:

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

Evaluation Pattern – R.13 & R.16

Semester II

21ELL513

LITERARY THEORY-I

4-0-0-4

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

Course Outcomes

CO1: Students gain a proper introduction to Literary Theory

CO2: Students learn how to use theory to analyse literature

CO3: Students learn to theorise literary works

Unit 1: Linguistics/Semiotics

Saussure "Object of Study"

M A K Halliday "Language in a Changing World"

Unit 2: Formalism

Shklovsky "Art as Technique"

Jakobson "Linguistics and Poetics"

Unit 3: Structuralism/Post Structuralism

Gennette "Structuralism and Literary Criticism"

Derrida "Structure, Sign and Play"

Barthes "Death of the Author"

Unit 4: Gender Studies

Adrienne Rich: "Compulsory Heterosexuality and Lesbian existence"

Judith Butler: From "Bodies That Matter"

Unit 5: Cultural Studies

Raymond Williams "Culture is Ordinary"

Theodore Adorno: From "On Lyric Poetry and Society"

Berger, John. "Ways of Seeing".

CORE READING:

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://waysofseeing.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.

Evaluation Pattern: R.14.1 & R 17.1

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

Course Outcomes

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

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

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

Unit 1

General introduction to 19th 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 19th 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.

Evaluation Pattern: R.14.1 & R 17.1

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

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

Course Outcomes

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

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

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

Unit 1 Introduction

Indian literatures-its polyphony-translations-theoretical perspectives

Unit 2 Novel [Non-Detailed]

Sara Joseph: *Gift in Green* (Malayalam)

Rabindranath Tagore: *The Home and the World* (Bengali)

Unit 3 Short Story [All Non-Detailed]

Vasanthi: *Murder* [Tamil]

Saadat Hasan Manto: "Toba Tek Singh" (Urdu)

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**]

SubramaniaBharati. “Wind, 9” (Tamil. Tr. A. K. Ramanujan) [**Detailed**]

Agyeya. “Hiroshima” (Hindi Tr. Leonard Nathan) [**Detailed**]

SitakantMahapatra. “The Election” (Oriya. Tr.SitakantMahapatra) [**Non-Detailed**]

Sunil Gangopadhyay. “Calcutta and I” (Bengali. Tr. Sujit Mukherjee, Meenakshi Mukherjee) [**Detailed**]

DayaPawar. “The Buddha” (Marathi. Tr. Eleanor Zelliott and JayantKarve) [**Non-Detailed**]

Munib-ur-Rahman. “Tall Buildings” (Urdu. Tr.Kathleen Grant Jaeger, BaidarBakht)[**Non-Detailed**]

Unit 5 Drama

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

GirishKarnad: *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: SahityaAkademi, 2017.
- 3 Sara Joseph: *Gift in Green*. Tr. ValsonThampu. 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. AmiyaDev and Sisirkumar Das (Ed) *Comparative Literature: Theory & Practice*, Allied Publishers New Delhi
5. *Indian Literature*. New Delhi: Kendra SahityaAkademi (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

Evaluation Pattern: R.14.1 &R 17.1

Objectives: To initiate scientific approach to research in language and literature; to introduce the students to the methods of scrupulous writing and careful documentation of research; to provide the students information about writing processes in research.

Course Outcomes

CO1: Students gain familiarity with the methodology of literary and linguistic studies

CO2: Students are able to locate language and literature with Humanities

CO3: Students gain knowledge of the contemporary approaches of linguistic and literary studies

Unit 1 Research - A form of Exploration

Purpose of writing - Identification of a research problem and the choice of subject – Types of research-Selecting sources-Bibliography-Plagiarism.

Unit 2 The Mechanics of Writing

Spelling, Punctuation, Italics, Numbers, Title of work, Quotations. Format and documentation of research paper.

Unit 3 Documentation

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

Unit 4 Analysis of research writings

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

Unit 5 Practicing writing research papers on various topics.

CORE READING:

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.

Evaluation Pattern: R.14.1 &R 17.1

21AVP501

AMRITA VALUES PROGRAMME

1 0 0 1

Course objective:

Amrita University's Amrita Values Programme (AVP) is a new initiative to give exposure to students about richness and beauty of Indian way of life. India is a country where history, culture, art, aesthetics, cuisine and nature exhibit more diversity than nearly anywhere else in the world.

Amrita Values Programme emphasize on making students familiar with the rich tapestry of Indian

life, culture, arts, science and heritage which has historically drawn people from all over the world. Post-graduate students shall have to register for any one of the following courses, in the second semester, which may be offered by the respective school.

Course outcomes:

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

Courses offered under the framework of Amrita Values Programme:

Art of Living through Amma

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

Insights from the Ramayana

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

Insights from the Mahabharata

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

Insights from the Upanishads

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

Insights from Bhagavad Gita

Introduction to Bhagavad Gita – Brief storyline of Mahabharata - Context of Kurukshetra War – The anguish of Arjuna – Counsel by Sri. Krishna – Key teachings of the Bhagavad Gita – Karma Yoga, Jnana Yoga and Bhakti Yoga - Theory of Karma and Reincarnation – Concept of Dharma – Idea of the Self and Realisation of the Self – Qualities of a Realised person - Concept of Avatar - Relevance of Mahabharata for modern times.

Swami Vivekananda and his Message

Brief Sketch of Swami Vivekananda's Life – Meeting with Guru – Disciplining of Narendra - Travel

across India - Inspiring Life incidents – Address at the Parliament of Religions – Travel in United States and Europe – Return and reception India – Message to Indians about our duties to the nation.

Great Spiritual Teachers of India

Sri Rama, Sri Krishna, Sri Buddha, Adi Shankaracharya, Sri Ramanujacharya, Sri Madhvacharya, Sri Ramakrishna Paramahansa, Swami Vivekananda, Sri Ramana Maharshi, Mata Amritanandamayi Devi

Indian Arts and Literature:

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

Importance of Yoga and Meditation in Life:

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

Appreciation of Kerala's Mural Art Forms:

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

Practicing Organic Farming

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

Ancient Indian Science and Technology

Science and technology in ancient and medieval India covered all the major branches of human knowledge and activities, including mathematics, astronomy, physics, chemistry, medical science and surgery, fine arts, mechanical, civil engineering, architecture, shipbuilding and navigation.

Ancient India was a land of sages, saints and seers as well as a land of scholars and scientists. The course gives awareness on India's contribution to science and technology.

Evaluation Pattern – R.13 & R.16

Semester III

21ELL603

LITERARY THEORY-II

4 -0 -0 -4

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

Course Outcomes

CO1: Students gain a proper introduction to Literary Theory

CO2: Students learn how to use theory to analyse literature

CO3: Students learn to theorise literary works

Unit 1

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.

Evaluation Pattern: R.14.1 & R 17.1

21ELL601

ENGLISH POETRY - 20TH CENTURY

4 -0- 0- 4

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

Course Outcomes

CO1: Students gain a historical sense of 20th Century English poetry

CO2: Students understand the historical background of 20th Century English

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

Unit 1

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

Unit 2

T.S. Eliot: "The Wasteland" **[Detailed]**

Stephen Spender: "The Pylons" **[Detailed]**

W. B. Yeats: "Sailing to Byzantium" **[Detailed]**, "Second Coming" **[Non-Detailed]**

Seamus Heaney: "Digging", "Personal" **[Non-Detailed]**

Unit 3

W.H. Auden: "In Memory of W. B. Yeats" **[Detailed]**

Dylan Thomas: "Fern Hill" **[Detailed]**

R S Thomas: "The Prisoner" **[Non-Detailed]**

Unit 4

Philip Larkin: "Whitsun Wedding" **[Detailed]**,

Ted Hughes: "Jaguar", "Hawk Roosting" **[Detailed]**

John Hewitt: "Landscape" **[Non-Detailed]**

Robert Bridges: "To Catullus" **[Non-Detailed]**

Unit 5

Thom Gunn: "On the Move" **[Detailed]**

Muriel Spark: "The Messengers" **[Non-Detailed]**

Louis MacNeice: "Entirely" **[Detailed]**

John Masefield: "Sea-Fever" **[Non-Detailed]**

CORE READING:

1. Black, E L. *Nine Modern Poets: An Anthology*. UK: Macmillan, 1966.
2. Thomas, C T (ed.), *20th 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, *20th 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

Evaluation Pattern: R.14.1 & R 17.1

21ELL502

MODERN ENGLISH DRAMA

4 -0 -0 -4

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

Course Outcomes

CO1: Students gain a historical sense of Modern English Drama

CO2: Students understand the historical background of Modern English Drama

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

Unit 1

Introducing modern drama

Unit 2

Bernard Shaw: *St. Joan*

Edward Bond: *Restoration*

Unit 3

Samuel Beckett: *Waiting for Godot*

David Hare: *The Power of Yes: A Dramatist Seeks to Understand the Financial Crisis*

Unit 4

John Osborne: *Luther*

Arnold Wesker: *Chicken Soup with Barley*

Unit 5

T. S. Eliot: *Murder in the Cathedral*

John Arden: *Sergeant Musgrave's Dance: an Unhistorical Parable*

PRESCRIBED TEXT:

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.

Evaluation Pattern: R.14.1 & R 17.1

Semester IV

21ELL612

FILM STUDIES

3-0-0-3

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

Course Outcomes

CO1: Initiation into the major theories, techniques and narrative strategies of film.

CO2: Training in film appreciation

CO3: Training in writing film reviews and film criticism

CO4: Training in film production.

Unit 1

Introduction to Film Studies-What is Cinema? – Film language, grammar, composition and narrative logic in Cinema -Evolution of Cinema as an art form-literature and cinema:

interdisciplinary dimensions-Classics of World Films and Indian films-Techniques and Movements-representative films

Unit 2

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

Unit 3

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

Unit 4

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

Unit 5

SELECTFILMS 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 JakoleLothe
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.

Evaluation Pattern: R.14.1 &R 17.1

21ELL611

EUROPEAN FICTION

3-0-0-3

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

Course Outcomes

CO1: Students gain a historical sense of European Fiction

CO2: Students understand the historical background of European Fiction

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

Unit1

Introducing European Fiction

Unit 2

Fyodor Dostoyevsky: *Crime and Punishment*

Gustave Flaubert: *Madame Bovary*

Italo Calvino: *If On a Winter's Night a Traveller*

Unit 3

Albert Camus: *The Plague*

Elfriede Jelinek: *The Piano Teacher*

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*: Englewood Cliffs, NJ: Prentice Hall, 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. *Elfriede Jelinek: 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.

Evaluation Pattern: R.14.1 & R 17.1

21ELL613

WRITING FROM THE MARGINS

4-0-0-4

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

Course Outcomes

CO1: Students gain knowledge of literature from the margins

CO2: Students understand the politics of marginalization

CO3: Students gain understanding of the concepts of center and periphery.

Unit 1

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

Unit 2 Prose [Non-Detailed]

Bama:*Karukku*

Gopal Guru “Dalit Women Talk Differently”

Thiong’o, Ngugiwa. “Decolonising the Mind.”

Unit 3 Poetry [Detailed]

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 4Fiction[Non-Detailed]

Narayan: *The Araya Woman: Kocharethi*

E M Forster: *Maurice*

Unit 5 Drama [Detailed]

BadalSircar:*EvamIndrajit*

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Evaluation Pattern: R.14.1 &R 17.1

