



**PROGRAM**  
**M A in ENGLISH**  
**LITERATURE and**  
**LITERARY THEORY**

**CURRICULUM AND SYLLABUS**

REGULATIONS

2016 admission onwards

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### **Program Outcomes (POs)**

**PO 1** – Educate the students to comprehend and appreciate the artistry and utility of English language through the study of literature and literary theory.

**PO 2** - Learn and use key concepts of literary theory to interpret literary texts.

**PO 3**- Develop the critical faculties – to examine, analyze, interpret, explain, critique literary texts from multiple genres.

**PO 4** – Cultivate the ability of scrutinizing, analyzing, critically approaching texts from different literary, cultural and historical backgrounds.

**PO 5** - Educate the students to ethically gather, understand, evaluate & synthesize information from a variety of written and electronic sources.

**PO 6** – Enable the students to write analytically in different formats employing judicious use of secondary material with proper citations.

**PO 7** - Develop effective, oral and written communication skills – Listening, Speaking, Reading and Writing.

**PO 8** – Engage students in the lifelong learning process by developing their intellectual flexibility and creativity.

### **Program Specific Outcomes (PSOs)**

**PSO 1** – Read, examine, analyze, interpret, explain and critique literary texts and their various representations including movies, documentaries, etc.

**PSO 2** – Comprehension and critical employment of literary texts, literary concepts and theories.

**PSO 3** – Educate students to prepare research papers/ projects/ thesis abiding by ethical academic practices

# CURRICULUM STRUCTURE

## 2016 admission onwards

<b>SEMESTER 1</b>				
16ELL507	Renaissance and Elizabethan Literature	4 0 0	4	B
16ELL506	Neo-Classical Literature	3 0 0	3	C
16ELL508	Romantic Literature	3 0 0	3	D
16ELL510	Victorian Literature	3 0 0	3	E
16ELL509	Introduction to Literary Theory and Criticism	3 0 0	3	G
15ELL501	Linguistics	4 0 0	4	A
15CUL501	Cultural Education	2 0 0	P/F	F
	Total		20	

<b>SEMESTER 2</b>				
16ELL518	Literary Theory I (till 1960)	3 0 0	3	A
16ELL516	Contemporary American Literature	4 0 0	4	B
16ELL517	Indian Writing in English	4 0 0	4	C
16ELL515	Bhasha Sahithya in English Translation	3 0 0	3	G
	Elective I	3 0 0	3	D
	Elective II	3 0 0	3	E
15AVP501	Amrita Values Programme	1 0 0	1	F
	Total		21	

<b>SEMESTER 3</b>				
16ELL605	Indian Aesthetics	3 0 0	3	A
16ELL606	Twentieth Century British Literature	3 0 0	3	B

16ELL607	Literary Theory II (1960-90)	3 0 0	3	F
15ELL603	Research Methodology for Language and Literature	3 0 0	3	C
	Elective III	3 0 0	3	D
	Elective IV	3 0 0	3	E
15ELL690	Open Elective*/ Live-in-Labs.@	2 0 0	2	J
	Total		20	

<b>SEMESTER 4</b>				
16ELL612	New Literatures	4 0 0	4	A
16ELL613	Literary Theory III	3 0 0	3	B
15ELL696	Dissertation		10	P
	Total		17	
	Total for the Programme		78	

<b>ELECTIVES (any four)</b>				
16ELL541	Ancient Classics in Translation	3 0 0	3	D/E
16ELL545	Travel Writing	3 0 0	3	D/E
16ELL546	War Literature/Writing in Exile	3 0 0	3	D/E
16ELL541	Adventure Writing	3 0 0	3	D/E
16ELL543	Green Literature	3 0 0	3	D/E
16ELL544	Literature of the Marginalized	3 0 0	3	D/E
15ELL536	Methods of Teaching English Language	3 0 0	3	D/E
15ELL532	Comparative Literature	3 0 0	3	D/E
15ELL537	Translation Studies	3 0 0	3	D/E
15ELL534	Introduction to Film Studies	3 0 0	3	D/E
15ELL531	Canadian Fiction	3 0 0	3	D/E
15ELL535	Indian Women Novelists in English	3 0 0	3	D/E
16ELL542	Children's Literature	3 0 0	3	
	Psychology in Language and Communication: Human Mind and Behavior	3 0 0	3	

\*One Open Elective course is to be taken by each student, in the 3<sup>rd</sup> semester, from the list of Open electives offered by School.

@ Students undertaking and registering for a Live-in-Labs project, can be exempted from registering for the Open Elective course in the third semester.

### **Evaluation Scheme and Grading System**

#### **50:50 (Internal: External) (All Theory Courses)**

Assessment	Internal	External
Periodical 1 (P1)	15	
Periodical 2 (P2)	15	
*Continuous Assessment (CA)	20	
End Semester		50

#### **80:20 (Internal: External) (Lab courses and Lab based Courses having 1 Theory hour)**

Assessment	Internal	External
*Continuous Assessment (CA)	80	
End Semester		20

#### **70:30(Internal: External) (Lab based courses having 2 Theory hours/ Theory and Tutorial) Theory- 60 Marks; Lab- 40 Marks**

Assessment	Internal	External
Periodical 1	10	

Periodical 2	10	
*Continuous Assessment (Theory) (CAT)	10	
Continuous Assessment (Lab) (CAL)	40	
End Semester		30

**65:35 (Internal: External) (Lab based courses having 3 Theory hours/ Theory and Tutorial)**

**Theory- 70 Marks; Lab- 30 Marks**

Assessment	Internal	External
Periodical 1	10	
Periodical 2	10	
*Continuous Assessment (Theory) (CAT)	15	
Continuous Assessment (Lab) (CAL)	30	
End Semester		35

\*CA – Can be Quizzes, Assignment, Projects, and Reports.

Letter Grade	Grade Point	Grade Description
O	10.00	Outstanding

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

Grades O to P indicate successful completion of the course

$$CGPA = \frac{\sum(C_i \times Gr_i)}{\sum C_i}$$

Where

$C_i$  = Credit for the  $i^{\text{th}}$  course in any semester

$Gr_i$  = Grade point for the  $i^{\text{th}}$  course

Cr. = Credits for the Course

Gr. = Grade Obtained



# **M A in ENGLISH LITERATURE AND LITERARY THEORY**

## **SYLLABUS**

**2016 admission onwards**

**Code: 16ELL507**

**Renaissance and Elizabethan Literature**

**4 0 0 4**

**OBJECTIVES:** i) To introduce students to the first great literary work in English literature ii) to apprise students about the Spenserian stanza and the early romantic wedding song iii) to enable them to

appreciate various forms of poetry of Elizabethan age ranging from sonnets to pastoral songs iv) to provide them insights into aphoristic style (v) to help them critically appreciate tragic comedies and revenge tragedies written during the renaissance period.

### **Unit 1**

Geoffrey Chaucer: *Prologue to Canterbury Tales*

### **Unit 2**

Edmund Spenser: *Prothalamion*

### **Unit 3**

Christopher Marlowe: *The Passionate Shepherd to His Love*

Andrew Marvel: *To His Coy Mistress*

John Donne: *Canonization, A Nocturnal Upon St. Lucy's Day*

William Shakespeare: Sonnet 48 & 54

### **Unit 4**

Francis Bacon: *Of Truth, Of Parents, Of Revenge, Of Youth and Age*

Philip Sydney: *Apologie for Poetry*

### **Unit 5**

William Shakespeare: *The Tempest*

Thomas Kyd: *The Spanish Tragedy*

### **Course Outcome:**

- |     |   |
|-----|---|
| CO1 | Understand the evolution of English literature from the Renaissance to the Elizabethan  |
| CO2 | Create an awareness of the political, cultural, intellectual and social cross currents that influenced the literature of the period |
| CO3 | Analyse and interpret the contextualization of the literary texts written during that age.  |
| CO4 | Develop critical thinking, flexibility of thought and analytical skills.  |

### **Required Reading:**

Geoffrey Chaucer: *Knight's Tale, Nun's Priest's Tale, Pardoner's Tale*

Edmund Spenser: *Epithalamion, The Shepherd's Calendar*

Christopher Marlowe: *Edward II*

### **References:**

1. Mueller, Jane, *The Cambridge History of Early Modern English Literature*. Cambridge: Cambridge University Press, 2002.
2. Norbrook, David, *Poetry and Politics in the English Renaissance*. New York: Oxford University Press, 2002.
3. De Maria, Jr., Robert Heesok Chang, Samantha Zacher (ed.) *A Companion to British Literature, Volume 2: Early Modern Literature, 1450 – 1660*. West Sussex: John Wiley & Sons, 2013.
4. 2013.

5. Pincombe, Michael, *Elizabethan Humanism: Literature and Learning in the Later Sixteenth Century*. New York: Routledge, 2016.
6. Peltonen, Markku (ed.), *The Cambridge Companion to Bacon*. Cambridge: Cambridge University Press, 1996.

**Course Code: 16ELL506**

**Neo-Classical Literature**

**3 0 0 3**

**OBJECTIVES:** i) To introduce the students to the major epic poem of the 17<sup>th</sup> century that depicts the fall of man ii) to help the students acquire a basic understanding of the mock-heroic satires and to gain an insight into the philosophical and romantic compositions iii) to create an awareness about the beginnings of the English critical traditions iv) to make them appreciate the different genres in fictional writing like travelogues, picaresque/comic and realistic v) to familiarize them with the restoration comedies/comedy of manners

**Unit 1 Poetry**

John Milton: *Paradise Lost* (Book IX)

**Unit 2 - Poetry**

John Dryden: *Mac Flecknoe*

Alexander Pope: *Rape of the Lock*

Thomas Gray: *Elegy Written in a Country Churchyard*

Robert Burns: *Red, Red Rose*

**Unit 3- Prose**

Samuel Johnson: *Preface to Shakespeare*

John Dryden: *Essay on Dramatic Poesy*

**Unit 4- Fiction**

Daniel Defoe: *Robinson Crusoe*

Henry Fielding: *Tom Jones*

**Unit 5 - Drama**

Sheridan: *The Rivals*

William Congreve: *The Way of the World*

**Course Outcome:**

- CO 1 Understand the various aspects of literature of the seventeenth century
- CO 2 Develop a basic understanding of mock-heroic satires of the age
- CO 3 Create an awareness about the beginnings of English critical traditions
- CO 4 Appreciate the different genres of fictional writing

CO 5      Discuss the different kinds of comedies of the era

### Required Reading

Jonathan Swift: *Gulliver's Travels*  
Laurence Sterne: *Tristram Shandy*  
John Dryden: *Epistle to Dr Arbuthnot*

Addison and Steele: *The Spectator*

### References:

1. McMillin, Scott. *Restoration and Eighteenth-Century Comedy*. New York: W. W. Norton & Company, 1997.
2. McGowan, Ian. Ed. *Macmillan Anthologies of English Literature: Restoration and the Eighteenth Century. 1660-1798 (Vol 3)*. London: Palgrave Macmillan, 1989.
3. Willey, Basil. *Seventeenth Century Background*. New York: Columbia University Press, 1953.
4. Willey, Basil. *Eighteenth Century Background*. Boston: Beacon, 1964.
5. Day, Gary and Keegan. *The Eighteenth-Century Literature Handbook (Literature and Culture Handbooks)*. Bridget. Ed. New York: Continuum International Publishing Group Ltd., 2009.
6. Richetti, John. *The Cambridge History of English Literature, 1660-1780*. Cambridge: CUP, 2005.
7. Wall, Cynthia. *A Concise Companion to the Restoration and Eighteenth Century*. New York: Wiley-Blackwell, 2005
8. Sutherland, James R. *English Literature of the Late Seventeenth Century (Oxford History of English Literature)*. Oxford: Oxford University Press, 1969

**Course Code: 16ELL508**

**Romantic Literature**

**3 0 0 3**

### OBJECTIVES:

1. To understand the emphasis on individual thought and personal feeling in poetry
2. To appreciate the sublimity of nature and the aesthetic experience
3. To enjoy the personal essays written in an easy, relaxed prose and the creative criticism which attempted new definitions of poetry
4. To read the novel as a social commentary and also to appreciate the precursor of historical novels.

### Unit 1

#### Early Romantic Poets

William Wordsworth -*Ode on the Intimations of Immortality* S.T.  
Coleridge - *Frost at Midnight, Dejection: An Ode*

William Blake –From both *Songs of Innocence and Songs of Experience* – *The Chimney Sweeper, A Cradle Song* (4 poems)  
Thomas Moore -*The Last Rose of Summer*

## Unit 2

### Later Romantic Poets

Lord Byron - *Solitude, Fame*

P.B.Shelley - *The Cloud, Song to the Men of England, Mutability* John  
Keats -*Ode to a Grecian Urn, Eve of St. Agnes*  
Leigh Hunt -*The Negro Boy –A Ballad*

## Unit 3

### Prose

William Hazlitt - *On Disagreeable People*

Charles Lamb -*South-Sea House, In Praise of Chimney Sweepers*

## Unit 4

### Fiction

Jane Austen -*Emma*

Sir Walter Scott –*Kenilworth*

## Unit 5

### Criticism

Wordsworth -*Preface to Lyrical Ballads*

S.T. Coleridge –*Biographia Literaria: Chapters xiii, xiv*

### Course Outcome:

- |     |   |
|-----|---|
| CO1 | To appreciate the sublimity of nature and the aesthetic experience  |
| CO2 | To comprehend and analyze the subjective perspective of human sentiments  |
| CO3 | To appreciate the art of essay writing in its most delightful and at the same time personal level   |
| CO4 | To appreciate the skill of weaving facts and fancy in an aesthetic manner in fiction  |
| CO5 | To comprehend and analyze philosophical and mystical undercurrents in poetry and to appreciate the perspective behind the new definition of imagination |

## Required Reading

P.B.Shelley -*A Defence of Poetry*

Thomas De Quincey -*On Knocking at the Gate in Macbeth*

Mary Shelley - *Frankenstein*

## Texts

Any standard editions of the books prescribed in the units above.

## References:

1. Mclane, Maureen N. *Cambridge Companion to British Romantic Poetry*. Ed. James Chandler, Cambridge: CUP, 2008
2. Fiona Robertson (ed.) *The Edinburgh Companion to Sir Walter Scott*, Edinburgh: Edinburgh University Press, 2012
3. Edward Copeland and Juliet McMaster (ed.) *The Cambridge Companion to Jane Austen*. Ed.. 2nd edition. Cambridge: Cambridge University Press, 2010.

Code: 16ELL510

Victorian Literature

3 0 0 3

**OBJECTIVES:** The course will help the students to (i) critically appreciate poetry and to examine the poetic form and its relation to its content (ii) To throw light on urbanization, class conflict, religious crisis, imperial expansion, information explosion, technological development and bureaucratization (iii) to understand the rural town life in the middle of the 19<sup>th</sup> century (iv) to realize the follies, foibles and snobbish attitude of the upper class society.

### Unit 1

#### Poetry

Terry Eagleton –*How to Read a Poem*(Chapter V – *How to Read a Poem*)

Elizabeth Barret Browning - *A Dead Rose, The Cry of the Children* Alfred

Tennyson – *The Brook, A Farewell*

### Unit 2

#### Poetry

Robert Browning – *Andrea del Sarto, The Patriot*

Mathew Arnold – *Growing Old, Longing*

D G Rossetti – *The Choice, The Song of the Bower*

### Unit 3

#### Prose

Thomas Carlyle–*The Sphinx*(Chapter II – *Past and Present*)

John Ruskin – *The Relation of Art to Morals*

R L Stevenson – *A Chapter on Dreams*

#### **Unit 4 Fiction**

H G Wells – *The Invisible Man*

Charles Dickens – *Great Expectations*

Thomas Hardy – *Under the Greenwood Tree*

#### **Unit 5 Drama**

Oscar Wilde – *A Woman of No Importance*

George Bernard Shaw – *Candida*

J M Synge – *In the Shadow of the Glen*

#### **Course Outcome:**

- CO 1 Analyze the work of a range of Victorian writers, both canonical and less well-known, and with a range of genres including the novel, short story, prose, plays and poetry.  
Comprehend a range of Victorian literature in relation to a range of contexts including
- CO 2 Victorian anxieties about modernity, conflict between science and religion, technological advancement, sexual transgression and mortality.
- CO 3 Identify and discuss theoretical discourses concerning class, sexuality, gender and colonialism as these illuminate a range of Victorian texts.
- CO 4 Observe the ways in which texts are constructed and demonstrate this skill in writing.
- CO 5 Understand and successfully deploy a range of terms and concepts integral to literary studies.

#### **Required Reading:**

Jane Austen – *Sense and Sensibility*

Charles Dickens – *Oliver Twist*

Thomas Hardy – *Tess of the d'Urbervilles*

George Bernard Shaw – *Pygmalion*

J M Synge – *Riders to the Sea*

Charlotte Bronte – *Jane Eyre*

Oscar Wilde – *Salome*

#### **References:**

1. Alexandra, Warwick and Martin, Willis. *The Victorian Literature Handbook*. London: Bloomsbury Publishing, 2008.
2. Amigoni, David, *Victorian Literature*. Edinburgh: Edinburgh University Press, 2011.
3. Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics and Politics*. London: Routledge, 1993.
4. Baker, William and Kenneth Womack. *A Companion to the Victorian Novel*. California:

- Greenwood Press, 2002.
5. Barbara, Dennis. *The Victorian Novel*. Cambridge: Cambridge University Press, 2000.
  6. Bristow, Joseph. *The Cambridge Companion to Victorian Poetry*. Cambridge: Cambridge University Press, 2000.
  7. University Press, 2000.
  8. Mitchell, Sally. *Daily Life in Victorian England*. California: Greenwood Press, 1996.
  9. Tucker, Herbert F. *A Companion to Victorian Literature and Culture*. Oxford: Blackwell Publishing, 1999.

**Course Code: 16ELL509      Introduction to Literary Criticism and Theory      3 0 0 3**

**OBJECTIVES:** (i) To introduce students to the evolution of literary criticism; (ii) to give them a clear understanding about the distinction between literary criticism and literary theory; (iii) to give a brief introduction to the major schools of literary theory; (iv) to help them develop critical sensibility so that they can analyze and appreciate literary works.

#### **Unit 1**

Classical Literary Criticism – Plato, Aristotle, Longinus, Horace.

**Prescribed Text:** *Poetics* - Aristotle

#### **Unit 2**

British Literary Criticism – Philip Sidney, John Dryden, Dr. Johnson, William Wordsworth, S T Coleridge, Mathew Arnold, T S Eliot

**Prescribed Text:** *Tradition and Individual Talent* – T S Eliot

#### **Unit 3**

Structuralism and Post-Structuralism – Levi-Strauss, Roland Barthes, Michel Foucault, Jacques Derrida, Jacques Lacan, Louis Althusser

**Prescribed Text:** *Freud and the Scene of Writing* – Jacques Derrida

#### **Unit 4**

Postmodernism and Post Colonialism – Lyotard, Baudrillard, Federic Jameson, Linda Hutcheon, Edward Said, Homi K Bhabha, Gayatri Spivak, Benedict Anderson

**Prescribed Texts:** *The Other Question: Stereotype, discrimination, and the discourse of Colonialism* – Homi K Bhabha

*Historiographic Metafiction* – Linda Hutcheon

#### **Unit 5**

Feminism – Mary Wollstonecraft, Virginia Woolf, Simone de Beauvoir, Elaine Showalter, Sandra Gilbert, Susan Gubar, Kate Millet, Julia Kristeva, Helene Cixious, Luce Irigaray, Judith Butler

**Prescribed Text:** *Theory of Sexual Politics* from *Sexual Politics* – Kate Millet

**Course Outcome:**

- CO 1      Identify major theoretical/critical movements and theorists, as well as primary concepts with which they are associated



- CO 2 Examine historical contexts for the development of contemporary theory and criticism
- CO 3 Define and apply specific theoretical concepts, theories, and terms to literary and cultural texts
- CO 4 Analyze strengths and limitations of critical/theoretical arguments

**References:**

1. V.S Sethuraman (Ed). *Contemporary Criticism: An Anthology*. New Delhi: Macmillan, 1989.
2. Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1995
3. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader*. New York: Routledge, 1988.
1. Terry Eagleton, *Literary Theory: An Introduction*, Minneapolis: University of Minnesota Press, 2008.

**15ELL501**

**LINGUISTICS**

**4 0 0 4**

*OBJECTIVES:* To introduce the students to the nature of Language systems: to expose the students to the features of languages: to introduce them to the nature of English language.

**UNIT 1**

Introduction to Linguistic Studies – Nature of Languages – Langue and Parle – Competence and Performance – Substance and Form – Syntagmatic and Paradigmatic – Diachronic and Synchronic relations.

**UNIT 2**

Phonology and Phonetics – English sounds, stress and rhythm - Morphology – Definitions- morph, morpheme, allomorphs – kinds of morphemes – kinds of allomorphs – morphological processes.

**UNIT 3**

Definition – Semantics – relationship of similarity, opposition and inclusion; synonymy, opposites, homonymy, polysemy . Lexical Ambiguity; Collection and field.

**UNIT 4**

Syntax – EC Analysis – Structural vs. Generative Grammar – Transformational Generative Grammar – Deep Structure – Surface Structure – PS Rule- Adequacy. Meaning, Lexicon – Tree Diagram.

**UNIT 5**

Indo – European languages family – Features – Centum Satam classification – major Indo – European languages – Grimm’s Law – Verner’s Law.

### Course Outcome:

- CO1 To expose the students to the various aspects of the nature of language and language learning
- CO2 To perceive and produce the most common sound types in the IPA chart/of the languages of the world
- CO3 To develop an understanding of the relationship between meaning in language on word, sentence and utterance level
- CO4 To develop the critical thinking through the analysis and interpretation of morphological and syntactic structures
- CO5 To demonstrate an understanding of the interrelatedness of the language families of the world

### REFERENCES:

1. Balasubramaniam T. *A Text Book of English Phonetics: For Indian Students*. Macmillan: New Delhi.2001
2. Daniel Jones. *An Outline of English Phonetics*. Oxford Press: London. 1964
3. Hockett, C.F. *A Course in Modern Linguistics*. Indian Edition. Oxford & IBH, New Delhi.1958
4. John Lyons. *An Introduction to Theoretical Linguistics* (Rev. ed.) Cambridge University Press: London. 1995
5. Palmer F.R. *Semantics*. II ed. Cambridge University Press.1981
6. Verma S.K & Krishnaswami N *Modern Linguistics: An Introduction*. Oxford University Press. New Delhi.1989

**15CUL501**

**Cultural Education**

**P/F**

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

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

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 e.g. 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

### **COURSE OUTCOMES**

- CO1 Understanding Indian culture  
 CO2 Understanding Indian value system , Human Development and Spiritual Growth  
 CO3 Learn about Dimensions of Spiritual Education

### **REFERENCES:**

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

**Course Code: 16ELL518**

**Literary Theory 1 (till 1960)**

**3 0 0 3**

**OBJECTIVES:**(i) To give the students an in-depth understanding of literary theories of the first half of twentieth century; (ii) to give a clear picture of how different schools of thought evolved during the period; (iii) to introduce the students to the ideas of major Philosophers of the period who have had a great impact on literary studies.

### Unit 1

1. *The Language of Paradox* - Cleanth Brooks
2. *Seven Types of Ambiguity* - William Empson  
*Poetry: A Note in Ontology* - John Crowe Ransom

### Unit 2

1. *Towards a Feminist Poetics* - Elaine Showalter
2. *A Room of One's Own* - Virginia Woolf

### Unit 3

1. *Realism and the Contemporary Novel* - Raymond Williams
2. *Art as Technique* - Viktor Shklovsky
3. *The Theory of the "Formal Method"* - Boris Eichenbaum

### Unit 4

3. *Archetypes of Literature* - Northrop Frye
4. *Freud and Literature* - Lionel Trilling
5. *The Birth of Tragedy* - Friedrich Nietzsche

### Unit 5

1. *Literature as Equipment for Living* - Kenneth Burke
2. *Marxism and Existentialism* - Jean Paul Sartre
3. *Cultural Criticism and Society* - Theodor W. Adorno

### Course Outcome:

- |      |   |
|------|---|
| CO 1 | Familiarise with the literary trends of the of the first half of the twentieth century. |
| CO 2 | understanding the prescribed theories   |
| CO 3 | applying the theories to any given texts  |
| CO 4 | appraising theories and the theorists ,other than the ones prescribed                   |

### References:

1. Sigmund Freud, *Interpretation of Dreams*. Penguin: New Delhi, 1991
2. Northrop Frye, *Anatomy of Criticism*. Princeton University Press, 1957
3. Richards, *Principles of Literary Criticism*. New York: Routledge, 2001
4. K. M. Newton, *Twentieth Century Literary Theory: A Reader*, II ed., Palgrave Macmillan, 1997.

**OBJECTIVES:** (i) To learn about the movements in the contemporary literary history of America, relating it to cultural history, (ii) to understand how literacy created the United States' national identity, (iii) To analyze the elements and strategies of various genres, (iv) to understand the uniqueness of American Drama and its place in the construction of an American identity.

1. **Unit 1 - Prose**

Allen Tate - *The Man of Letters in the Modern World.*  
 Ezra Pound – *What is Money for ?*  
 Robert Frost -*The Figure a Poem Makes*

Marilynna Robinson -*When I was a Child I Read Books*

1. **Unit 2- Poetry**

Adrienne Rich -*Aunt Jennifer's Tigers, Snapshots of a Daughter-in-law*  
 Elizabeth Bishop -*The Map, Questions of Travel, A Cold Spring*  
 Maya Angelou – *Still I Rise*

2. **Unit 3 - Drama**

Edward Albee – *Who is Afraid of Virginia Woolf*  
 Tennessee Williams -*Cat on a Hot Tin Roof*  
 Arthur Miller – *Death of a Salesman*

1. **Unit 4 - Fiction**

J.D. Salinger - *Catcher in the Rye*  
 John Barth - *Floating Opera* Amy  
 Walden - *The Submission*

2. **Unit 5 - Short stories**

Bernard Malamud - *The Jew Bird, The Prison.*  
 Jamaica Kincaid - *Girl, In the Night*  
 Hisaye Yamamoto – *Seventeen Syllables*  
 Amy Tan - *Fish Cheeks* **Required Reading**

1 Bernard Malamud - The Fixer

.

2 Gloria Naylor - Mama  
 Day

.

3. Michael Chabon.- The amazing Adventures of Kavalier Clay

4. Arthur Miller – A View from the Bridge

5. August Wilson – Fences

6. Anna Deavere Smith.- Fire in the Mirror

**Course Outcome:**

- CO1 Demonstrate understanding of contemporary American literature, and American literary developments, and their social and cultural contexts
- CO2 Analyze the elements and strategies of various genres and appreciate its literary and cultural traditions
- CO3 Acquire skill to explore and identify the characteristics of the post war American writings.
- CO4 Analyze the themes explored in multicultural and post-modern literature within contemporary American society and culture.

**References:**

3. Bloom, Harold, ed. *Short Story Writers and Short Stories*. New York: Chelsea House, 2005.
4. Boyars, Robert, ed. *Contemporary Poetry in America*. New York: Schocken, 1974.
5. Cook, Bruce. *The Beat Generation*. New York: Scribner's, 1971.
6. Harris, B. Charles, *Contemporary American Novelists of the Absurd*. New Haven. Conn, College of University Press.. 1971.
7. Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983.
8. Lewis, Allan. *American Plays and Playwrights of the Contemporary Theatre*. Rev. Ed. New York: Crown, 1970.

**Course Code: 16ELL517**

**Indian Writing in English**

**Credits: 4-0-0-4**

**OBJECTIVES:** The course will help the students (i) to understand the fabric of Indian society and the cultural unity of its people (ii) to generate discussions on the constraints and challenges encountered in articulating Indian sensibility (iii) to visualize the effect of indigenous and non-indigenous cultures on the Indian mind in the light of Indian independence (iv) to realize the commoditization of the third world body (v) to analyze gender issues in the Indian scenario.

**Unit 1 -Prose**

Sri Aurobindo – *The Renaissance in India*  
S. Radhakrishnan- *An Idealist View of Life*  
Abdul Kalam – *Propitiation (The Wings of Fire)*

**Unit 2- Poetry**

Nissim Ezekiel – *Night of the Scorpion*  
Kamala Das – *The Old Playhouse*  
Arun Kolatkar –*Meera*

Jayantha Mahapatra – *Freedom*

### **Unit 3- Short Stories**

Rabindranath Tagore - *Subha*

Mulk Raj Anand – *The Barber's Trade Union*

Khushwant Singh- *The Voice of God*

### **Unit 4- Fiction**

Salman Rushdie -*Midnight's Children*

Amitav Ghosh - *Shadow Lines*

Manju kapur - *Difficult Daughters*

### **Unit 5- Drama**

Manjula Padmanabhan -*Harvest*

GirishKarnad -*Hayavadana*

Mahesh Dattani -*Tara*

### **Course Outcome:**

- CO1 Recall and state basic concepts like the peculiarities of specific authors and themes dealt with in the prescribed works
- CO2 Understand and explain ideas and concepts associated with the fabric of Indian society during specific period under consideration
- CO3 Interpret and sketch the constraints and challenges in the articulation of Indian sensibility
- CO4 Examine, compare and contrast the effects of indigenous and non-indigenous cultures on the Indian mind during the pre and post-colonial times
- CO5 Defend or critique various issues, including gender issues in the Indian scenario
- CO6 Investigate the difference between a piece of literature and its movie adaptation

### **Required Reading**

1. Shashi Tharoor– *The Great Indian Novel*
2. Rohinton Mistry - *A Fine Balance*
3. Kiran Desai - *Inheritance of Loss*
4. Rabindranath Tagore - *Gitanjali*
5. Sashi Deshpande – *That Long Silence*
6. Mahesh Dattani – *Dance like a Man*

### **References**

1. Devi, Mahaswetha. *Critical Perspectives*. New Delhi: Pencraft International, 2011.

2. Dodiya , Jayadipsinh. *The Plays of Girish Karnad: Critical Perspectives*, New Delhi: Sangam Books, 2010.
3. D'Souza, Eunice. *Nine Indian Women Poets: An Anthology*. London: OUP, 2001.
4. Gokak, V.K. *The Golden Treasury of Indian Anglian Poetry: 1895-1965*. Delhi: SahityaAkademy, 2006.
5. Parthasarathy, R. *Ten Twentieth Century Indian Poets*. London: Oxford University Press. 2004.
6. Williams, H.M. *Indo Anglian Literature 1800-1970*. Delhi: Orient Longman, 1977.

**16ELL515**

**Bhasha Sahithya in English Translation**

**3 0 0 3**

**OBJECTIVES:**

This course will enable the students i) to know about varied dimensions of Indian demography and social realities. ii) It will help them to comprehend the impact of marginalization and its vertical and horizontal ramifications. iii) It will make them understand the evolution of power play and its effects on society,iv) It will introduce the students to the concept of third space and universal motherhood and traditional values through the medium of poetry.

- CO1 Identify the rich plethora of Indian languages in a historical process
- CO2 Understand the deep rooted cultural heritage of our country
- CO3 Demonstrate Bhasha learning as a viable mode of strengthening national integrity
- CO4 Apply the comprehensive understanding to close reading and interpretations of the texts

**Activities with direct bearing on Employability/ Entrepreneurship/ Skill development:**

Power Point Presentations, Discussions, Survey to Collect Data of Languages Used in a Given Area, Lectures, Seminars and Field Trip

**Unit 1 - Novel**

BibhutibhushanBandyopadhyay: *PatherPanchali( SongOf The Road)*

O.V. Vijayan: *Legends of Khasak*

**Unit 2 - Short Story**

M.T. VasudevanNair :*Little LittleEarthquakes*



MastiVenkateshwaraIyenger :*The Curds-Seller ( Kannada)*

HariKishanKaul: *Sunshine ( Kashmiri)*

**MunshiPremchand: The Child (Hindi)**

C. Rajagopalachari: *The Nose-Jewel (Tamil)*

### **Unit 3 - Autobiography**

Bama: *Karukku*

### **Unit 4 - Poetry**

BalamaniAmma: *To My Daughter*

Meena Alexander: *The Garden*

A.K. Ramanujan: *The Black Hen*

### **Unit 5 - Drama**

Indira Parthasarathi: *Aurangzeb*

Mahashweta Devi: *Mother of 1084*

### **REQUIRED READING:**

1. Basu, Barindra. *Bibhutibushan: His Life Style and Literature*. Kolkata: Papyrus Publishing House, 2000.
2. *Contemporary Indian Short Stories series I, II, and III*. New Delhi: SahityaAkademi. 2014
3. Alexander, Meena. *Night- Scene: The Garden*. New York: Red Dust, 1992.
4. Amma, Balamani. *Thirty Poems*. Pune: Sangam Press, 1979.
5. Bama: Sangati( Trans) LaxmiHolmstrom , New York: Oxford University Press, 2009.
6. Karnard, Girish. *Hayavadana*. New Delhi: Oxford Press, 1997.

### **REFERENCES:**

1. Devi, Mahashweta. *In Other Worlds: Essays in Cultural Politics*.( Trans) Gayatri
2. ChakravortySpivak New Delhi:..Methuyen and Co. 1987.
3. M.K. Bhatnagar (ed.) *The Poetry of A.K. Ramanujan*. New Delhi: AtlanticPublishers , 2002.
4. Das, Bijay Kumar. *A Handbook of Translation Studies*. New Delhi: Atlantic Publishers and Distributors, 2005-2008.

5. Bassnett Susan. *Translation Studies( New Accents)*. London: Routledge, 2014.
6. Kalyani.P.K. *Translation Studies*. New Delhi: Creative Books, 2001.
7. Robinson Douglas. *Translation and Empire: Post colonial Theories Explained*. New York: Routledge, 2014.

**15AVP501**

**Amrita Values Program**

**1 0 0 1**

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 Programmes 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.

**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: Shruti versus Smrti - Overview of the four Vedas and 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, SatyakamaJabala, 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, AdiShankaracharya, Sri Ramanujacharya, Sri Madhvacharya, Sri Ramakrishna Paramahansa, Swami Vivekananda, Sri RamanaMaharshi, 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 painting 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 an awareness on India's contribution to science and technology.

#### **COURSE OUTCOMES**

- CO1 Understanding Indian Value system
- CO2 Learning for Indian historical epics
- CO3 Understandin the importance of Yoga ,Meditation in Life and organic farming.

### **Indian Aesthetics**

**3 0 0 3**

**Course Code: 16ELL605**

**OBJECTIVES:** This course will introduce the students (i) to the critical theories that the ancient Indians proposed, (ii) art appreciation and literary criticism found in the early Indian English writers of the twentieth century, (iii) and the important works of criticism that literary critics have produced in the post-independent India.

#### **Unit 1**

Theory of *Rasa* – Theory of *Dhvani* - Bharatha- Abhinava Gupta- Anandavardhana-Tholkappiyar- Bhartrhari- Dandin- Kuntaka etc.

#### **Unit 2**

Early 20<sup>th</sup> Century- **Rabindranath Tagore** - Essay: *The Creative Ideal* – **Sri Aurobindo** - *The Future Poetry*- Ch I,II, X, XVI, XVII,XVIII

#### **Unit 3**

**Ananda Coomaraswamy:** (i) *What has India Contributed to Human Welfare?* (ii)*The Dance of Siva* (From ‘The Dance of Siva’)

**K. R. Srinivasa Iyengar:** Chapter XV- *The Dramatic Artist* (From Shakespeare: His World and His Art)

**Bhalchandra Nemade:** *Indian Literature and Universalism*

#### **Unit 4**

**Hiriyanna-Indian Aesthetics** from “Art Experience”

**A. K. Ramanujan** -(i) *Where Mirrors are Windows*,(ii) *Is there an Indian Way of Thinking?*

(From “The Collected Essays of A. K. Ramanujan”) (iii) Afterword from *The Interior Landscapes: Classical Tamil Love Poems*

### Unit 5

**Ayyappa Panikker**(i) *The Theory and Practice of the Narrative in India*.(ii) *The MahaKavya/ Grand Narrative: Raghuvamsa Model*, (iii) *Narrative versus Narratology* (From “Indian Narratology” )

**C. D. Narasimhaiah**:-i) *Drama as a form of Art and Theatre* (ii) *An Introduction to Indian Criticism* (ii) *Aurobindo: Inaugurator of Modern Indian Criticism*(From *The Swan & The Eagle*)

### Course Outcome:

- CO 1 To know the stalwarts of Indian Aesthetic theories
- CO 2 To understand the critical theories proposed by the ancient Indians
- CO 3 To discuss art appreciation and literary criticism of the early Indian writers in English
- CO 4 To assess some of the important works of criticism of the Indian critics in the post-independent India
- CO 5 To analyse some constraints and problems faced by Indians in proposing new critical theories to assess Indian literatures.

### Texts:

1. Ayyappa Paniker, *Indian Narratology*, New Delhi: Sterling Publishers Pvt. Ltd., 2003.
2. Ananda K. Coomaraswamy, *The Dance of Siva: Essays on Indian Art and Culture*, NY: Dover publications Inc., 2011.
3. C. D. Narasimhaiah, *The Swan & The Eagle*, New Delhi: Vision Books, 1999.
4. M. Hiriyanna, *Art Experience*, New Delhi: Manohar Publishers & Distributors, Reprint 1999.
5. Sri Aurobindo, *The Future Poetry*, Pondicherry: Sri Aurobindo Ashram, 1997.
6. Vinay Dharwadker (Ed.), *The Collected Essays of A. K. Ramanujan*, New Delhi: Oxford University Press, 1999.
7. University Press, 1999.
8. . <http://www.online-literature.com/tagore-rabindranath/creative-unity/2/>
8. <http://dli.serc.iisc.ernet.in/handle/2015/113897>

### References:

1. E. V. Ramakrishnan, Harish Trivedi, Chandra Mohan (Ed.) *Interdisciplinary Alter-natives in Comparative Literature*, New Delhi, SAGE Publications India Pvt. Ltd., 2013.
2. G. N. Devy, *Indian Literary Criticism: Theory and Interpretation*, Hyderabad: Orient Longman Pvt. Ltd., Reprint 2004.
3. K. R. Srinivasa Iyengar, *Indian Writing in English*, New Delhi: Sterling Publishers Pvt. Ltd., 2011.
4. <http://aesthetics-online.org/?page=TrivediIndian>

5. <http://jclaonline.org/journals/1992.pdf>

**Course Code: 16ELL606**

**Twentieth Century British Literature**

**3-0-0-3**

**OBJECTIVES:** The course will help the students (i) to analyze the intrinsic relationship between art and politics (iii) to appreciate the transition to Modernism and to study the impact of fate and the divine on Irish national history (ii) to critically appreciate modernist poetry and to analyze the literary and cultural allusions to the vast and dissonant range of cultures and literatures (iii) to form a comprehensive awareness of the theatre of the Absurd (iv) to analyze the pitfalls of religious extremism and appreciate the development of individual consciousness.

**Unit 1: Poetry 1**

G. M. Hopkins -*The Windhover*

W.B. Yeats - *The Second Coming, Byzantium*

W. H. Auden - *In Memory of W.B. Yeats*

Dylan Thomas -*Fern Hill*

Stephen Spender-*A Childhood*

Christopher Isherwood-*The Common Cormorant*

Ted Hughes - *Thought Fox*

**Unit 2: Poetry 2**

T.S. Eliot - *The Wasteland*

**Unit 3: Drama**

Harold Pinter - *The Birthday Party*

Samuel Beckett -*Waiting for Godot*

**Unit 4 : Fiction 1**

Joseph Conrad - *Heart of Darkness*

James Joyce -*A Portrait of the Artist as a Young Man*

**Unit 5: Fiction 2**

Virginia Woolf -*Mrs. Dalloway*

William Golding – *Lord of the Flies*

**Course Outcome:**

- CO1 Understand the intrinsic relationship between art and politics
- CO2 Apply knowledge of the social, cultural, historical contexts of the modern period to the literary texts
- CO3 Identify the major literary devices employed by the 20<sup>th</sup> century writers
- CO4 Develop the ability to critically analyze the literary texts

## Required Reading

1. Wilfred Owen – *Anthem for Doomed Youth*
2. Sylvia Plath – *Lady Lazarus*
3. Tom Stoppard - *Rosencrantz and Guildenstern are Dead*
4. D.H. Lawrence - *Sons and Lovers*
5. Doris Lessing - *The Fifth Child*
6. Graham Greene - *The Heart of the Matter*
7. John Osborne – *Look Back in Anger*

## References

1. B. Morrison. *The Movement*. Oxford: Oxford University Press, 1980.
2. Bennett, Michael Y. *The Cambridge Introduction to the Theatre and Literature of the*
3. *Absurd*. Cambridge: Cambridge University Press, 2015.
4. Cheney, Patrick and Andrew, Hadfield. Eds. *Early Modern English Poetry: A Critical Companion*. Oxford: Oxford University Press, 2006.
5. Greenblatt, Stephen. *The Norton Anthology of English Literature: the Twentieth Century and*
6. *After*. New York: WW Norton & Company, 1962.
7. Malcolm, John. *The Modern Poets: An American-British Anthology*. New York: McGraw-Hill Book Company, 1970.
8. S. Hynes. *The Auden Generation: Literature and Politics in England in the 1930's*. London:
9. St. James's House, 1976.

Course Code: 16ELL607

Literary Theory II (1960-1990) 3 0 0 3

**OBJECTIVES:** (i) to enable students to have grounding in advanced literary theories; (ii) to familiarize the learners with cross- disciplinary nature of literary theories; (iii) to highlight the breaks and continuities in literary theory of the latter half of the twentieth century; (iv) to enable students to discern the political underpinnings of a text.

### Unit 1

1. “The Structural Study of Myth” - Claude Levi-Strauss
2. “The Metaphoric and Metonymic Poles” - Roman Jakobson
3. “Structure, Sign, and Play in the Discourse of Human Sciences” – Jacques Derrida

### Unit 2

4. “The Death of the Author” – Roland Barthes
5. “What is an Author?” – Michel Foucault

6. “The Insistence of the Letter in the Unconscious” – Jacques Lacan

### Unit 3

4. “On National Culture” – Franz Fanon
5. “Jane Austen and Empire” from *Culture and Imperialism* – Edward Said
6. “Interrogating Identity” from *The Location of Culture* – Homi K Bhabha
7. “Can the Subaltern Speak?” – Gayatri Spivak

### Unit 4

1. “What Is Postmodernism?” – Jean Francois Lyotard
2. “Postmodernism or the Cultural Logic of Late Capitalism” – Federic Jameson

### Unit 5

1. “The Laugh of Medusa” – Helen Cixious
2. “The Resistance to Theory” – Paul de Man

### Course Outcome:

CO1	Identify and define major theoretical/critical movements and theorists as well as primary concepts they are associated with
CO2	Understand and analyze strengths and limitations of critical/theoretical arguments
CO3	Evaluate the rise of literary theory in the 20th century, and describe the place of theory in contemporary English and cultural studies
CO4	Observe some of the viewpoints opposed to the practice of literary theory
CO5	Apply these concepts or arguments successfully in a close reading of a literary text and strengthen critical reading, writing, and interpretive practices

### References:

1. Jacques Lacan. *Ecrits*. New York: Routledge, 2001
2. Paul de Man. *The Resistance to Theory*, Minneapolis: Univ. of Minnesota Press, 2002
3. Michel Foucault, *Discipline and Punish*. New Delhi: Penguin, 1991
4. Jacques Derrida. *Writing and Difference*. New York: Routledge, 2001
5. Edward Said. *Orientalism*. New Delhi: Penguin, 1996.

**Course Code : 16ELL612**

**NEW LITERATURES**

**4 0 0 4**

**Objectives:** The course will (i) equip the learners with diverse literary experiences through the literatures originating from different countries across the world in recent times. (ii) give an insight into Commonwealth literature., (iii) deepen the students’ understanding of the salient features of the world literatures, and (iv) help the students learn to think critically and understand a variety of people and their



cultures.

### **Unit 1 Prose**

Milan Kundera: *The Untouchable Solitude of a Foreigner* (Oscar Milosz), *The Comical Absence of the Comical* (Dostoyevsky: 'The Idiot')

Salman Rushdie: 'Commonwealth Literature' Doesn't Exist (From 'Imaginary Homelands')

Italo Calvino: *Why read the Classics?*

### **Unit 2 Poetry**

Seamus Heaney: *Digging*, *Death of a Naturalist*, *Blackberry Picking* and *Follower*

Kishwar Naheed: *I am not that Woman*

David Diop: *Africa*

A.D. Hope: *Australia*

Margaret Atwood: *Journey to the Interior*, *Looking in a Mirror*, *It is dangerous to read Newspaper* and *The Animals in that Country*

### **Unit 3 Short Stories**

Alice Munro: *Dear Life* and *In Sight of the Lake*

Gabriel Garcia Marquez: *The Third Resignation* and *The Other Side of Death*

Gita Hariharan: *Untitled Poem*

### **Unit 4 Novel**

Nadine Gordimer: *The Burger's Daughter*

Orhan Pamuk: *My Name is Red* Haruki

Murakami: *Norwegian Wood*

Jean Rhys: *Wide Sargossa Sea*

### **Unit 5 Drama**

Uma Parameshwaran: *Sons Must Die*

Wole Soyinka: *The Lion and the Jewel*

### **Course Outcome:**

- CO1 Understand the written expression of world cultures originating from different countries around the world
- CO2 Identify the social, cultural, historical, economic, political and ecological contexts of the works studied
- CO3 Analyze the salient features of world literature, postcolonial literature and commonwealth literature
- CO4 Evaluate ways in which literary texts from varied cultural perspectives reveal both continuity and diversity across cultures
- CO5 Apply the knowledge for a critical observation of elements of tradition and change within literature

### **Required Reading**

1. James Baldwin - Go Tell it on the Mountain
2. Taufiqua Rafat - The Medal
3. Mark Mcwatt - Gull
4. Judith Wright - Train Journey
5. Gabriel Okara - Once Upon a Time
6. Chinua Achebe - The Novelist as Teacher
7. J.M. Coetzee: Disgrace

### References

1. Mohan, Champa Rao, *Post Colonial Situation in the Novels of V.S. Naipaul*.
2. New Delhi: Atlantic Publishers & Dist, 2004.
3. O'Brien, John, *Milan Kundera & Feminism: Dangerous Intersections*. London: Palgrave MacMillan, 1995.
4. Singh, R.A., *Critical Studies on Common Wealth Literature*, Jaipur: Book Enclave, 2003.
5. Jha, Shankar Gauri, *Current Perspectives in Indian English Literature*. New Delhi: Atlantic Publishers and Distributers (P) Ltd, 2006.
6. Rajeshwar, M., *Intellectual and Society in the Novels of Wole Soyinka*, New Delhi: Prestige Books, 1990.
8. Edmundson, Mark, *Why Read?* New York: Bloomsbury, 2004.

**15ELL603**

**Research Methodology for Language and Literature**

**3 0 0 3**

### Objectives:

To initiate scientific approach to research: to introduce the students to the methods of scrupulous writing and careful documentation of research: to provide the students information about writing processing in research.

### COURSE OUTCOMES

- CO 1 Understand some basic concepts of research and its methodologies.
- CO 2 Identify research problem, select and define research topic.
- CO 3 Demonstrate skills for scholarly writing, documentation, citation.
- CO 4 Critically examine a research paper.

CO 5 Prepare a research proposal

### **Unit 1**

#### **Research – A form of Exploration**

Purpose of Writing – Identification of a problem and the choice of subject – Types of Research – selecting sources – Bibliography – Plagiarism.

### **Unit 2**

#### **The Mechanical 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 writing. Motivate students for critical thinking.

### **Unit 5**

#### **Practicing writing research papers on various topics.**

### **PRESCRIBED TEXT:**

1. Gibaldi, Joseph. MLA Handbook for writers of Research Papers, New Delhi: EWP, 2009(10<sup>th</sup> edition)

### **REFERECES:**

1. Andersion, Jonathan, B.H Durston and M.Pcole. Thesis and Assignment Writing, New Delhi: Whiley Eastern, 1970.
2. Kothari, C.R. research Methodology: Methods and Techniques, Delhi: New Age International Ltd, 19785

**Course Code: 16ELL613**

**Literary Theory III**

**3 0 0 3**

**OBJECTIVES:**(i) to acquaint students with contemporary theory and the most contentious domains of it; (ii) to draw attention towards the most vital socio-cultural and political issues of our times; (iii) to enable the students to connect various critical notions with the predicaments of the globalized world.

### Unit 1

1. “Is There a Text in the Class?” – Stanley Fish
2. “Resonance and Wonder”– Stephen Greenblatt
3. “Literary Studies in an Age of Environmental Crisis”– Cheryl Glotfelty

### Unit 2

1. “Imitation and Gender Insubordination”– Judith Butler
2. “The Powers of Horror” from *The Powers of Horror: An Essay on Abjection* – Julia Kristeva
3. “Introduction: Rhizome” from *A Thousand Plateaus: Capitalism and Schizophrenia* – Gilles Deleuze and Felix Guattari

### Unit 3

1. “Subject of Politics, Politics of the Subject” – Ernesto Laclau
2. “Teaching for Our Times” – GayatriSpivak
3. “Excursus on Leveling the Genre Distinction Between Philosophy and Literature”–Jurgen Habermas

### Unit 4

1. “The Contingency of Language” – Richard Rorty
2. “Interlude 1. Hollywood Today: Report from an Ideological Battlefield” from *Living in the End Times* – SlavojZizek

### Unit 5

1. “Homo Sacer” from *Homo Sacer: Sovereign Power and Bare Life* – Giorgio Agamben
2. “Biopower and Security” from *Multitude: War and Democracy in the Age of Empire* – Michael Hardt and Antonio Negri

### Course Outcome:

- |      |  |
|------|--|
| CO1  | To know about the contemporary literary theories   |
| CO 2 | To understand impact of globalization on the ideology of global population                 |
| CO 3 | To familiarize with predominant ideologies of the present age                              |
| CO 4 | To analyze the nuances of post structural and post modernistic ideas                       |
| CO 5 | To assess the significance of eco-critical theories evolving ideas and technologies of war |

### References:

1. Michael Hardt and Antonio Negri,*Multitude: War and Democracy in the Age of Empire*. New York: Penguin, 2004.
2. SlavojZizek, *The Sublime Object of Ideology*. Verso: New York, 2009.
3. Stephen Greenblatt, *Renaissance Self-fashioning*. University of Chicago Press: Chicago, 2005

4. Cheryl Glotfelty, *The Eco criticism Reader*. University of Georgia Press: Athens, 1996.

**15ELL696**

**Dissertation**

**10 Credits**

Students have to do a 10 credit dissertation on a researchable topic in the fourth semester of the programme. They will be put under supervisors in the beginning of the semester and can choose their topic in discussion with them. The dissertation is expected to be of an original nature and should be as per the latest methodology of literary research. While choosing the topic of dissertation students are advised not to confine themselves to what they have studied as part of the syllabus. It is always desirable to go beyond the syllabus and attempt a critical investigation into some aspects of contemporary literature. The overall idea is to inculcate an aptitude for research among the students and to make them familiar with the research methodology.

## **ELECTIVES**

**Code:16ELL542      Children's Literature 3-0-0-3**

**OBJECTIVES:** The course will introduce the students (i) to the world of children and young adults; (ii) it will deal with their perceptions, fears, expectations, happiness and sorrows, hardships and dangers etc; (iii) it will also promote their understanding and appreciation of the children's space in a family, among their peers, and in the society.

### **Unit 1**

#### **Classics:**

1. Vishnu Sharma: *Panchatantra*(Book Two)
2. Aesop: *Aesop's Fables*( First Twenty from the prescribed edition)
3. Hans Christian Anderson- *The Ugly Duckling, Thumbelina, The Little Mermaid, The Little Fur Tree (Fairy Tales)*

### **Unit 2**

#### **British:**

1. Lewis Carroll: *Through the Looking Glass*
2. R. L. Stevenson : *Kidnapped*

### Unit 3

#### American:

1. Mark Twain: *Adventures of Huckleberry Finn*

1. Harper Lee: *To Kill a Mocking Bird*

### Unit 4

#### Indian:

1. Devika Rangachari - *When Amma Went Away*

2. Paro Anand – *The Wild Child and Other Stories*

3. Ranjit Lal – *Smitten*

#### Audio and graphic books

1. Shobha Vishwanath- Karadi Tales – *Birth of Lord Krishna / Indian Rhymes*

2. Amar Chitra Katha - *Legendary Rulers of India (15 in 1)*

### Unit 5

#### Film adaptations (Critical Reviews)

Harry Potter series - The Jungle Book - Alice in Wonderland - Oliver Twist - The Diary of a Young Girl - Anne Frank - Robinson Crusoe

*Children's movie adaptations from any language, including Indian Regional movies, can also be included.*

#### Course Outcome:

- CO 1 Understanding the ways in which children's literature is created in a cultural and historical context
- CO 2 Analysing well known children's literature in a new literary perspective
- CO 3 Appraise or review how text and image function separately and how these forms function differently or in combination as in graphic novels
- CO 4 Comparing how the literary devices are used in print literature and in a film adaptation

#### Texts / References:

1. Vishnu Sharma, *The Panchatantra*, Chandra Rajan (Tr.) New Delhi: Penguin Books India, 1993.
2. Aesop, *Aesop's Fables*, Jack Zipes (ed), New York : Signet Classics, , 2004.
3. Peter Hunt, *An Introduction to Children's Literature*, Oxford: OUP, 1994.
4. David L. Russel, *Literature for Children: A Short Introduction*, 8<sup>th</sup> ed., Pearson, 2014.

**OBJECTIVES:** This course will enable the students to. i) imbibe a sense of both quest and appraisal of one's own surroundings. ii) it will inculcate a spirit of adventure and build inquisitive minds in order to emerge out of closed spaces iii) It will help to generate empathy for ecological understandings iv) It will also enable them to connect their personal perspectives to the world at large.

### UNIT 1

#### Travel Writing and Travel Fiction

Jonathan Swift: *Gulliver's Travels*

Oliver Goldsmith: *Citizen of the World*

### UNIT 2 Travel

#### Account

Heinrich Harrer: *Seven Years in Tibet*

Dean Mahomet: *The Travels of Dean Mahomet: An Eighteenth-Century Journey Through India*

### UNIT 3

#### Nature Writing

Gerald Durrell: *My Family and Other Animals*

James Herriot: *All Things Wise and Wonderful*

### UNIT 4

#### Adventure Writing, Travel Diary and Essay

Sister Nivedita: *Notes on Some Wanderings with The Swami Vivekananda* R.K.

Narayan: *My Dateless Diary*

Somerset Maugham: *The Gentleman in the Parlour*

### UNIT 5

#### Exploration

Mark Twain: *Life on the Mississippi*

William Dalrymple: *Nine Lives: In Search of the sacred in Modern India*

### REQUIRED READING

1. Dickens, Charles. *American Notes For General Circulation*. New York: Penguin Classics, 2000.
2. Bryson, Bill. *A Walk in the Woods: Rediscovering America on the Appalachian Trail*. Portland: Broadway Books, 1998.
3. Naipaul V.S. *India: A Million Mutinies Now*. New Zealand: Picador Books, 1991.
4. Harrer, Heinrich. *Beyond Seven Years in Tibet* (trans) Tim Carruthers. New York: Labyrinth

- Press, New York, 2007.
5. Nivedita Sister, *Footfalls of Indian History*. Kolkata: Advaita Ashrama publication
  6. department, 2014.
  7. Roy, Tirthankar. *An Economic History of Early Modern India*, London Routledge, 2013.
  8. Jeffrey Meyers(ed.) *The W. Somerset Maugham Reader: Novels, Stories, Travel Writing*. Oxford: Taylor Trade Publishing, 2004.
  9. Hemingway, Ernest. *Death in the Afternoon*. New York: Charles Scribners's Sons, 2003.

#### REFERENCES:

1. Youngs, Tim. *The Cambridge Introduction to Travel Writing*. Cambridge: Cambridge University Press, 2013.
2. Carl Thompson (ed.) *Travel Writing: Theory and Criticism*. UK: Routledge, 2011.
3. Dodds, Philip. *The Art of Travel: Essays on Travel Writing*. London: Frank Cass And Company Limited, 1982.
4. Shobana Bhattacharjee (ed.) *Travel Writing in India*. New Delhi: Sahitya Akademi, 2008.
5. Steve Clark (ed.). *Travel Writing and Empire: Postcolonial Theory in Transit*, London, Zed Books, 1999.

**Course Code: 16ELL541                      Ancient Classics in Translation                      3 0 0 3**

#### OBJECTIVES

- To traverse through the world of ancient Greeks as depicted by Homer and understand the foundations of Greek culture
- To explore the adventures and exploits of Don Quixote and study the elements of realism, fantasy, comedy and tragedy in the work
- To understand the highlights of Indian dramatics and appreciate its aesthetics
- To enjoy the everyday themes of ancient Tamil Sangam literature and appreciate its relevance to the present
- To appreciate the brilliance and eloquence of Persian poetry

#### Unit 1

*Homer -The Iliad (in prose)*

#### Unit 2

Cervantes – *Don Quixote (Part 1&2)*



### Unit 3

Kalidasa –*Shakuntala*

### Unit 4

*Poems of Love and War –From the Eight Anthologies and the Ten Long Poems of Classical Tamil –*  
The first **five** poems in each of the four sections.

Thirukkural – Not Speaking Profitless Words (191-200) Knowing the Fitting Time (481-490)

### Unit 5

Omar Khayyam – *Rubaiyat*

### Course Outcome:

- CO 1 To understand the background of the world of classics and also sociological/cultural/philosophical worldviews as depicted in the ancient literatures
- CO 2 To discuss the literary milestone these different classics mark in the evolution of literature of their respective regions usually also pioneering/being exemplary in the literary genres in which they were written.
- CO 3 To analyse the literary concepts and techniques these path breaking models have explored.
- CO 4 To analyse the human and literary relevance of the classics to the present times

### Texts:

1. Homer, *The Iliad*. Ed. Peter Jones. Trans. E V Rieu. London: Penguin Classics, 2003.
2. Cervantes, Miguel. *Don Quixote*. Trans. Tom Lathrop, Newyork: Signet Classics, 2011.
3. *Poems of Love and War*. Trans. A.K. Ramanujan, NewDelhi: Oxford India, 2006.
4. Khayyam, Omar, *Rubaiyat*. Ed. Daniel Karlin, Trans. Edward Fitzgerald. Newyork: Oxford World Classics, 2010.
5. Ryder, Arthur. *Shakuntala*. n.d. Web. 28 April, 2016  
< <https://www.gutenberg.org/files/16659/16659-h/16659-h.htm> >
6. Pope G.U, Drew. W.H, etal. *Thirukkural*. n.d. Web. 29 April 2016  
<[http://www.projectmadurai.org/pm\\_etexts/pdf/pm0153.pdf](http://www.projectmadurai.org/pm_etexts/pdf/pm0153.pdf)>

### Required Reading

1. Mackail, J.W. *The Aeneid of Virgil*. n.d. Web. 29 April 2016  
< <http://www.gutenberg.org/files/22456/22456-h/22456-h.htm> >
2. Butcher. S.H *The Odyssey of Homer*. n.d. Web. 29 April 2016 <  
<http://www.gutenberg.org/cache/epub/1728/pg1728-images.html>>
3. Giles, Lionel. *The Sayings of Confucius*. n.d. Web. 29 April 2016  
<http://www.gutenberg.org/files/46389/46389-h/46389-h.htm>

**References:**

1. Wilcock, Malcolm. *A Companion to the Iliad*. Chicago: University of Chicago Press, 1976.
2. Bloom, Harold. *Don Quixote: Modern Critical Interpretations*. London: Chelsea House
3. Publication, 2003.
4. Baumer, Rachel Van. *Sanskrit Drama in Performance*. New Delhi: Motilal Banarsidass Publishers, 1993.
5. Keith A.B. *The Sanskrit Drama: In its Origin, Development Theory and Practice*. New Delhi: Motilal Banarsidass Publishers, 1998.
6. A.R. Venkatachalapthy, *Love Stands Alone: Selections from Tamil Sangam Poetry*. New
7. Delhi: Penguin Classics, July 2013
6. Vinay Dharwadker (Ed), *The Collected Essays of A.K. Ramanujan*. New Delhi: Oxford
8. India Paperbacks, 2013.

**Code: 16ELL543****Green Literature (Elective)****3 0 0 3**

**OBJECTIVES:** The course will (i) train students to look at Nature from an ecological perspective (ii) help them read and analyse issues related to economic, social, and scientific problems from the sustainability point of view (iii) make the students reflect on climate change and the future of mankind along with all the other living things on the planet

**Unit 1 Poetry**

Oliver Goldsmith - *The Deserted Village*

Gerard Manley Hopkins - *Binsey Poplars*

Sri Aurobindo - *A Vision of Science*

Gieve Patel - *On Killing a Tree*

**Unit 2 - Prose**

Rachel Carson - *Silent Spring*

Vandana Shiva - *Making Peace with the Earth*

**Unit 3- Fiction**

Amitav Ghosh - *The Hungry Tide*

Nadine Gordimer - *The Conservationist*

**Unit 4- Short Stories**

Ernest Hemingway - *The Big Two Hearted River -I and II*

Ruskin Bond - *No Room for a Leopard*

**Unit 5 – Drama**

Chandrasekhar Kambar – *JoKumaraswamy*

**Course Outcome:**

- CO1 Demonstrate understanding of contemporary American literature, and American literary developments, and their social and cultural contexts

- CO2 Analyze the elements and strategies of various genres and appreciate its literary and cultural traditions
- CO3 Acquire skill to explore and identify the characteristics of the post war American writings.
- CO4 Analyze the themes explored in multicultural and post-modern literature within contemporary American society and culture.

## References

3. Timothy Clarke, *The Cambridge Introduction to Literature and the Environment*, Delhi: Cambridge University Press, 2011.
4. Partick D. Murphy (Ed.), *Literature of Nature: An International Sourcebook*, London: FitzRoy Dearborn Publications, 1998.
5. Ruskin Bond, *A Bond with the Mountains: Stories, Thoughts, and Poems*, Ratna Sagar Pvt. Ltd., 1998.
6. Greg Garrard, *Ecocriticism*, 2<sup>nd</sup> ed., NewYork: Routledge, 2012.

3 0 0 3

## 16ELL544 Psychology in Language and Communication: Human Mind and Behaviour

### Objectives

To enable the student to understand the concept and importance of Psychology and its applications in various fields; to acknowledge the nature of learning, memory and forgetting and the ways to improve memory; to appreciate and learn the nature, significance and individual differences of intelligence and personality; to experience the importance of communication skills and coping with stress and also practicing the concept and need for counseling and need to be assertive

### UNIT I

#### Introduction to Self-Development

Psychology: Meaning – Application of Psychology in various fields – Methods of study: Introspection – Experimental – Observational – Survey – Case Study. Conflict: Meaning – Types – Management. Assertiveness: Meaning – Characteristics of an assertive person – Non-Assertiveness: Meaning – Causes.

### UNIT II

#### Cognitive Development & Processes I

Piaget's Theory – Vygotsky Theory – Language – Structure Intelligence: Definition – Determinants – I.Q– Extremes of intelligence – SLD(Specific Learning Disabilities) - Emotional intelligence.

### **UNIT III**

#### **Cognitive Development & Processes II**

Learning: Definition – Theories and its Applications: Classical and Operant Conditioning – Observational learning – Cognitive learning. Memory: Definition – STM – LTM – Strategies to improve memory. Forgetting– Factors affecting forgetting

### **UNIT IV**

#### **Personality**

Personality: Definition – Determinants - Theories: Psychoanalytic Theory, Defense Mechanisms

– Maslow’s Theory

### **UNIT V**

#### **Student’s Issues & Counselling**

Deviations in preschool period – Autism, ADHD, Phobias. Stress: Meaning – Causes – Stress management. Counselling: Meaning – Need for counseling – Types – Counselling Process – Skills of an Effective Counsellor.

### **REFERENCES:**

1. Dennis Coon & John, O. M. (2007): Introduction to Psychology – Gateways to Mind and Behaviour (11th Edition), New Delhi: Akash Press
2. Hardeep, K. S. (2010): Psychology – Part-I , New Delhi: Pearson Education
3. Lahey Benjamin B (2003): Psychology, New York: McGraw Hill
4. Baron, R. A. (2002): Psychology (5th Edition), New Delhi, Pearson Education
5. Nelson Jones, (1982): The Theory & Practice of Counselling Psychology: New York. HOLT Rinehart & Winston
6. Tryongs, (2002): Counselling based on Process Research. New Delhi: Pearson Education
7. Gerard Egan, (1994): Skilled Helper (5th Edition) California Brooks/ Cole
8. ElinaZucker (1983): Mastering Assertiveness skills power and positive influence at work, American Management Association.

**Course Code: 15ELL537**

**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- Translation Theory and Practice

### **Unit 2**

Types of Translation - Issues in Translation - Transliteration- Transcreation - Machine

Translation

### **Unit 3**

Comparative Literature and Translation Studies –Semiotics - Literary and Cultural Tradition

### **Unit 4**

Translation of scientific, technical, medical, and legal documents - Translation in the 21<sup>st</sup> Century in the global context.

### **Unit 5**

Mini Project in translation

## **References:**

1. *Alessandra Riccardi ed., Translation Studies: Perspectives on an emerging discipline, Cambridge University Press, Cambridge.*
2. *B.K. Das, A Handbook of Translation Studies, Atlantic Publishers and Distributors (P) Ltd., New Delhi.*
3. *Mohit K. Ray, Studies in Translation, Atlantic Publishers and Distributors (P) Ltd., New Delhi..*

## **15ELL534**

## **Introduction to Film Studies**

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-Evolution of Cinema as an art form-literature and cinema: interdisciplinary dimensions

## **Unit 2**

Soviet Film Theory-Isenstein and the theory of montage-Andre Bazin and realism in cinema

## **Unit 3**

Italian New Realism-French New Wave

## **Unit 4**

Apparatus Theory-Semiotic and psychoanalytic approaches to Cinema

## **Unit 5**

Feminism in Film Theory-Post Theory in Film Studies

### **SELECT FILMS FOR SCREENING:**

1. Battleship Potemkin
2. Bicycle Thieves
3. Modern Times
4. Seventh Seal
5. Rashomon
6. Pather Panchali

### **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.*

